

NECTFL Review

A Journal for K – 16+ Foreign Language Educators





The Northeast Conference on the Teaching of Foreign Languages serves educators in all languages (including classical, less commonly taught, and ESL), at all levels from kindergarten through university, in both public and private settings. In existence since the late 1940s, NECTFL is the largest of five regional associations of its kind in the United States, representing educators from Maine to Virginia but exercising leadership nation-wide.

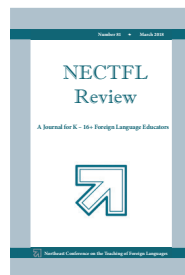
NECTFL has expanded its outreach, professional development and advocacy efforts through publications, workshops, research projects and other initiatives. Its prestige has been reflected in its singular ability to bring together the profession's most prestigious leaders for world-class and ground-breaking programs while sustaining an organizational culture that is interactive, welcoming, and responsive.

Through representation on its Board of Directors, through its Advisory Council, through conference offerings and refereed journal articles, NECTFL maintains a commitment to the individual foreign language teacher, to collaborative endeavors, to innovation and to inclusionary politics and policies.

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We serve world language teachers by

- **listening to them**
- **representing their diverse views**
- **bringing them together**
- **nurturing their growth as newcomers and veterans treating them as caring friends and respected professionals**



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Northeast Conference on the Teaching of Foreign Languages

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ISSN: 2164-5965

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From the 2019 Conference Chair



Dear Colleagues and Friends,

The NECTFL Board Members are pleased to present the 82nd issue of the *NECTFL Review*, an academic journal for PK-16+ world languages educators, researchers, and administrators. We are confident that the articles selected and approved by a committee of experts will spur your thinking and impact your professional growth. Many thanks to Dr. Robert Terry, the editor of the *Review*, for his continuing efforts in guaranteeing the relevance and quality of the publication.

A new school year is upon us. New students, new classes, and new opportunities to grow and learn professionally. The annual Northeast Conference of the Teaching of Foreign Languages offers three days of workshops, sessions, networking opportunities, and interactions with leaders in the field on topics of interest to world language educators. The 2019 theme, “Authentic Language, Authentic Learning,” explores the challenge posed by the World Readiness Standards for Learning Languages in the 21st Century—“...to guide learners to develop competence to communicate effectively and interact with cultural competence to participate [in multilingual communities at home and around the world.](#)”

In addition to a wide array of workshops and sessions, the conference will host research roundtable and tech lab sessions where individuals present their research findings and first-hand experiences with new technology tools. Further, NECTFL 2019 will host mini plenary sessions that will delve into the conference sub-themes: authentic resources; authentic classroom discourse; authentic learning; the integration of culture, content, and language; and authentic assessment. Professionals in the field will discuss their insights on these topics and time will be designated for a dialog among attendees and the facilitators.

It is an exciting time to be a world language educator. The ever-increasing access to information and communication technologies have transformed our classrooms into places where learners connect with native speakers of the target language and with authentic products and practices of different societies. Varied approaches to teaching and learning including task-based instruction, project-based learning, and learner-centered formats invigorate our classrooms. There is much to discuss. Share your expertise by joining the conversation with colleagues at the 2019 NECTFL Conference, February 7–9, 2019. See you there.

Regards,

Rosanne Zeppieri
Conference Chair
NECTFL 2019

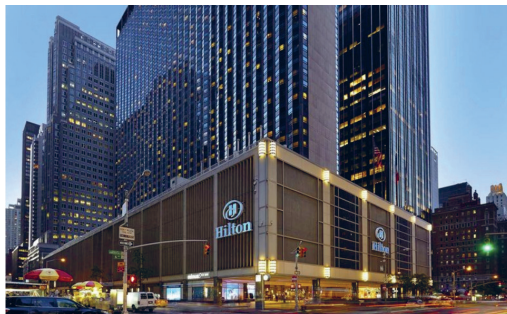


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An Investigation of the Role of Identities in Foreign Language Teaching: The Case of Graduate Teaching Assistants

Carla Ghanem, *Arizona State University*

Abstract

This study investigates the complexities associated with graduate language instructors' identities. It particularly sheds light on whether or not and to what extent eight teaching assistants (TA) of German at a large southwestern US university identify as teachers of German. The participants included novice and advanced instructors teaching different levels of German. Findings illustrate that TAs' identities are negotiated in interaction with others and in communities of practice (Wenger, 1998). Discussing their identities, TAs used various interpretive repertoires, underscoring their individuality and their experiences. The study's findings suggest that TAs' identities as German instructors are still in progress and that TAs continue to need professional development and support from the departments to fully identify as part of the profession.

Introduction

As educators "in an educational institution like the university, our shared goal as teachers should be to encourage individuals to develop 'identities' generally, whatever they may be" (Danielewicz, 2001, p. 133). However, we should not forget that teachers carry their own identities and bring them into their classrooms. Teacher identities have become an important research area in applied linguistics, but relatively little discussion has centered on teachers of foreign languages (other than English) in the US.

... our shared goal as teachers should be to encourage individuals to develop 'identities' generally, whatever they may be"

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NECTFL Review, Number 82, Septembr 2018, pp. 7-30. © 2018 by Northeast Conference on the Teaching of Foreign Languages.

Research on teacher identities has concentrated on English as a Second Language/Foreign Language (ESL/EFL) teacher identities (Duff & Uchida, 1997; Johnson, 1994; Menard-Warwick, 2008). From these, two main dimensions emerge: First, biographical identities, which incorporate teachers' previous learning, teaching, and cross-cultural experiences. The second dimension is contextual identities, which include the classroom, the institution, and the textbook.

Although these two dimensions of ESL/EFL teacher identities might be applicable to foreign language other than English (FL) teachers identities, the research on the latter is scarce. Foreign languages differ from any other subject in that the subject that is taught should be also the medium of instruction, which can often complicate the construction and development of teacher identities. Language teaching, more than any other area in education, requires that instructors constantly renegotiate their identities (Kumaravadevelu, 2003). However, research is lacking in how graduate language instructors' identities affect FL teachers' classroom practices and professionalization. This study aims to fill this void by investigating the development of teacher identity of FL graduate teaching assistants of German and how this identity formation influences their approach to and affiliation with teaching German. Therefore, this study will attempt to answer the following research questions: (1) How (if at all) do TAs of German develop their teacher identities?, (2) How (if at all) do these developed identities impact their actual teaching?, and (3) How (if at all) do TAs of German identify as teachers of German?

Review of Literature

In the field of applied linguistics and especially in FL education, identity is an emerging field of research. Identity constructs encompass many various elements. Attributes, such as age, class, gender, sexual orientation, religion, and race have been important, yet not adequate enough to define identity. To understand and define identity better, Bakhtin's (1981) perspective connects "biographical" and "discoursal" identities (Ivanic, 1998). Bakhtin sees the self "constituted as a story, through which happenings in specific places and at specific times are made coherent" (Pavlenko & Lantolf, 2000, p. 158). Identity negotiation then happens within discourses and through interaction with others. This is a central point to Bakhtin's theory of dialogism, in which the emphasis lies on the interaction with the "other."

Another way of looking at discourse and interaction, especially in the context of teaching, is Wenger's (1998) theory of communities of practice, which aids in understanding how identities are formed within communities and groups. We identify, or are identified, as people who belong to social groups, roles, and categories. The community of practices includes multiple identities and participation levels. A central concept is participating in communities, which can range from full membership to non-participant membership (Wenger, 1998). Wenger argues that we define ourselves "by what is familiar" and through the different practices in which we engage. He insists that we decide "who we are *not* by what is familiar," thus concluding that our identities are not formed only "through the practices we engage in, but we also define ourselves through practices we do not engage in" (p. 164). Participating in practices leads to membership in these practices and not partaking in other practices reflects

An investigation of the role of identities in foreign language teaching

what Wenger (1998) refers to as non-participant membership. To become a full member of the community entails more than just participating; it is also dependent on motivation, access to resources, and support. As teachers, we participate and choose not to participate in many different communities, and thus negotiate our identities within these participations/non-participations; therefore, these aspects need to be considered when it comes to identity negotiation and language teaching.

In the context of language teaching, Varghese, Morgan, Johnston, and Johnson (2005) maintain that “[i]n order to understand language teaching and learning we need to understand teachers: the professional, cultural, political and individual identities which they claim or which are assigned to them” (p. 22). Duff and Uchida (1997) summarize the key to understanding language teacher identity by stating:

Language teachers and students in any setting naturally represent a wide array of social and cultural roles and identities: as teachers or students, as gendered and cultured individuals, as expatriates or nationals, as native speakers or nonnative speakers, as content-area or TESL / English language specialists, as individuals with political convictions, and as members of families, organisations, and society at large. (p. 451)

As already mentioned, identity formation occurs in interaction with others, with our surroundings, and within different communities of practice (Bakhtin, 1981; Ivanic, 2006; Wenger, 1998). Most research on teacher identities has used sociocultural theories and emphasized that these identities needed to be examined within a social and cultural context (e.g., Duff & Uchida, 1997), considering the community, institution, teachers’ background, and background of the students. Identities depend on institutional and interpersonal contexts (Beijaard, Verloop, & Vermunt, 2000; Duff & Uchida, 1997; Johnson, 1994; Menard-Warwick, 2008; Pennycook, 1994). These contexts play an important role in the formation of identities among teachers and students.

...identity formation occurs in interaction with others, with our surroundings, and within different communities of practice.

In Duff and Uchida’s (1997) investigation of four EFL teachers in Japan, the authors conclude that teacher identities emerge in two dimensions. The first dimension is the biographical/professional identity. This concept of identity aligns with other research on teachers utilizing their own learning experiences in their development as teachers of EFL (Johnson, 1994). The second dimension is contextual identities. The researchers argue that “[t]he teachers were continuously negotiating the curriculum, the institution’s expectations of them, their own teaching/learning preferences, and their comfort level in dealing with (cross-) cultural issues and materials” (Duff & Uchida, 1997, p. 469). Although Duff and Uchida’s (1997) study foregrounds biographical and contextual factors, which are important in research of teacher identities, the researchers have neglected the significance of the interaction between teachers’ identities and different factors, such as colleagues, students, and in the case of TAs, their lives as graduate students. Their study, however, illustrated the complex, interwoven, and multifaceted nature of teachers’ identities.

Confirming Duff and Uchida's (1997) first dimension of biographical identity, Beijaard et al. (2000) indicate that biographic/life experiences greatly influence the professional teacher identity, as evidenced in an investigation of twelve secondary school teachers from four different subject fields (languages, science/math, social studies, and art) in the Netherlands. Factors at play in this study are teaching experience, teachers' biography, and teaching context. Even though the teachers embrace different perceptions of professional identity, the significance of teaching experience still emerged as a main finding of the study.

In a comparative case study of two English language teachers, Menard-Warwick (2008) also discovers the identity dimensions that Duff and Uchida (1997) point out. Menard-Warwick's (2008) participants include a Chilean EFL teacher, who worked in the United States a long time before returning home, and a California ESL teacher, who originally came from Brazil. Menard-Warwick (2008), as well as Pennycook (1994), call for more research on teacher identities and their influence on teaching practices by using reflection on their teaching and cultural trajectories. Following the importance of investigating teacher identities by using reflection, Vásquez and Urzúa (2009) address identity work in a longitudinal, four-year-study, which was performed by analyzing novice language teachers' use of direct reported speech versus direct reported mental states in a university intensive English program. The researchers concentrate on teachers' utterances and how novice teachers communicated and interacted professionally while developing and negotiating themselves as teachers. Vásquez and Urzúa (2009) discover that teachers who describe their teaching in direct reported speech projected "an image of a future professional" with "a strong sense of agency, [...] certainty, confidence, and assertiveness," concluding that direct reported speech "is most often used as a resource to depict the self as a capable, competent, resourceful professional and one who is clearly in control of her classroom and her students" (p. 13). In contrast, teachers expressing their mental states stress "uncertainty or insecurity, lack of knowledge, or even negative feelings and emotions" (p. 13). These results underscore the struggle that teachers can experience during their careers, feeling confident and competent on the one hand, and experiencing insecurity and maybe even incompetence on the other hand.

Vásquez and Urzúa (2009) have contributed to the important call for reflection on teaching. As Goodwin (2005) recommends,

The personal and professional is unified by central core values or philosophies subjectively felt by individual teachers. Teaching is beneficially understood in the larger life context taking the lives of teachers seriously from an inner perspective. (p. 234)

Considering all these factors allows for an in-depth understanding of teachers and successful implementation of teacher education. To be able to consider all these factors, it seems that utilizing narrative and critical reflections as research methodologies might illuminate teacher identities the most.

In her article "The Emerging Beliefs and Instructional Practices of Pre-Service ESL Teachers," Johnson (1994) discusses teachers' beliefs and the influence of

An investigation of the role of identities in foreign language teaching

these beliefs on teachers' perceptions and how these affect what teachers said and did in their classrooms. Further, she claims that teachers' beliefs influenced how they learned to teach and summarized the importance of understanding teachers' beliefs in order to improve teaching practices and training programs. Johnson's participants have been students for a long time and their experiences and beliefs as students have affected the way they have approached teaching. Two additional kinds of knowledge that influence teachers' perception and understanding of their teaching are (1) knowledge of subject matter and curriculum and (2) teachers' teaching theories, which refers to "their personal and subjective philosophy and their understanding of what constitutes good teaching" (Richards, 1998, p. 51). These beliefs and this knowledge are part of negotiating language teachers' identities and affect teaching practices in the classroom.

Teaching practices, however, differ across fields, and as Neumann (2001) points out, there are different teaching practices across disciplines at the university level, i.e., "hard" disciplines, such as engineering, which have cognitive goals and learning facts, whereas "soft" disciplines, such as the humanities, emphasize general knowledge and effective thinking skills. Hammadou and Bernhardt (1987) state that being a FL teacher is even more different:

Being a foreign language teacher is in many ways unique within the profession of teaching. Becoming a foreign language teacher, too, is a different process from that which other future teachers experience. This reality is rooted in the subject matter of foreign language itself. In foreign language teaching, the content and the process for learning the content are the same. In other words, in foreign language teaching the medium is the message. (p. 302)

Borg (2006) emphasizes Hammadou and Bernhardt's (1987) five characteristics that distinguish a FL instructor from teachers of other subjects:

1. the subject matter (students do not understand the medium of the subject yet)
2. necessary interaction patterns (e.g., group work to guarantee effective instruction), which one can argue that more subjects are leaning toward this type of instruction in today's age. However, in FLs this is an absolute must to achieve the goals of communication, whereas in other subjects this might still be only an option.
3. continuous increase in knowledge, due to the nature of language and culture changing continuously.
4. isolation from other teachers of other subjects, e.g., being the only FL teacher at a school,
5. outside support to learn the subject, e.g., enough funding/grants to do continuous professional development.

In his study, Borg (2006) examines five group participants in order to observe whether the participants realized any of the above-mentioned characteristics of language teachers and to note whether participants' perceptions related to their background (e.g., teaching experience). He reports that the participants perceived

themselves as unique due to being language teachers. Some themes that emerged in his study are the following:

1. dynamicity of the language
2. complex content of language teaching
3. materials and methods available to language teachers
4. special and close relationship to students
5. issue of native/non-native speaker (NS/NNS) language teachers.

The present study's aim is to illustrate how some of these characteristics—specifically, the complex content of language teaching, the materials and methods available to language teachers, and their relationship to their students, intertwine with teacher identities and how graduate instructors of German experience identifying as a FL teacher.

The Present Study

Research Questions

The purpose of this qualitative study is to investigate the perspective of graduate TAs of German as they experience the process of forming identities as teachers at a large southwestern university and the impact on the participants' approach to teaching German in the classroom and their identification with the field of teaching German. The following questions were used as a guide in the study:

1. How (if at all) do TAs of German develop their teacher identities?
2. How (if at all) do these developed identities impact their actual teaching?
3. How (if at all) do TAs of German identify as teachers of German?

Participants

Eight graduate instructors participated in the study, three of whom were female and five male. Participants were assigned pseudonyms to protect their identity. At the time of the study, Linda and Ingrid were in their mid 20s; Matthew and Paul in their late 20s; and Franc, Joseph, Justin, and Vanessa were in their 30s. Five of the instructors taught first-year German courses: Linda and Justin taught first-semester German; and Paul, Ingrid, and Vanessa taught second-semester German. The remaining three instructors taught second-year German courses: Matthew taught a third-semester, Franc a fourth-semester, and Joseph taught a second-year accelerated course. Six instructors had been teaching German for several years; the other two were in their first- or second-year of instruction. (See Table 1.)

Data and Analysis

This study employed a descriptive and qualitative design, using five data-collection tools: (1) three questionnaires (see Appendix), (2) field notes from classroom observations of each participant, (3) three self-reflective journal entries from each participant, (4) a focus-group interview with all of the participants, and (5) semi-guided interviews with each participant. Using Glaser's (1992) grounded theory and discursive psychology (Edley, 2001) allowed the discovery of how the

An investigation of the role of identities in foreign language teaching

Table 1. Overview of participants

Participants	Gender	Age range	Course
Linda	female	18-25	first-semester German
Justin	male	26-33	first-semester German
Matthew	male	26-33	third-semester German
Paul	male	26-33	second-semester German
Franc	male	34-40	fourth-semester German
Ingrid	female	18-25	second-semester German
Joseph	male	34-40	second-year accelerated German
Vanessa	female	26-33	second-semester German

participants talked about themselves, and described themselves and their identities. For all tools, the data were analyzed similarly. By reading and re-reading the responses and comparing them to one another, various themes and categories, such as instructional context and interpersonal relationships, emerged. Within these themes, categories, such as self-image, role of students, function of instructional context, motivation for teaching (see Findings), materialized through the words and phrases the participants used. The analysis mainly revolved around the issues that participants raised (emergent theme analysis).

Questionnaires. Three questionnaires, which consisted of multiple-choice, Likert-scale items (1-5), and open-ended items, were administered online and addressed the following topics: (1) personal demographic information, (2) classroom teaching experience, and (3) classroom teaching of culture. The open-ended items of the questionnaires were qualitatively analyzed, using emergent theme analysis (Glaser, 1992). This analysis determined common constructs across participants' responses.

Field notes from observations. The observations allowed the collection of information about instructors' actual teaching practices and the comparison of what instructors practiced in the classroom to what they reported. These observations

helped triangulate teacher-reported data in order to better understand teacher identification.

Reflective journals. Participants in the study were asked to write self-reflective journals. Open-ended questions served as guidance for the entries. Discursive psychology, which is concerned with “language as its topic” investigating ways in which people express attitudes, emotions, and memories (Edley, 2001, p. 90), aided in studying how participants understand and decipher a situation, and how they present themselves and their ideas in a narrative. Qualitative analysis as well as analysis of data through discursive psychology do not function as generalization or prediction, but rather as description of a particular phenomenon.

Focus group and individual interviews. Participants also met for a 60-minute, videotaped focus group discussion, with individual follow-up interviews, which were audiotaped.

Findings

This study focused on illustrating the nature of teacher identities of graduate instructors of German and how these identities affect the professionalization of teachers in and outside of the classroom. In this context participants’ narratives revealed three emergent main themes: (1) instructional content, (2) interpersonal factors, and (3) intrapersonal factors. All emphasis in the quotations by the participants has been added by the researcher.

Instructional Content

This first theme emerged when the participants described part of their self-image as an instructor. Understanding all aspects of their instructional content and how to deliver that content was one important part of their seeing themselves as teachers, which underscores Vásquez and Urzúa’s (2009) findings of teachers’ struggle with feeling competent, of which a crucial component is knowing the subject matter. In the first self-reflective journal and on the questionnaire, participants described themselves as teachers, among other things. In this narrative, the material and the course content were highlighted.

Being a teacher, especially a language teacher, is so much *more than just presenting materials written in a textbook* [emphasis added]. (Vanessa/Self-reflective journal entry)

It can be *rather difficult* to walk the line between *explaining* how “Germans” do something or think about something without creating stereotypes. There’s a lot of nuance there and as a non-native I often find it *difficult* to deal with prescriptive situations like going to a doctor or life in the university that I barely experienced (if at all) while in Germany... my personal experience with German culture and my use of German since high school has almost no overlap with what we teach. (Justin/Questionnaire I)

Sometimes it [teaching] puts me under pressure of “*knowing it all*.” It does happen that a student asks a question *I do not know* the answer to. I don’t feel like I am failing, but it does give me a *bad feeling*... (Ingrid/Self-reflective journal entry)

An investigation of the role of identities in foreign language teaching

Using different interpretive repertoires, these instructors described themselves as teachers in part by stating the importance of conveying instructional materials to their students, knowing/not knowing the material, and having difficulty explaining their subject matter. Giving students more than just information or knowledge seemed to be very important to them as a way of illustrating their concern and awareness of duties as teachers. The material and subject matter of their discipline belong to their identity as language teachers, which Duff and Uchida (1997) also found. The instructors elaborate more on this theme in the interview as well by emphasizing that to be able to convey the content as FL instructors, they need to stay continuously informed on the subject. A language and its culture(s) change over time, and constant engagement with the language and culture becomes part of the teacher identities.

Language teachers should *read the news in order to be able to talk to the students* about current events (culture!!!). (Vanessa/Self-reflective journal entry)

I think language teachers should be required to *inform themselves about what is going on in a culture, since there are always changes*, [...] but I think that's up to the teachers themselves to actually keep on track on what is going on. (Ingrid/Interview)

Borg (2006) and Hammodou and Bernhardt (1987) have shown that being a language teacher differs considerably from being a teacher of other subjects. Three distinguishing characteristics identified in their research were the unity of content and medium, the interactive nature of the language being taught, and the challenges of language change. In other words, the constant examination of the material and content, the medium (the language), and the attempt to add more information than what is given by textbooks and curricula become part of the instructors' identities.

...the constant examination of the material and content, the medium (the language), and the attempt to add more information than what is given by textbooks and curricula become part of the instructors' identities.

As the participants in the current study pointed out, language teachers need to keep themselves informed and updated on a regular basis to be able to continue their effective teaching of the language and culture. Ingrid went as far as to state that teachers should be required to stay updated and regularly check on the new issues that evolve within the language and the culture. Vanessa echoed this when she pointed out that a regular update on news enables her to teach currently relevant cultural issues. This ongoing engagement with the subject field interacts with foreign language teachers' identities in the present study also, supporting Borg's (2006) findings.

Interpersonal Relationships

Interpersonal relationships—with respect to the students and the function of the instructional context—formed the second facet of teachers' identities in this study. Teachers' interpersonal relationships with their students highlighted the

formation of teachers' identities through dialogic interaction between the two groups. At the same time, the function of the instructional context illustrated the participants' negotiation of identities vis-à-vis the department and its policies. Evidence of identity negotiation in regards to other instructors was not found.

Teacher-student definition of identity. The majority of the participants defined their self-image as an instructor in relation to their students and described it with a variety of expressions such as “working relationship with the students,” “reach,” and “interaction.”

I see teaching as a constant *interaction* between students and the teacher [...]

I would characterize my *working relationship with the students* as casual (jokes, fun activities, informal mode of interaction), yet professional (firm deadlines, clearly stated policies and expectations, enforcing of policies). (Joseph/Self-reflective journal entry)

A language teacher has to make sure to “*reach*” all students. (Vanessa/Self-reflective journal entry)

The instructors emphasized the relationship between them and the students by highlighting their image of successful teaching as engagement with their students. It is important for the participants to connect with their students in order for them to consider their teaching meaningful. They see their task to be “reaching” their audience (Vanessa), interacting with their students and establishing a relationship (Joseph). By describing themselves through their students in words such as “interaction” and “relationship with,” the instructors portray their teacher identity as being co-constructed and maintained with and through their students. Identity is co-constructed not only in interaction with one's self, but also with others, as shown by many researchers (e.g., Bakhtin (1981) and Ivanic (2006)). The co-construction with their students seemed significant in the participants' self-representation as teachers of foreign languages.

Identity is co-constructed not only in interaction with one's self, but also with others....

Another central descriptor relating to the students seemed to be the instructors' role as facilitator, which the instructors emphasized when they described FL teaching.

As a teacher I take on a role of kind of *mediator*. I try to transmit knowledge in an easy, fun, interesting, engaging and teaching way to my students. I try to get everyone involved in the learning process.... (Ingrid/Self-reflective journal entry)

And the teaching side, I would say, is just kind of *facilitating* [...] is helping [the students] kind of realize those goals, helping them achieve these competences with the language and with the culture and with the everyday situations, with values, with you know, everything [...] teaching is just the *facilitating* [of the students'] acquisition or their learning... (Matthew/Interview)

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As a teacher I try to convey the information that students need to know in order to succeed. However, I do not just give them the answers to the questions. [...] I see my job as *guiding* them in their learning process. (Franc/Self-reflective journal entry)

With this role that the instructors take on, they stress the importance of their students' progress in the subject matter. The reflection on how their students perform is significant to these instructors, reflecting a collaborative learning environment and becoming part of their identity as teachers. Their duties to guide the students (Franc), mediate information (Ingrid), and facilitate experiences (Matthew) become an essential facet of identity construction. Additionally, when the instructors describe their role as facilitator or mediator, they are positioning themselves not as a lecturer. Matthew emphasized this point further in the focus group interview.

It's maybe also they way we talk about ourselves. You [addressing Paul] said: "Language teachers." Maybe we should stop calling ourselves 'language teachers,' I mean, we should also stop saying that we are teaching [...] maybe we should start calling ourselves *facilitators of cultural interactions*.... (Matthew/Focus group interview)

When Matthew suggested the term "facilitator" as opposed to "teacher," the other participants agreed by either nodding or not resisting the idea. Matthew also emphasized being "facilitators of cultural interactions," which implies the instructors' underlying pedagogical belief that they are teaching not just language, but also culture. By contrasting themselves with their students either as a teacher or as a facilitator, the participants are negotiating themselves and their identities in relation to their students and their role toward their students. This subject position of how the instructors describe themselves, using different repertoires, and how others (e.g., in this case the students) might perceive them is part of their identities and their development and negotiating of these identities. Franc added a different role besides being the facilitator by describing roles he does *not* play.

I am *neither their friend nor their father* but I also think that I don't have to rule with an iron fist. I see *my job* as *guiding* them in their learning process. (Franc/Self-reflective journal entry)

By emphasizing what he is *not*, namely "friend," Franc indicates that he will not allow students to take advantage of an overly permissive instructor, while not being their "father" might signify that Franc also does not believe in being too authoritarian. By identifying with what he is *not*, he clearly separates himself from the "laissez-faire" and the "authoritative" teachers, portraying a non-participant membership to either category (Wenger, 1998).

Identity as a function of instructional context. How instructors defined and described themselves often depended on the instructional context in which they teach. The influence of the university and especially of the department in which the participants teach can and does have an impact on how these instructors understand their teaching and themselves as teachers regarding the goals of their teaching.

When describing instructional outcomes for their FL classrooms, some participants related these goals to departmental goals.

Well, my goal is the *department's goal*. So, my goal is to introduce them to German.... (Linda/Interview)

Most important, if I had to rank it, I think, *we are forced here*, or anywhere in sort of university setting *to convey the facts of the language*, I guess, that's the most important thing. (Joseph/Interview)

Linda and Joseph negotiated the goal of their teaching according to the department's goal or at least to what they *think* the goal of the department is. Linda's definition of the departmental goal is very broad and non-specific. These instructors perceive the department's goals as a priority that they must follow. The department definitely sets goals for its language courses. However, not all goals seem to reach the instructors. The main goal for the department is for students to use the language in a communicative way. To achieve this overall goal, objectives, such as students will be able to speak and write in German meaningfully and accurately according to their level, comprehend and recognize cultural differences and similarities, are set in place. The objective to incorporate culture in language teaching is clearly stated; however, knowledge of the "facts of the language" (which is basically metalinguistic knowledge) is not mentioned as a learning objective for lower-division courses. Joseph, specifically, seems to believe that the university setting necessitates that his main goal as a FL teacher is to transmit language facts. In making reference to instructional objectives, these instructors negotiate part of their identity in conjunction with the department. Linda elaborates on this issue further in the second questionnaire.

I think what the university (and all universities) really wants students to get out of a 2 yr. foreign language requirement is a more open mind toward other cultures and peoples, but since it's a 'foreign language' requirement, the *focus tends to be on proficiency in the language*, and the curriculum doesn't clearly reflect this goal. I think we need to be more specific about what aspects of culture we want to teach students. (Linda/Questionnaire)

Linda believes that universities set their goals to be more than just reaching a certain level of proficiency of the language, but adds that the requirement pushes instructors to focus mainly on language proficiency. It seems that Linda needs more clarification and understanding of what she should be teaching, since the goals of the university (according to her) and that of the actual curriculum of FLs do not correlate. Linda finds it difficult to comprehend and capture what the curriculum is asking of her. She tries to negotiate her identity and her subject position in relation to the curriculum and the instructional context. The expectations of what she should teach seem unclear to her, especially when it comes to teaching culture. Many of the participants negotiated their identities as instructors in interaction with their students and their department, illustrating how important these factors are when it comes to forming an identity within this profession.

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Intrapersonal Factors

A final facet of teacher identity emerging in this study is intrapersonal space. Various aspects of intrapersonal space emerged from the participants' responses. This report will highlight two aspects: (1) motivation for teaching and (2) self-perceived characteristics of the role of teachers.

Motivation for teaching. To be able to discuss their image as teachers, some participants emphasized their motivation for teaching.

How is teacher defined? When I am in *the classroom* I am a teacher because that is *my job*. I get *paid* to "teach" students whatever the subject is that I am teaching at that particular time. In that respect I am a teacher during class time. (Franc/Self-reflective journal entry)

"Teacher" can be simply the *label* of who/what I am *for my students*.... (Ingrid/Self-reflective journal entry)

...teaching is a more important component for the *type of career* I would like to pursue. (Justin/Self-reflective journal entry)

What I love about teaching is its *diversity*. (Vanessa/Self-reflective journal entry 1)

Part of my motivation as a teacher is to get *students interested and excited* about the *topics I love to teach*. (Joseph/Self-reflective journal entry)

The instructors' motivations may relate to the classroom either directly, as we see in Franc's comment; by connecting it with students and their perception of what a teacher might be, as Ingrid mentioned; by linking it to the profession, as in Justin's case; or by being excited to introduce topics to students, as in Joseph's view. According to Varghese's (2000) study, a key element of teachers' identities is whether these teachers participated as full members or acted as non-participants in accordance with Wenger's (1998) model of participation and non-participation. Although Varghese's (2000) participants were full-time novice bilingual teachers (Spanish/English) in bilingual schools, her results can be transferred to the FL graduate instructors in this study. In the present study, several participants mainly aligned themselves with being in the classroom and having students label them as "teachers." Thus, for the most part, for Ingrid, Justin, Vanessa, and Joseph, the results do not seem to reflect full member participation yet, which can be due to the instructors' competing lives between being a teacher, a graduate student, and a researcher. At this point of their career the participants work part-time as instructors and then have to fulfill expectations as graduate students and researchers, whereas Varghese's (2000) participants were full-time teachers. Becoming full members of the teaching community is not an impossible goal for the participants. Once they finish graduate school, some of them will probably pursue careers as professors or teachers, and they may become full members of a community of practice at that time.

Self-perceived characteristics of the role of teachers. As seen above, the role of the instructor already appeared in the interpersonal section, in which the participants associated their identity in interaction with their students. Instructors also described their role as teachers as an intrapersonal process, emphasizing two characteristics: (1) the responsibilities of a language instructors and (2) the level of formality in the classroom. The following excerpts from the participants' self-reflective journal entries offer examples of each of these features.

...being the teacher is a *highly demanding* and important role that asks for a lot of *responsibility*.... (Ingrid/Self-reflective journal entry)

When describing her role as a teacher, Ingrid portrays a serious attitude toward her choice of career. Other instructors described their role as teachers differently.

I guess teachers have to have multiple personalities or at least *multiple interests*. [...] (Vanessa/Self-reflective journal entry)

Vanessa emphasized the importance of having numerous interests and pointed out the responsibility of staying up-to-date on current events. This view reflects Borg's (2006) assertion that foreign language teachers differ from other teachers of other subjects, in that they always need to be current in their subject because their subject is also the medium for the transmission of the subject.

The second characteristic within the theme of teacher roles was the level of formality in the classroom. Many instructors commented on the formality of their classroom and how it influenced their role as teachers.

As a teacher I see myself as *very informal*.... (Linda/Self-reflective journal entry)

I try *not* to be *authoritative* or *laissez-faire*.... (Ingrid/Self-reflective journal entry)

Linda reflected on being very informal in the classroom and as a teacher. Independent observation of Linda supports this perception. She is an easygoing teacher and is indeed very informal. She appears more like a peer to her students, rather than the teacher, e.g., she begins her class by asking her students whether they should start class now. Ingrid, on the other hand, said that she is trying to balance herself to be neither too "authoritative" nor too "laissez-faire." In the classroom, however, she tended to be informal. This led many times to students going off task. Thus, her use of the verb "try" aptly describes her efforts of finding a balance for her classroom management. Finding the right level of formality to keep control of one's own classroom can be very difficult. Ingrid and Linda are the two instructors with the least amount of teaching experience, yet both displayed a different style and identity when it came to formality in the classroom. This might be due to the fact that Linda's attitude and personality in general seem to be very relaxed, and she is confident of herself. She portrayed this relaxedness in the interview, in the focus group interview, as well as in her teaching. Whatever she encounters does not seem to bother her, e.g., in the classroom, when a few of her students caused a disruption, she ignores the issue and continues her lesson. She seems very secure and does not seem to overanalyze any issues whether they pertain to teaching or

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research. In her interview, she described how she managed questions to which she did not know the answers, offering evidence as to her source of confidence:

If I don't know the answer, well, of course, I *acknowledge it* and say, you know: that is a good question. I've never thought about that before, or whatever the case may be [...] it *doesn't catch me off guard*. But I've also, I mean in other jobs, too, I had experience where I was the least experienced. So, cooking with my grandparents who have been doing something for 50 years and I know nothing about it. It's a good skill to have, to be able to say: Let me find out for you, you know, just one second, ah, very good question. (Linda/Interview)

Linda's experience and understanding that it is acceptable not to know everything helps her be successful in the classroom, managing a relaxed and confident teaching stance.

Ingrid, on the other hand, seems to want to give the right answers all the time. In the interview, her responses were fairly short, but she seemed to have to think about them for a while. She further used "I guess" a lot, which made her seem unsure of her answers or she might have been seeking validation. In the focus group interview she did not participate much, but whenever she did, it seemed as if she were thinking about her response for a longer time. Ingrid appeared to be very insecure when observed in the classroom; she seemed to work hard so that her students would like her and feel comfortable. She even stated it in her reflection that she strives to make her students' learning experience successful.

... It happened, that I had to change my entire teaching plan for a session, because my preparations were based on a [homework] assignment that 50% or more [of my students] did not do. Then I feel a little uncomfortable because I cannot do what I had prepared. I do not like to *yell* at them or *give punishments*, because it would in a way harm the comfort level of all. (Ingrid/Self-reflective journal entry)

As can be seen, Ingrid would rather not disturb her students' level of confidence by being perceived as demanding. Wanting to balance her level of formality between being too formal and too lenient makes it difficult to make some micro-decisions in the classroom. In order not to punish her students, she chose to feel less comfortable herself which then made her more informal than she might have wanted to be. This, in turn, might have led to difficulties in asking her students to focus. The observations supported Ingrid's self-reporting as well, in that in the three visits to her classroom, the students lost their concentration. Although she showed some minor frustration, Ingrid expressed this disappointment with laughter and walked around the classroom, seemingly unsure of what to do next. Trying not to be too strict on her students, Ingrid seemed to have a difficult time stirring her students to focus again.

Identifying as instructors occurs for the participants through an internal "interaction," as can be seen by their self-perception of their roles as teachers. This self-perception includes their responsibilities as language educators, but also

in the self-perception of their formality as teachers in the classroom. Often the understanding of who they are does not match the reality, but part of negotiating an identity is the perception of one's self, which these instructors undergo.

Pedagogical Implications

To ensure successful teaching, identities of FL graduate TAs need to be considered by the departments in their preparation as teachers. As individuals with different identities, training for these instructors should address the various concepts and struggles that teachers encounter, which sometimes are mentioned in a TA methodology class briefly in their first-semester. Having touched upon these issues once at the very beginning of their careers is not enough. Any topics highlighted and studied in a TA's methodology class is only a basis and needs to be complemented with continuous and ongoing professional development. Many instructors in this study expressed the interest and desire to have an ongoing discussion and engagement in issues on teaching. Findings from this study suggested that training programs for graduate instructors should include the following components:

To ensure successful teaching, identities of FL graduate TAs need to be considered by the departments in their preparation as teachers.

1. a clear statement of departmental expectations and goals regarding teaching language and culture,
2. ongoing discussions about issues pertaining to teacher identity, such as confidence and authority,
3. ongoing workshops on important topics in FL education, such as teaching culture and intercultural competence (ICC),
4. collaboration among the graduate instructors through regular meetings, and
5. regular reflections on teaching, such as journal entries and discussions about pedagogical issues.

In order to improve teaching and learning, we have to understand teacher identities and offer effective and valuable training programs. Professional development should occur regularly and should discuss various topics within the field of FL teaching, for example, new approaches, teaching culture and ICC, assessment, standards, technology, and learner variables. Stating the expectations clearly will allow graduate instructors to prepare better for their classrooms and give them the opportunity to inform themselves about unclear topics. To avoid this misunderstanding, a continuous dialogue through workshops and meetings that will reiterate the goals and offer collaboration will benefit these instructors. What needs to be taught and how it should be taught plays an influential part in teacher identities and thus needs to be incorporated into their training. In addition to regular meetings and workshops, one might offer a mandatory one-credit hour course once a year for TAs, in which pedagogical topics as mentioned above would be discussed. Part of this training should be regular reflections on identity constructs, such as confidence, authority, roles as instructors versus graduate students, struggles the instructors encounter and possible solutions, and

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time management. This training needs to be an ongoing process and occur regularly throughout the TAs' careers. Only through this continuous engagement with teaching can the instructors grow, collaborate, learn, and self-reflect.

Conclusion

The present report has proven insightful in demonstrating the negotiation of teacher identification in regard to FL graduate TAs in German and how the identification influences teaching. All participants' identities seem in development and progress, and they constantly negotiate their identities in dialog and within communities of practice as research suggested (Bakhtin, 1981; Wenger, 1998). Moreover, these identification constructs interplayed, and participants concerned themselves with different constructs at the same time, illustrating a circular, interactional development in teaching and teacher identification.

All instructors engaged with similar identity issues, such as the instructional content, the interpersonal, and the intrapersonal factors, but discussed these issues using different repertoires, with only a few overlaps. In reference to the instructional content, the participants negotiated their identities in an ongoing matter and in an examination of their subject matter and the knowledge thereof. Concerning interpersonal aspects, instructors described themselves through their students and negotiated their identities in part through this relationship, using different interpretive repertoires. The participants further co-constructed their identities by assigning roles to themselves, either explicitly as mediators or facilitators, or implicitly by indicating in what role they did not engage, and the way they promoted the classroom environment for their students. With respect to intrapersonal factors, the graduate instructors described their identities in regard to their own self-perception as teachers and their motivation for teaching. Although they are all instructors of German at the same university negotiating similar aspects of teacher identities, the usage of diverse repertoires by the participants suggests that their experiences are very individual.

Furthermore, not many instructors identified fully as members of the FL teaching profession, which might be due to their not having access to an active professional vocabulary and discourse on pedagogy and instruction. They seem to be searching for a language for instructional professionals and their negotiations are comparable to a kind of interlanguage. Becoming a full member is not exclusively participation in the community, but also involves motivation, access to resources, and support (Wenger, 1998). The participants in this study clearly had the motivation, partial access to resources, and support. Some participated more than others in the community of FL educators; however, this study illustrated that more research needs to be done on population of FL graduate instructors. A study across FLs would provide a good picture as to the needs of FL TAs. Additionally, conducting a comparative study with an experimental group receiving the above-mentioned pedagogical training and a control group without treatment would shed light onto TAs' identities and needs.

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Appendix

QUESTIONNAIRES (1 – 3)

INSTRUCTORS' QUESTIONNAIRE I

I. Personal Information

Please answer the following questions about yourself.

1. Please provide your email address
2. Please check: _____ Female _____ Male
3. Age: _____ 18-22 _____ 23-30 _____ 31-40 _____ 41-50
4. What is your nationality?
5. Where were you born?
6. What is (are) your native language (s)?
7. Please list any other languages that you speak
8. Please list all the different places you lived in for at least six months and include the beginning and end dates of your stay there.
9. If German is not your native language, have you ever lived in a German-speaking country? _____ Yes _____ NO
If yes, list the country and the dates and length of time.
10. If you are a non-native speaker of German, how did you acquire German (e.g. formal classes)?
11. If you were not born in the United States, how long have you been living here?

2. Classroom Teaching

Please answer the following questions on classroom teaching.

1. How long have you been teaching German?
2. Why are you teaching German?
3. For each pair, please choose the one statement that closest describes your belief as an instructor.

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- 3.1. (a) I want my students to like me.
(b) I want to accomplish the goals.
- 3.2. (a) I want my students to learn skills, knowledge, and attitudes that they can use for life.
(b) I want my students to love German
- 3.3. (a) I want my students to learn skills, knowledge, and attitudes that they need to advance/promote/expand their proficiency in German.
(b) I want to be part of the students' way to adulthood.
- 3.4. (a) I want my students to learn from me.
(b) I want to be available for my students' personal problems.
4. In your opinion, what are the objectives of foreign language teaching? Please rank the following objectives on a scale from 1 – 5, with 1 being the most important and 5 least important.
- 4.1. Make learning a foreign language a positive experience for my students.
1 2 3 4 5
- 4.2. Help my students to acquire proficiency in the foreign language.
1 2 3 4 5
- 4.3. Familiarize my students with the culture of the countries where the language is spoken.
1 2 3 4 5
- 4.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.
1 2 3 4 5
- 4.5. Aid my students in understanding their own culture and identity better.
1 2 3 4 5

3. Culture

Please answer the following questions on culture.

1. How important is “culture teaching” in a foreign language classroom on a scale from 1 – 5, with 1 being very important?
1 2 3 4 5
2. What is “culture teaching” in your opinion? Please rate the following statements on a scale from 1 – 5, with 1 being the most important and 5 least important.
- 2.1. Students learn about history, geography, and politics of the foreign culture.
1 2 3 4 5
- 2.2. Students learn about daily life.
1 2 3 4 5
- 2.3. Students learn about values and beliefs of Germans.
1 2 3 4 5

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2.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.

1 2 3 4 5

2.5. Handling intercultural situations.

1 2 3 4 5

Comments:

3. How much time to you dedicate to teaching language and teaching culture.
 - a. 100 % - 0 % b. 80 % - 20 % c. 60 % - 40 %
 - d. 40 % - 60 % e. 20 % - 80 % f. 100 % language and culture
4. With which of these statements do you agree?
 - a. We should spend more time on teaching culture.
 - b. We already have a good balance of teaching culture and language.
 - c. We should spend less time on teaching culture, to leave more time for actual language learning.

INSTRUCTORS' QUESTIONNAIRE II

1. Personal Information

Please answer the following questions about yourself.

1. Please provide your email address

2. Classroom Teaching

Please answer the following questions on classroom teaching.

1. How long have you been teaching German?
2. Why are you teaching German?
3. For each pair, please choose the one statement that closest describes your belief as an instructor.
 - 3.1. (a) I want my students to like me.
(b) I want to accomplish the goals.
 - 3.2. (a) I want my students to learn skills, knowledge, and attitudes that they can use for life.
(b) I want my students to love German
 - 3.3. (a) I want my students to learn skills, knowledge, and attitudes that they need to advance/promote/expand their proficiency in German.
(b) I want to be part of the students' way to adulthood.
 - 3.4. (a) I want my students to learn from me.
(b) I want to be available for my students' personal problems.
4. In your opinion, what are the objectives of foreign language teaching? Please rank the following objectives on a scale from 1 – 5, with 1 being the most important and 5 least important.
 - 4.1. Make learning a foreign language a positive experience for my students.
1 2 3 4 5

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- 4.2. Help my students to acquire proficiency in the foreign language.
1 2 3 4 5
- 4.3. Familiarize my students with the culture of the countries where the language is spoken.
1 2 3 4 5
- 4.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.
1 2 3 4 5
- 4.5. Aid my students in understanding their own culture and identity better.
1 2 3 4 5

3. Culture

Please answer the following questions on culture.

1. How important is “culture teaching” in a foreign language classroom on a scale from 1 – 5, with 1 being very important?
1 2 3 4 5
2. What is “culture teaching” in your opinion? Please rate the following statements on a scale from 1 – 5, with 1 being the most important and 5 least important.
- 2.1. Students learn about history, geography, and politics of the foreign culture.
1 2 3 4 5
- 2.2. Students learn about daily life.
1 2 3 4 5
- 2.3. Students learn about values and beliefs of Germans.
1 2 3 4 5
- 2.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.
1 2 3 4 5
- 2.5. Handling intercultural situations.
1 2 3 4 5

Comments:

3. How much time to you dedicate to teaching language and teaching culture.
a. 100 % - 0 % b. 80 % - 20 % c. 60 % - 40 % d. 40 % - 60 %
e. 20 % - 80 % f. 100 % language and culture
4. With which of these statements do you agree?
a. We should spend more time on teaching culture.
b. We already have a good balance of teaching culture and language.
c. We should spend less time on teaching culture, to leave more time for actual language learning.

An investigation of the role of identities in foreign language teaching

INSTRUCTORS' QUESTIONNAIRE III

1. Personal Information

Please answer the following questions about yourself.

1. Please provide your email address

2. Classroom Teaching

Please answer the following questions on classroom teaching.

1. How long have you been teaching German?
2. Why are you teaching German?
3. For each pair, please choose the one statement that closest describes your belief as an instructor.
 - 3.1. (a) I want my students to like me.
(b) I want to accomplish the goals.
 - 3.2. (a) I want my students to learn skills, knowledge, and attitudes that they can use for life.
(b) I want my students to love German
 - 3.3. (a) I want my students to learn skills, knowledge, and attitudes that they need to advance/promote/expand their proficiency in German.
(b) I want to be part of the students' way to adulthood.
 - 3.4. (a) I want my students to learn from me.
(b) I want to be available for my students' personal problems.
4. In your opinion, what are the objectives of foreign language teaching? Please rank the following objectives on a scale from 1 – 5, with 1 being the most important and 5 least important.
 - 4.1. Make learning a foreign language a positive experience for my students.
1 2 3 4 5
 - 4.2. Help my students to acquire proficiency in the foreign language.
1 2 3 4 5
 - 4.3. Familiarize my students with the culture of the countries where the language is spoken.
1 2 3 4 5
 - 4.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.
1 2 3 4 5
 - 4.5. Aid my students in understanding their own culture and identity better.
1 2 3 4 5

3. Culture

Please answer the following questions on culture.

1. How important is “culture teaching” in a foreign language classroom on a scale from 1 – 5, with 1 being very important?
1 2 3 4 5

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2. What is “culture teaching” in your opinion? Please rate the following statements on a scale from 1 – 5, with 1 being the most important and 5 least important.

2.1. Students learn about history, geography, and politics of the foreign culture.

1 2 3 4 5

2.2. Students learn about daily life.

1 2 3 4 5

2.3. Students learn about values and beliefs of Germans.

1 2 3 4 5

2.4. Encourage an open-mind and a positive attitude towards foreign languages and cultures.

1 2 3 4 5

2.5. Handling intercultural situations.

1 2 3 4 5

Comments:

3. How much time to you dedicate to teaching language and teaching culture.

- a. 100 % - 0 % b. 80 % - 20 % c. 60 % - 40 % d. 40 % - 60 %
e. 20 % - 80 % f. 100 % language and culture

4. With which of these statements do you agree?

- a. We should spend more time on teaching culture.
b. We already have a good balance of teaching culture and language.
c. We should spend less time on teaching culture, to leave more time for actual language learning.

The Proficiency Cohort: Shifting Teacher Beliefs through a Collaborative Curriculum Design Process

Catherine Ritz, *Boston University*

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ABSTRACT

This study uses a cohort model—a combination of a study group, with readings and discussion, and collaborative curriculum design as a professional development tool—as a context for investigating a group of middle and high school world language teachers’ beliefs about effective curriculum. The study explores whether this model could shift teachers’ beliefs positively regarding world language curriculum, moving from more traditional grammar-based curricular models toward a communicative approach. Previous research has documented the importance of teacher beliefs in education and how different professional development models impact them. However, this study is novel in using curriculum design as the focus of professional development within the context of world language education. Teachers’ beliefs about communicative curriculum were surveyed before, during, and after participation in the cohort to ascertain if a

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NECTFL Review, Number 82, September 2018, pp. 31-55. © 2018 by Northeast Conference on the Teaching of Foreign Languages.

shift in their beliefs occurred as a result of involvement in the study. Using a series of three surveys collecting both quantitative and qualitative data, results indicate a positive shift in teacher beliefs about the value of a communicative curriculum, their own abilities in implementing this type of curriculum, students' anticipated success with the curriculum, and the effectiveness of the cohort model. This model could be replicated in similar districts to effect change in teacher beliefs while developing the capacity for world language curricular revision.

Over the past four decades, the teaching of world languages has been undergoing a paradigm shift, in which emphasis has moved from traditional grammar-based instruction to a focus on developing communicative skills that enable meaningful language use (Duncan, 2014; Kissau, Algozzine, & Yon, 2013). Although research has supported the efficacy of this communicative approach for teaching languages over grammar-translation and drill-based learning (Lee & VanPatten, 2003; Oxford, Lavine, & Crookall 1989; Toth, 2004; Wong & VanPatten, 2008), many teachers continue to rely on earlier methods of language instruction (Whitley, 1993; Wong & VanPatten, 2008). Wong and VanPatten (2008) pointed out that many teachers, "come to language teaching with common sense notions such as "This is how I did it and it worked for me" (p. 417).

Teacher beliefs—grounded in their own experiences with language learning—play an important role in instructional and curricular decisions (Stuart & Thurlow, 2000). Although studies have looked at the important role of world language teacher beliefs about instruction (Allen, 2002; Bell, 2005; Kissau et al., 2013), and many others have investigated effective models of teacher development (Garet, Porter, Desimone, Birman, & Yoon, 2001; Penuel, Fishman, Yamaguchi, & Gallagher, 2007), relatively few have looked at using a combination of a teacher study group and a collaborative teacher-driven curriculum design process as a professional development tool—referred to in this study as a cohort model—to shift world language teacher beliefs.

Teacher beliefs—grounded in their own experiences with language learning—play an important role in instructional and curricular decisions

Background

Teacher Beliefs

The important role that teacher beliefs play in language instruction has been well documented in the literature (e.g., Borg, 2003; Borg, 2011; Zheng & Borg, 2014). Therefore, research has investigated various models to effect change in teachers' beliefs, such as Vaino, Holbrook, and Rannikmäe (2013), who used a case study design to investigate changes in the beliefs of high school science teachers with regard to a new teaching approach through a collaborative action research project, with positive findings. Examining beliefs of secondary English as a foreign language teachers as part of an immersion program, Wong (2013) used semi-structured interviews to document changes in beliefs about teaching and the aspects of the experience that were most significant in effecting those changes. In a study by Jao (2017), pre-service upper elementary and lower

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secondary mathematics teachers' beliefs were documented to have shifted due to their experiences in a methods course which included opportunities for practice and application of their learning. Using mixed methods, Miranda and Damico (2015) investigated whether a year-long professional development course followed by participation in a Professional Learning Community (PLC) would shift high school science teachers' beliefs about teacher-centered versus student-centered instruction, finding that half of the participants shifted their beliefs as a result. These studies suggest that various professional development experiences may be successful in shifting teacher beliefs.

Professional Development

An important concept in successful teacher professional development is collective participation, in which teachers work collaboratively with colleagues from their district to enact reform (Allen, Pianta, Gregory, Mikami, & Lun, 2011; Garet et al., 2001; Penuel et al., 2007). For teacher learning to occur, research suggests that professional development should be of long duration and offer means to support teachers working in communities (Bransford, Brown, & Cocking, 2000; Coburn, Russell, Kaufman, & Stein, 2012). Collaborative, teacher-centered professional development is widely supported in the research as being effective in implementing sustainable change efforts (Borko, 2004; Darling-Hammond & McLaughlin, 2011; Fishman, Marx, Best, & Revital, 2003; Garet et al., 2001; Parke & Coble, 1997).

An important concept in successful teacher professional development is collective participation, in which teachers work collaboratively with colleagues from their district to enact reform.

Additionally, Glickman, Gordon, and Ross-Gordon (2014) state that “large-scale teacher-driven changes in curriculum content, organization, and format will not take place unless teachers change their curriculum orientations and beliefs,” but that these beliefs will not change “unless [teachers’] levels of understanding of and involvement in curriculum development gradually increase[s]” (p. 315). Teacher involvement in curriculum development is integral in amending teachers’ beliefs (Desimone, 2009). A component of collective participation used in Desimone’s study (2009) is a teacher study group, which Hung and Yeh (2013) define as “a professional learning community in which the teachers meet regularly for collaborative inquiry about their practice experiences to achieve their collective goal of group learning in a systematic and interactive way” (p. 153-154). Contrasting with traditional methods of teacher professional development in which there is a “presentation of information by experts to participants, this model is intended to provide a structure in which the teachers will experience the profound effect of teachers talking together to unpack teaching” (Stanley, 2011, p. 77). The cohort model employed in this study reflects theoretical understandings of communities of practice, in which learning is not an acquisition of knowledge but rather a social endeavor that involves being and becoming a member of a community (Lave, 1991; Wenger, 2000).

By drawing on an understanding of effective models of professional development, this study attempts to shift world language teacher beliefs from traditional grammar-

based curricular models toward curriculum design that emphasizes a communicative approach to language learning.

Research Questions

This study examines changes in teachers' beliefs through the use of a cohort model endeavoring to investigate teacher beliefs about world language curriculum, teachers' and students' likely success with communicative curriculum, and the effectiveness of this model of professional development. A series of surveys was administered at strategic points of the implementation of the cohort model.

The following research questions drove our inquiry:

1. Do changes in beliefs about effective world language curriculum occur as a result of participation in the cohort, and if so, how?
2. Do changes in beliefs about student success with a communicative world language curriculum occur as a result of participation in the cohort, and if so, how?
3. Do beliefs about the teachers' own abilities to implement a communicative world language curriculum occur as a result of participation in the cohort, and if so, how?
4. What are teachers' reactions to participating in the cohort model? How do teachers experience the cohort model?

...this study attempts to shift world language teacher beliefs from traditional grammar-based curricular models toward curriculum design that emphasizes a communicative approach to language learning.

Method

Participants

Seven teachers from a medium-sized USA suburban school district agreed to participate in what became referred to by the group as the "Proficiency Cohort" as a part of this study. The breakdown of participating teachers is as follows: three high school Spanish teachers, one middle school Spanish teacher, one high school Mandarin teacher, one middle school Mandarin teacher, and one high school Latin teacher. Teachers ranged in experience from a minimum of two years of classroom experience to approximately 15 years teaching experience and ranged in age from mid 20s to early 60s. Three of the teachers were native speakers of their language, and the remaining four were native speakers of English from the United States. Each teacher agreed to write new curricular units for one of his or her courses, with the following courses being selected: Spanish 2 Non-Honors (high school), Spanish 4 Non-Honors (high school), Spanish 3 Honors (high school), Spanish 1A (middle school), Mandarin 2 Non-Honors/Honors (high school), Mandarin 1A (middle school), and Latin 1 Non-Honors/Honors (high school).

Although Latin is a classical language and communication in the language may not often be viewed as the learning objective, the American Council for the Teaching of Foreign Languages (ACTFL) indicates the importance of communication and oral language use in the teaching and learning of classical languages. The ACTFL Performance Descriptors for Language Learners (2012a) make this clear, stating that

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“the importance of...communication as an applicable principle to the learning of the classical languages...[is] evident in the communication standards from the *Standards for Classical Languages*,” and that “the oral use of the language [in classical languages] can also be employed to help students avoid reading or translating word-for-word as they must listen in ‘chunks’ (several words holding the meaning or phrases) and respond spontaneously during oral communication” (p. 11). For this reason, a Latin teacher was included as part of this study.

Procedures

The cohort was structured with two important components as noted in Table 1 on the next page. The first component was participation in a study group, which met approximately once per month over the course of six months of a school year. Meeting times were dedicated to discussing relevant readings; concerns with the existing, textbook-based curriculum; discussing the teachers’ ideal curriculum; practicing using curriculum templates; developing assessments; and drafting a unit for the courses teachers would be revising. Teachers read two books as part of the study group: *The Keys to Planning for Learning: Effective Curriculum, Unit, and Lesson Design*, by Clementi and Terrill (2013) and *Implementing Integrated Performance Assessment*, by Adair-Hauck, Glisan, and Troyan (2013). Additional readings were the NCSSFL-ACTFL Can-Do Statements (2015) and the ACTFL Proficiency Guidelines (2012b). A decision made collectively by the group was to use the curriculum template designed by Clementi and Terrill (2015) to write curricular units. This template was modified slightly to provide a space for a narrative of the unit’s summative performance assessment. (See Appendix A for a sample unit created by one participant.) The purpose of the readings was to provide a framework for model world language curricular units and performance assessments. Participants were given the expectation that they would each write original units for their chosen course that: followed thematic planning guidelines outlined in Clementi and Terrill (2013); included a summative performance assessment following the format and guidelines outlined in Adair-Hauck, Glisan, and Troyan (2013); and incorporated original can-do learning objectives tailored for their units in the style of the NCSSFL-ACTFL Can-Do Statements (2015).

Identified needed supports emerged as teachers worked in the study group, such as visiting a school in which a communicative curriculum was being effectively implemented. Teachers were also given independent time beyond the group meetings to work on designing a unit. By the final study group meeting, all teachers had developed a working draft of one unit that would be used as a part of their revised curriculum.

The second component of the study was participation in a three-day collaborative curriculum writing process. Meeting time was split between independent work and group sessions in which curriculum were shared, questions were asked, and feedback was given. Table 1 outlines cohort meeting times and an overview of agendas for each meeting.

Instrumentation

A series of three surveys were designed to gather information throughout the study: (1) prior to the study (Appendix B), (2) at the conclusion of the study

Table 1. Proficiency Cohort Schedule of Activities

Date and Length of Meeting (hours)	Proficiency Cohort Activities
January 21, 2015 (1.5 hours)	<p><i>Study Group Meeting #1:</i> Review and discussion of existing curriculum: What are the strengths and weaknesses of the current curriculum from teachers' perspectives? What is their ideal curriculum? Planning the collaborative work: Discussion of group needs, goals, and expectations.</p>
March 2, 2015 (1.5 hours)	<p><i>Study Group Meeting #2:</i> Discussion of group readings: chapters 1-2 of Clementi & Terrill (2013) and NCSSFL-ACTFL Can-Do Statements (2015). Planning a site visit to a local school. Discussion of themes and essential questions in communicative curriculum design. Discussion of developing world language performance assessments.</p>
March 19, 2015 (6 hours)	<p><i>Study Group Meeting #3:</i> Site visit to local high school and middle school to observe communicative language teaching in practice. Discussion with teachers in those schools on their approaches to curriculum design and implementation.</p>
March 25, 2015 (1.5 hours)	<p><i>Study Group Meeting #4:</i> Debrief on site visit. Share sample performance assessments; partner and group feedback. Discussion of group readings: chapters 3-5 of Clementi & Terrill (2013) and ACTFL Proficiency Guidelines (2012). Discussion of unit plan templates.</p>
May 11, 2015 (1.5 hours)	<p><i>Study Group Meeting #5:</i> Discussion of group readings: chapters 1-4 of Adair-Hauck, Glisan, & Troyan (2013) Critique of unit templates and decision on which to adopt. Group discussion and feedback on outlines for draft units. Planning for a guest speaker: What does the group hope to learn through her visit?</p>
May 27, 2015 (1.5 hours)	<p><i>Study Group Meeting #6:</i> Discussion of group readings: chapters 5-6 of Adair-Hauck, Glisan, & Troyan (2013) Discussion of summative assessments for units Guest Speaker: Teacher from site visit. Open questions and discussions on putting theoretical discussion into practice.</p>

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June 10, 2015 (1.5 hours)	<i>Study Group Meeting #7:</i> Presentation of practice units and group feedback. Critique of the sample units, and goals for revision.
June 26, 2015 (6 hours)	<i>Collaborative Curriculum Writing Session #1:</i> Group check-in, discussion of objectives for the day. Independent work time. Closing of the day check-in: Questions, feedback on units, open questions.
June 27, 2015 (6 hours)	<i>Collaborative Curriculum Writing Session #2:</i> Group check-in, discussion of objectives for the day. Independent work time. Closing of the day check-in: Questions, feedback on units, open questions.
June 30, 2015 (6 hours)	<i>Collaborative Curriculum Writing Session #3:</i> Group check-in, discussion of objectives for the day. Independent work time. Closing of the day check-in: Questions, feedback on units, open questions.

group (Appendix C), and (3) at the conclusion of the collaborative curriculum writing (Appendix D). A combination of Likert scale statements and open-ended responses were included. The Likert scale statements were structured so that similar statements were included on each survey to collect any changes in participant beliefs. The statements were designed to capture teacher beliefs in four categories: belief about self, belief about curriculum, belief in students, and cohort model effectiveness. The open-ended questions were designed to give participants an opportunity to elaborate on these four categories and to elicit any relevant information to help inform the Likert scale statements.

Analyses

Likert scale statements in the survey were analyzed through descriptive statistics by comparing data points to determine any changes in teachers' beliefs for each statement. Since identical or similar statements were used across surveys, these statements were then analyzed to look for changes in teachers' beliefs as the study progressed. The statements were grouped into the four categories outlined above, to further look at overall characteristics in the data at each collection point in relation to each of the research questions. Six of the participants completed survey 1 (with one participant neglecting to complete the survey), and all seven participants completed surveys 2 and 3. Qualitative data underwent an initial coding to look for commonalities across each question and within each survey. Coded data were then categorized in relation to each of the research questions and reviewed in sequential order to look for emerging patterns. As themes emerged, significant statements were identified that were representative of each theme.

Results

The results of the Likert scale statements are organized in Table 2 by overarching categories (beliefs about curriculum, beliefs about students, beliefs about self, and cohort effectiveness), survey number, and percentages of agreements and disagreements with each statement. The responses from survey 1—which establish a baseline of teacher beliefs for designing a teacher-made communicative curriculum—indicated that participants were unsure of their comfort level, expertise, and they anticipated student achievement when planning and using a curriculum they designed. All participating teacher beliefs began to shift at the mid-point of data collection. When comparing the participants’ responses from survey 1 to survey 2, the percentages indicated that teachers had in general increased their beliefs in their own abilities as well as their beliefs in their students’ abilities to be successful with the teacher-made curriculum. Based on the results from the survey at the conclusion of the cohort study, a further shift in teachers’ beliefs in each of these categories was identified. The findings will be discussed as they relate to each of the research questions.

Table 2. Summary of responses to Likert Scale statements across surveys 1, 2, and 3

Statements	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
Beliefs About Curriculum					
Even within thematic units, grammar explanations and drilling are still an important piece of curriculum. <i>From Surveys 1 & 2</i>	33.33% (1)	66.67% (1)	0% (1)	0% (1)	0% (1)
	28.57% (2)	42.86% (2)	14.29% (2)	14.29% (2)	0% (2)
The textbook will still be an important part of my curriculum next year. <i>From Surveys 1 & 2</i>	0% (1)	33.33% (1)	66.67% (1)	0% (1)	0% (1)
	14.29% (2)	57.14% (2)	14.29% (2)	0% (2)	14.29% (2)
I plan on using/I used can-do statements to set goals for each unit. <i>From Surveys 1, 2, & 3</i>	0% (1)	50% (1)	50% (1)	0% (1)	0% (1)
	57.14% (2)	28.57% (2)	14.29% (2)	0% (2)	0% (2)
	71.43% (3)	28.57% (3)	0% (3)	0% (3)	0% (3)

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Beliefs About Students					
I believe my students will be successful using a thematic-based curricular model. <i>From Surveys 1, 2, & 3</i>	0% (1)	33.33% (1)	66.67% (1)	0% (1)	0% (1)
	0% (2)	85.71% (2)	14.29% (2)	0% (2)	0% (2)
	42.86% (3)	57.14% (3)	0% (3)	0% (3)	0% (3)
Using thematic units rather than traditional methods will result in more student learning and engagement. <i>From Surveys 1 & 2</i>	0% (1)	33.33% (1)	66.67% (1)	0% (1)	0% (1)
	28.57% (2)	42.86% (2)	28.57% (2)	0% (2)	0% (2)
Beliefs About Self					
I am comfortable designing my own curriculum using thematic-based units. <i>From Surveys 1, 2, & 3</i>	0% (1)	0% (1)	50% (1)	50% (1)	0% (1)
	0% (2)	71.43% (2)	28.57% (2)	0% (2)	0% (2)
	14.29% (3)	85.71% (3)	0% (3)	0% (3)	0% (3)
I am ready to shift the use of the textbook to that of a resource, rather than the driving force behind curriculum planning. <i>From Surveys 1 & 2</i>	0% (1)	50% (1)	50% (1)	0% (1)	0% (1)
	42.86% (2)	57.14% (2)	0% (2)	0% (2)	0% (2)
I have a clear goal for what my curriculum should look like next year. <i>From Surveys 1, 2, & 3</i>	0% (1)	0% (1)	16.67% (1)	83.33% (1)	0% (1)
	14.29% (2)	42.86% (2)	42.86% (2)	0% (2)	0% (2)
	0% (3)	71.43% (3)	28.57% (3)	0% (3)	0% (3)
I am nervous about implementing a new curriculum next year. <i>From Surveys 1, 2, & 3</i>	0% (1)	83.33% (1)	0% (1)	16.67% (1)	0% (1)
	0% (2)	42.86% (2)	28.57% (2)	28.57% (2)	0% (2)
	14.29% (3)	0% (3)	42.86% (3)	42.86% (3)	0% (3)

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I am clear on how to incorporate proficiency targets into my curriculum and assessments. <i>From Surveys 1 & 2</i>	0% (1)	0% (1)	16.67% (1)	50% (1)	33.33% (3)
	14.29% (2)	28.57% (2)	57.14% (2)	0% (2)	0% (2)
Using thematic units rather than traditional methods will be more work for me as a teacher. <i>From Surveys 1 & 2</i>	16.67% (1)	50% (1)	33.33% (1)	0% (1)	0% (1)
	14.29% (2)	28.57% (2)	57.14% (2)	0% (2)	0% (2)
Effectiveness of Cohort					
The work we've done in the Study Group has helped me in rethinking what my curriculum could look like. <i>From Survey 2</i>	28.57% (2)	57.14% (2)	14.29% (2)	0% (2)	0% (2)
The work we've done in the Collaborative Curriculum Writing has helped develop strong units for next year. <i>From Survey 3</i>	57.14% (3)	42.86% (3)	0% (3)	0% (3)	0% (3)
It was helpful to have the group to share concerns and challenges with as we worked. <i>From Survey 3</i>	71.43% (3)	28.57% (3)	0% (3)	0% (3)	0% (3)

RQ #1: Do beliefs about effective world language curriculum occur as a result of participation in the cohort, and if so, how?

Teachers reported that their understanding of a communicative curriculum became clearer deepened through the course of this study, based on their descriptions of their curriculum from each survey, which became increasingly more specific and reflected learnings from the study group reading materials. By building teachers' knowledge base around curriculum design, teachers reported more clarity in their goals for the curriculum, shifting from 83% disagreeing that they had a clear goal for their curriculum in survey 1, to 71% agreeing that they had a clear goal in survey 3. In survey 1, teachers reported having a vision for an "engaging, entertaining, and productive class" where students would "become

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more proficient in the target language.” These statements—while laudable—lacked specificity in terms of how the curriculum would be designed to make their vision a reality. Teachers responded to questions about what their final curriculum would look like in increasingly concrete terms as the study progressed, demonstrating their broadening knowledge base around communicative curriculum design. In survey 2, one teacher commented, “The final product will have at least these elements: a clearly defined unit goal at the beginning for students; a task overview on the unit; lesson content, procedure, content; a can-do statement for students to check of [sic] which echoes the unit goal.” This was echoed by more of the teachers, three of whom also cited can-do goals as important components of their units. Teachers also reported more clarity on the use of can-do statements (only 50% agreed that they would use can-do statements in survey 1, but 100% agreed or strongly agreed that they had in fact used them in survey 3) and targets for student proficiency levels (83% of teachers reported disagreeing or strongly disagreeing that they were clear on how to use proficiency targets with curriculum in survey 1, and 43% agreed or strongly agreed that they were clear in survey 3).

Teachers reported some shift in beliefs about the importance of grammar in their curriculum, shifting from viewing it as more centrally important to their teaching to becoming a tool for students in working toward the larger goal of teaching for communication. All teachers responded in survey 1 that the teaching of grammar and the use of drills would remain an important part of their teacher-made curriculum. In survey 2, 71.43% of teachers still agreed or strongly agreed that grammar and drills would remain an important piece of the curriculum, however 14.29% reported not being sure and another 14.29% reported their disagreement. A larger shift was evident in the statement regarding the use of the textbook as an important component of the curriculum. In looking at both the statement, “The textbook will still be an important part of my curriculum next year,” and, “I am ready to shift the use of the textbook to that of a resource, rather than the [textbook being the] driving force behind curriculum planning,” a change is evident in their beliefs. Although the majority of teachers (71.43%) reported in survey 3 that the textbook would still be an important part of their curriculum, the results indicate that they now viewed the textbook as a resource (100%) to support the curriculum rather than the driving force. This was supported by teacher comments in the open-ended questions on survey 2, in which one teacher noted, “I still want to use the textbook as a support, but I can see that it shouldn’t drive the curriculum as it has in the past,” and another commented on disliking being “tied down to the textbook” in the previous curriculum.

RQ #2: Do beliefs about student success with a communicative world language curriculum occur as a result of participation in the cohort, and if so, how?

Teachers’ beliefs about student success shifted as a result of participation in the cohort, with all teachers believing their students would be successful with the new curriculum at the end of the study (67% of teachers reported being not sure that students would be successful with the new curriculum in survey 1, but 100% reported that they agreed or strongly agreed that students would be successful

in survey 3). In the open-ended questions, teachers stressed the importance of student engagement. This appeared to be a strong motivational factor for teachers in wanting to revise their curriculum, as it was repeatedly referenced in surveys 1, 2 and 3, with one teacher commenting, “I envision a more fun curriculum where students are more engage [sic] and able to compare and contrast their own culture and the Hispanic one while learning the target language.”

Student motivation was another theme that emerged through the open-ended questions, with teachers noting that they believed that their new curriculum would help motivate students both to be active in the lesson and to continue with their language studies. “It is a lot of work,” one teacher commented in survey 3, “but when you get into it you start getting engaged on the idea of having students motivated and active in the classroom and the learning process.”

RQ #3: Do beliefs about the teachers’ own abilities to implement a communicative world language curriculum occur as a result of participation in the cohort, and if so, how?

Teachers reported increasing levels of comfort in designing thematic units with a focus on communication, with 100% of teachers initially disagreeing or not being sure that they were comfortable in survey 1, compared to 100% agreeing or strongly agreeing with this statement in survey 3. Teachers also reported more readiness to make the shift away from having the textbook drive the curriculum, shifting from only 50% agreeing that they were ready in survey 1, to almost 60% agreeing and over 40% strongly agreeing that they were ready in survey 3. Likewise, levels of nervousness about implementing the new curriculum decreased as the group worked together, with 83% reporting that they were nervous at the outset of the study and 85% reporting that they were either not sure or disagreed that they were nervous about implementing the new curriculum at the end. The increased sense of their own competence to teach the communicative curriculum was captured in one teacher’s comments in survey 2, “My vision has changed in a way that I feel as a teacher, we are empowered through the training, to redesign our curriculum based on theme, to focus on student performance assessments while still adopting and incorporating textbook [sic] as one of the resources.” The sense of growing empowerment is an important theme that emerged throughout the study.

RQ #4: What are teachers’ reactions to participating in the cohort model?

One of the most positive elements reported by teachers in the study was the collaborative nature of the cohort model. All teachers reported that it was helpful to work with a group of teachers to share concerns and challenges, with over 70% stating that they strongly agreed with that statement. “I loved talking through our concerns as a group,” one teacher commented in survey 3, “It is nice to have time to work together and feel like we’re planning together, instead of doing all the planning by ourselves. I would have gotten stuck on curriculum pretty quickly without the rest of the group, and to be honest, I think I would have given up.” Furthermore, there was a sense of egalitarianism in the group, with one participant stating that

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the cohort “felt like a collaborative process where everyone was equal” and that “we came to decisions together and worked through our challenges as a group.”

Despite this overall positive experience, two challenges presented themselves. First, the challenge of finding time to continue the work came out as a strong concern by many teachers in the study. During the study group time, teachers suggested that the cohort members continue working together during future district professional learning community (PLC) time. A number of teachers also asked if the group could continue to meet after school once a month because they were worried they would not have enough time to get support from each other during the regularly scheduled PLC time. As one teacher commented in survey 3, “What is in need has been pretty much provided. The rest will be lots, lots of brain work and time,” a sentiment echoed by many others as well.

Second, the cohort was composed of mostly Spanish teachers, with two Mandarin teachers, and only one Latin teacher. The Latin teacher reported a sense of isolation in the group, noting, “Being the only non-modern language person often makes me feel left out because I can’t organize my curriculum (nor would I want to) like modern languages get to.” The materials reviewed in the study group did not include sufficient guidelines for classical languages, in the opinion of the participating Latin teacher.

Discussion

The findings in this study point speak to the need for engaging teachers in collaborative discussions in which they review and discuss materials in a study group format, as well as the curriculum design process as a powerful means for effecting change in their beliefs. Through the course of the study, the participating teachers grew their knowledge base around communicative world language curricular models, can-do learning goals, and assessments, supporting their shift away from grammar-based curriculum. Top-down curriculum changes can result in discrepancies between the “written” and the “taught” curriculum, with teachers making judgments about the effectiveness of a written curriculum and perhaps choosing not to follow it, believing that it will be ineffective (Glatthorn, Boschee, Whitehead, & Boschee, 2012). The cohort model used in this study positions teachers as curriculum designers and acknowledges the important role that beliefs play in adopting curricular change (Glickman et al., 2014). Teachers are engaged and empowered as they gain knowledge about effective curricular models and begin designing their own materials.

Furthermore, the collaborative nature of the cohort model gave teachers an opportunity to discuss questions as they developed their knowledge base and worked on their curriculum. The sense of collective participation maintained throughout the cohort helped teachers take ownership not only of the curriculum they were developing, but also of the process itself. By working collaboratively, the

The findings in this study point speak to the need for engaging teachers in collaborative discussions in which they review and discuss materials in a study group format, as well as the curriculum design process as a powerful means for effecting change in their beliefs.

teachers provided support to each other and held each other accountable for their work—what Wenger calls a “sense of joint enterprise” (2000, p. 229). Teachers repeatedly cited collaboration as one of the elements of the cohort they most appreciated. Providing a space for a community in which the curriculum work took place and in which teachers could discuss their learning was an important aspect of the cohort.

It became clear through the course of the study that a motivating factor for participating teachers was their students. As evidenced in the results, teachers grew to believe that their students would be successful with the type of curriculum they were developing. Perhaps more importantly, teachers revealed that part of their motivation for undertaking the work of rewriting their curriculum and participating in this study was a belief that their students would be more engaged and achieve higher learning outcomes with the new curriculum. These findings speak to the need for documenting student learning outcomes and engagement under different curricular models to encourage other teachers to shift their practices.

...teachers revealed that part of their motivation for undertaking the work of rewriting their curriculum and participating in this study was a belief that their students would be more engaged and achieve higher learning outcomes with the new curriculum.

The overall effect of participating in the study was a positive one, providing encouraging results for this type of professional development. Teachers of different language backgrounds were able to work collaboratively, addressing a common concern of language teachers who are often the sole teacher of their language in the school in which they work. Despite this opportunity for collaboration across languages, the one participating Latin teacher expressed a sense of isolation.

Limitations

This model could be implemented in other similar districts with the following recommended changes: (1) Provide more time for the study group to meet prior to curriculum writing. The study group began at the start of the second semester. If the model were to be repeated, a full school year would be given for meetings to provide teachers with more time to investigate national research and develop model units. Teachers in the survey also strongly expressed the need for additional time. (2) Incorporate better resources for teachers of classical languages. Additionally, identifying other classical language teachers in the region who may want to participate or including at least two teachers of a classical language in the group, if possible, could also help mitigate the feeling of isolation that the Latin teacher in this study experienced.

This study could be improved in a number of ways. More time could have been spent during the initial study group to provide teachers with more support and more fully build their knowledge base around curriculum. Additionally, three days to work collaboratively on writing curriculum was insufficient. The teachers would have benefited from an extended period of time to write their curriculum with the support of the group, as evidenced by teacher feedback from the surveys. Furthermore, the study limited its scope to focusing on teachers’ beliefs and did

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not investigate changes in teaching practices. This is an important avenue of future research to determine whether changes in beliefs through this model result in changes to practice. Additional research is also needed to better understand classical language education in a communicative curriculum, following studies such as one by Overland, Fields, and Noonan (2011) who looked at whether communicative models would enhance the teaching of biblical Hebrew. Further, the scope of data collection was limited in that study group and curriculum writing conversations could have been recorded for more detailed analysis and to better capture the collaborative nature of the teachers' work, and discussion of the selected readings.

Conclusion

The World-Readiness Standards for Learning Languages (The National Standards Collaborative Board, 2015) tell us that “languages are not ‘acquired’ when students learn an ordered set of facts about the language (e.g., grammar facts, vocabulary) ... [but that] students need to be able to use the...language for real communication” (p. 26). Traditional, grammar-based curricular models continue to present language learning in an “ordered set” fashion, and teachers who have been successful learners under such models hold beliefs about language acquisition that may be contrary to the research and the World Readiness Standards. Engaging teachers in the curriculum design process through the use of a collaborative cohort model, such as the one presented in this study, acknowledges the important role that beliefs play in teaching, and provides a collaborative forum in which beliefs about effective curriculum may begin to shift. The findings in this study indicate that using a cohort model in which teachers collaboratively discuss various aspects of curriculum and selected readings through a study group, and collaborate in the development of curriculum was successful overall in shifting teachers' beliefs about world language curriculum, their own abilities in implementing teacher-made curriculum, and anticipated student success with a communicative curriculum.

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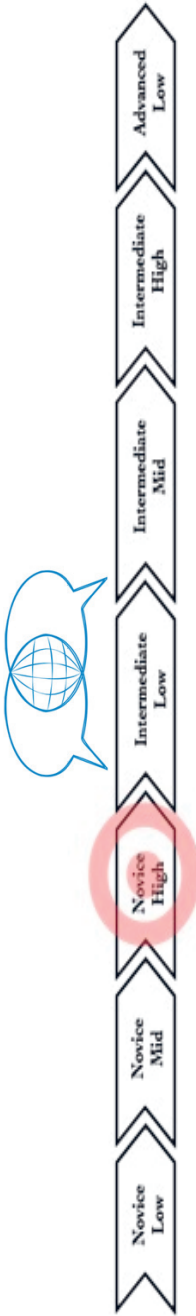
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Appendix A
Sample Unit



Language and Level / Grade	Spanish 1 Novice Low → Novice High	Approximate Length of Unit	6 weeks
		Approximate Number of Minutes Weekly	55 mins, 4-5 times per week
Theme/Topic	Well-Being: Food & Nutrition		
Essential Question	What do people here (and in Spanish-speaking countries) consider to be nutritious eating habits?		
Goals	<ul style="list-style-type: none"> • I can describe different meals of the day and typical meals served at home and at school • I can compare meals served at schools in the U.S. and different countries • I can explain customs and rituals associated with meals • I can ask and answer questions about food and meals • I can say what people need to do to eat healthfully • I can state opinions about food served in cafeterias and at home • I can make suggestions about ways to eat healthfully in the school cafeteria • I can describe the U.S. and other nutritional guidelines 		
Task Overview	<p>A group of students will be travelling to our school for a year-long exchange. As a member of the exchange committee, you are responsible for preparing a flyer and a short video with information on eating healthfully in the school cafeteria and finding foods that appeal to the students while they are here. In order to prepare this brochure and video, you must first gather information about what cafeterias serve in the students' home countries and research healthy eating guidelines both in the U.S. and in the students' home countries. You will then discuss with a classmate to find out how they eat healthfully in the cafeteria and what foods they think the students will like. Finally, you will create the flyer and short video.</p>		

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Summative Performance Assessment	Interpretive Mode		
	Students read school menus from various Spanish-speaking high schools and complete the comprehension guides.	Students watch/listen to videos in which Spanish-speaking students talk about what they eat at school and at home and complete the comprehension guides.	Students read nutritional guides from the U.S. and various Spanish-speaking countries and complete the comprehension guides.
	Presentational Mode		Interpersonal Mode
	Prepare a flyer and a short video presentation with tips on eating healthfully and finding foods that will appeal to the exchange students in the high school cafeteria and in American homes.	Interview a classmate on how they eat healthfully in the cafeteria and at home, and what kinds of food they think the exchange students will like the best.	
Cultures	Product: Food		
	Practice: Eating food		
	Perspective: Importance of food		
	Product: School lunch		
	Practice: Eating in a school cafeteria		
	Perspective: Importance of nutrition in a school cafeteria		
Connections	Making Connections		
	Health & Wellness:		
	Compare nutritional guidelines for healthy eating.		
Comparisons	Acquiring Information and Diverse Perspectives		
	Differences in school meals		
	Differences in nutritional guidelines		
Comparisons	Language Comparisons		
	<i>tomar algo</i> (to order something)		
	<i>tener hambre/sed</i> (to be hungry/thirsty)		
	Cultural Comparisons		
	Mealtimes with/without family		
	Meals at school		
	Nutritional guidelines		

Communities	School and Global Communities	Lifelong Learning
<p>Connections to Common Core</p>	<p>Share information on nutrition with the community.</p> <p>Reading 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p>Writing 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>Writing 6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</p> <p>Writing 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</p> <p>Speaking and Listening 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas, and expressing their own clearly and persuasively.</p> <p>Speaking and Listening 2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>Language 1. Demonstrate command of the conventions of standard [Spanish] grammar and usage when writing or speaking.</p> <p>Language 2. Demonstrate command of the conventions of standard [Spanish] capitalization, punctuation, and spelling when writing.</p> <p>Language 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.</p>	<p>Examine nutritional choices and make adjustments as needed.</p>

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Toolbox		
Language Functions	Related Structures / Patterns	Vocabulary Expansion
Describe meals served at school and at home	<i>ser</i> vs. <i>estar</i> (verbs meaning to be) to describe food	<p style="text-align: center;">Tier 1</p> <ul style="list-style-type: none"> · food, food groups, meals · adjectives describing food · common verbs used with food · times
Compare meals served at schools in the U.S. and different countries	<i>más que, menos que, tan como</i> , etc. (more than, less than, as much as)	<p style="text-align: center;">Tier 2</p> <ul style="list-style-type: none"> · different words for the same food item in different countries (i.e. <i>un melocotón</i> and <i>un durazno, los huevos</i> and <i>un blanquillo</i>, etc.) · “<i>Mi plato</i>” - <i>proteína, lácteos, granos, calcio</i> (“My Plate” - protein, dairy, grain, calcium) · <i>grupos de alimentos</i> (food groups)
Explain customs and rituals associated with meals	<i>durar</i> (to last); <i>porque</i> (because)	
Ask and answer questions about food and meals	interrogative pronouns	
Express needs , saying what you need to do to eat healthfully	<i>es necesario, es importante</i> , etc. (it’s necessary, it’s important)	
Express opinions about food served in cafeterias and at home	<i>preferir, pedir, servir</i> , etc. (to prefer, to ask for, to serve)	
Make suggestions about ways to eat healthfully in the school cafeteria	informal commands	

Key Learning Activities/Formative Assessments	
Key Learning Activity/Formative Assessment (representative samples from beginning to end of unit)	How does this activity support the unit goals or performance tasks?
Read school lunch menus from the U.S. and other Spanish-speaking countries. Create a Venn diagram comparing offerings.	Introduce food offerings in different schools
Read nutritional guidelines from the U.S. and other Spanish-speaking countries. Discuss in groups how they are similar/different.	Introduce food groups and nutritional information; Compare food habits
Students talk in small groups about what they eat every day at home and at school.	Practice talking about food and eating habits
Make small posters telling others what to eat and what not to eat in the cafeteria	Make suggestions about how to eat healthfully
Prepare written questions about food/meal habits to email to a correspondent in a Spanish-speaking country	Ask and answer questions about meals
Resources	
<p>Authentic Resources for Interpretive Tasks: http://www.choosemyplate.gov/en-espanol.html http://www.vrg.org/images/miplatovegano.jpg www.miescuelasaludable.org https://consejonutricion.wordpress.com/2015/01/06/mexico-y-su-guia-de-alimentacion/ ftp://ftp2.minsa.gob.pe/descargas/ogc/especiales/2007/nutricion/publicaciones/dipticonutri2.pdf http://zachary-jones.com/zambombazo/food-restaurants/ http://www.montgomeryschoolsmd.org/uploadedFiles/departments/foodserv/menus/5.15%20secondary%20poster.SPANISH_color.pdf http://www.montgomeryschoolsmd.org/uploadedFiles/departments/foodserv/menus/2.15_SECONDARY%20BREAKFAST.SPANISH.pdf http://www.sancristobals.com/upload/documentos/20150529084200.menu_junio_escuela_infantil_2anos.pdf http://www.madrid.org/dat_capital/deinteres/impresos_pdf/GuiaMenuEscolar.pdf</p>	

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APPENDIX B

SURVEY 1

Statement	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
<i>I am comfortable designing my own curriculum using thematic-based units.</i>					
<i>I am ready to shift the use of the textbook to that of a resource, rather than the driving force behind curriculum planning.</i>					
<i>I have a clear goal for what my curriculum should look like next year.</i>					
<i>I am nervous about implementing a new curriculum next year.</i>					
<i>Even within thematic units, grammar explanations and drilling is still an important piece of curriculum.</i>					
<i>I believe my students will be successful using a thematic-based curricular model.</i>					
<i>The textbook will still be an important part of my curriculum next year.</i>					
<i>I am clear on how to incorporate proficiency targets into my curriculum and assessments.</i>					
<i>I plan on using can-do statements to set goals for each unit.</i>					
<i>Using thematic units rather than traditional methods will be more work for me as a teacher.</i>					
<i>Using thematic units rather than traditional methods will result in more student learning and engagement.</i>					

1. What do you see as the major problems with the current curriculum you are planning to revise?
2. What do you see as the strengths of the current curriculum you are planning to revise?
3. What do you feel is essential in a good world language curriculum?
4. Briefly describe the ideal curriculum for the course you are planning to revise?
5. As a result of this curriculum study group and collaborative curriculum writing, what do you envision as a final product? (Give some examples of how you expect your curriculum will change as a result of the work we do together.)

APPENDIX C
SURVEY 2

Statement	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
<i>I am comfortable designing my own curriculum using thematic-based units.</i>					
<i>I am ready to shift the use of the textbook to that of a resource, rather than the driving force behind curriculum planning.</i>					
<i>I have a clear goal for what my curriculum should look like next year.</i>					
<i>I am nervous about implementing a new curriculum next year.</i>					
<i>Even within thematic units, grammar explanations and drilling is still an important piece of curriculum.</i>					
<i>I believe my students will be successful using a thematic-based curricular model.</i>					
<i>The textbook will still be an important part of my curriculum next year.</i>					
<i>I am clear on how to incorporate proficiency targets into my curriculum and assessments.</i>					
<i>I plan on using can-do statements to set goals for each unit.</i>					
<i>Using thematic units rather than traditional methods will be more work for me as a teacher.</i>					
<i>Using thematic units rather than traditional methods will result in more student learning and engagement.</i>					
<i>The work we've done in the Study Group has helped me in rethinking what my curriculum could look like.</i>					

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1. After participating in the study group, what do you now feel is essential in a good world language curriculum?
2. Has your vision for the “ideal” curriculum for the course you are planning to revise changed as a result of our work? If so, how?
3. As a result of this curriculum study group and collaborative curriculum writing, what do you envision as a final product? (Give some examples of how you expect your curriculum will change as a result of the work we have done together.)
4. What do you still need in order to be successful in making changes to your curriculum?
5. What did you find to be the most valuable part of participating in the study group?
6. What did you find to be the least valuable part of participating in the study group?
7. Please share any other feedback you have on the curriculum study group.

Reviews

Edited by Thomas S. Conner, St. Norbert College

The Northeast Conference makes available in its *NECTFL Review* evaluations of both products and opportunities of interest to foreign language educators. These evaluations are written by language professionals at all levels 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 NECTFL.

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

Arabic

Al-Batal, Mahmoud, ed. Arabic as One Language. Washington, DC: Georgetown University Press, 2018. ISBN: 97816261655045. Pp. 352. Price: \$39.95 (paperback), with additional online resources.

The integration of Colloquial and Standard Arabic has been one of the most controversial and debated topics in the field of Arabic pedagogy in the past twenty years. This new volume, edited by Mahmoud al-Batal, author of the *al-Kitaab* textbook series and former director of the University of Texas Arabic Flagship, addresses this topic head-on in the context of the needs of Arabic learners in 2018. The momentum in the field has clearly been shifting from an exclusive focus on Modern Standard Arabic (MSA) to an integrated approach and this change is clearly captured by the research in this book. Further, the study acknowledges that there are many different methods for integrating Colloquial Arabic (CA) with MSA and does not promote any single method. The text is primarily a collection of research establishing the validity of an integrated approach, not a guide for teachers on how to integrate their curriculum.

This book will be most useful to researchers in Arabic pedagogy and linguistics. It consolidates a large number of recent studies in one text and provides supplemental information on its website without charge (a wonderful departure from Georgetown's current policy regarding Arabic online supplements), thus providing a wealth of data on the integration of CA and MSA. As such, it is an important contribution to scholarship on Arabic pedagogy. Most teachers of Arabic will not need such detailed research, but researchers will find it handy.

Dr. al-Batal should be commended for seeking out a wide variety of methods for integration, beyond his own, and including their developers as authors in this collective volume. Most notably, Munther Younes, author of the outstanding *Arabiyyat al-Naas* series from Routledge, presents his approach as do the heads of several lesser known programs.

That said, half the studies come from faculty or graduates of the University of Texas at Austin program. Despite introducing different methods, the research does not provide much basis for comparison of the effectiveness of the different approaches presented. That, however, is not the goal; rather, the text provides solid data to demonstrate the viability of integrated Arabic teaching. This data is somewhat limited in scope, however. Much of it consists of satisfaction surveys from students in integrated programs to address the objection that integrating CA and MSA can be confusing, and the objection that teaching CA proficiency means skill in one local dialect alone. While the book mentions an alternative approach of studying MSA for a year or two first, and then integrating CA, no data is provided from such programs to be compared with those advocated by the authors. The opinions of students who completed study in an integrated program, namely that they prefer such an approach over one they never experienced, does not make for a strong comparison.

In terms of organization, the division of the book into separate articles makes finding specific data somewhat difficult and presents some redundancies. Each chapter offers a recap of how Arabic teaching has changed since 2000, for example. Data on the status of Arabic teaching, teacher training, student motivations, classroom experiences and student perceptions are spread throughout the articles. Considering that this book will be used primarily as a reference for researchers and that the articles were not published individually, consolidation or more detailed indexing would help. This is, of course, a very minor critique. Many of the chapters fall heavily into presenting raw data with analysis and interpretation being fairly light in some cases.

Unfortunately, many of the challenges the book touches on are beyond the control of most teachers. The programs surveyed are well-resourced with contact hours and support, most with five hours a week or more of instruction. This allows a greater opportunity for students to explore Arabic in depth and appreciate the relationship of CA and MSA. Indeed, the methods described in this book require increasing dedication of time. The book does not address the situation that many financially stressed programs face of having just three, or even two class meetings per week. Among the many chapters of *Arabic as One Language*, some acknowledgement of this reality would be welcome, and hopefully can be addressed in a future edition. Given the dire financial situations in many universities, if Arabic is to grow as a major language of study nation-wide, such programs cannot be left behind.

As the authors state, one of the major objections to integrated instruction comes from native-speaker “purists.” The mixing of CA and MSA is a feature of actual language use, but one many educators in the Arab world deny. One of the most insightful observations in the book is that some Arabic speakers believe that non-natives can and should be shielded from this perceived degradation of the language. The book’s numerous studies on teacher use of CA and MSA in the classroom show, however, that use of a more realistic language mix is spreading in the field. A casual observation in several of the chapters may hold the most long-term significance: thanks to social media, a meso-dialect of written and spoken Colloquial is taking hold in the Arab world. The prevalence and increasing importance of this variety of Arabic may do more to end the imagined separation of MSA and CA than anything else.

In the final analysis *Arabic as One Language* will prove a valuable research tool for scholars doing work on Arabic pedagogy and language acquisition. It brings together a wealth of data that has been previously scattered about and gives a very detailed snapshot of the integration of Colloquial and Standard Arabic at this moment in time. *Arabic as One Language* is testament to a definite change in the teaching of Arabic that will only grow stronger in the future.

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French

De Vries, Annick and Ernest Godin. *Là où je dors: This is Where I Sleep*. Vol. 1. Montreal, Quebec, Canada: Kondole Films, June 2016. Distributed in the United States by World or Reading, Ltd. Each volume: \$39.95. For complete ordering information, contact Cindy S. Tracy, World of Reading, Ltd., P.O. Box 13092, Atlanta, GA 30324-0092; Toll Free Telephone: (800) 729-3703; Fax: (404) 237-5511; and, E-Mail: polyglot@wor.com.

Each volume of the *Là où je dors: This is Where I Sleep* series tenderly depicts the lives of French-speaking children from across the globe via the unique perspective of their bedrooms (or lack thereof) and how they typically spend an average day. As such, it is the perfect way to introduce American students at all levels of the curriculum to the multifaceted aspects of the contemporary Francophone world. Particularly meaningful is how the viewer is alerted to contrasts in wealth depicted by each child's story. For example, in Volume 1, we meet Jimmy, who lives and works on the streets of Bujumbura, Burundi, trying to earn money for his family. He sleeps where he can and appreciates a shared meal with the other children who live on the streets. Despite the continued effects of the recent recession in the United States, it is so incredibly humbling to hear of Jimmy's simple dream to go back to school so he can learn to read and write in French.

Another heartbreaking example is Naesha, who resides in Port-au-Prince, Haiti. Everything in her room reminds her of the sea and of her beloved father whom she lost in the recent earthquake. But her smile is bright as she shows her toy aquarium and she tries to imagine how it works since the lack of electricity does not allow her to play with it fully. Then there is Souad. The house which Souad inhabits with her family in Morocco is simple: There is no electricity and water must be drawn from a well. She does not have much in her room but we learn how she develops with tremendous pride the argan oil for her hair and we see her enjoying a game of hopscotch. American students could be asked if they could imagine growing up in a house with no electricity, running water, cell phones, and computers and still be as happy as Souad. By asking this "if" question, a lesson on "si clauses" is easily introduced and expanded upon as the lesson takes on real-world meaning.

In Volume 1, the viewer is also introduced to Carmen et Manzak, two sisters with very dissimilar tastes (one loves shoes and the other wants to become a doctor because she admires the doctors who took care of her when she was very ill and almost died), who share a room in Antananarivo, Madagascar. There is also Anselme from Bretagne,

France. In his room, he proudly displays his surf board and we learn how he strives to protect the environment.

Closer to home for American students are the Algonquin twins, Rose-Aline and Bryan who occupy a tiny wooden house on the Kitcisakik reservation, near the mining city of Val d'Or, in Quebec, Canada. American students may be shocked to learn that the twins do not speak the Algonquin language and could thus be encouraged to investigate efforts that are being undertaken to save this language that is at serious risk of disappearing. The rural life of the Rose-Aline and Bryan is in sharp contrast to that of Luan who lives in the heart of Montreal. Luan's room is small but colorful with a bunk bed. Luan is a huge music fan and aspires to be a star. Finally, we meet Zoë who shares a Brooklyn, NY apartment with her family and has a big box of dress-up costumes.

Accompanying the DVD with the nine videos introducing the children in their rooms is an additional disc that contains *Infolettres*, supplemental information on each child and country via enabled links to foster further exploration of each Francophone region presented as well as pedagogically sound activities to do with the videos. Concise introductions for each *Pour aller plus loin* link offer points of departure for thoughtful class discussions. For example, the two links that accompany Jimmy's video testimonial are:

Jimmy rêve de retourner un jour à l'école, mais c'est difficile quand on est très pauvre. Les enfants des rues ne peuvent compter que sur des organismes humanitaires, tels que l'**Unesco**, qui œuvre un peu partout dans le monde.

D'autres organismes s'occupent d'organiser des activités sportives pour les enfants délaissés. Cela leur permet de s'amuser ensemble, même quand la vie est difficile.

Close-up screen shots of salient parts of each child's video facilitate the expansion of the proposed cross-cultural activities, whereby enriching greatly the student learning process.

Each video may be viewed with or without French or English subtitles, allowing for greater flexibility of use for varying levels of instruction. While the ages of the children depicted in the videos varies, most are middle school age, thus making it possible for elementary school through high school students to relate to them. More importantly, the cross-cultural lessons offer invaluable exposure to elementary, secondary, and post-secondary students. Teachers at the post-secondary level, for example, could use *Là où je dors* in a Francophone film course to provide students with added realistic depiction of what life is truly like in the various countries of the Francophone world.

Volumes 2 and 3 follow the same format as Volume One. Release of Volume 4 is planned for the fall of 2018. For those interested in knowing which countries are represented in Volume 2 (March 2017) and Volume 3 (September 2017) of *Là où je dors: This is Where I Sleep*, the World of Reading website supplies a table of contents. In brief, Volume 2 presents Carla (Guadeloupe); Jamal (Morocco); Tara (a reservation in Pikogan, Canada); Caroline (Lorraine region of France); Selma (Vancouver, Canada); Yannick (Boston, MA); Hughes (Kigali, Rwanda); Maïsanne (Mayotte, an island between Madagascar and Africa); and, Shanna (New Caledonia). The nine videos on Volume 3 focus on: Antony (Guadeloupe, near a volcano); Bréanne (Winnipeg, Canada); Élise (Québec, Canada); Gregory (New Caledonia); Manon (Belgium, adopted from China);

Monir and Abdérémane (the island of Anjouan [between Madagascar and Africa]); Roxanna (Romania, part of the Rom [gypsy] culture); Saïd (the mountains of Morocco); and, Zazakely, an orphanage in Madagascar started by Michèle, a Frenchwoman, which houses approximately fifty children between the ages of one and seventeen.

The *Là où je dors: This is Where I Sleep* series is an ideal resource for any French curriculum. It is beautifully arranged: The children's stories tug at the viewer's heart strings, making him/her genuinely engaged and touched. American students will be amazed at how different life in other parts of the world can be from theirs.

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Publisher's Response

World of Reading thanks the *NECTFL Review*, and reviewer Eileen Angelini for her detailed and positive review of *Là où je dors*. The producer is a Canadian company, and in Canada this series is only available by subscription. I am happy to say that I convinced them to distribute our product in the U.S. by putting the video clips on DVD, so that once purchased, they can be viewed without limit. We put the 36 videos onto 4 DVDs. As Dr. Angelini pointed out, the optional subtitles in French or English allow the DVDs to be used with any level of French student. The supplemental disc containing *Infolettres* with supplemental information on each country and different activities allows classes to take a five-minute clip and go far beyond it. It is our hope to broaden the understanding and knowledge of students by showing them how children live around the world in a host of off-the-beaten-path Francophone countries.

Cindy Tracy
President
World of Reading, Ltd.
www.wor.com
Monolingualism can be cured!

Jansma, Kimberly, Margaret Ann Kassen and Laurence Denié-Higney. *Atelier: An Introductory French Program*. Boston: Cengage, 2017. ISBN: 978-1-305-27831-8. Pp. 269. (Includes: Standalone Digital Access, Digital Access+ Print).

The primary goal of this introductory French program is to prepare students to communicate correctly and effectively in the target language. The program's content is presented through a combination of film, images, audio, and text. These resources can easily be incorporated in the course syllabus or used for independent learning of French language and Francophone cultures.

A flexible and versatile program, *Atelier* has been designed for face-to-face instruction or for instruction in a blended learning environment. It can also be adapted for flipped and hybrid formats. For face-to-face instruction, students can use the printed version of the manual which follows the thematic organization presented online in a shortened form. In a blended learning classroom, the instructor will be able to maximize class time for communicative purposes by assigning online activities to be completed at home.

The textbook is divided into twelve modules. Within each module there are five sections called “thèmes,” one “synthèse” section, and one structure and vocabulary section. The modules focus on relevant and meaningful topics students are familiar with and can relate to. Among the selected topics, learners will find everyday life and daily routine, university education, love and friendship, France and the Francophone world, health and happiness, souvenirs and memories from the past, and work and leisure activities, among others. At the beginning of each module, the authors have provided a list of learning objectives and outcomes students can expect to achieve.

Each of the “thèmes” is color-coded for easy reference and focuses on the development and improvement of a different language skill. New vocabulary is introduced using images and different types of activities. Students are encouraged to engage in pair work and group work to practice new words and expressions in context before using them in a variety of real-life situations.

Although the main focus of the textbook is language learning, culture is systematically and meticulously integrated throughout the modules. Two of the “thèmes” sections are entirely devoted to a thorough exploration of culture. The “Perspectives culturelles” section, in particular, focuses on various aspects of Francophone cultures and famous personalities representing various aspects of these cultures, such as Jacques Brel, Aimé Césaire or Jacques Cartier.

The “synthèse” section integrates the material presented in the chapter with a reading activity, a writing activity, an internet-search activity, a role-play activity and a video-viewing activity. The authors have included a wide variety of reading passages, poems, songs, short stories, and other authentic texts. Students will have an opportunity to study Jacques Prévert’s “Déjeuner du matin,” excerpts from *Le petit Nicolas*, *Contes 1, 2, 3, 4* by Eugène Ionesco, excerpts from *Les femmes du prophète* by Magali Morsy or *Le pays va mal* by Tiken Jah Fakoly. In connection with the reading passages, they can also practice their writing skills in a follow-up writing activity that will guide them through the writing process before finishing the final draft of the assignment. At the end of each module, the authors included a list of vocabulary: active and passive. Active vocabulary can be used in dialogues and conversations while passive words and expressions will further help build and broaden comprehension.

Grammar commentaries and examples are included in the last section at the end of each chapter. The explanations are easy to understand so that students can read them at home and be prepared to use specific grammatical structures in class. An additional, important component of this program features well designed grammar tutorials. A bilingual French instructor by the name of Jérémie, cleverly uses the walls of Paris with charts, images and sample sentences to display how each structure is formed and used in context.

Each module includes an episode of an authentic film, *Les copains*, specifically created to accompany the textbook. In the film, a group of Parisian friends, Paul, Elodie and Manu, are shown in different situations where they have to ask questions, explain, justify or simply get involved in short dialogues and longer conversations. They exchange information and talk about the types of films and music they like or dislike, their childhood memories, their preferences with regard to traveling to French-speaking countries, or what they like to eat and where they like to go out during their free time. The actors

speak clearly and use a variety of simpler and more difficult lexical items which allows students to gradually sharpen their listening comprehension skills.

This textbook comes in a variety of configurations and prices. Instructors can choose the Standalone Digital Access version or the Digital Access and Print version. Digital Access includes full, mobile-ready textbook and the accompanying online learning tools. A unique feature of *Atelier* is MindTap, a personalized online learning tool that not only includes a wide array of listening, speaking, reading and writing activities, but also provides valuable tools to measure and assess student performance. This digital learning platform can easily be customized and aligned with specific learning objectives and learning outcomes. Content in the form of video clips or text files such as RSS feeds can also be added. MindTap can be used fully online or in conjunction with the print text in order to guide students through each step of the program by combining all of the learning tools, readings, activities, and assessments into a Learning Path.

As the authors explain in the introduction, the innovative learning path they propose and invite students to follow is fundamental to their success. The steps of this learning path are “Ready,” “Learn it,” “Try it,” “Practice it,” “Use it,” and “Got it.” Various activities are marked with various labels. “Ready” briefly introduces students to the theme of the chapter so that they can anticipate the material and grammatical structures they will be studying. “Learn it” presents thematic vocabulary through film, text and photos and “Try it” follows up with quick comprehension questions. “Practice it” includes a wide range of exercises and activities to test vocabulary, grammar and culture. “Use it” integrates the material covered in the chapter and “Got it” encourages students to evaluate themselves using checklists first, and a micro quiz next.

Atelier does a great job combining language skills within a meaningful Francophone cultural context. In connection with the chapter themes, learners will have frequent opportunities to do independent research on the internet using authentic websites from France and French-speaking countries. The approach and the methodology adopted by the authors allow students to progress at their own pace and learn to use vocabulary and grammar effectively for successful communication. The adaptability of the textbook to different teaching formats and different teaching styles, and its consolidation of cultural and linguistic activities with online learning tools will make *Atelier* an attractive choice for an introductory French course.

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Publisher’s response

Thank you for such a comprehensive and thoughtful review of *Atelier*, 1st Edition. Your feedback is crucial to the development process, especially as we prepare for *Atelier*’s Fall 2018 launch of MindTap, our newest digital platform.

As the reviewer notes, *Atelier*’s adaptability caters to a wide range of learning styles and environments. The print manual, a compact version following the thematic layout of the online component, can be useful for face-to-face instruction. For blended learning environments, instructors can devote more time to in-class communication practice by assigning online activities for completion outside of class.

Regarding the online program features, MindTap houses hundreds of engaging audio, video, and recording activities, plus studying apps for desktop or convenient mobile learning. You highlight the importance of the MindTap learning path: “Ready?,” “Learn it!,” “Practice it!,” “Use it!,” and “Got it!”. This series of steps through each module is designed to scaffold language concepts and build confidence towards students’ success. With the learning path, students are also able to assess their understanding of the material as they navigate through the program.

The review also mentions how smoothly *Atelier* weaves language learning and culture together. To encourage cultural connections between the student and the Francophone world, *Atelier* offers new and updated material that recognizes significant aspects of students’ lives. A recurring section throughout the book, *Perspectives culturelles*, presents contemporary cultural references and interviews with university students. The accompanying film series, *Les copains*, follows the adventures of three Parisian friends. As mentioned in the review, the film clips model authentic and relatable, yet gradually more challenging dialogue. *Atelier* presents a wealth of rich content that nurtures the growth of students’ French speaking, reading, listening, and writing skills, within a relevant and modern Francophone context. We are excited for the dynamic foundation *Atelier* can bring to any learning environment.

If instructors would like to learn more about *Atelier* MindTap, they can visit <https://www.cengage.com/c/atelier-1e-jansma> or set up a meeting with their local Cengage Learning Consultant. We also encourage exploring Cengage Unlimited, our new digital subscription service providing students with access to over 22,000 of our catalogue titles: <https://www.cengage.com/unlimited>.

Jelyn Masa, Product Assistant
Mel Sorkhabi
Associate Product Manager
Cengage Learning

Mitchell, James, and Cheryl Tano. *Portails: Introductory French*. Boston, MA: Vista Higher Learning Inc., 2017. ISBN: 978-0-205-78277-2. Pp. 308. (Includes: iLrn™).

Portails, a new introductory French program, is ideal for a two- or three-semester sequence and can be easily adaptable to online, hybrid or face-to-face teaching formats. Due to its flexible lesson organization, it will meet the needs of diverse teaching styles and instructional goals. It can also expand students’ communicative skills by presenting and rehearsing situations similar to the ones they are likely to encounter in real life. The textbook is designed to develop language skills, cultural competence, thematic vocabulary and grammar, all of which are equally important and necessary for effective and successful communication.

The program follows the proven six-step pedagogical design previously used in other French textbooks published by Vista and uses color-coded strands in its layout, making each lesson component easily identifiable and recognizable. Each of the fifteen chapters comprises several sections which introduce and practice new content, assess various language skills and integrate and synthesize the material learned. The “Contextes” section presents new vocabulary useful for communication in authentic everyday life situations. Students can practice newly acquired words, phrases and expressions in the “Mise en pratique” and “Communication”

series of exercises intended to test both written and oral competency. The “Roman photo” section includes a storyline video that integrates vocabulary and grammar in context and is followed by a variety of communicative activities. Some of the themes featured in the videos are: “Au parc,” “On fait des courses,” “La randonnée,” “L’anniversaire,” or “Le bac.” In the “Culture” section, students will get to know different aspects of Francophone cultures, for example family relationships, leisure activities, fashion, gastronomy, new technologies or sustainable ecology. In the next section, “Structures,” they will practice and expand their knowledge of grammar so they can effectively use it in context. The “boîte à outils” sidebars alert learners to important aspects of the grammar point under study. In the “Synthèse” section, presentational, interpretative and interpersonal skills are enhanced through activities that integrate the chapters’ grammar and previously learned vocabulary. The final section, “Savoir-faire,” comprises four sub-sections: listening comprehension, culture, reading, and writing. In the “À l’écoute” section students will learn to guess the meaning of words from context before listening to the recorded conversation. Several useful strategies the authors describe are listening for linguistic cues, using visual cues, listening for specific information or using background information. The “Panorama” section focuses on specific aspects of Francophone cultures and presents various French cities, regions, and French-speaking countries, their history, fine arts, literature, and culture. Follow-up activities and expansion exercises will guide students in their independent research on the internet. The “Écriture” section adopts a process approach to writing with post-reading activities students will complete before actually producing a final draft of their written assignment. Some of the pre-writing activities include sequencing events, listening key words, using linking words, considering audience and purpose, or writing strong introductions and conclusions, among others. The “Lecture” section exposes students to authentic reading passages, graduated in length and difficulty, ranging from short printed advertisements promoting the *École française de Lille* or the *Cybercafé: le connecté*, and short texts, such as *Fido en famille*, *Non à la fatigue* or *Les technoblaques* to literary selections in both poetry and prose, such as Jacques Prévert’s *Barbara*, La Fontaine’s *La cigale et la fourmi*, Voltaire’s *Dialogue entre le philosophe et la nature* and Mariama Mbengue Ndoyé’s *Note à mes lecteurs*. The activities associated with the reading passages will be of great help in facilitating engagement and participation while learners make predictions for what they expect will occur in each story. Complex grammatical and lexical tasks are broken into easier, more manageable steps to facilitate student achievement.

Throughout the textbook, one will also find “Les sons et les lettres” activities designed to practice pronunciation and articulation of French sounds. Last, but not least, the “Le zapping” short videos included in each chapter will further expose students to authentic video clips, short films, TV commercials, and newscasts from various Francophone countries.

Several appendices at the end of the textbook include reference materials, maps of France, Francophone countries and other regions of the world, a list of French terms for classroom use, a glossary of grammatical terms, verb conjugation tables and a French-English and English-French dictionary. In addition, *Portails* comes with many other valuable learning tools for students such as guided grammar tutorials, interactive pronunciation tutorials, partner chat and video virtual chat activities, composition tools to create and submit written assignments and real-time feedback.

There are many resources as well for teachers to support their use of *Portails*. The Instructor’s manual includes responses to all the exercises and offers many hints and

suggestions for developing effective pair work and group work activities. Other teaching support tools include a grade book for rosters, assignments and grades, tools to personalize individual courses, an assignment wizard, which allows copying all assignments from a previous course, online assessments, a downloadable digital image bank, audio- and video scripts and grammar slides, and voiceboards for oral assignments, group discussion and projects. Details on how to use and integrate recaps of previous chapter's video and a synopsis of the new video are also included in the Instructor's manual.

Portails provides a motivational context to pique students' interest and curiosity as they explore the French language and culture while activating prior knowledge. The program is innovative, flexible and inspiring. It provides a unique and challenging learning experience grounded in the rich multicultural context of French-speaking cultures. By presenting the French language as a global act, the textbook will help students develop their language skills, build their intercultural competence, and consequently, achieve success.

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Publisher's Response

I am pleased to respond to Professor Andrzej Dzedzic's review of Vista Higher Learning's Introductory French program *Portails*. I was delighted to read Professor Dzedzic's explanation of how *Portails* content motivates students and piques their curiosity as they acquire French and learn about francophone cultures. Furthermore, Professor Dzedzic validates the qualities that VHL built into *Portails*, an innovative and flexible program optimized for online learning and equally suitable for hybrid and face-to-face classes. He also observes that the program is set up to ensure students achieve success by developing their language skills as well as their intercultural competence.

Of special importance is Professor Dzedzic's endorsement of the *Portails* program's suitability for diverse teaching styles and instructional goals. Among these goals is real-world communication, and *Portails*, as Professor Dzedzic points out, expands students' communicative skills by presenting authentic situations similar to those they encounter daily in the real world. Professor Dzedzic also identifies the virtues of the technology hallmarks of *Portails*, which include features like interactive grammar, vocabulary, and pronunciation tutorials; Partner and Video Virtual Chats; and composition tools for creating and submitting longer writing assignments.

Finally, VHL sincerely appreciates Professor Dzedzic's acknowledgement of our dedication to the use of authentic content such as literary texts, short films, and TV clips for maximum language acquisition, content that is accompanied by useful strategies for building lifelong reading, viewing, listening, and speaking skills.

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Vista Higher Learning

Singerman, Alan and Michèle Bissière. *Le Cinéma Français Contemporain. Manuel de classe. Focus. Indianapolis, IN: An imprint of Hackett Publishing Company, 2017. ISBN-13: 978-1-58510-860-2.*

French cinema has enjoyed a reputation for artistic excellence since at least the days of the Lumière brothers in the late nineteenth century and still holds its own despite the growing influence of Hollywood and its French clones that would like nothing more than to tear apart the provisions in the “exception culturelle” and flood the market with films produced for a mass audience.

By now publishers have realized the impact film can have in the FL classroom and have provided us with a plethora of useful titles in all the commonly taught languages. Focus has led the way, but Yale and McGraw-Hill have followed suit. Two outstanding early examples are *Cinema for French Conversation* (4th edition 2013) by Anne Christine Rice and Singerman’s well-received *Apprentissage du cinéma français* (2004), both of them published by Focus.

Although there is no clear-cut fault line between “old” and “new” French cinema, the authors argue that the “cinéma du look,” the “film patrimonial” and the “cinéma beur” in the early 1980s, along with the emergence of women directors, signal something new. The authors selected twenty French films released in the period from the early 1980s through the early 2000s, which they divide into “six catégories très larges”: I. Films historiques: l’Occupation et l’époque coloniale; II. Thèmes de société 1: Banlieue, chômage, marginalité; III. Thèmes de société 2: école, immigration; IV. Polars; V. Histoires personnelles: drames et documentaires et VI. La Comédie” (xiii).

Le Cinéma Français Contemporain builds on Singerman’s 2004 volume *Apprentissage* but clearly emphasizes contemporary French film. The films presented are all new and outstanding examples of the best that French cinema has to offer. The authors recycle the introductory sections of *Apprentissage*, including “Le Cinéma français: un survol rapide,” “La Lecture du film” and “Lexique technique du cinéma.” Only the first section has been edited for content and is now a leaner and more focused and user-friendly overview of French cinema. All three sections are eminently useful, but their suitability obviously depends on the level of the class offered. An intermediate-level language class, for example, is not likely to call for an in-depth knowledge of the history of French cinema, whereas a senior seminar on French film taught in French could do full justice to all three sections.

By way of introduction the authors outline the various theoretical reappraisals and technological innovations that account for the rapid advance of the new medium, providing an accessible but perhaps overly scholarly overview of the early decades of cinema, and introduce the naïve viewer to some basic cinematographic concepts and vocabulary (e.g., “l’image filmique,” “plan, séquence, scène,” “durée du plan,” etc.). Important names appear in boldface and help the neophyte *cinéphile* navigate early French cinema. From the time of the Lumière brothers and Georges Méliès, France played an important role in the production and distribution of film. But the French cannot lay claim to the invention of modern cinema, and the authors dutifully include all the major contributions to the new medium by innovators in America, Germany and Russia. The only notable omission is Scandinavia (and possibly Japan), whose contributions in all domains of movie production were significant enough to merit some mention.

The authors assume that students know nothing about French cinema but do not provide many pedagogical tips. How does one use the *Lexique*? Why not include a glossary of basic terminology needed to discuss film? My own students are very lacking in this regard, and I struggle to make them understand cognates and to remember the nuances between, for example, “caractère” and “personnage” or between “intrigue” and “action.” However, the *Lexique* does list—in French (with a newly added translation)—many of the most commonly used terms that students need to speak critically about a film. Perhaps this list could have been expanded to include a number of common terms, such as “court” and “long métrage.” Moreover, some terms, such as “carton” have multiple meanings: “faire un carton” also means “to be hugely successful.” (e.g., “ce film a fait un carton.”)

The following films are presented:

Part I: Films historiques: l’Occupation et l’époque coloniale

François Truffaut, *Le Dernier métro* (1980)

Louis Malle, *Au Revoir les enfants* (1987)

Claire Denis, *Chocolat* (1988)

Régis Warnier, *Indochine* (1992)

Part II: Thèmes de société 1: Banlieue, chômage, marginalité

Matthieu Kassovitz, *La Haine* (1995)

Bruno Dumont, *La Vie de Jésus* (1997)

Erick Zonca, *La vie rêvée des anges* (1998)

Part III: Thèmes de société 2: école, immigration

Abdellatif Kechiche, *L’Esquive* (2003)

Laurent Cantet, *Entre les murs* (2008)

Philippe Lioret, *Welcome* (2009)

Part IV. Polars

Jean-Jacques Beineix, *Diva* (1981)

Michael Haneke, *Caché* (2005)

Jacques Audiard, *Un Prophète* (2009)

Part V. Histoires personnelles: drames et documentaires

Diane Kurys, *Coup de foudre / Entre nous*, (1983)

André Techine, *Les Roseaux sauvages* (1994)

Agnès Varda, *Les Glaneurs et la glaneuse* (2000)

Part VI. La Comédie

Josianne Balasko, *Gazon maudit*, (1995)

Agnès Jaoui, *Le goût des autres* (2000)

Jean-Pierre Jeunet, *Le Fabuleux destin d’Amélie Poulain* (2001)

Olivier Nakache et Eric Toledano, *Intouchables* (2011)

Let me look at just one chapter and briefly outline the strengths and weaknesses of the presentation. I decided to go with Régis Warnier’s cinematographic masterpiece *Indochine* because I teach it all the time and have reviewed numerous other pedagogical presentations of the film. Though short it is overall excellent. However, instructors probably will need to develop their own assignments since the authors adopt a highly

intellectual approach. With the exception of the comprehension activities in the “Dossier pédagogique” section I find that the presentation is not readily accessible to the average intermediate or even third-year student. In a second edition, authors might want to think about glossing the introductory texts and adding a vocabulary list and more basic comprehension questions. In the meantime, instructors will have to step up and contextualize, for example, the excellent discussion of France’s “mission civilisatrice” and the allegorical overtones of the mother/daughter relationship in the film.

Le cinéma français contemporain is an overall excellent introduction to the subject but designed primarily with the advanced undergraduate French major and graduate student in mind. I consider this to be an excellent resource but instructors probably will need to design supplemental materials in order to reach out to the average student population.

Tom Conner
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Publisher’s Response

Thank you for this thoughtful review of Alan Singerman and Michèle Bissière’s *Le Cinéma français contemporain*. As advertised, and like Singerman’s own *Apprentissage du cinéma français* (2004), *Le Cinéma français contemporain* is a book designed for advanced students of French. Unlike *Apprentissage*, the twenty films covered are from the recent past, and the new book’s pedagogical approach is more attuned to the needs of undergraduate students than that of the earlier book. Both, however, use French primarily to teach French film, rather than using French film primarily to teach French. This is what sets them apart from other textbooks (especially at the intermediate but even at the advanced level) that combine French and film. Even so, *Le Cinéma français contemporain* provides ample aids—including a “Lexique” and a chapter on “La lecture du film”—for advanced French students with little or no experience in analyzing films. To spare instructors the hard work of developing their own assignments, each chapter includes a “Dossier pédagogique.” Although the authors of this textbook clearly refuse to “dumb down” their treatment of the films presented, instructors teaching at the advanced level who have a serious interest in French film are urged to exam a copy and judge for themselves whether the sophistication of this book is appropriate to their teaching needs. We look forward with great anticipation to the release in September 2018 of an English-language translation of this work, which will make possible the use of both books in dual-language courses devoted to French film.

Brian Rak
Hackett Publishing

German

Reimer, Robert and Reinhard Zachau with contributions by Margit Sinka. *German Culture Through Film. An Introduction to German Cinema. Second edition.* Indianapolis, IN: Focus, an imprint of Hackett Publishing, 2017. ISBN-13: 978—58510-856-5.

This book under review here represents a new departure in language studies because it is entirely in English and aims not so much at the intermediate and advanced level German students but at undergraduates in the humanities, recruiting in a broad range of disciplines ranging from International Studies and History, for example, to Film Studies and, of course, German. In point of fact, German has had to rethink itself in light of ever dwindling enrollment numbers beyond the mandatory language proficiency requirement. One innovative program-saving step has been the development of German culture and civilization courses taught in English. In addition, this book could easily be used in a bilingual course in which German majors and minors do course work in German and everyone else in English. German instructors of course would have to be prepared to do the additional preparatory follow-up in German.

The main objective of the second edition of *German Culture Through Film* is to get students interested in German film and, to this end, chapters are designed with the general studies student in mind, avoid excessively theoretical language and provide an exemplary historical and critical introduction to each selection. The text is organized into seven distinct parts that correspond to the “traditional period divisions of German history” (viii) in modern times. A total of thirty-three films are presented, which obviously are too many to cover in a single semester; however, instructors should consider this manual as a resource guide and are free to pick and choose. A history course on the Weimar Republic could include films such as *Nosferatu*, *Metropolis*, or *Berlin: Symphonie der Grossstadt* whereas as a course on the Third Reich might feature *Triumph des Willens*, *Olympia* or *Münchhausen*. The ideal class in which I would use this text would be a special topics course simply titled “German Society and Culture Through Film,” since so many of the films deal with historical events, such as World Wars I and II, Nazism, Communism, the *Wirtschaftswunder*, immigration, terrorism, and German reunification.

The thirty-three films presented are as follows:

I. Weimar film 1919-1933

Das Cabinet des Dr. Caligari (Robert Wiene, 1920)

Nosferatu (E. W. Murnau, 1922)

Metropolis (Fritz Lang, 1927)

Berlin: die Sinfonie des Grossstadt (Walter Ruttmann, 1927)

II. Weimar sound film 1929-1933

Der blaue Engel (Josef von Sternberg, 1930)

M (Fritz Lang, 1931)

III. Nazi film 1933-1945

Triumph des Willens (Leni Riefenstahl, 1935)

Olympia (Leni Riefenstahl, 1938)

Münchhausen (Josef von Báky, 1943)

IV. Postwar film 1945-1949

Die Mörder sind unter uns (Wolfgang Staudte, 1946)

V. East German film 1949-1989

Berlin: Ecke Schönhauser (Gerhard Klein, 1957)

Die Legende von Paul und Paula (Heiner Carow, 1973)

VI. West German film 1950-1989

Die Brücke (Bernard Wicki, 1959)

Aguirre: Der Zorn des Gottes (Werner Herzog, 1972)

Angst essen Seele (Rainer Werner Fassbinder, 1974)

Die Ehe der Maria Braun (Rainer Werner Fassbinder, 1979)

Deutschland bleiche Mutter (Helma Sanders-Brahms, 1980)

Die Blechtrommel (Volker Schlöndorff, 1979)

Die Bleierne Zeit (Margarethe von Trotta, 1981)

Das Boot (Wolfgang Petersen, 1981)

Der Himmel über Berlin (Wim Wenders, 1987)

VII. German film after 1989

Stilles Land (Andreas Dresen, 1992)

Lola rennt (Tom Tykwer, 1998)

Nirgendwo in Afrika (Caroline Link 2001)

Good bye Lenin! (Wolfgang Becker, 2003)

Der Untergang (Oliver Hirschbiegel, 2004)

Sophie Scholl: Die Letzen Tage (Marc Rothemund, 2005)

Das leben der Anderen (Florian Henckel von Donnersmark, 2006)

Auf der anderen Seite (Fatih Akin, 2007)

Die Fälscher (Stefan Ruzowitzky, 2007)

Der Baader Meinhof Komplex (Bernd Eichinger, 2008)

Barbara (Christian Petzold, 2012)

Oh Boy (Jan Ole Gerster, 2012)

These films constitute nothing less than a *summa* of German film; it would indeed be hard to find anything to quarrel with regard to the selection of films, though some might object that more of an effort could have been made to include the immigrant perspective.

Chapters are each approximately ten pages long and follow the same basic organization: Credits, the Story, Background, Evaluation, Questions, Related Films, and Information. As always, when I review a book like this one, I will look at a typical chapter and try to outline the strengths and weaknesses of the author's approach. After some hesitation--the films selected are all truly exceptional, I decided to go with the critically acclaimed *Das Leben der Anderen* (2004) because the film is well known internationally and won several awards such the German Lola for Best Film and a Golden Globe for Best Foreign Film; besides, I have used the film myself and am personally familiar with the lost world it evokes.

The story takes place in 1984 and is about a disillusioned middle-aged Stasi operative, Gerd Wiesler, who has a conversion-like experience after observing (Stasi-style, on his

earphones or though his binoculars) the private life of his ward, a suspected intellectual dissenter, playwright Georg Dreyman. After hundreds of hours spying on his target and his girl friend, curtly described as “*das Power paar der Ostberliner Kulturszene der 80er Jahre*”, he has a change of heart, so much so that he no longer knows “*auf welcher Seite er eigentlich steht*.” Sadly, the film is entirely fictitious; no one in the Stasi ever had Wiesler’s moral courage. Moreover, the year 1984 is not coincidental since the film describes a man at grips with an Orwellian universe. The film speaks to us today as we question the legitimacy of electronic surveillance by the government in a free and open society.

The presentation of the film is well organized and begins with a very complete plot summary, followed by a mini bio of director von Donnersmarck. The discussion of the background and reception of the film is remarkable by its clarity and scope and the discussion questions that follow are bound to invite new insights even though they are not linked to any coherent classroom presentation of the film as a whole. Instructors will need to work up a “user’s guide” of their own and provide additional historical background as needed.

I give this book an enthusiastic thumbs-up; it is an excellent introduction to German film and to the complex relationship between film and modern German identity.

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Publisher’s Response

Tom Conner’s engaging review of *German Culture through Film*, 2nd ed., provides a concise and straightforward description of all this book has to offer, as well as innovative suggestions for how it might be used as a teaching tool in a broad range of courses across disciplines. Conner identifies precisely the main goal of the book: to get students interested in German film, and thereby interested in German culture, civilization, and language. As Conner notes, the book covers 35 exceptional films, thus providing instructors many options for structuring their syllabi. Instructors wishing to assign only a small portion of the work are encouraged to apply for permission to Hackett Publishing, permissions@hackettpublishing.com, to reproduce any materials controlled by the publisher. On behalf of authors Reimer, Zachau, and Sinka, we thank Tom Conner for his insightful comments.

Deborah Wilkes
President and Publisher
Hackett Publishing Company

Tschirner, Erwin, and Brigitte Nikolai. *Kontakte: A Communicative Approach*. 8th edition. New York: McGraw-Hill Education, 2017. Includes: Website, Workbook/Laboratory Manual Audio Program, Instructor’s Manual, Test Bank, Audio Recordings, Video Program, Vocabulary Display Powerpoints. ISBN: 978-1-259-69261-1.

In many ways, the title of this textbook says it all: *Kontakte* is thoroughly communicative from beginning to end. The new, beautifully designed 8th edition of

McGraw-Hill's first-year college German textbook remains high quality, with several updated features throughout. Teachers who have been using *Kontakte* for years will find it easy to transition to this more modern, enhanced edition. Here I will review the new features of the 8th edition, including discussion of the companion online resources; I highlight how this text reflects the ACTFL National Standards; and I offer critical feedback for the text.

Like the previous version, the 8th edition of *Kontakte* includes two brief introductory chapters followed by twelve content-rich chapters, which focus on themes including: describing oneself, possessions and daily activities, talents and responsibilities, events, money and work, home and daily living, transportation, food, childhood and youth, vacationing, health, and modern society. Each content chapter opens with thematic artwork by a German-speaking artist and a related activity, which warms students up for the chapter's content. This is followed by presentation of content in the form of engaging activities, in which students are often required to interact with one another, such as in information exchange activities or class surveys. The diverse activities engage all skills, encouraging students to practice reading, writing, speaking, and listening in the target language. Every chapter includes at least two texts, a film clip with written summary, a pop/rock music spotlight, and a video corner. Each presentation of culturally and historically focused content is followed by related activities. Chapters end with a *Wortschatz* followed by grammar presentations and exercises. *Kontakte* uses a fixed set of characters of varying ages, backgrounds, and family situations in the activities and exercises throughout the text.

Much of the 8th edition of *Kontakte* remains the same as the 7th edition; however, the changes which have been made are important in that they are grounded in cultural literacy and keeping the content up-to-date. The most significant change is to the book's characters. Specifically, the characters in the new edition are more culturally diverse, including two blended families, in which one parent comes from a German-speaking country, and the other from either Nigeria or Turkey. This meaningful change reflects the current population in modern German-speaking countries, and it helps our students to understand the growing diversity and globalization in these countries. The images of the characters and other drawings, such as classrooms and objects, have been significantly updated for this edition via digital animation. The new presentation of these images is a substantial improvement from earlier editions, making the textbook appear much more streamlined and visually appealing to students (and teachers) in the 21st century.

The 8th edition of *Kontakte* features several further changes in terms of content, such as the inclusion of a second reading in each of the last five chapters, which increase students' practice of interpretive reading skills. Some of the other content changes reflect current college students' experiences with technology in their daily lives. For example, there is a useful activity based on texting etiquette, and certain updated vocabulary items, such as *Smartphone* and the verb *chillen*, are featured in various *Wortschatz* sections. One of the speaking prompts in the chapter on childhood and youth even includes the question: *Hast du als Kind viel Zeit mit Facebook verbracht?* "Did you spend much time with Facebook as a child?" (p.311).

Another important feature of the 8th edition of *Kontakte* is the online platform Connect. This comprehensive, modern, and easy to access digital tool allows instructors

great flexibility in course design and could be used in a face-to-face, hybrid, or fully online course setting. The resources available for teachers and students alike in Connect appear endless. Instructor resources include (and are certainly not limited to) two tests per chapter, writing prompts, Powerpoints with digital pictures based on the textbook, scripts for listening exercises and videos, and the Success Academy, which provides training and other support for instructors. Connect can also pair with the Learning Management Systems Blackboard, Canvas, and Brightspace. The students who use *Kontakte* are provided with an interactive, individualized, and adaptive learning experience in Connect, where exercises are tailored to their learning needs. For each question in an exercise, students are asked to first predict how well they know the materials by clicking: “I know it,” “Think so,” “Unsure,” or “No idea.” Student responses are corrected in the system automatically, so students receive immediate feedback and encouragement. The online platform Connect is a powerful tool, well-suited to language learning in the 21st century.

As mentioned above, *Kontakte* is an introductory textbook for the college German classroom. Since the text is rich in content, it might be difficult to complete the entire book within two semesters. Therefore, depending on the needs and goals of a given language program, I can envision this book being taught over two fast-paced semesters (six chapters each), or throughout three slower-paced semesters (four chapters each). In either situation, students will gain a wealth of knowledge and speaking abilities in German while using this textbook.

Kontakte: A Communicative Approach truly follows the Communicative Method, incorporating the National Standards: Communication, Cultures, Connections, Comparisons, and Communities. All three interactional forms (interpersonal, interpretive, and presentational modes) are incorporated throughout the text with particular emphasis on the former two. For example, there are multiple interpersonal exercises in each chapter, such as at least one conversational prompt (*Interaktion*), class survey (*Umfrage*), partner interview, and information exchange (*Informationsspiel*). The many readings, listening exercises, and video clips offer students numerous methods for practicing the interpretive mode. The text does not often provide explicit activities for the presentational mode; however, most activities from the text could be followed up with a student presentation. For example, after a partner interview, each student could present a classmate to the rest of the class or to a subgroup within the class. It should not be difficult for instructors to fashion such activities to incorporate the presentational mode within a given class period.

While there is infinite positive feedback I could offer for this textbook, there are a few minor criticisms which could further hone its excellence. Many readings (both *Lektüren* and *Kultur...Landeskunde...Informationen*) and vocabulary items have been reworked or replaced for the 8th edition in order to remain culturally current, but none of the music spotlights have changed (save for a few of the band/artist pictures). The majority of these songs (nine of the fourteen *Musikszenen*) were hits between the years 2005-2010. Considering that the music industry is constantly changing and updating, I would have liked to see a few more recent German hits in order to engage with our 21st century college students.

As mentioned earlier, the updates concerning the characters are a significant enhancement of the new edition. I did take note, however, of a few errors. The character

Jens is given the last name Krüger (pp. 7, 27), although he is presented as Jens Wagner in the introduction. Additionally, the introductory picture of Hans (in *der Familie Ruf*) is identical to Jens Wagner; the pictures within exercises (pp. 92, 174-5, 219, 269), however, show a different boy who is most likely the intended representation of Hans Ruf.

Finally, as a linguist, I was thrilled to see that this textbook uses formal theoretical linguistic terminology to describe the sounds of German in Appendix C, in comparison to other introductory German textbooks I have used, which discuss the sounds of the language in non-theoretical terms. There are, however, a few mistakes in the symbols and terminology. For example, [a:] and [a] are given as mid vowels (p. A-22), but they are actually described by the International Phonetic Association (IPA) as central (Kohler 1999:87). [ɛ:] is labeled in a table cell as long + tense (p. A-22), but it is a long lax vowel. Several short lax vowels are also shown as long: [œ:], [ɻ:], [ɔ:] (p. A-22). Lastly, the authors give the following description for the grapheme <r>: “<r> can be clearly heard pronounced as a fricative, uvular, or trilled consonant [r]...” (p. A-21). German phonetics textbooks describe the three potential German consonant ‘r’-sounds as the apical trill [r], uvular trill [ʀ], or the voiced uvular fricative [ʁ] (see, for example, O’Brien & Fagan 2016:15-16). Following the consonant table in *Kontakte* (A-23), where [r] is (incorrectly) described as a back lenis fricative, it seems that the symbol [ʁ] represents the sound the authors describe as standard for German ‘r’ (which is in agreement with most recent textbooks, such as O’Brien & Fagan 2016). These criticisms do not diminish the great value of this text, and I heartily applaud the authors for their detailed discussion of the phonetics and phonology of German.

To conclude, the 8th edition of *Kontakte* is a well-designed resource with rich content throughout. The changes made from the 7th to 8th edition are based on thorough digital analysis to ensure the most authentic and relevant learning experience for students; these changes represent the authors’ commitment to providing students with culturally current language classrooms. The new design, particularly concerning the graphics, is eye-catching and modern. The excellent supporting online tools are crafted to supplement classroom learning or to be used in creation of an entirely online language learning experience. The textbook itself, the cultural and historical content (including texts, music, and films), and the exercises throughout are useful and relevant for the 21st century college language classroom. This 8th edition of *Kontakte* and its wealth of accompanying online resources will be a pleasure for any college-level instructor to use, and after completing their work with *Kontakte*, students will be ready to embrace the intermediate classroom environment with the skills needed to communicate with others in German.

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- O’Brien, Mary Grantham, & Sarah M. B. Fagan. 2016. *German Phonetics and Phonology: Theory and Practice*. New Haven: Yale University Press.

Publisher's Response

McGraw-Hill is delighted to have the opportunity to respond to Professor Noelliste's review of the 8th edition of *Kontakte*, an Introductory German program which she describes as "thoroughly communicative from beginning to end," with an "eye-catching and modern" new design. The recent 8th edition of *Kontakte* includes changes that Professor Noelliste describes as "important in that they are grounded in cultural literacy and keeping the content up-to-date."

In her review, Professor Noelliste begins with an overview of the program, including its chapter themes and basic chapter structure, much of which remains consistent with previous editions. Next, Professor Noelliste goes on to note some of the more significant changes to the current 8th edition, such as a new set of characters that reflect a more "culturally-diverse" society, reflecting today's German-speaking populations. She also points out that illustrations of the characters, as well as the illustrations in general, have been updated, creating a presentation that is "much more streamlined and visually appealing."

Professor Noelliste moves on to talk about Connect, the digital platform that supports the *Kontakte* program. She describes it as "modern," "easy to access," and providing "great flexibility" in course design. She describes the online resources as "excellent" and also "endless." She reports that, in addition to being compatible with all major course management systems, Connect includes a self-paced, adaptive learning program called LearnSmart for students of Intro German. While much of the review is positive, it does contain some critical feedback.

Professor Noelliste would like to see updates to the music feature in the future and she points out some errors in need of correction. She also notes that while *Kontakte* successfully incorporates the 5 C's of the National Standards and all three interactional forms (interpersonal, interpretive, and presentational), it is lacking in explicit activities for the presentational mode. We will certainly take this feedback into account in future revisions.

McGraw-Hill World Languages is committed to publishing high quality foreign language learning content, and we are proud to include *Kontakte* among our many successful programs. We again thank Professor Noelliste for sharing her review of *Kontakte* with the readership of the *NECTFL Review*.

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Italian

Tassone, Giuseppe. *Un buon affare: Italian for Business*. Indianapolis, IN: Focus, an imprint of Hackett Publishing Company, 2016. ISBN: 978-1-58510-421-5. Price \$79.95.

Un buon affare by Giuseppe Tassone is a welcome addition to the growing market for Italian for business university-level textbooks that includes the following previously published texts: *L'italiano per gli affari: Corso introduttivo al mondo aziendale italiano* (2011), *Convergenze: Iperlibro di italiano per affari* (2012), and *Un vero affare!* (2015).

Although *Un buon affare* is intended for students with an upper-intermediate level of Italian proficiency, which is equivalent to the Common European Framework of Reference for Languages level B2 or above, it is also a valuable resource for professionals who conduct business in Italy.

Assuming no prior knowledge of business, *Un buon affare* is an accessible, engaging textbook that serves as an effective introduction to the world of Italian business through interactive pair and small-group activities, while also providing ample opportunities for students to continue developing their listening, reading, and writing skills in Italian. The communicative activities are designed to support students' continued oral proficiency development and enable them to actively and confidently participate in the world of Italian business. In order to fulfill this objective, many of the activities employed throughout the book are couched within the Task-Based Language Teaching (TBLT) approach, which emphasizes using the target language for a purpose that is not linguistic, such as making a hotel reservation. Employing communicative, meaningful tasks, *Un buon affare* adopts, although not explicitly, the American Council on the Teaching of Foreign Languages (ACTFL) *World-Readiness Standards for Learning Languages*, which are comprised of the following five goal areas or five Cs: Communication, Cultures, Connections, Comparisons, and Communities.

The aforementioned goal areas of ACTFL's *World-Readiness Standards for Learning Languages* and other learning outcomes are addressed through the types and variety of activities throughout *Un buon affare*, which is divided into nine chapters—a preliminary chapter and eight content chapters—as will be further described. Chapters one through seven begin with the chapter objective (*Lo scopo del capitolo*) and specific learning goals, which serve as a road map and are similar to the National Council of State Supervisors for Languages (NCSSL)-ACTFL Can-Do Statements, that students will achieve at the end of each chapter, such as being able to describe their educational background and professional experience in Italian. Each chapter is comprised of various sections that relate to the chapter theme and the sections within each chapter contain a plethora of vocabulary, listening, reading, speaking, and writing activities, while most chapters also incorporate practice of grammar concepts previously learned, including the difference between the two verbs for “to know” (*sapere e conoscere*), comparatives, and superlatives, among other concepts. In addition to the informal writing activities included throughout chapters one through seven, chapters one through eight also include more formal writing activities in the *Carta e penna* section as well as film activities in the *Langolo del cinema* section. Each *Langolo del cinema* section features an authentic Italian film – listed here by chapter—(1. *La febbre*, 2. *Benvenuti al Sud*, 3. *Mobbing: mi piace lavorare*, 4. *L'industriale*, 5. *Il premio*, 6. *Il gioiellino*, 7. *Santa Maradona*, and 8. *Io sono l'amore*) that relates to the world of business with accompanying pre-viewing, while viewing, and post-viewing activities preceded by a brief synopsis of the plot. Finally, the vocabulary list and *Il mio dizionario*, space for students to create a personalized vocabulary list, at the end of chapters one through seven as well as the Italian-English business glossary at the end of *Un buon affare* allow easy reference to terms and expressions used throughout the text.

The following is a brief description of each chapter of *Un buon affare*. Before delving into the content of the text, Tassone begins with a preliminary chapter (*Capitolo preliminare*), which is a useful review of basic concepts most relevant to the study of

Italian for business—the Italian alphabet, pronunciation of difficult sounds for non-native speakers such as vowels and geminate consonants, numbers, and time, among other concepts—employing business terminology that students will continue using throughout the book, spelling exercises, pronunciation drills, and reading exercises to be completed in pairs and groups. As an introduction to business Italian, Chapter 1 (*Le persone – presentazioni e viaggi*) focuses on the vocabulary used in introductions – in particular in formal contexts like the world of business – and travel, providing students the opportunity to use this newly-learned vocabulary in real-world situations, such as introducing someone using formal and informal expressions, booking a flight, and making hotel and rental car reservations. Chapter 2 (*L'Italia, le regioni e l'Unione Europea*) provides the necessary historical and political context in which Italy's economy operates, with readings and activities about Italy's formation as a nation and its geographic division, Italy and the United States' government structure, the Italian Constitution, Italian government ministries and agencies (*Il Ministero dell'Economia e delle Finanze*, *Il Ministero degli Affari Esteri*, and *Il Ministero dello Sviluppo Economico*), Italian Chambers of Commerce, the European Union (EU), and Italians' opinion of belonging to the EU. Chapter 3 (*L'economia e l'impresa*) focuses on general economic principles—goods, services, and needs —, economic sectors, the distribution system of goods in traditional and new Italian markets, characteristics and legal structures of Italian companies, and the role of the government in the economy. Chapter 4 (*Italia – le imprese e il credito*) explores small, medium, and large Italian companies, the “Made in Italy” brand, globalization, and access to credit through the Italian banking and postal systems. Chapter 5 (*Il piano aziendale e il lancio di un prodotto*) focuses on the structure and content of a business plan, launch of a new product, description of a company, and advertising. In Chapter 6 (*La corrispondenza commerciale*), students learn about the structure and content of different types of letters used in business communication, purchase agreements, means of payment, national and international sales, and balance sheets. Chapter 7 (*Cercare lavoro*) focuses on the job search process, beginning with a brief reading about the Italian job market and continuing with activities to prepare students for the different steps involved in the job search, from composing a résumé and cover letter to preparing for a job interview. Finally, in Chapter 8 (*Luxottica – una storia di successo*), students learn about Luxottica, a leading Italian eyewear company, through a series of pair and small-group web-search activities about the company's history, headquarters, brands, sales volume, and listing on the Milan and New York Stock Exchanges, among other topics.

Un buon affare also has a companion website (www.hackettpublishing.com/tassone) that features additional resources and supplementary material. Students and instructors may read online or download as a PDF a partial answer key with answers to selected exercises in the textbook. Instructors may request the complete answer key, in PDF format, by submitting an online request form. In addition, a list of films included in the text, with links to the complete film or selected scenes referenced in the text, is available on the website; however, the links to several clips do not work. A list of helpful websites—links to websites referenced in each chapter such as Erasmus Plus, Alitalia, and Luxottica, among others – and resources is also available on the Hackett website. Finally, instructors and students can download, as a PDF, the transcript of the short dialogues for the listening activities in the textbook.

The content and structure of *Un buon affare* as well as the additional resources on the companion website provide students the necessary tools to meet the learning objectives stated at the beginning of each chapter. Moreover, there are several strengths that make it a valuable text for the intermediate Italian classroom. First, it is important that a textbook for language learners accommodate different learning styles and *Un buon affare* does just that by incorporating a variety of speaking, writing (both informal and formal), reading, listening, and web-search activities. The emphasis on interaction in engaging pair and small-group activities that target the three modes of communication—interpersonal, interpretive, and presentational—is another strength. In particular, there are multiple opportunities for students to create dialogues that model real situations they would encounter in a business setting, such as a secretary speaking to a travel agent to book a flight, and these dialogue activities are scaffolded well by preceding activities focused on the vocabulary students need to write the dialogues. Another strength is the vocabulary-building activities in which students are asked to transform an adjective to a noun (e.g., *nazionale* ‘national’ to *nazione* ‘nation’) or a verb to a noun (e.g., *studiare* ‘to study’ to *studio* ‘study’), as these types of activities are helpful in increasing learners’ vocabulary. In addition, the integration of grammar activities, which are sometimes contextualized as a follow-up practice to a structure employed in a reading, as in a Chapter 1 activity on the hypothetical period (*il periodo ipotetico*) first introduced in a reading about the Erasmus Program, is a helpful feature for learners as they continue to hone their Italian language skills. An innovative feature of the text is various web-search activities that allow students to learn about Italian companies like Alitalia and Luxottica and government agencies like *L’Istituto per il Commercio Estero*, supporting students’ continued development of cultural awareness. The incorporation of authentic materials such as films, excerpts from websites of Italian companies like *Salumi Franchi*, advertisements for Italian products such as Lavazza coffee, and articles from major Italian newspapers, including *la Repubblica*, *Corriere della Sera*, *Il Fatto Quotidiano*, and *Il Sole 24 Ore* is another strength as it further fosters cultural competency. Similarly, the inclusion of cross-cultural comparison activities between Italian culture and students’ own culture, as in a Chapter 3 activity in which students are asked to discuss, in groups, similarities and differences between the label of an Italian product and that of an American product, is another strength. Finally, the text includes interesting and relevant readings, to a target audience of primarily university students, about the Erasmus Program, Eataly, and the launch of the iPhone in Italy, among other topics.

It is evident that the content of *Un buon affare* was meticulously selected and Tassone provides instructors of Italian for business a great variety of activities to cover in class or assign as homework. In order to maximize class time for interaction, certain types of activities such as the more formal writing practice (*Carta e penna*), viewing chapter films and completing the accompanying activities (*L’angolo del cinema*), longer reading passages such as that in Section 10 of Chapter 2 on pages 81–86, web-search activities in which students are asked to print documents or images, and grammar practices—especially if they are not contextualized like the Chapter 2 exercise on the *si impersonale e passivante*—are better suited to be completed as homework. In addition to the pair and small-group speaking activities, listening activities are better suited to be completed in class since there are no audio files, only transcripts to be read by the instructor or

students, that accompany these activities. In future editions of *Un buon affare*, it would be worthwhile to consider including audio files so that students are exposed to native speaker speech and different regional accents as much as possible and including the transcript that accompanies listening activities on the companion website only so that students do not focus their attention on the text as they listen to the passage. Another suggestion worth considering in future editions of the textbook is to more organically integrate all of the grammar practices, as grammar concepts are not always contextualized, as previously mentioned, so learners may struggle to see the connection to the content.

In conclusion, the above suggestions aside and given its many strengths, *Un buon affare* is a valuable textbook for an intermediate business Italian course that is sure to actively engage students in the world of Italian business as they continue refining their Italian language skills while also deepening their cultural knowledge. Offering students and instructors a wealth of resources and interesting activities, this textbook is indeed “*un buon affare*,” a good deal, a bargain, as the author states in the Preface to the Instructor.

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Publisher’s response

We extend our thanks to Dr. Mirisis for her thorough and thoughtful evaluation of *Un buon affare: Italian for Business*, the latest textbook for Italian-language courses in our Focus imprint. The review helpfully illustrates the task-based and communicative approaches that distinguish this innovative volume from its competitors and help merit its consideration by instructors of intermediate-level courses. Those teaching Italian for Business or interested in doing so are urged to visit the publisher’s website for information about obtaining an examination copy.

Brian Rak

Editorial Director

Hackett Publishing Co.

Thomson, Robert Stuart. *Florence, Dante and Me: A Canadian Student Goes Italian for a Year, 1960-61.* Victoria, British Columbia: Godwin Books, 2017. ISBN: 9-780995-876002.

This book compiles forty-four of the letters that the author wrote to his fiancée during an academic year abroad, in 1960-61; a student at the University of British Columbia, he had won a scholarship from the Italian government and used it to attend lectures at the Università per Stranieri in Perugia, during his first two months, and then to take courses (taught in Italian and French) at the Università di Firenze. Over eighty black and white photographs are interspersed throughout, and there are endnotes elaborating on a number of details. This book would appeal to anyone interested in accounts of a person’s growth, especially through a prolonged encounter with another culture, and it would be especially valuable for undergraduates preparing to spend time abroad, because it exemplifies (and quietly encourages) the kind of reflective immersion that would enable them to benefit richly from the various opportunities presented to them,

especially exposure to new ways of thinking. It would definitely help them realize that by doing their best to use the language of the country they were living in, and by continually broadening their knowledge, they could not just gain insights into history and culture but, even more importantly, forge very special friendships. I knew a college student a number of years ago who went off to Florence for a semester but spent all his time with other Americans, instead of interacting with Italians; I wish he had read a book like this one, because it might well have given him the push (aka the kick in the butt) he needed to take risks and plunge into all the rewarding challenges that surrounded him daily.

The younger Robert Thomson is enthusiastic, bright, and observant as he takes in various aspects of Florence, reads more and more Italian literature, especially Dante, and travels throughout the country. For example:

There was a magnificent rainbow this evening. It stretched in a perfect arc from Fiesole to the mists over Belvedere. There was a fine spray in the warm May air and the city's towers and palaces were lit in gold. (208)

Or, as Thomson bikes north of Florence:

I passed the *Grotta della Madonna*, a cave with a statue to the Madonna in front of it. Nearby is a waterfall and an ancient broken-down mill beside it. God knows how old! It could be from Dante's time. I can well imagine him trudging along this very road at the beginning of his life-long exile from Florence. Maybe it goes as far back as the Romans, or even the Etruscans! You can feel the history over here. It's mysterious and powerful. (101)

And when Thomson visits Pompeii, he notes:

The walls of the buildings are dark and somber, often with jagged tops. In contrast, the grass (where there is any) is lush and very green. This place is unlike any I have ever seen. It has an eerie, tragic atmosphere. (132)

The letters, taken as a whole, convey a great deal of information about many different topics—from singing lessons to a suit made to order, from the library where Thomson studies to the noisy street below his rented room, from cultural differences to musical performances, from paintings he discovers to the struggles and suffering of Italians under the Nazis (still quite fresh in their memories because only fifteen years have passed since the war ended). What is especially striking and endearing is that he is befriended, warmly, by a number of Florentines. One of them, a fellow renter named Colonel Cugiani, knows well Thomson's growing passion for Dante and gives him a book of photographs entitled *Il Paesaggio italiano nella Divina Commedia*, inscribed "All'amico canadese Roberto, amico di Dante, l'amico fiorentino Colonnello Franco Cugiani in segno di stima e di affetto" (122). His landlady thoughtfully brings him coffee and poetry, in addition to including him in her circle of acquaintances; and he spends a week just outside Naples with the family of another renter, a violinist named Gino. Thomson's stay with them exemplifies a particularly striking feature of the letters: he grows as a person during his ten months abroad. Seeing the tremendous affection that Gino and others show his mother and grandmother makes Thomson realize how special and important family can be (his own background, about which he is very candid, is saddening). Or during a trip to Rome, he becomes aware, for the very first time, that the ancient world actually existed, instead

of being “a bit academic, unreal, and unconvincing” (43). “At the moment I harbor no doubts whatever about the reality of these ancient civilizations. I have changed and it has come through real physical contact” (44). Even more notable is that reading Dante makes him deeply rethink his life: “Looking back on my schools and family I realize that there was almost no discussion of the Bible or values. Realizing this has come as a jolt and I have Dante to thank for it” (70-71). The strong impression made on Thomson by the *Commedia* is clear in reference after reference, whether brief or more extensive, throughout the letters.

There are two aspects of the book to be aware of that can distract from its many interesting descriptions and observations. As a 20- or 21-year-old, the author of the letters is still coming into his own, both as a person and as a writer, and so there are more than a few moments when he makes brief comments that are stilted, such as “When nature mixed the best of artistic talents in one man, surely it was Botticelli!” (54) or, as he compares the French and English versions of Canada’s national anthem, “How pale and insipid is our version in English” (157) or “How arrogant and full of myself I have been at times! I cringe!” (71) His sincerity is clear, but the reader may wish he would convey it in a more natural, less precious way. More pervasive is a limitation posed by the book’s format: since these are letters, rather than essays, each one keeps shifting its focus, pausing over or just touching on various aspects of Thomson’s year abroad, and the lack of sustained discussion can be tiring – though never tiresome. It may be best to read the book twenty pages at a time, to stay focused on all its positive qualities.

There is no question that *Florence, Dante and Me* will fulfill the hope that Robert Thomson expresses near the end of his introduction: “I will feel very gratified if this book inspires some people to take the trouble to learn the language of the country they travel to. Such knowledge will bring understanding of the culture and enable them to connect with people in a more meaningful way” (ix).

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Latin

Lienau, Jane *Scandite Muros: Scale the Wall of Latin*. Freeport, ME: Wayside Publishing, 2016. ISBN: 978-1-942400-72-1

In the motley world of Latin textbooks, Jane Lienau has carved out a niche for her new book *Scandite Muros: Scale the Wall of Latin*. The scope of the textbook is specific, and it accomplishes its goal admirably, namely to give students techniques and practice for translating site reading passages on the AP Latin exam. *Scandite Muros* is available for purchase in both print (softcover and hardcover) and digital formats. Access to Wayside’s online learning site “Explorer” is included in all purchase options. A Teacher’s Edition of the text is also available for purchase separately or as part of a package. All purchase options are reasonably priced and contain a lot of bang for one’s buck, so to speak.

I will begin with a review of the student edition of the textbook before moving on to the Explorer course web page and, finally, the teacher’s edition. The student edition of *Scandite Muros*

is not very long, divided into just six chapters and containing less than 200 pages cover to cover. The book begins with a statement on the mission and vision of the book, followed by a brief but welcome overview of the layout of each chapter; this overview provides keys to the symbols used throughout the book and useful tips on how to approach each component of the chapter. Finally, the obligatory Table of Contents brings the front matter of the book to its conclusion.

Chapter 1 introduces four basic strategies to be used when reading passages of Latin at sight: (1) Identify the piece's genre; (2) Learn beforehand text-specific vocabulary; (3) Break the passage down into manageable sections and read aloud; and (4) Consider word order. Lienau addresses each strategy and tailors the exercises in this chapter to give students practice in using these four strategies. While I vouch for the effectiveness of these four translation strategies in translating Latin passages in general, there are a few specific critiques I have with the presentation of these strategies in this book. The first critique involves the lack of content devoted to Strategy 1. Identifying the genre of a passage is a moderately difficult skill for high school students, as learning techniques for scansion and the identification of meter requires considerable time and practice. However, the textbook offers minimal assistance for the acquisition of such skills. Furthermore, Lienau does not indicate why identifying the genre is a beneficial tool for translation nor does she explain how to use this information as an aid in translating. The accompanying Explorer course web page for *Scandite Muros* does provide an additional short PowerPoint and a three-page PDF on the topic, but these materials may still not be enough for the average student. If students have not already acquired such skills in previous textbooks, the instructor will need to supplement the textbook and Explorer course content with additional materials to reinforce this learning strategy. The second critique involves the second strategy, namely that learning text-specific vocabulary does not apply to sight-reading. It is an excellent strategy to use when preparing for an examination of a passage or group of passages, but only if one has knowledge of the identity of the passage(s) beforehand. However, sight-reading, by its very nature, does not afford the ability to learn the vocabulary of the passage beforehand. The final critique involves the final two translation strategies. When breaking down a sentence and considering the Latin word order and the order in which to translate the sentence into English, the ability to recognize rhetorical devices and figures of speech is crucial. Given that basic figures of speech are also tested on the AP Latin exam, it might be beneficial to incorporate into this final strategy a discussion and some practice exercises on figures of speech.

Chapters 2 through 5 each cover sweeping grammatical content. Chapter 2 treats endings associated with indicative verbs of all conjugations and nouns of all declensions. Tips for translation pepper the chapter, which also contains two large segments that discuss common translating mistakes and the concept of numbering the words of a sentence for translation. One stated objective of this chapter--to condense a substantial number of verb and noun endings (80-90 endings) into a more cognitively manageable number (30, or fewer)—is accomplished by reducing the number of charts used to present all the endings. For example, the endings of all five declensions for nouns are presented in just two charts, one chart for singular and another for plural. The reduction of visual clutter through the simplification of the presentation of endings serves as a highly effective review of material covered in Introductory Latin. Chapter 3 focuses on participles and their various uses and includes large segments on the ablative absolute and the future passive participle, while Chapter 4 treats all three indirect constructions (indirect statement, indirect question, and indirect command). The significance of participles and indirect constructions in Latin and the difficulties students face in translating them justify their specific and extensive treatment in so a short textbook.

Chapter 5 discusses the subjunctive and imperative moods. Charts and tips for the formation of both moods are presented and the most common uses of the subjunctive are explored.

Chapter 6 is unlike the previous five chapters. Containing no instructional material, it consists rather of a collection of 20 simulated site-reading passages, each accompanied by AP-style multiple-choice questions. This chapter functions essentially as the AP Latin exam equivalent of SAT/ACT/GRE prep books, providing to the students extra practice as well as giving them with that extra psychological confidence in knowing what to expect when taking a major standardized exam. Each of the sight-reading passages is cleverly aligned with a particular Virgil or Caesar passage on the AP reading list, which encourages instructors to integrate these sight-reading passages into the AP coursework. Based on this last factor alone, the book is a worthy addition to any AP Latin class.

The book closes with four useful appendices. Appendix A contains a five-point “Daily Sight Reading Scoring Rubric” based on three components (Vocabulary, Morphology and Syntax, Fluency). Appendix B contains a dozen charts, each listing the common verbs associated with a particular grammatical construction. Appendix C presents 32 groups of frequently confused words, and Appendix D contains a “Mastery Vocabulary List” of Latin words categorized by their part of speech.

From a psychological perspective, *Scandite Muros* is exceptionally inviting and feels less intimidating than most other Latin textbooks. The book abounds in colorful pictures, charts, graphs, and subdued, warm background colors and graphics; the font of the text is large and easy to read, line spacing is ample and the pages are not overcrowded with material. Lienau eschews the formal, technical style typically associated with grammar instruction for a simple, straightforward, and light-hearted style that is reminiscent of a teacher talking to students in a classroom. A good example of her informal style occurs in her analysis of ablative absolutes in a sentence from Caesar’s *De Bello Gallico*. Having broken down the sentence and discussed the individual clauses, Lienau writes, “By jam-packing so much information into one sentence, Caesar mimics the noisy confusion of the scene, which depicts charioteers actually driving out into the harbor to fend off the Roman army.” This approach is much less intimidating, but no less effective, for the delicate psyche of a Latin student barely grasping the material. All in all, the effect is very pleasing to the eye and easing to the mind.

Lienau takes another page out of the psychological playbook by incorporating a martial theme into her book. The title of the book, *Scandite Muros*, and all of the chapter titles are named after steps in the siege of a military camp (Ch. 1: *Parate Arma Obsidionis*; Ch. 2: *Superate Fossas*; Ch. 3: *Oppugnate Vallum*; etc.). The military theme is cleverly utilized throughout the book, including in explanatory texts (e.g., “In this chapter, we will identify ways to begin breaking down this wall.”), images (e.g., a Roman onager on page 35 and a centurion helmet on page 58), and Latin sample texts and passages (e.g., the sample ablative absolute passage on page 45 is taken from Caesar’s *De Bello Gallico*). The martial elements add flare to the book and bestow a sense of continuity on the chapters; however, the theme is not overbearing, as Lienau incorporates images and texts from other aspects of Roman culture, including mythology and the arts. More importantly, the use of the martial theme adds a subtle psychological tool to motivate students to continue in their struggles and accomplish their goals.

But enough with the student edition; let us move on to the teacher edition. The teacher edition is slightly thicker than and contains all of the content of the student edition, along with associated translations and answer keys to the exercises of each chapter. Scattered throughout the margins of the teacher edition are additional tips and teaching strategies, which are generally

quite useful. Other marginal notes direct the instructor to the corresponding material contained in the Explorer course website. As a Latin instructor who generally does not use teaching editions of textbooks, I actually found this feature incredibly beneficial. Trying to coordinate the Explorer material to the textbook can be cumbersome without these marginal notes in the teacher's edition.

The Teacher's edition contains additional appendices to those found in the student edition. Appendix A is the same as that in the student edition, but appendix B contains translations to all of the passages in the textbook. Appendix C contains the Latin passages from each chapter, so as to be used in coordination with the audio program of the Explorer course website. Appendix D provides facts about the ancient authors along with information and questions to be used in classroom discussion regarding the content of the chapter passages. The last three appendices—E, F, and G—correspond to appendices B, C, and D, respectively, in the student edition. Such difference in lettering may prove a minor source of confusion if not noted beforehand.

Scandite Muros may be used as a stand-alone textbook, but it is clearly designed to be used in coordination with the Explorer course website. Explorer is similar to many other online learning platforms on the market today, containing tabs for course contents, assignments, a gradebook, and digital versions of the text. All content in the Explorer tool is pre-loaded and there is no mechanism to modify the materials or add one's own digital content. However, Explorer does provide ample quantity and variety of materials for practice and quizzes, including audio files, PDF handouts, digital flashcards, and matching games, as well as the flexibility to select which content will be assigned for homework or quizzes. Instructors will find the material high quality and appropriately challenging; however, the limited customizability and the inability to add personal content may be grating to digitally savvy instructors.

Final thoughts? This book is ideal for its niche—helping students prepare for the sight-reading passages of the AP Latin exam. Although instructors may or may not find the four sight-reading strategies of Chapter 1 useful, the grammar review content of Chapters 2-5 will certainly prove beneficial. And indeed, the greatest assets of the book are the 20 sight-reading passages of Chapter 6. Given that they are aligned with passages from the AP Latin reading list and should prove easy to integrate into any AP Latin course, this feature alone makes this book worthy of consideration. As the title encourages, *Scandite Muros*, along with the corresponding Explorer tool, functions as an excellent instructional and motivational tool for students to achieve success in scaling that difficult wall of Latin.

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Spanish

Blanco, José A. *Revista: Conversación sin barreras*. 5th edition. Boston, MA: Vista Higher Learning, 2018. ISBN: 978-1-68005-042-4 (Instructor's Annotated Edition), 978-1-68005-038-7 (Student Text, Perfectbound), 978-1-68005-039-4 (Student Text Loose-leaf Edition; also includes Supersite Plus Code w/ WebSAM + vText).

Revista is an advanced Spanish conversation textbook that offers a communicative approach to learning Hispanic culture and language. Now in its fifth edition, the textbook features four new short films, five new readings and a new comic strip. Additionally,

ancillary materials for students include a redesigned online Supersite platform, recently enhanced by virtual chat activities and new vocabulary tools. Moreover, instructors receive an annotated textbook that offers resourceful teaching ideas and expanded practice activities.

Revista is divided into six thematic lessons intended to spark student curiosity and trigger exciting conversations: (1) *¿Realidad o fantasía?* (Reality or fantasy?); (2) *Una cuestión de personalidad* (A matter of personality); (3) *La influencia de los medios* (Influence of media); (4) *Las guerras del poder* (Wars of power); (5) *Misterios del amor* (Mysteries of love); and (6) *Modos de vivir* (Ways of living). Topics in each lesson are coherently interconnected to the overarching unit theme. The first lesson explores the importance of imagination in leading to artistic creation and ultimately modifying reality. The following lesson examines multidimensional aspects of a personality and its role in determining social relations. In lesson three, the influence of mass media is discussed, specifically ways in which cultural representations divert, inform, shape and transmit values. Moreover, the fourth lesson reviews politics, governments and citizenship. Subtopics include: the violation of human rights, social services, health, education, economy, jobs, international relations and wars. Additionally, the fifth chapter analyzes mysteries and complexities of love, as well as traditional and cultural expectations. Lastly, the sixth lesson reflects on ways of living in Hispanic countries; these range from conventional to modern families.

Each thematic chapter offers a broad range of topic activities designed to engage students in lively conversations. *Revista* uses a magazine-like presentation in order to facilitate discussion and allow for a natural exchange of ideas and opinions. The textbook integrates communicative activities that encourage language learning through interaction and collaboration. Relevant themes and discussion topics stimulate student communication and active participation. *Revista* emphasizes a communicative approach over a grammatical focus; however, grammar structures and activities are present. Each unit begins with a lesson opener, short film, grammar point, short reading and comic strip. The appendix contains verb conjugation tables and active vocabulary words in the textbook. By incorporating diverse components, *Revista* contributes to a dynamic language acquisition and increases students' cultural awareness. The following is an elaboration of the sections covered in each chapter:

Lesson openers

Lesson openers provide a thematic introductory paragraph and an outline of the content for each chapter. The introduction sets the context by providing a brief description of the central theme and presenting relevant questions for students to consider throughout the chapter. The second page of these lesson openers offers a short description of the theme's film, culture topics, short readings and comic strips. The outline also includes grammar structures, composition topics and *tertulia* themes covered in each lesson. Each lesson opener includes appealing photos that preview chapter themes.

Short films

Revista features six short films, four of which are new to the fifth edition. Three films are from Spain, two from Argentina and one from Mexico. Therefore, students are exposed

to a linguistic and cultural diversity of Spanish-speaking countries. Films are directed by contemporary Hispanic filmmakers and thematically linked to the lesson. The front cover of the film appears on the first page of the section and also lists the characters, duration, country and year. Film sections offer a cultural context and suggest thematic questions for the reader to consider. Pre-viewing exercises are designed to prepare students for a thoughtful analysis of the film. Likewise, a storyboard with captions contributes to an understanding of the film through visual representation. Selected vocabulary words and expressions are helpful resources for student comprehension. Post-viewing activities check for knowledge and encourage broader discussions and connections. Moreover, the platform of Supersite makes films along with their pre-viewing and post-viewing activities readily accessible. Additionally, Supersite includes auto-graded assignments, chat activities and audio recordings.

Grammar

This section succinctly reviews and practices grammar points and functions. *Revista* presents grammar structures in a logical order, beginning with the present indicative tense of *ser* and *estar*, and concluding with conditional sentences. Furthermore, grammar practice is encouraged through communicative activities. Film stills are incorporated into grammar explanations, providing a familiar and relevant context. The textbook offers a quick framework for grammar structures. However, instructors may assign online Supersite grammar activities for extra practice.

Short readings

Revista features an array of short readings of various genres, including essay, short story, poetry, article, interview and comic strip. In a brief biography, students can find information about the author, as well as a historical and cultural context for the reading. Moreover, each lesson provides a list of vocabulary words from the reading and helpful terms for discussion. Additionally, post-reading textbook exercises enrich students' understanding of the readings and enhance communication. Audio-synced readings and additional practice activities are included on Supersite.

Compositions and *tertulias*

At the end of each lesson is a composition topic and an interactive *tertulia* activity. Composition topics are interesting, exciting and creative; they also encourage students to think critically. Concise guidelines assist students in formulating an argument and structuring a writing plan. Grammar points reviewed in the lesson are properly embedded in compositions. Additionally, writing activities may be submitted and graded through the online platform of Supersite.

Tertulias create an ideal space for group debate and discussion in relation to the lesson's theme. Furthermore, *tertulia* activities promote critical-thinking skills and develop students' communication skills. In this context, students are encouraged to share their opinions and experiences in the target language.

In conclusion, *Revista* is a well-organized textbook that emphasizes a communicative approach in learning Hispanic culture and language. *Revista* delivers an array of activities that support student participation and learning. Themes, readings, films, and exercises have been carefully selected to enhance lively conversations and debates. While grammar

structures are present in every lesson, grammar is not the primary teaching approach of *Revista*. Communication is of foremost importance in developing students' language skills. Through communication, the textbook reinforces listening, writing, and reading skills as well as an increased socio-cultural awareness. *Revista* presents intriguing and contemporary topics that pique student interest and foster a genuine desire to communicate. Each lesson offers valuable resources that reflect on contemporary and provocative themes. *Revista* is designed to promote student interaction guided by facilitators rather than lecturers. Thus, students take an important role in the process of acquiring a language by becoming active learners. *Revista* offers abundant oral practice activities that increase language fluency and comprehension skills. These attributes make *Revista* an ideal textbook for students who will continue to advanced Spanish courses.

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Publisher's Response

I am delighted to respond to Professor Judy Cervantes's review of Vista Higher Learning's Advanced Spanish program *Revista: Conversación sin barreras*, Fifth Edition. Professor Cervantes was extremely generous in her praise of the program's assets. I would like to thank her in particular for pointing out the abundance of content in *Revista* designed to spark student curiosity and trigger exciting, lively conversations in the classroom. Professor Cervantes also praised the coherent and overarching interconnectedness of the textbook's lesson themes, a hallmark of VHL programs, which stimulate active class participation.

Furthermore, Professor Cervantes points out how *Revista* encourages a natural exchange of student ideas and opinions by integrating communicative activities that allow for language acquisition through interaction and collaboration. I would like to thank Professor Cervantes for endorsing the *Revista* program's incorporation of diverse cultural components, which contributes to students' overall cultural awareness of Spanish-speaking countries and regions.

Although *Revista* is primarily a conversation program, Professor Cervantes points out how process writing skills are equally well developed and consist of interesting composition topics that generate student creativity and critical thinking. Moreover, these topics embed grammar concepts introduced in the corresponding lesson.

Perhaps the most flattering of Professor Cervantes's comments was that *Revista* is designed to promote student interaction guided by facilitating rather than lecturing, meaning that students take control of their own learning and thereby become active learners. According to Professor Cervantes, *Revista* is an ideal textbook for students in Advanced Spanish courses, an observation that could not make my editorial colleagues and me any happier.

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Blanco, José A. and C. Cecilia Tocaimaza-Hatch. *Enlaces*. 2nd edition. Boston, MA: Vista Higher Learning, 2018. Includes access to the Supersite and WebSAM. ISBN: 978-1-68005-031-8.

Enlaces is a one-semester intermediate Spanish program that is closely connected to *Imagina*, a full-year program also published by Vista Higher Learning. *Enlaces* is designed to be used in fourth-semester intermediate courses. It presupposes that students have had three semesters of introductory Spanish coursework and, therefore, there is minimal review of introductory-level material. The goal of the program, as the authors state in their preface, is to strengthen students' language skills and to develop their cultural competence. *Enlaces'* approach to language learning is truly interactive and communicative. The design of the program is visually stimulating: the abundance of pictures, drawings, and colorful designs makes the program very appealing to students.

Enlaces was written with the *Standards for Foreign Language Learning in the 21st Century* in mind and the goal of achieving real communication in meaningful contexts is at the core of the program. Students are asked to participate in life-like conversations where they have to provide, obtain, and interpret information as well as express emotions and opinions. Cultural competency is the other key component of *Enlaces*. There are several sections in the program whose goal is to help students acquire new cultural knowledge as well as consider different viewpoints. It is easy to see the connection between *Enlaces* and the National Standards as the Standards icons appear on the Instructor's Annotated Edition (IAE) to indicate that a particular activity has a strong connection to one of the Five C's: Communication, Cultures, Connections, Comparisons, and Communities.

Enlaces is divided into six lessons each focusing on one of the following themes: sensing and living, life in the city, generations in movement, job perspectives, the value of ideas, and heritage and destiny. Each chapter has six distinctive sections: *Para empezar* introduces the theme and the new vocabulary; *Cortometraje* focuses on a short movie; *Imagina* takes students on a virtual trip around a Spanish-speaking country; *Estructuras* focuses on grammar; and the *Cultura* and *Literatura* sections reveal cultural aspects of the Spanish-speaking world.

As is common in intermediate textbooks, the opening section introduces the chapter theme and presents new vocabulary. Each chapter opens with a large picture and a brief introduction that gets students thinking about what will be discussed in the chapter. The most unique feature of this section is how new vocabulary is presented. In each chapter we find a new post from a blog written by Javier, a young man from Catalonia who is living in Colombia. New words are underlined but no translation or explanation is provided. This is an excellent way of presenting vocabulary in context and of forcing students to negotiate meaning. The design of this section is particularly eye-catching. It includes the actual post by Javier and several recent comments and reactions. Also, students are always asked to add a comment. This format may be particularly appealing to college students, who often engage in this type of exchange. Afterwards, new vocabulary is formally introduced by means of a list of words with the corresponding English translation. Students are given ample opportunities to practice the new vocabulary.

Vista Higher Learning programs are well known for their use of original short movies and *Enlaces* is no exception. The program includes three movies from Spain, two from

Mexico, and one from Colombia. They range in length from eight to sixteen minutes, which makes it possible to watch the movie in class and then conduct discussion and analysis. All the movies, which are available on the Supersite, are thematically linked to the lesson and enable students to work on their listening comprehension and deepen their cultural knowledge.

The middle section of the chapter, *Imagina*, simulates a voyage to a featured country or region. This section always starts with a reading that presents the country and it also features a list of words unique to that area. Next comes *Galería de creadores*, where students learn about artists, designers, writers, actors and celebrities. The final subsection is entitled *Pantalla* and it features engaging TV clips and commercials. These clips expose students to linguistic varieties from different countries. All these sections provide ample opportunities for discussion and analysis. *Imagina* is probably one of the most unique features of *Enlaces* since it presents relevant cultural content in an engaging and very up-to-date manner. Moreover, at the end of each *Imagina* section there is a project that students need to complete using information they research. These projects allow students to expand their use of Spanish beyond the classroom.

Students at the intermediate level have not mastered the intricacies of Spanish grammar yet. Some of the structures they have previously learned need to be reinforced and, at the same time, they should start using more advanced structures. Grammar is presented toward the middle of the chapter and three grammar structures are discussed in each chapter. *Enlaces* covers structures normally included in intermediate courses, such as the preterite and imperfect tenses, pronouns, commands, the subjunctive, future, conditional and perfect tenses, the negative, indefinite words and expressions, the passive voice, and *si*-clauses. Explanations, which are provided in English, are clear and straightforward. After each presentation, there is a practice section and a communication section, which enable students to focus on the recently learned structures while engaging in meaningful conversations. Students at this level often have different needs and it might be the case that extra emphasis should be given to grammar. *Enlaces* makes this easy thanks to *Manual de gramática*, a section that appears at the end of the textbook and covers additional structures, such as articles, the verbs *ser* and *estar*, adverbs, and prepositions. Most of the practice activities in the *Manual* are found on the Supersite and can be assigned to be completed outside of class. The grammar section concludes with *Síntesis*, which brings together grammar, vocabulary, and the chapter theme.

The last two sections of *Enlaces* focus on culture. The *Cultura* section includes a reading that discusses different cultural aspects. For example, students will learn about Hispanic trends in the US, Supreme Court Justice Sonia Sotomayor, and natural resources in Paraguay and Bolivia. These readings are followed by comprehension and analysis activities. The *Literatura* section exposes students to poetry and short stories from six authors from different Spanish-speaking countries.

As already indicated, *Enlaces* is accompanied by an online Supersite that integrates text and technology. The Supersite includes the short films, TV clips, readings, lab and audio MP3 files, grammar presentations, as well as the Web SAM (Student Activities Manual) and Workbook. Moreover, instructors have access to answer keys, video scripts, the testing program, lesson plans, and premade syllabi and can view rosters, set assignments, and manage grades.

Enlaces is an intermediate program that allows a high degree of flexibility for both the instructor and the student. It focuses on topics that are engaging and interesting and its design is appealing to a generation of students who is very visual and feels comfortable using technology.

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Publisher's Response

I am pleased to respond to Professor Isabel Álvarez's review of Vista Higher Learning's Intermediate Spanish program *Enlaces*, Second Edition. I am grateful to Professor Álvarez for acknowledging the vast flexibility of the *Enlaces* program for both students and instructors. I was also pleased to read Professor Álvarez's favorably describe the appeal of the *Enlaces* program's design to a contemporary generation of students who feel entirely at ease with technology and respond well to the visually stimulating wealth of images and use of color in the overall design. Professor Álvarez also recognizes that *Enlaces* activities are communicative and allow for a great deal of classroom interaction.

Specifically, Professor Álvarez acknowledges that activities throughout the *Enlaces* program encourage students to participate in real-world conversations and express themselves in personally meaningful contexts. Professor Álvarez also points out the central role of culture, which my colleagues and I consistently prioritize. The *Enlaces* program also presents vocabulary in context, thereby requiring students to negotiate meaning, and I am delighted that Professor Álvarez took the precaution of pointing this out. Furthermore, Professor Álvarez reminds her reader of VHL's unparalleled integration of authentic short films for teaching Spanish and conveying the cultures of the Spanish-speaking world. Finally, Professor Álvarez makes reference to the optional *Manual de gramática* sequence and explains that it allows instructors to shore up basic grammar topics by reviewing concepts learned in first-year courses.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

Boyles, Peggy Palo, Myriam Met, and Richard S. Sayers. *Auténtico 3*. Boston, MA: Pearson, 2018. Includes Textbook, lesson plans, Differentiation Resources, Assessments, and Website. ISBN: 978-0-328-93444-7.

Auténtico 3 is a comprehensive Spanish language textbook series for middle school and high school Spanish language learners. The authors composed the series in order to immerse learners in authentic Spanish language and cultural experiences via authentic resources (e.g., video, audio, text) along with an online learning component. *Auténtico* aims to engage learners by focusing on second language proficiency, building from one level to the next in a seamless manner. The series is grounded in the World-Readiness Standards for Learning Languages, the NCSSFL–ACTFL Can-Do statements, and the Framework for 21st Century Learning. A review of the text shows a strong alignment to the central

tenets of communicative language teaching and second language acquisition throughout the 10 chapters. The authors set the expectation of using Spanish for instructional purposes at least 90% of the time, which is supported in second language acquisition literature. The authors encourage the use of performance indicators to guide student proficiency in Spanish in the three modes of communication: interpretive, interpersonal, and presentational.

In Chapter 1, *Días inolvidables*, the authors focus on the outdoors, the environment, and activities, specifically camping and sports, with readings about El Camino de Santiago and the famous Mexican legend of El Iztaccihuatl y el Popocatepetl. Chapter 2, *¿Cómo te expresa?*, places an emphasis on discussing ideas in the past tense while focusing on music, theater, and art. In the following chapter the authors engage learners to communicate about nutrition, exercise, and healthy lifestyles—an important topic for adolescents. In Chapter 4, *¿Cómo te llevas con los demás?*, learners discuss relationships with friends and family. Additionally, learners explore conflict resolution in relationships and interpret various poems about love and friendship. In Chapter 5 (*Trabajo y comunidad*) focus is placed on learning about jobs and using one's skills in the professional community. Next, in Chapter 6 (*Que nos traerá el futuro?*), the authors present how to talk about future problems and developments as well as goal setting. Myth or Reality (*¿Mito o realidad?*) is the focus of Chapter 7. Here, learners explore mysterious phenomena and pre-Columbian legends with a focus on Mayan and Aztec cultures. Chapter 8 (*Encuentro entre culturas*) highlights indigenous cultures and the fusion of cultures in Latin America and Spain while learners navigate cultural exchanges, helping to develop intercultural competence. Then, Chapter 9 (*Cuidemos nuestro planeta*) explores environmental issues that Spanish-speaking countries face. In the final chapter (*¿Cuáles son tus derechos y deberes?*), the authors attend to bullying, children's rights and responsibilities, and an individual's rights in society.

In each chapter, the authors have provided more readings than is typically found in other textbook series. The topics are relevant to Spanish language learners and are taken from legends (e.g., Iztaccihuatl y Popocatepetl), autobiographies, and even blogs. Combined with the online components, *Auténtico 3* is rich with comprehensible input. Additionally, the authors provide a variety of ancillary materials designed to help Spanish teachers create interesting lessons for their students. Optional lesson plans are laid out in a straightforward manner that help guide novice and veteran teachers alike. Likewise, the authors have developed Leveled Vocabulary and Grammar Workbooks as well as an Authentic Resources Workbook. The workbooks are framed by chapter and teachers can select different activities to support student acquisition of the language. In each chapter of the Authentic Resources Workbook, there are videos and exercises for learners to develop their interpretive, interpersonal, and presentational skills. The tasks begin with previewing activities followed by vocabulary that is found in each activity. Afterward, the authors provide listening, reading, and viewing strategies before presenting level-appropriate activities. Comprehension activities are then presented alongside cultural questions and communicative tasks that are framed in the three modes of communication.

Overall, *Auténtico 3* offers Spanish teachers and students flexibility in acquiring Spanish. The goal is to immerse learners in authentic Spanish language and cultural experiences using a multitude of authentic resources. Future editions would benefit from

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exposing learners to the ever-growing *vos* verbal forms that are used daily throughout the Spanish-speaking world. Nevertheless, *Auténtico 3* will help build students' confidence to use Spanish beyond the classroom and become lifelong learners of the language.

Pete Swanson.

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Guidelines for the Preparation of Manuscripts — NECTFL Review

Below, you will find a summary of the Guidelines for the Preparation of Manuscripts and the Checklist for Manuscript Preparation. The complete documents for both in PDF format can be downloaded at

- Guidelines for the Preparation of Manuscripts: http://www.nectfl.org/wp-content/uploads/2017/07/Review-Guidelines_2017.pdf
- Checklist for manuscript preparation: <http://www.nectfl.org/wp-content/uploads/2017/07/Review-Checklist.pdf>

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** (<http://www.apastyle.org/>), and not those of the Modern Language Association (MLA) or the *Chicago Manual of Style*. Please use the latest edition (6th ed., 2010) of the *Publication Manual of the American Psychological Association* or the *Concise Rules of APA Style* as your guide. For models of articles and references, examine *The NECTFL Review*, recent issues of the *Modern Language Journal* or *Foreign Language Annals*. These journals follow the APA style with minor deviations (and those being primarily changes in level headings within articles). Citations within articles, bibliographic entries, punctuation, and style follow the APA format very closely.
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4. **We require an abstract of your article.** See pp. 25-25 [Section 2.04] in *Publication Manual of the American Psychological Association* (2010) for clear guidelines for writing an abstract.
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6. **Do not include the names of the author(s) of the article on the first page of the actual text.**

7. Include a short biographical paragraph (this will appear at the bottom of the first page of the article, should it be published). Please include this paragraph on a separate page at the *end* of the article. This paragraph should be **no longer than 4-5 lines**.
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Checklist for Manuscript Preparation

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

- Please remember to use the spell check and grammar check on your computer before you submit your manuscript. Any portions of text in a foreign language must be followed immediately by an English translation in square brackets.
- Do not submit an article that includes tracking in Word.
- Remember that in the APA guidelines, notes (footnotes or endnotes) are discouraged.
- Do not use automatic footnoting or endnoting available with your word processor.
- Do not use automatic page numbering.
- Please double-space everything in your manuscript.
- Use left justification only; do not use full justification anywhere in the article.
- The required font throughout is either Times New Roman 12 pt. or Minion Pro 12 pt.
- There should be only one space after each period.
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- In listing items or in a series of words connected by *and*, *but*, *or*, use a comma [the Oxford comma] before these conjunctions.
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- All numbers above nine must appear as Arabic numerals ["nine school districts" vs. "10 textbooks"]; numbers below 10 must be written out.
- Page number references in parentheses are not part of the actual quotation and must be placed outside of the quotation marks following quoted material.

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