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ABSTRACT

The papers collected here are largely devoted to foreign language education as a means of increasing international and cross-cultural understanding. Titles include: (1) "Language Is the Medium, Culture Is the Message: Globalizing Foreign Languages" (Lorraine A. Strasheim); (2) "Cultural Understanding for Global Citizenship: An Inservice Model" (Clarice M. Ramsey); (3) "Global Education at Home: Ethnic Schools as Sources and Resources" (Valters Nollendorfs); (4) "Teaching English to Refugees: A Family Model" (Elise Andre and Dorothy S. Brown); (5) "Fund Raising: An International Feast" (Valorie Babb and Gene Marshall); (6) "The Language Student in the World of Art" (Thomas M. Carr, Jr.); (7) "Poetry as a Language Acquisition Tool" (Bonnie M. Brown; (8) "Training for Translation: An Undergraduate Teaching Option" (Betty Becker-Theye); (9) "Teaching Nonverbal Communication in the Second Language Classroom" (Stephen S. Corbett and Jean Moore); (0) "Femme, Frau, Mujer: A World of Women" (Mary Jane B. Roe); (11) "Notional-Functional Syllabus: From Theory to Classroom Applications" (Constance K. Knop); and (12) "Revitalizing a Foreign Language Department" (Estella Gahala). (JB)

A Global Approach to Foreign Language Education

Selected Papers from the 1981 Central States Conference

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Preface

Language teachers are in a unique position to contribute to global education. They can increase students' awareness and understanding of the whole of *Spaceship Earth*, not just the tiny first-class section Americans currently enjoy. Our position is unique because we give many students their first and most immediate contact with another culture, and it is a culture we have experienced and found valuable. This is the primary reason for the theme of the 1981 Central States Conference on the Teaching of Foreign Languages.

In addition, however, there are global aspects in everything we do as teachers. For example, we want our students to move beyond learning plural definite articles to using language as a communication tool. We want them to be aware of ways in which another language will enrich their experiences in other classes, in their careers, in their entire lives. We want our teaching ultimately to affect not only the people in our classes but as many others as possible, both within and far beyond the school.

These are the complementary themes of the Conference. In 1981 our perspectives are global.

Patricia B. Westphal
1981 Program Chairperson

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Introduction

Maurice W. Conner
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Global education is an idea whose time has returned. In the past several decades, academic institutions have become increasingly departmentalized. This has resulted not only in the welcome refinement of specialization, but also (and sadly) in an isolation among various disciplines. Interdisciplinary courses, for example, are efforts to bridge disciplinary isolation and to provide students with a more comprehensive view of the world. Global education is the logical extension of our interdisciplinary efforts. It is, in the words of Lorraine A. Strasheim, "... a multidisciplinary phenomenon providing foreign languages with an opportunity to become integrated in the total school curriculum in a way not possible in the past."[1]

But is global education really new? According to Norman Abramowitz and Henry Ferguson, "the idea of teaching from a global perspective is as old as Ben Franklin and as American as Jeffersonian democracy. It is a combination of the Enlightenment belief in liberal education and the practical goals of vocational education and education for citizenship."[2] The idea is not new, but too often it has been buried under the weight of disciplinary specialization and pushed aside by the competition among academic disciplines caused by constrained budgets and a dwindling pool of students. If the teaching of global perspectives can be infused into the total curriculum, everyone benefits: students will be better prepared for the global citizenship that awaits them, and as a nation we will be better prepared to cope with problems of a shrinking and interdependent world. Increased cooperation among teachers of various disciplines will result, for all will share in the vitality brought by teaching global perspectives. The essays in this book are a representative sampling of the sessions and workshops presented at the 1981 Central States Conference on the Teach-

ing of Foreign Languages. The many topics they deal with are all linked by the common thread of the conference theme, "Our Global Skills for a Shrinking World."

In her chapter, Lorraine A. Strasheim urges the use of culture to globalize not only foreign language study but the entire curriculum. Readers will welcome her concrete suggestions for seeking cooperation with colleagues in other academic disciplines. Her essay is based on her keynote address at the conference.

A social studies educator, Clarice M. Ramsey describes the inservice model she developed that uses social-studies and language specialists to encourage the teaching of global perspectives at the elementary and secondary school levels. Her model should have a ripple effect.

Valters Nollendorfs discusses ethnic schools as examples of teaching institutions where interdisciplinary instruction takes place. He describes his own involvement in a Latvian school and gives useful guidelines for the establishment of a formal link between public and ethnic schools.

Like Nollendorfs, Elise André and Dorothy S. Brown suggest a way in which foreign language educators can take their skills into the community. They describe a model for teaching English in an informal setting to recently arrived refugees.

An international dinner on the plains of North Dakota is the subject of the chapter by Valorie Babb and Gene Marshall. The event is a cooperative venture by high school and college foreign language teachers that attracts five hundred people annually and does much to increase interest in foreign language programs and to raise funds for them.

Thomas M. Carr and Bonnie M. Brown discuss ways to combine foreign language study with art and poetry. Carr describes a number of strategies that reinforce foreign language knowledge as they familiarize students with works of art. Brown integrates language learning into her poetry class. Although the examples she gives refer to Spanish, readers will find them applicable to all languages.

In her chapter, Betty Becker-Theye describes a program in translating and interpreting that adds a global perspective to the foreign language curriculum. Students in her program work with material from a variety of academic disciplines, and they find employment in fields as diverse as hotel management and government.

Nonverbal communication is a subject of increasing interest to language teachers and learners. Stephen S. Corbett and Jean Moore discuss

what Edward T. Hall has described as the *silent language*, and they present a rationale for including it in the second language classroom. Although these techniques and activities are designed for the Spanish class, they can be adapted to other languages as well.

Women's studies has been called the fastest growing academic discipline since the late 1960s.[3] Integrating women's studies into the foreign language curriculum is the purpose of the project described by Mary Jane B. Roe. She includes excerpts of material developed in a curriculum project of the Minneapolis Public Schools that could be used by language teachers in other districts.

Notional-functional syllabus is the term used to describe a curriculum developed in Europe and based on topical categories and possible interactions to carry them out. Constance K. Knop's description of the notional-functional syllabus is based on her keynote address at the 1980 Central States Conference. Because of the positive reaction to her address, the importance of this teaching method, and its application to the theme of this anthology, the address is printed here.[4]

Estella Gahala completes the anthology with some excellent suggestions for the revitalization of a foreign language program. In a high school with declining enrollment, she and her colleagues have dramatically increased the number of students who enroll in foreign language courses. In her chapter she outlines steps taken by her department that could be duplicated elsewhere. These include image building, curriculum reform, and department reorganization.

Teaching global perspectives in the foreign language classroom takes many forms. It transcends academic disciplines, involves new techniques for presenting material, and requires expanding modes of communication. Foreign language educators can contribute greatly to the global education of their students. In an isolationist society that is only beginning to realize its dependence on the rest of the world, foreign language educators must make this contribution.[5] This book (and the conference it represents) helps teachers to participate in the growing global education movement.

I would like to express my appreciation to my wife, Cora A. Conner, who read each chapter carefully and made valuable suggestions. Also, I wish to thank Michael Kiefer of National Textbook Company for his gentle but sage editorial advice during all stages of manuscript preparation.

Notes

1 Lorraine A. Strasheim, "Broadening the Middle School Curriculum Through Content: Globalizing Foreign Languages," *Action for the '80s. A Political, Professional, and Public Program for Foreign Language Education*, ed. June K. Phillips (Skokie, IL: National Textbook Company, 1981), p. 129.

2 Norman Abramowitz and Henry Ferguson, "New Opportunities for Interprofessional Cooperation," *Action for the '80s. A Political, Professional, and Public Program for Foreign Language Education*, ed. June K. Phillips (Skokie, IL: National Textbook Company, 1981), p. 65.

3. Yvonne Rochette-Ozzello, "Women's Studies and Foreign Language Teaching: A New Alliance," *New Frontiers in Foreign Language Education*, ed. Maurice W. Conner (Skokie, IL: National Textbook Company, 1980), p. 34.

4 Because Knop served as a coeditor of this book, her manuscript was evaluated by an outside reader, Karen Soukup of the University of Nebraska at Omaha.

5 Paul Simon, in *The Tongue-Tied American: Confronting the Foreign Language Crisis* (New York: Continuum Publishing Corporation, 1980), calls cultural isolation "a luxury the United States can no longer afford . . ." (pp. 1-2).

1
Language Is the Medium, Culture Is the Message: Globalizing Foreign Languages

Lorraine A. Strasheim
Indiana University, Bloomington

Introduction: Messages Sent and Messages Received

Upon first hearing "Education is . . . hanging around until you've caught on," an observation attributed to Robert Frost, one might assume he is addressing students. However, he may well have been, with tongue in cheek, admonishing teachers. Back to Basics is a case in point.

When students' skills in English were first criticized, the knee-jerk reactors among us added spelling quizzes by the gross, conjugated verbs with a vengeance, analyzed grammar in carload lots, and assigned reams of comprehension questions to be answered in writing. There was little or no mention made of the more complex skills—the ability to reason, the development and explanation of ideas, and the acquisition of information. At the same time because the critics of math education were focusing on students' computational skills, drills in addition, subtraction, multiplication, and division skyrocketed, but there was little real attention given to problem solving. And, finally, when it was pointed out that students did not know geography and contemporary world leaders, the stampede toward mapmaking and rote memorization was on. Almost no one had time to consider what kinds of information and knowledge about the world students needed: everyone was too busy defining the ways in which his or her discipline is "basic."

Had we caught on, had we comprehended more than the surface meanings of the criticisms being leveled, we might have been able to exert some positive leadership. We might have realized that our "publics" were trying to tell us that our young people are inarticulate; they do not deal with ideas, and so they cannot communicate and are not problem solvers. Perhaps—just perhaps—our publics were trying to say that they wanted young Americans to understand the concepts of change, communication, conflict, and interconnectedness or interdependence. We did not initiate dialogue or probe the messages, so we will never know; we were too busy writing defensive professional literature and designing even more defensive curricula. And yet our publics may have really been trying to tell us that it was *content* they were questioning; they want the skills acquired in the humanities used to bring the humanities to bear on the issues and problems of life today—and tomorrow. Had we caught on, we might have been well on the way to well-implemented global education today.

The preferred rubric is less important than the emphasis on culture studies and or transnational issues and problems, for the phenomenon comes in many variations and under many designations:

- citizenship education
- comparative education studies
- cross-cultural education studies
- future education studies
- global education studies perspectives
- humankind education studies
- international education studies
- multicultural education studies
- peace education studies
- world-centered education studies.

Use whatever name you choose. As Harlan Cleveland points out, "More important is learning to think of differences as interesting. In a polycultural world, it is not treating all peoples as sisters under the skin, but learning to value differences among peoples, that is the beginning of tolerance . . . not 'all men are brothers,' but 'all brothers are different.'"[1]

The first step toward globalizing any discipline has to be learning to perceive global education as a construct into which all disciplines fall. Global education is an all-inclusive organizing principle, not an add-on innovation for Monday morning.

The Construct: Global Education

> Learning is the process of preparing to deal with new situations
>
> *The Club of Rome*[2]

Reduced to simplest terms, *global education*, a multidisciplinary educational philosophy and curriculum movement, is a "coming together of the traditional humanities, modern social issues, and the students' personal concerns" in an effort to "help young people live in, respond to, and shape their world."[3] In essence, global education complements John W. Gardner's argument that, "A generation doesn't have much choice in the problems that the forces of history throw into its lap. It does have a choice as to whether it will face those problems honestly. We need continuous and candid debate as to what the most important problems are, and whether we're turning our backs on them or solving them or making them worse."[4]

Global education is not a difficult response for educators to make, for, as David C. King and Larry E. Condon point out, educators are accustomed to change. What is different today is the urgency in the situation.

> One can never say that a curriculum is finished. Rather, it is a process, a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interconnections. *In such a world, the dynamics of curriculum as a process become more and more important.* (Italics mine.)[5]

Global education, whatever the discipline in which it is to be implemented, as Lee Anderson stresses, mandates changes in the content, the methods, and the social context of education.[6] David C. King and Larry E. Condon define the changes needed by specifying "a curriculum that includes opportunities":

1. to learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights—and how these interconnections affect our future options and choices

2. to develop an understanding of basic human commonalities, at the same time recognizing the importance of individual and cultural differences
3. to develop an awareness of how perceptions differ among individuals and between groups
4. to develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices
5. to acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.[7]

Global education is one of the first all-school movements in decades to be *content-centered* as can be seen from the ways in which goals are cited.

But global educators go beyond the definition of goals to define the sensitivities and competencies needed for the rest of this century and beyond. Robert Leestma defines these:

> some basic cross-cultural understanding, empathy, and ability to communicate with people from different cultures, a sense of why and how mankind shares a common future; global issues and dynamics and the calculus of interdependence; a sense of stewardship in the use of the earth and acceptance of the ethic of intergenerational responsibility for the well-being and fair chance of those who will come after us.[8]

Global educators then proceed to define the desired learning outcomes in terms of cognitive, perceptual, emotional, and social *capacities*, which are then broken down into *abilities*. What follows is an extremely small example from the massive work that has been done. Lee Anderson is defining one of several capacities that contribute to the person's perceiving his or her interconnectedness or interdependence.

Competencies in Perceiving One's Involvement in Global Society

requires the CAPACITY to	perceive that peoples at all levels of social organization from the individual to the whole society are both "cultural borrowers" and "cultural depositers", they both draw from and contribute to a "global bank of human culture" that has been and continues to be fed by contributions from all peoples, in all geographical regions, and in all periods of time

which requires the ABILITY to

a) conceptualize culture as a human creation varying among particular groups and societies but serving universal objectives.

b) trace the historical and geographical origins of
- the technologies
- the institutions
- the languages
- the beliefs

c) identify contributions (technologies, beliefs, institutions, languages) made by one's own community, region, religion, or ethnic group to the "global bank of human cultures."[9]

The definition of such capacities, abilities, or competencies is necessary in an educational movement in which all disciplines may share.

The confluence of the traditional humanities, modern social issues, and students' concerns in global education makes it, in the words of Norman V. Overly, "an all-encompassing organizer for general education, inclusive of all other subjects."[10] One of the reasons why the name "global education" has wider appeal than some of the other designations for this phenomenon is related to this all-inclusive aspect. The Wisconsin State Social Studies Curriculum Study Committee makes an excellent point in this regard: "The word 'global' . . . is much more than a geographic term- it is a concept that includes the attributes of cultural content, a way of approaching study (a method), and a view of social context that shows relationships among human beings and between humankind and the universe. Global studies is the responsibility of all teachers of all disciplines."[11]

The "Fit" of Foreign Languages in the Construct

> Social change is a learning process for all concerned. It always requires re-education of large numbers of people to accept new objectives, new values, new procedures.
>
> *John W. Gardner*[12]

While global education is multidisciplinary in scope and intent, the teachers of all the many disciplines involved face the need to learn new roles and some different ways of dividing up the curriculum "pie." One of the most difficult problems to surmount is the fact that, even in the same school, science teachers do not know what foreign language

teachers are about, social studies teachers do not know what is being taught in English classes, and so on. The first task is to require each subject area to educate its peers.

Within a given school, foreign language teachers can certainly share the responsibility for developing what Leestma identifies as "some basic cross-cultural understanding, empathy, and ability to communicate with people from different cultures." They also have a real contribution to make in helping to develop what Robert G. Hanvey identifies as *perspectives*, two in particular:

> *Perspective Consciousness*: the recognition or awareness on the part of the individual that he or she has a view of the world which is not universally shared, that this view of the world has been and continues to be shaped by influences that often escape conscious detection, and that others have views of the world that are profoundly different from one's own.[13]
>
> *Cross-Cultural Awareness*: awareness of the diversity of ideas and practices to be found in human societies around the world, of how such ideas and practices compare, and including some limited recognition of how the ideas and ways of one's own society might be viewed from other vantage.[14]

The difference between the culture teachings of foreign language teachers and those in other disciplines is that the students learn social behavior, using the second language, in simulated experiences that are never quite the same in a monolingual context. In a well-taught sequence, students can develop a parallel repertoire of perspectives and skills that enhances their coping strategies throughout their lives.

As schools or interdisciplinary or multidisciplinary teams in a school are defining the ways in which the various subject areas can contribute to the achievement of that school's global goals and objectives and so provide different complementary modes as options to the students, foreign language teachers will, in all likelihood, focus most heavily on culture studies. This focus retains the integrity of the skills goals of languages. As Edmund Glenn, the Chief of Interpreting Services for the United States Department of State, emphasized in the early seventies: "If you want to be understood, truly understood, by people of a different culture, of a different language, it is not enough to use their vocabulary, their grammar, or even their pronunciation. You also have to use their logic. Otherwise they will not understand you."[15] And, obviously, you will not understand them.

Within this framework, foreign language teachers might well teach social behavior in the first year, focusing on France, Spain or Mexico, or Germany, and then contrast three or more societies speaking the language in the second or third years; certainly some time must be devoted to the Spanish-speaking, French-speaking, or German-speaking "worlds" before the student leaves his or her foreign language experience. It may well be, however, that some teachers of advanced offerings will want to focus on transnational issues, utilizing the popular print media from two or three of the societies speaking the language as the basis for research; teachers of advanced courses may also want to use the language as a vehicle for studying peoples anywhere around the world.

Despite the multidisciplinary character of global education, it is highly unlikely in these times of constrained school budgets, declining student populations, and reductions of staff that many schools will be able to offer "teamed" experiences in the classroom. Team efforts will probably have to be limited to cooperative planning. But there are other modes of cooperation. As I have suggested in another context, interdisciplinary and multidisciplinary teams can meet to determine:

1. where there is "overlap" in the disciplines, where two or more are addressing the same general topics
2. a sharing of responsibilities in the preparation of the school's global education objectives and complementary modes of achieving them.[16]

Such interaction could also lead to the identification and or preparation of materials to be used in two or more disciplines; it could lead as well to some class and teacher exchanges.

Teachers can also utilize what I have named *curricular complements* to affect a measure of interdisciplinary or multidisciplinary cooperation.[17] A curricular complement is one discipline's approach to a topic contrasted with another's. While curricular complements need not be taught simultaneously, teachers can use their knowledge of the other disciplines' activities as a review of prerequisite knowledge and to expand and reinforce student learnings. Some sample curricular complements are:

- *Foreign Languages:* food, meals at home and in restaurants, table etiquette, table settings, and the like

- *Home Economics:* the preparation of foods from the cultures represented in the foreign languages offered
- *Social Studies:* the food chain, calorie consumption around the world, global food quantity, and related matters.

Surveying the faculty on three to five such topics will also aid in the development of faculty cohesion. It may well be that no school can hope to define total program objectives or to achieve multidisciplinary cooperation without going through a curricular complement survey of one-kind or another.

None of this is to say that foreign languages as they exist today are *de facto* global education any more than science, literature, or social studies offerings are. Over the next five to ten years, foreign language teachers, like their colleagues in all the other disciplines, must determine what global dimensions are to be added to their courses and programs and what learnings are to be replaced or eliminated altogether in order to make room for them.

The Professional Values of Global Education to Foreign Languages

> Global education is a challenge that has the potential to rival Sputnik in re-invigorating American education with a sense of mission. Taken as a whole, it offers the closest thing in education to a moral equivalent of war. The concerns involved convey the full complexity and fascination of world reality as well as the imperative element of survival.
>
> *Robert Leestma*[18]

Were foreign language education to repudiate its *raison d'être* and play no role in global education, there would still be positive results from foreign language programs as both student and community populations became more culturally sensitive and aware. Strong, meaningful global education experiences in the elementary school will both foster additional and maintain existing second language programs at that level and create a different kind of response to other languages and their study when students enter the middle or junior high schools where beginning foreign languages are offered.

Foreign language specialists should also welcome the advent of global education for professional reasons. It provides us the incentive to address some of our teaching problems with vigor and determination.

The outline that follows suggests some of the issues and problems we have to face:

I. Despite the efforts of people like Robert C. Lafayette to develop coping strategies, more than a decade of the alternative education movement and "innovative overchoice"[19] had led to the following:
   A. "Patchwork" curricula
   B. Materials so "inflated that they do not fit the time allotted for instruction"[20]
   C. Materials and curricula without central focus or organizing principle
   D. A loss of a sense of mission and low foreign language teacher morale.

II. Two of the major goals of foreign language education—the development of communicative skills and the acquisition of cultural awareness and knowledge—are not integrated into teaching materials; they are, more often than not, left to the individual teacher's ingenuity and resources.
   A. Culture and communication are more often represented in the goals and or titles of textbooks than they are in the teaching and learning materials themselves.
   B. Studies have shown that significant numbers of teachers are giving low priority and little instructional time to either communication or culture or both.[21]

III. Foreign language curricula are primarily defined by textbooks due to the drain on teachers' time caused by the proliferation of multiple daily preparations and multilevel classes.[22]

IV. There are no professional learning-outcome minima that teachers can use as guidelines in curriculum planning and in selecting teaching materials.

V. Inservice teacher training is foundering because it has no central theme or organizing principle that would attract teachers who are tenured and licensed for life.

A new decade and an emerging educational philosophy, combined with efforts to breathe new life into the humanities, can provide (if foreign language teachers but have the will) the incentives needed to attack curricular problems through an area other than methods. This can

be done by focusing on content—*idea* content—for the first time in three decades.

Language specialists such as Albert Valdman and Helen Warriner-Burke are advocating bringing the linguistic components of foreign language offerings under control. If this were done, it would provide an excellent opportunity to focus on culture-based materials, for the Valdman and Warriner-Burke proposals include:

1. higher priority to semantic notions than to surface features in selecting and ordering grammatical features
2. emphasis not on teaching a specified set of grammatical features but rather on showing which grammatical devices are available to express semantic notions and perform communicative functions.[21]

Reordering our curricular priorities to give culture a prime role and determining that foreign language skills are to be introduced and developed through culture studies would give languages a new lease on life.

It just might be that the attrition rates will go down as the idea level rises. It could be, too, that teachers who are burning out might find a vital new interest in course offerings that are culture-based because many such teachers have lamented the distance at which they find themselves from their humanities roots. While this process does entail learning, unlearning, and relearning on the part of teachers, they have as much need of this knowledge as students; teachers too have to be able to live in, respond to, and shape the world. But how do we proceed?

Some Long-Range Professional Goals

At the National Conference on Professional Priorities held in conjunction with the 1989 Annual Meeting of ACTFL, Robert C. Lafayette and and I projected some long-range professional goals for foreign language teachers; these goals were stated in a position paper entitled "Foreign Language Curricula and Materials for the Twenty-First Century." In order to define these goals, we first had to determine the future directions of education.

Assumptions about Education

1. The role of schools and universities will be defined and or appraised in terms of "the total ecology within which they

function," "the social, economic, and political systems in relation to the living environment."[24]

II. Basic education will be redefined in what Harold G. Shane has identified as "two diverse but compatible tracks"[25]:
   A. Accelerated effort toward achieving educational excellence
   B. "New basics" to help the next generation to work at resolving the problems of a threatened biosphere.

III. The humanist movement, calling for "concentration on processes more than behaviors" (processes such as "facilitation, encouragement, helping, aiding, assisting, providing opportunities, and creating needs to know") will govern the approaches to learning.[26]

IV. Changes in school structure and patterns of use in the school year and the school week and new technology will offer all educators the opportunity to develop approaches and delivery systems utilizing a wide variety of learning modes.[27]

Lafayette and I then proceeded to make some assumptions about global education and its components.

Assumptions about Global Education

I. Teaching materials are built conceptually around social issues or problems, or they are culture-based.
   A. Global education is a multidisciplinary effort to affect a unity between the humanities and modern social issues.
   B. The object is to increase awareness of the world as an interdependent system and individual nations as both dependent and independent components of that system.

II. The instruction, the teaching materials, and the learning activities are learner-centered.

III. Teachers will be learning with their students.
   A. Until materials are well developed, teachers will learn through multidisciplinary inservice experiences, the professional literature, and classroom experimentation.
   B. Eventually the teaching materials will, through both the content presented and aids such as teacher's manuals, guide the teachers as they learn along with their students.

IV. Some research, which will be continued and expanded in future studies, has addressed the psychological, social, institutional, and political obstacles to the development of global perspectives and has attempted to define more effective approaches to culture teaching.[28]

It was then and only then that we felt ready to project what foreign language curricula and teaching materials *should* be like as we move forward to the twenty-first century. While these projections may seem idealistic, it must be kept in mind that these are projections for 1990 and beyond - *not* for tomorrow.

Foreign Languages in 1990 and Beyond

I. Foreign language curricula, like the curricula in every other subject area, will be the result of multidisciplinary interaction and planning
   A. Teachers in a school or institution will collaborate on the global objectives students are to achieve and the curricular options open to them in achieving them.
   B. Teachers cooperating in a multidisciplinary setting will find a variety of "crossovers" for the sharing of ideas and materials, and even some class exchanges.

II. The instructional materials for foreign languages in a global construct will synthesize the best professional thinking on the amounts of material that can be adequately covered given the length of both the school year and the class period and considering the age and developmental stage of the learner; as a result, they will provide appropriate goals, instruction, and evaluation.
   A. They will be content-oriented with culture integrated throughout the presentation core materials, the drills and exercises, the readings, and the communicative activities.
   B. There will be less linguistic material requiring the identification of minima for mastery.
   C. The majority of teachers whose selected textbooks define the curriculum will find that both culture and communication are integral parts of the instructional and testing programs and that these elements meet the selection criteria established by the profession.

D. Sequenced series of instructional materials will move from the consideration of a single society (France, Germany, Spain, Mexico) to the world of those societies speaking the target language and finally to studying the world using the target language as a vehicle.

E. The teaching materials produced by the various commercial publishers will be truly competitive by virtue of the idea content conveyed- or not conveyed—through the language learnings.

III. The evaluation instruments developed will test idea content or knowledge and skills development as well as form.

IV. Teachers will be active co-learners

Teachers will be active co-learners not just in order to motivate their students but because they too will require new skills and understandings for their own lives in the next two decades and beyond. If culture-based curricula and teaching materials can be achieved, just think how teaching can be infused with new rigor, new vigor, and a renewed sense of mission. But what can those of you who want immediate involvement with global education do?

Something to Begin on Monday Morning

Some well-intentioned teachers who want to be involved with global education are, sadly, experimenting with some extremely simplistic and superficial ventures into transnational issues. The endeavors are sad because neither the teacher's knowledge nor the students' skills in the second language are sufficient unto the cause

Look to your culture teaching if you want to become involved with global education Try any or all of the following:

1 presenting visual cultural referents and clarifying cultural meanings when introducing and drilling vocabulary

2 discussing the cultural implications of some grammatical phenomena such as the use of polite and familiar pronouns, the use of impersonal expressions rather than *I*-statements, and so on

3. featuring the *whys*, the values and beliefs, as well as the *hows* of social behavior and etiquette in the target culture(s)

4. teaching about the Spanish-speaking, French-speaking, and German-speaking worlds and not just a single focal country
5. focusing on the idea content rather than on grammatical and or syntactical usages when dealing with readings
6. reevaluating the content of textbooks to determine if the cultural materials that are optional should be
7. being careful to relate as many learnings as possible to the students' community and life experiences, both through personalizing the skill-using activities and by providing some special activities dealing with interconnectedness (interdependence) and cross-cultural borrowings.

Finally, look to the apportionment of your instructional time. What kind of emphasis do you give to communicative activities? Wouldn't the culture give your students the something to talk about that they're seeking? What learnings will survive ten years in the future for that mass of students whose foreign language experience is confined to two years?

Conclusion

There are people who do not or will not perceive the needs in foreign language education, needs in the whole of education, or needs related to coping with and living in an increasingly interdependent world. While global education advocates use the view of Planet Earth from outer space, the *Big Blue Marble*, to reinforce their arguments, Dora Rosenzweig, age ninety-four, uses quite another image in Studs Terkel's *American Dreams: Lost and Found:*

> I have a childish theory about the lifelessness of the moon Don't laugh I think there were people on the moon who became so sophisticated that they— began to do what we're doing I believe that the people on the moon found the ultra-ultraweapon to destroy life, and it became a burnt-out planet A childish thought, maybe, but if we keep going like this [29]

Isn't it time, as Harlan Cleveland says, to introduce "young people to concepts that help them understand that the world is round and fragile and fully-packed"? [30]

Notes

1 Harlan Cleveland, "A Passion for Paradox," *Global Perspectives* I, vi vii (May June, 1980), p 10 *Global Perspectives* is a newsletter published by Global Perspectives in Education, Inc , 218 E 18th Street, New York, NY 10003

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4 John W Gardner, *No Easy Victories* (New York Harper and Row, Publishers, 1968), p 26

5 King and Condon, p 1

6 Lee Anderson, *Schooling and Citizenship in a Global Age An Exploration of the Meaning and Significance of Global Education* (Bloomington, IN Mid-America Program for Global Perspectives in Education, Social Studies Development Center, Indiana University, 1979), p 15.

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2
Cultural Understanding for Global Citizenship: An Inservice Model

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As problems and issues in our society become increasingly complex and global in nature, there is great need for a consolidated effort to help people realize the interdependence of lives, communities, states, and nations. Teachers of social studies and language are committed to the improvement of communication and understanding across cultures, and cooperation among members of the two groups at the national and local levels is beginning to affect policy decisions in the field of international education and the content of courses in a number of schools.

Still, questions persist about education for global citizenship, and researchers and educators have recently addressed them:

Do Schools Foster Global and Cultural Understanding? Although the need for cooperation and understanding among people and nations is recognized, little is being done to make students aware of the cultures of other nations. The National School Board Association conducted a survey of school board members and administrators in 1980. The report shows that although there is general approval and some interest in global education other priorities seem more pressing.[1] Other studies reveal that there have been no prepackaged curriculum guides designed to help develop a more global perspective. The Department of Education, aware of the lack of instruction in global interdependence and international communication, encourages the development of programs with such a focus by awarding grants under the National Defense Educa-

tion Act (NDEA), Title VI, Section 603, Cultural Understanding for Global Citizenship.

How Can Schools Increase Their Capacities to Enhance the Global Perspectives of Students? The National School Board Association stressed that global education must be explicitly defined and that the relationships among such high priority concerns as reading, mathematics, vocational and career education, citizenship, and economics must be shown.[2] All professional staff members should be included in continued growth opportunities so that they are aware of the importance of cultural and international learning. Still, the schools must also rely on the teachers to change. As Anna Ochoa and Lorraine Strasheim indicate, many tenured teachers see little reason to change.[3] Many have achieved degrees beyond the Bachelor's and are near the top of the salary scale. Innovative and effective ways of reaching these teachers must be utilized.

Do Teachers Have the Necessary Awareness, Knowledge, and Methodology to Help Students Develop Their Cultural and Global Understanding? Fewer than 5 percent of all prospective teachers take any course relating to international affairs or to foreign peoples and culture as part of their professional preparation.[4] Only a small percentage of college and university faculty goes abroad each year, and opportunities for elementary and secondary teachers to travel are inadequate.

In order to provide more positive answers to the questions posed, some educators met in June, 1980, to discuss, learn, and create ways for schools and communities to increase their constituents' cultural understanding within a global context. Selected teams from nine midwestern states attended the two-week Cultural Understanding Institute at the University of Nebraska-Lincoln.[5] Each state team was composed of one social studies or language consultant from the state department of education, several elemen' ' and secondary teachers, and one community leader.

Funded in part by an NDEA, Title VI, Section 603 grant, the project had additional support from the University of Nebraska-Lincoln and the Nebraska State Department of Education. Activities in the institute were organized as they would be in an inservice meeting. The forty team members participated in all phases of the model in order to increase their own competencies in cultural understanding and teaching methodology.

Goals and Phases of the Model

The goal of the regional project was to make educators, community leaders, and students aware of the policies and cultures of other nations and to improve their capabilities as global citizens. These teachers and community leaders were expected to use appropriate cultural understanding models to instruct students and citizens in their local areas.

A basic assumption of the project was that an inservice model—its rationale and procedures—could be copied by those participating in the institute. The same model also could be utilized as an instructional model for students by teachers attending state training programs. As directors of the institute, Paul G. Johnson of the Nebraska Department of Education and I developed a model that could be repeated by the teams in their own districts. The model phases are the following:

I. Diagnosis of Needs
II. Sensitization
III. Instruction
  A. Cultural awareness and global issues
  B. Activities and strategies for instruction and curriculum
  C. Teaming and inservice models
IV. Application
V. Evaluation

Implementation of the Model

In the planning stages and during the institute, the phases of the model were followed. *Diagnosis of needs* included needs of teachers assigned to teach new courses or units in global perspectives or cultural understanding, of state department officials or school consultants required to provide curricular and instructional leadership in international understanding, and of community leaders challenged to work with citizens on issues requiring knowledge of the complexity of increasing global interdependence. Basic to all groups was the necessity of helping students and citizens in school and community to develop the ability to make sound decisions about the international policies of the United States and other nations. To accomplish this, constant refinement of teachers' knowledge of, skills in, and perspectives on global affairs is necessary. Preservice

and inservice education at the state and local levels must deal with the effect of culture on the policies and actions of nations. Because the demands are great on both individuals and institutions, we chose a team-training approach as a way to spread instructional innovation in global education among state and local programs.

The *sensitization* phase of an instructional model is essential, but the time spent on it and the methods used in it may vary. Because most of the participants in the institute already viewed cultural understanding as a necessary focus of education, they were given only a brief description of current needs and practices. Readings and lectures were used to present the rationale and philosophy.

Instruction was divided into three segments. Cultural awareness and global issues centered on the culture and policies of China, Japan, and the Middle East. Topics included language, dress, religion, music, art, social patterns, and other cultural aspects of these regions. Participants took part in discussion groups on international issues such as energy, food, population, and cultural and political interaction. Speakers with knowledge of the cultures of the countries brought information to the participants. Films, music, field trips, panels, simulations, and group discussions were all part of this phase. Presentation of a variety of curriculum projects and resources provided guides for improved organization of units of study. Institute leaders suggested numerous activities to help students develop awareness of cultural similarities, differences, and barriers. Role playing, creative expression, and values clarification were demonstrated as means of enhancing attitudes essential in an interdependent world.

During the third part of the instructional phase, recognized experts on inservice education presented guidelines for staff development. In addition, they alerted the team members to the behavior and concerns that might be exhibited by persons who are introduced to new ideas and methods. Change or the adoption of innovation is a process, not an event. Change is made by individuals first, and then by institutions. It is a highly personal experience which entails developmental growth in feelings and in skills. An innovation should relate to people first and then to the innovation.[6] As further help for educators in inservice programs or in classrooms, those presenting this portion indicated the stages of con-

cern and the levels of use of innovation, thereby giving team members a way of viewing their developing projects and the project participants.[7] This helped members to analyze their own feelings and behavior when they are introduced to innovations.

Because the institute members were to accomplish their task as teams, various team-building and communication activities were used throughout the two weeks. The team concept provided for a synthesis of ideas and for personal support—two vital parts of an innovative endeavor.

In the *application* phase of the model, teams incorporate ideas from the instruction phases into inservice models for cultural understanding. After assessing the needs of their constituents, each state group planned an inservice model and selected the phase or phases to be emphasized during the following year. Many teams planned to concentrate during the first year on the sensitization or awareness phase for educators. Team members will share their insights at professional meetings and through a variety of state and local publications.

Several models included plans for promoting global perspectives in social studies classes. Because of the increased emphasis on multicultural and multiethnic learning, teams suggested cooperative efforts with these movements and planned strategies for this that were included in their models.

The models also contained suggestions for making participants sensitive to the concerns and developmental stages of learners, whether teachers or students. Collaborative efforts with educators in other disciplines and at a variety of school levels were emphasized in most models.

In the *evaluation* phase, the group developed procedures designed to assess the effect of the model when used in the institute and the effect of it when replicated in inservice and classroom situations. Both immediate and projected results provide the basis for the project evaluation. Results of pre- and post-tests of participants' knowledge and attitudes in areas of cultural understanding showed positive change. Position papers and inservice models revealed the learning acquired and synthesized through the project model. Subsequent collection of information from fall inservice projects and spring classroom implementation will permit further evaluation of the cultural understanding and global learning that has been introduced.

Conclusion

Before the effect of the institute model on students can be assessed, teams must make use of the models they developed. But it is nonetheless apparent that many individual participants have increased their cultural understanding. Team members saw cultural understanding for global citizenship as an exciting and essential goal. Through the development and use of models, they demonstrated their commitment to global education.

Global citizenship requires the skills and knowledge of various disciplines. The cultural understanding model can become increasingly effective as language and social studies educators work together to adopt and adapt to the needs of students in a global society.

Notes

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2. Ibid
3. Anna Ochoa and Lorraine Strasheim, "Toward Continued Cooperation between the Social Studies and Foreign Languages," *Global Perspectives* (April, 1980)
4. "Strength through Wisdom A Critique of U S. Capability A Report to the President from the President's Commission on Foreign Language and International Studies," *Modern Language Journal* 64, 1 (1980), p 11
5. The states involved were Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, and Wyoming
6. *Procedures for Adopting Educational Innovations Project* (Research and Development Center for Teacher Education, The University of Texas at Austin, 1980)
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3
Global Education at Home: Ethnic Schools as Sources and Resources

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On Saturday mornings I travel 80 miles to a small church in Wauwatosa, Wisconsin, to teach a four-and-one-half-hour course in Latvian for which my only payment is personal satisfaction. This exercise is not unique except for the length of the trip. Thousands of ethnic-school teachers are repeating it year in and year out, and they are at best getting some of their expenses reimbursed.

The Latvians in the United States had fifty school units in 1977 with some 1500 students, all part-time.[1] The classes normally meet on Saturdays or Sundays for thirty or more weeks a year, and all have a standardized curriculum including Latvian language, literature, geography, history, religion, and some ethnic activity such as singing, folk dancing, or crafts. And Latvians are not unique.

Joshua Fishman, in a recent study, speaks of "literally thousands" of ethnic schools and explores their strengths and weaknesses.[2] A recently completed study by Fishman and Barbara Markman has located some 5,000 schools to date, and the effort to count the schools—as well as other ethnic cultural institutions—is continuing. These schools represent a wide variety of languages—some four dozen. When published, this study will provide both a starting point and a resource for dealing with ethnic education in the United States.[3]

Ethnic schools make use of a number of educational models that are in many cases based on the characteristics of their respective ethnic communities; they also represent various levels—elementary through

higher education. In many ethnic communities, the education in the mother tongue extends beyond basic education and thus produces people able to function in that ethnic community.

Within the Latvian system, in addition to grade schools and high schools there are a few intensive summer high schools that have evolved during the last fifteen years. There are three in the United States, enrolling well over 300 students for a five-to-six-week course of study.

An all-day Latvian high school in Münster, in the Federal Republic of Germany, attracts a handful of students from the United States every year, and studies have been made about the feasibility of opening an all-day Latvian high school in the United States or Canada. For graduates of Latvian high schools as well as for those high school graduates who speak little or no Latvian, Western Michigan University offers summer courses in that language, starting with elementary instruction and ending with lecture courses in literature and political science. A recent addition has been a short course in teacher education for Latvian school teachers.[4] Further, a successful one-to-two-week cultural immersion program takes place annually and provides seminars in a choice of such subjects as crafts, politics, history, traditions, and ethnic design.[5]

The Latvian educational enterprise, though dependent on the initiative and under the direct jurisdiction of local organizations, is watched over by the Bureau of Education of the American Latvian Association, which establishes overall program goals, conducts an annual standardized competitive test for advanced students, and organizes teachers' conferences. All this is done without any significant financial support from outside the Latvian community in the United States.

If we consider these and similar efforts among several dozen ethnic groups—some larger and others smaller than the Latvian, some representing a more cohesive ethnic-religious social structure and vitality than the Latvian, others already showing signs of assimilation—at least one thing should be clear: there is in this area a tremendous potential for foreign language and foreign culture study in the United States.

Ethnic Schools and National Language Policies

Do we know how to use this potential? Are we even aware of it?

The report of the President's Commission on Foreign Language and International Studies does acknowledge the existence of ethnic

minorities and their potential. "The United States is blessed with a *largely untapped* resource of talent in the form of racial and ethnic minorities . . . " states the introduction. (Italics mine.)[6] And the principal recommendations proclaim, under II, F, that "A major role in intercultural and language teaching should be given to *America's ethnic and linguistic minorities* . . . ." (Italics mine.)[7] Chapter I of the report suggests that "special attention should be given to encouraging ethnic and other minority-group members to enter linguistic and international studies and to *build on their existing linguistic resources* . . . ." (Italics mine.)[8] Chapter II mentions that "our own ethnic and language minorities constitute an often neglected resource in teaching about other cultures and countries . . . ."[9] The report goes on to state in Section VI that "the presence of *30 million Americans whose first language is not English* . . . can offer children and their teachers important intercultural insights" and further suggests that we should seize the opportunity provided by "the presence in our schools of children from ethnic communities" and by visits to "local ethnic events and projects." (Italics mine.)[10]

The report includes only two references to ethnic schools, neither reference specific about the contributions the schools can make. Section IV of Chapter I, which deals with pedagogical experimentation, suggests that "Americans whose first language is not English should have every opportunity to advance their competency in that language, without delaying their mastery of English. State authorities should *encourage* the contribution of the thousands of ethnic language schools operated by language minorities to enable their children to master the languages of their forbears." (Italics mine.)[11] Only Section IV of Chapter II seems to go beyond this rather vague *encouragement* to state, albeit parenthetically, that "The [intensive summer] institutes should draw teachers from more than one geographic region and from different ethnic backgrounds (including individuals teaching in the ethnic schools) . . . ."[12]

Another major document (whose recommendations were available to the President's Commission) was drafted by the MLA-ACLS Language Task Forces. This document also deals with ethnic schools only in passing, and such schools are not among its nineteen priority items. It does mention "that the study of languages with which ethnic groups in the United States identify should be widely recognized and encouraged" and it recommends "*a study . . . of language teaching programs under non-academic auspices, including those of proprietary schools, church*

and community schools . . . ."[13] This study "would focus on the number, financing, and accessibility of such schools, and on the purposes, methods, techniques, evaluation systems, and achievements of their instructional programs. It would attempt also to identify success models having features that might be adapted to use in schools and colleges."[14] Here is that discouraging word *encourage* again and, of course, *study*. There is no notion of how such schools could function not only as possible models but as possible participants and *partners* in multilingual education. The mainstream of American language education seems to rush by the ethnic schools and fails to realize that they can indeed contribute significantly to the total enterprise.

There is little in the documents just discussed that goes beyond the recognition that ethnic schools exist and that they have potential. What that potential is and how to tap it seems to be, at least for the time being, outside the scope of a national language policy. Perhaps one reason for this exclusion is the traditional and widespread uneasiness of the American public about ethnic minorities in its midst—the melting-pot mentality. This mentality is, of course, still evident in the Title VII bilingual education directive which—ideally—is supposed to lead to integration though it may be twisted to other purposes (for example, to language maintenance). This mentality is also alluded to in Fishman's rhetorical question: *"Are our schools to be partners in the building of a culturally democratic America or are they to imply that only a linguistically and culturally amplified American is a true American?"*[15]

Another reason for such an attitude may be the simple but even more disturbing idea that those setting our language policies are not informed about the facts and either do not know—or worse yet—do not really care to know what the contribution of ethnic schools to language and international education could be. A kind of tunnel vision may have developed within the language teaching profession under the rather unique American circumstances: first you forget your parents' language; then you learn it in school if the school offers it, which usually is not the case unless that language happens to be Spanish, French, or German.

Finally, some fault may lie with the ethnic schools and communities themselves. Most of the schools perform primarily community-oriented functions and therefore may not be aware of or even willing to recognize their potential function in American society. My experience indicates, however, that ethnic communities and schools do participate where there is interest and where the climate is right.

Ethnic Schools in the Communities

Every November, the International Institute of Milwaukee stages a weekend-long folk festival at which dozens of ethnic groups offer songs, dances, foods, and artifacts. Thousands of people come from near and far; it is a highly popular event that draws all ages, from retirees to school children. Even if our national language policymakers appear unaware of what is going on in the ethnic communities, Milwaukee is definitely not. In addition to the folk festival, Milwaukee boasts a fine new ethnic exhibit called Old European Village at its museum. The exhibit displays both diversity and unity in the origins of many of Milwaukee's inhabitants. Milwaukee also has all-day immersion schools in several languages; these schools are financed by the local Board of Education.

One might assume that Milwaukee is not unique. I asked language coordinators in several Midwestern states what they knew about ethnic schools. Though far from a scientific sampling, this survey indicated that in practice we know and do more than recent national documents indicate. Suzanne P. Jebe reported that in response to the Report of the President's Commission, Minnesota's Immigration History Research Center sponsored a conference on the topic of Minnesota's ethnic language schools. Bruce Dorning and Dale Lange of the University of Minnesota are cooperating on a Directory of Ethnic Language Schools in Minnesota. Reid Baker of Ohio reported that a directory of ethnic schools is available for the Greater Cleveland area.[16]

The most interesting discovery of the survey was in a program in Chicago. Run on a shoestring by the city school system's Bureau of Foreign Languages, presided over by its director Edwin Cudecki and Program Coordinator David Oliver, the program administers proficiency testing in some thirty languages, allowing students "to qualify for advanced classes or independent study as well as for credit. A year's credit is granted for passing the exam *after completion of either a year's classes in school or a year's independent study*." (Italics mine.)[17] The independent study requirement in those languages taught at public schools can be met through tutorials at either public or ethnic schools. That the program works seems to be to a great extent because of the idealism of the tutors, most of whom do not participate "just for the money" but rather in order to serve their ethnic communities. Despite this, Chicago's program has promising features, particularly its insistence on continued studies of

the target language as a condition for obtaining credit. Future hopes include making Chicago "a demonstration center for innovative language programs and to have Chicago serve in a kind of leadership role nationally . . . . Bilingual students should maintain their language skills . . . once they've learned English."[18]

Ethnic Schools as Resources

The following contains some suggestions for the effective integration into the mainstream of American education of the language and cultural education that is taking place in ethnic schools.

First, there must be some basic agreement on philosophy and policy:

1. Standard American English is the accepted language of the United States, and yet all Americans not only should be allowed but should be urged and helped to maintain their ethnic language or to master a language other than English. The monolingual, melting-pot mentality with its inherent suspicion of otherness should be laid to rest. In addressing the fears about divisiveness that some feel to be caused by the coexistence of ethnic groups, Fishman states that "such divisiveness is frequently ameliorated by language maintenance bilingual education because it provides minorities with public dignity and, therefore, mitigates the multiple grievance and sense of alienation on which ethnic divisiveness feeds."[19]
2. Education in ethnic schools derives its advantages and strength from its taking place within the context of the ethnic community itself, and the integrity of ethnic control must be maintained. Conversely, there must also be agreement by the ethnic communities that their educational efforts represent an enrichment of and not a withdrawal from American society and culture. Schools alone, Fishman finds, are insufficient for language maintenance; the emphasis should be on the primary social processes and on the ethnic communities' control of these processes. He writes that "stable bilingualism and biculturalism cannot be maintained on the basis of open and unlimited interaction between minorities and majorities," and yet "complete self-segregation or apartheid are not necessary for minority language maintenance . . . ."[20]
3. There must be agreement on proficiency and achievement stand-

ards if the work in ethnic schools is to be translated into academic terms outside those schools. These standards must not violate the integrity of the individual schools themselves, but students still must be able to satisfy them if they are to receive academic credit.

4. Cooperative educational undertakings will be carried out in the spirit of true cooperation and partnership between the sector representing American society at large and the sector representing the respective ethnic communities. Benefits must accrue as equally as possible.

Once these basic points are agreed on, concrete ways to utilize and support the potential of ethnic schools can become national policy to be implemented in school systems and in individual classrooms.

Personal contacts are particularly important in making efforts effective. These contacts can be created and maintained in a number of ways. On the national and state levels, ethnic school teachers should be involved in professional educational associations. Conventions can provide these teachers a forum not only for mutual exchange of ideas and information but also for interaction with teachers in the public sector. School districts can initiate and maintain contacts by organizing workshops, symposia, working groups, and committees involving both ethnic school teachers and public school teachers. Such meetings could be hosted by various ethnic schools in order to provide first-hand knowledge of the way these schools operate and of their physical facilities and resources. Ethnic school teachers who are also teachers in public schools should be involved in global education programs.

Once we are acquainted with the resources that ethnic schools and communities can provide, and, for the most part, are willing and eager to share with others, the cooperation may begin.

Among those resources that would benefit the public sector is the culture that ethnic communities and schools can provide. From folk dancing to folk singing, from crafts to foods, and from lectures to demonstrations, the variety of available information is inexhaustible. What may be exhaustible is the individual ethnic school's or community's ability to provide information if the demand starts increasing beyond the occasional international day at a school or an occasional presentation to a class. Coordinating bodies should plan such activities for the greatest possible effect and economy and the largest possible audience. A less obvious but educationally more rewarding route could be taken by utilizing the potential that ethnic school students represent in public

schools. They can be given report topics that deal with their ethnic experience; they can be asked to contribute to global studies projects by preparing displays or presentations. The motivation for and interest in such activities should be high, both on the part of those preparing them and of those taking part in them.

Programs that benefit both the public and the ethnic schools are ones, such as those now operating in Chicago, which help to reinforce the work done in the ethnic schools through tangible academic rewards. And because there is sometimes a conflict between the pressures from family and ethnic community to spend much of Saturday in school and the attractions of Saturday cartoons and social activities, academic recognition of the work done in ethnic schools can tip the balance in favor of the former. Furthermore, public schools can, as described in the preceding paragraph, use as a teaching tool the information thus acquired as well as lighten their own academic burden by granting credit for courses taken in the ethnic school if mastery of that course material is demonstrated.

Finally, the ethnic schools themselves will be strengthened by these cooperative programs. There are several areas in which even the idealism of the teachers and the resources of the ethnic communities simply cannot do the job alone. Programs for teacher training and inservice are costly, yet these are necessary for the maintenance of good ethnic schools. The development of teaching materials is often beyond the resources of ethnic communities. If such materials can be developed through the combined efforts of the ethnic schools and the public sector, both will be the richer.

At the university level, advanced study and research of ethnic languages and cultures are needed. This would help to maintain the languages and culture at the folk level and would add an intellectual dimension. Leon Iwaroo suggests some possible projects.[21]

Wisely used, the resources of ethnic communities and schools can be an extremely important and useful element in the rejuvenation of language learning and the realization of global education.

Ethnic Languages and Frequently Taught Languages

As a teacher of German, am I slighting my profession by teaching my own and other children an "impractical" language? Rather than deprive

the frequently taught languages of their students, ethnic languages help by making multilingualism a matter of course. The capacity for and interest in learning foreign languages increases in direct proportion to the number of foreign languages already learned. Language learning breeds more language learning.

Many of the difficulties that the foreign language teaching profession is facing in its effort to convince Americans of the need to acquire a foreign language have to do with the current structure of foreign language learning. Instruction usually begins much too late, at best in the junior high school, usually in high school, and oftentimes even in college—when many educators believe that our students' intellectual curiosity, mental flexibility, and linguistic ability are already on the wane. We all recognize this to be a problem but find it difficult to change a structure so deeply established in our educational system.

Ethnic communities and ethnic schools provide for their children what the public schools and the monolingual part of American society cannot or do not for theirs: a chance at acquisition of another language informally at home and formally starting in the elementary school. By the time these children reach the starting point of foreign language instruction in the public schools, they already know and function in—to some extent—a language other than English. At that point, the acquisition of a third language becomes much easier and far less traumatic. Indeed, most of my students in Wauwatosa do learn a third language. Rather than drawing students away, recognition of and support for the work done at ethnic schools could actually improve the language-learning situation at public schools.

Notes

1 Jānis Kronlinš "Latviešu skolas brīvajā pasaulē 1977 gadā." *Archīvs* 17 (1977), pp 97-102
2 Joshua A. Fishman "Minority Language Maintenance and the Ethnic Mother Tongue School." *Modern Language Journal* 64 (1980) p 167
3 Joshua A. Fishman and Barbara Markman *The Ethnic Mother Tongue School in the USA* (New York: Yeshiva University 1979) mimeographed report on NIE Grant G-78-0133
4 Valdis Muižnieks "Latviešu valodas un literatūras studijas Rietummičiganas universitātē." *Archīvs* 17 (1977) pp 87-90
5 Solvejga Miezītis. "Divreizdivi: An Experiment in Latvian Cultural Immersion." *Journal of Baltic Studies* 10 (1979) pp 74-81
6 President's Commission on Foreign Language and International Studies. "Strength through Wisdom: A Critique of U.S. Capability." *Modern Language Journal* 64, 1 (1980), p 14
7 Ibid p 15
8 Ibid p 19

9. Ibid . p 25
10. Ibid . p 28.
11. Ibid . p 22
12. Ibid.. p. 27
13. Richard I. Brod. ed . *Language Study for the 1980s Reports of the MLA-ACLS Language Task Forces* (New York MLA. 1980). p. 25
14. Ibid.. p 28
15. Fishman, "Minority Language Maintenance ." p 170
16. Bruce A. Beatie, *Ethnic Heritage and Language Schools in Greater Cleveland. A Directory* (Cleveland: Cleveland State University. *Ethnic Heritage Studies*, 1979).
17. Phillip Franchine. "Chicago Taps Language Wealth." *American Education* 16. iv (1980). p. 8.
18. Ibid.
19. Fishman. "Minority Language Maintenance ." p 170
20. Ibid.. p. 171.
21. Leon I Twarog, "A National Ten-Year Plan for Teaching and Training in the Less Commonly Taught Languages," *Language Study for the 1980s. Reports of the MLA-ACLS Language Task Forces*, ed. Richard I Brod (New York MLA. 1980). pp 38 77

4
Teaching English to Refugees: A Family Model

Elise André, Dorothy S. Brown
Berea College, Berea, Kentucky

When a family of twelve Laotian refugees moved to Berea, Kentucky (a college town with a population of about 10,000), their needs were obvious: housing, jobs, and instruction in English. The family consisted of a mother and father in their forties; a son of college age, fluent in English; his nineteen-year-old wife, who knew very little English, and their year-old baby; three other sons, aged fourteen, eight, and two; and four daughters, aged eighteen, sixteen, twelve, and six. The fourteen-year-old son had some competency in English and was enrolled in public school, but the younger children were not attending school.

The family was of the Hmong tribe, and like many Hmong, the members were to a great extent multilingual. Among the languages spoken by one or more of them in addition to their native Hmong, were Lao, Thai, Cantonese, and a little French. They had studied English for a short time at a Thai refugee camp. Fortunately, during their initial period of adjustment to the Berea community, there were several ways of communicating with them when the college-age son was not present to serve as interpreter. A Laotian and former student at Berea College, who still lived in town, spoke with them in Lao. The foreign-student adviser and his wife communicated with them in Thai. A Catholic sister who visited them frequently and helped them with shopping and other chores seemed to get along well with gestures. She says that she smiled a lot and they smiled a lot, and the mother of the family would pat the couch by way of inviting her to be seated.

But these makeshift methods of communication were not, of course, completely satisfactory; their need to learn English was obvious, even though the father and the oldest son had both found jobs. Our job was to teach them English. Faced with the problem of instructing a group ranging in age from two to forty-six, we tried to begin with a nucleus: the two oldest daughters, the daughter-in-law, and the fourteen-year-old son. Meanwhile two other volunteers, both experienced foreign language teachers, instructed the mother and father. When we discovered that none of the younger children were attending school, we included them in our group, which was thus enlarged to eight, ranging in age from two to nineteen. The two-year-old did not attend every class session, but when he did, he seemed to understand a great deal of what was being said, although he did not speak.

In the belief that other communities may be faced with similar situations, we shall describe some of the methods and materials we used in teaching the family, and we shall attempt to evaluate our approach.

We met in a small room in a church near the house in which the family lived. Our "classroom" was furnished with oblong tables, chairs, a rug, draperies, pictures, a small blackboard, a lamp, and a piano. After a few greetings, we began our initial class sessions by walking around the room, naming objects, always using the words in simple sentences: "This is a window. This is a rug. These are draperies." The room also contained a sink – a great convenience for teaching words such as *wet, dry, water,* and *wash.* The first day we met, we found, partly by means of the Ilyin Oral Interview test and partly by asking a few questions, that the fourteen-year-old boy could communicate fairly well although his vocabulary was limited.[1] (He knew the word *motorcycle* but not the word *lamp.*)

We decided to meet three days a week for hour-long sessions. More frequent meetings would have been better, but we each had a full schedule of classes at the college, and so the time we could devote to this group was limited.

Our class met late in the afternoon. If one of us had to be absent because of additional commitments, the other one would handle the entire group. But most of the time we were both there, and thus we were able to divide the group or allow one of us to spend time with one particular member who might need special help. There was a greater

advantage to this team-teaching arrangement, however, than our being able to break the class up when necessary. We deliberately talked to each other, using vocabulary our students had learned, to give them training in aural comprehension. For example, the following dialogue might take place:

DOROTHY: Miss André, did you drive your car to school today?
ELISE: No, I walked. Did you drive your car?
DOROTHY: Yes, I did.

(We used formal terms of address as an example for our students, but we avoided the title *Dr.* to avoid confusing them.)

After we had taught the group for several weeks, we were joined by another member of the community who had had considerable experience teaching in elementary school. At first she observed, but soon she began to take some responsibility for the younger children. Usually we delegated one of the older students to join the younger group, to learn along with them, and at the same time to help them feel secure—perhaps an unnecessary precaution because, from the oldest down to the two-year-old, they exhibited a tremendous amount of poise, good nature, and good manners. They were good language learners, not only highly motivated, but also, as a rule, uninhibited and willing to make mistakes in order to learn. For example, one day when we were practicing the use of pronouns, one of us said to one of the girls, "Give the ball to *me*." She immediately gave it to one of her sisters, whose name is pronounced /*mi*/. There seemed to be no embarrassment when the "mistake" was made; all the family members laughed, including the one who had made the (perfectly logical) error.

Although drills on grammatical and lexical matters such as the use of pronouns were often used, we focused as much as possible on natural situations. When we had house guests, we took them to class with us and introduced them. Then we produced a map and showed our class where the visitors had come from, where they had relatives, and where they were going. The family's knowledge of United States geography was minimal, but they quickly learned to locate California, where their plane had stopped en route from Thailand, and Kentucky. We also pointed out states where we had been or where our relatives lived, and we located for them St. Paul and Minneapolis, Minnesota, where many of their Hmong friends and relatives had settled.

As often as possible we used realia in our teaching: the furnishings of the room, maps, tableware (including chopsticks as well as knives, forks, and spoons), even vegetables and fruits such as celery, onions, potatoes, apples, oranges, and bananas. We tried to build our conversations and our lessons around mutual experiences such as gardening. With the help of Richard Scarry's *Best Word Book Ever*, we introduced the names of vegetables we were unable to bring to class and also the names of garden implements: *hoe, rake, trowel.*[2] We had trouble explaining the word *weed* even though we took one to class. No weed is pictured in Scarry's book, perhaps because the author faced the same quandary we faced: what *is* a weed but a plant that is unwanted?

One obvious situation to exploit whenever a language is being taught *in situ* is the use of currency. The fourteen-year-old, probably because of experience in the school cafeteria, knew something about American money. The others did not, but were eager to learn. The older girls had been on some grocery shopping expeditions but had not had the opportunity to use money because a local market had agreed, with assurance from the church committee that the bills would be paid, to charge the family's groceries.

Money was not hard for them to understand, but the family encountered a serious problem with banking, a concept apparently foreign to their culture. The oldest daughter, as well as the oldest son and the father, was by now working, but the paychecks of these three workers were not being cashed or deposited. Even the oldest son, who understood the concept of academic *credit* but not the term *credit* when used in an economic sense, did not know what to do with his paycheck. The concerned committee asked us to explain to the group what checks were for. However, making our banking system clear to people whose English was limited proved unexpectedly time-consuming; and we felt that because only one member of our class, the oldest daughter, was receiving a paycheck, our time should be spent in other ways. We were greatly relieved when a local businessman took the three wage earners to the bank, helped them open an account, and showed them how to deposit their paychecks and how to write checks on their account. No doubt the entire operation was as mysterious to them as an automobile engine is to the ordinary driver, but fortunately one doesn't need to be a mechanic to drive a car.

We included the young children in counting drills but not in teaching the value of currency (and certainly not in teaching banking), as this kind of knowledge was not among their immediate needs. Because the older students had had some schooling, they could do arithmetic; we combined written workbook drills in addition and subtraction with the teaching of the value of coins and bills. One of the older girls who had had less than two years of schooling had considerable difficulty at first; but we found that when one of us worked with her individually, she was able to perform much better than when she was in a group. It was soon possible while working with her to combine approaches to arithmetic, money, and pronouns. Pronoun cards, modeled after those found in Edward D. Allen and Rebecca M. Valette's *Classroom Techniques,*[3] were useful. The cards show stick figures of a girl (*she, her*); a boy (*he, him*); two boys, two girls, and a boy and a girl (*they, them*). After some dialogue containing sentences such as "I have fifteen cents. How much money do you have?", it was possible to include more "people" (and therefore more pronouns) in our conversation by spreading the cards on the table, distributing coins to each of us and to the stick figures, and then talking about who had how much money. This "slow" student soon overcame her timidity and delighted in doling out money and explaining, sometimes with a little prodding in order to get her to incorporate more structures, how much each person had: "I have thirty-five cents. They have twenty cents. You have fifteen cents. We (she and I) have forty cents." Commands were also used: "Give her twenty-five cents."

In addition to realia, pictures, and pronoun flashcards, we used Cuisenaire rods, created by George Cuisenaire for the teaching of mathematics and adapted by Caleb Gattegno to the teaching of foreign languages. We found these rods extemely versatile. With beginning students they can be used to teach counting, colors, shapes, prepositions, and the comparison of adjectives. At advanced levels they can be used in even more ways: rods represent members of a family, pieces of furniture, or other items. House plans, a clock, and other figures can be constructed and used to demonstrate an almost unlimited number of relationships and structures.[4] In using the rods to work with our group on counting, colors, and pronouns, we proceeded as follows: First, the beige cube (not really a *rod*) and rods of somewhat doubtful hues, such as turquoise, were removed from the set so as not to confuse our learners. After

verifying that they could count and that they had learned the colors of the rods in our set, we would develop conversations such as the following:

TEACHER: [Taking a rod.] Take a rod. [Pause.] My rod is orange. What color is your rod?
STUDENT 1: My rod is blue.
STUDENT 2: My rod is red.
TEACHER: [Taking a second rod.] Take another rod. [Pause.] My rods are orange and pink. What color are your rods?
STUDENT 3: My rods are blue and brown.
STUDENT 4: My rods are red and black.
TEACHER: How many rods do you have?
STUDENT 1: I have two rods.
TEACHER: [To student 2.] How many rods does she have? [Gesturing toward another student.]
STUDENT 2: She has two rods.
TEACHER: What color are the rods?
STUDENT 2: The rods are . . . and . . . .

This kind of exchange can be expanded to include the possessives *his, her, our, their, your;* the imperatives *give, take,* and *put;* and the indirect object pronouns *(to) me, you, her, him, us,* and *them.*

The rods were also used to teach prepositions, using sentences such as "The yellow rod is on the blue rod." And after switching them:

TEACHER: Where is the blue rod?
STUDENT: The blue rod is *on* the yellow rod.
TEACHER: The yellow rod is *under* the blue rod. [Switching them.] Where is the blue rod?
STUDENT: The blue rod is *under* the yellow rod.

With three rods, the preposition *between* can be introduced: "The blue rod is between the yellow rod and the orange rod." The same sort of exercises can be developed using the comparatives *longer* and *shorter* and the superlatives *longest* and *shortest.*

With the rods it is easy to construct a rectangle, a square, and a triangle and to teach the names of these shapes. It is also possible to continue teaching prepositions by placing a rod in a square, for example, and saying, "The red rod is in the square" or "I am putting the red rod in the square."

TEACHER: Take the rod out of the square. [As the student picks the rod up.] What are you doing?

STUDENT: I am taking the rod out of the square.

We found that these Cuisenaire rods not only have almost limitless possibilities but they also have the decided advantages of being concrete and thus able to hold student attention.

In addition to the rods and the pronoun cards, we used language lotto games to reinforce the learning of common nouns (articles of clothing, household furnishings, animals). We varied these "seated" approaches, however, with physical activities: singing games, a weighing and measuring session, and a trip to one of our houses to test students' mastery of household vocabulary and to introduce some cultural orientation. We walked the short distance from the church to the house, introducing (or in some cases reviewing) such words as *grass, tree, hedge, sidewalk, telephone pole*. At the house we went from room to room, asking the students to name the things they saw, while one of us made labels and affixed them. Although we did not emphasize reading, we did take advantage of the fact that some of our students were literate in Lao and Thai, and we introduced the written language when it was expedient.

One of our most successful class sessions consisted of weighing and measuring each family member present, thus supplying them with practical information and teaching them the American system of measurements, which will be useful because this country is still in the process of changing to the metric system. The fourteen-year-old took an intense interest in this activity and helped direct it, ushering his younger siblings to the scales to be weighed and to the wall where we were measuring them. Meanwhile one of the older girls, without any prompting from us, wrote down each child's name, height, and weight. We measured and weighed ourselves as well as our students, but (fortunately for one of us, who is embarrassingly overweight) our statistics were not recorded. In this lesson we included the names for the equipment used (*ruler, yardstick, scales, tape measure*), the units of measurement (*inch, foot, yard*) and weight (*pound*), and the verbs *weigh* and *measure*.

While weighing the students we used *weigh* both as a transitive verb ("We will weigh you now") and as an intransitive verb ("He weighs ninety pounds"). We had already established a pattern of acting out verbs such as *walk, run, jump, sit, stand*, usually in the present pro-

gressive tense: "I am standing. She is sitting. I am jumping." With the help of a top, we demonstrated *spin*, both transitive and intransitive: "I am spinning the top. The top is spinning." A ball was useful for introducing the verbs, *roll, throw, bounce,* and *catch*. All of us—older students, children, and teachers—enjoyed the ball-throwing and top-spinning. We also enjoyed action songs such as "The Hokey-Pokey" and "Head, Shoulders, Knees, and Toes," both useful for teaching parts of the body.

Our assistant, the elementary school teacher, often engaged the younger children in meaningful play—directing them, for example, to *march* (counting while doing this, or calling *left, right*) and giving directions such as *stop; turn around; walk up four steps, come down two*. She brought empty coffee cans for the children and showed them how to use them as drums, beating out the rhythm of the words they were learning. They were as proud of these homemade drums as the older students were of their textbooks.

We did supply the older students with textbooks, although these served more as a status symbol than anything else. It is hard, perhaps impossible, to find a text appropriate for an entire family. Indeed, it is difficult to locate texts designed for refugees because classroom activities and situations are usually stressed, and situations outside the classroom usually pertain to metropolitan settings rather than to what one would be likely to encounter in a small town or a city of moderate size. The texts we ordered contained pictures and sentences about the Museum of Modern Art, the Space Building, and other constructions of no relevance to our group.[5] The people in the text—students in a college class—were from various countries: Japan, Arabia, and Mexico, for example. Our family was having enough trouble learning the names of people in Berea, names such as André, Brown, FitzGerald (the foreign student adviser), and Crockett (the minister of the church where we met). We saw no reason to burden them with names such as Nikzad, Atsuko, and Ortega.

Nevertheless, the older girls valued their texts as the necessary equipment of a student. The fourteen-year-old boy accepted his politely but was not so impressed. Less concerned with scholarly status than were his sisters and sister-in-law, he indicated a preference for the *Oxford Picture Dictionary* that we gave him, instructing him to share it with the rest of the family.[6] And when we noticed that one of the older girls was

writing down new words in Lao on sheets of paper, we got her a notebook and showed her how to write her own "dictionary." When a new word was introduced, one of us would write it in her notebook in English and she would write it in Lao.

We, too, kept lists of words and of structures, but because of the fluidity of the group and their rapidity of learning, it was hard to record all their accomplishments. One advantage of a text, we thought, would be to give a kind of order to the lessons and to help us keep track of what had been covered. When the texts we ordered turned out to be inappropriate, we began writing our own.

One of the first topics we had covered was family relationships: *mother, father, brother, sister, son, daughter, grandfather, grandmother, grandson, nephew, daughter-in-law, brother-in-law, aunt, uncle, mother-in-law, father-in-law*. (Because there was no niece or granddaughter in the family, we skipped those terms.) In planning our personalized text, we decided to invent an American family of a makeup somewhat similar to that of the Laotian family. We chose *Long* for their last name because we knew it would be easy for them to pronounce, as one of the children was named Long. Then we introduced (by means of a poster of stick figures) Mr and Mrs. Long; their children, both grown and small; and a grandchild. Successive lessons included materials on gardening, cooking, houses, furniture, and other domestic topics. Although the members of the family who could read liked to take the mimeographed sheets home with them, the lessons were not designed primarily for reading; consequently, no questions about content were asked. Instead, the questions at the end of each topic were personalized, based on the learner's own situation. After a selection on what the Longs ate and how often they ate, questions such as these were asked: "What do you eat for breakfast? What do you eat for lunch? Do you like orange juice?"

In these written lessons, as in as many other ways as possible, we exploited the fact that we lived in the same community and thus shared a similar environment. We had real situations to talk about; there was no need for role playing. We discussed food, housing, money, gardening, and even the school that the fourteen-year-old was attending.

The family left Berea in June, having spent approximately ten weeks with us. They moved to St Paul, Minnesota, where they have many relatives. The oldest son has written that his parents are studying English

four hours a day; he has been admitted to the University of Minnesota, where he will no doubt need help with written English although his spoken English and aural comprehension are adequate; his wife is working at a contro lata company and taking two hours of English every evening; and all the children except his two-year-old brother and his one-year-old son are in school.

There might be better facilities for learning English in a metropolitan area such as St. Paul than there are in our little town of Berea. Nevertheless, we believe that in the short time this refugee family was here, we succeeded in helping them adjust to their new life. Just as important as their linguistic progress was their understanding of American culture: everything from learning about money to realizing that American teachers are less formal than teachers in other countries. We feel that many of our activities built cultural as well as linguistic bridges between them and us.

Communication was real much of the time; after all, language learning is not primarily imitation or drill, but rather purposeful behavior among individuals in a group. Our focus was on meaningful behavior. We made heavy use of realia and stressed physical contact with objects, often employing total physical response, both ours and theirs.

It is highly unlikely that we are the only ones who have taught refugees in a family group; however, it is worth pointing out that this is an area rich in possibilities, many of which naturally incorporate the most substantial theories of and approaches to foreign language learning in the post-audiolingual era

Appendix: Useful Addresses and Materials

1 National Indochinese Clearinghouse and Technical Assistance Center (NICTAC) Allene Grognet, Director
Center for Applied Linguistics
3520 Prospect Street NW
Washington, DC 20007
Telephone: (800) 424-3750

Information on ESL textbooks, methods, materials, and activities around the country. Synthia Woodcock is coordinating

information exchange of vocational ESL materials, Shirley Newhouse is the coordinator for language and culture. Materials include:

- *Preschool Education Series*
- *Elementary Education Series*
- *Intermediate/Secondary Series*
- *Educational Administration Series*
- *Bilingual/Bicultural Series*
- *Adult Education Series*
  - "Teaching English to Adult Refugees"
  - "A Selected Annotated Bibliography of Materials for Teaching English to Indochinese Refugee Adults"
  - "Towards Methods of Learning English"
  - "English Lessons for Refugee Adults—A Guide for Volunteers, Tutors and Teachers"
- *General Information Series*
  - "Testing English Language Proficiency"
  - "Teaching English Structures to the Vietnamese"
  - "The Hmong Language: Sounds and Alphabets"
  - "The Hmong Language: Sentences and Phrases"
  - "Glimpses of Hmong Culture and Recent History in Laos"
  - "An Annotated Bibliography of Materials on the Hmong of Laos"

The material above is also available through the ERIC System (Educational Resources Information Center). For the location of the ERIC collections in your area, write to:

ERIC Clearinghouse on Languages and Linguistics
Center for Applied Linguistics
3520 Prospect Street NW
Washington, DC 20007

Documents may also be ordered from:

EDRS, Computer Microfilm International Corp.
P.O. Box 190
Arlington, VA 22210

2. Indochinese Materials Center
   U.S. Department of Education
   324 East 11th Street, 9th floor
   Kansas City, MO 64106
   Telephone: (816) 374-3976

   This organization has compiled a bibliography of textbooks, workbooks, and teacher's guides for teaching English, and curricular materials for teaching Cambodians, ethnic Chinese, Laotians (including Thai Dam and Hmong), and Vietnamese. It also includes material about Indochinese culture. Single copies of many of the titles, which are not copyrighted and may be reproduced, are available free of charge from IMC. Other titles in the bibliography may be ordered directly from the publisher.

3. The Hmong Association
   Room 210
   710 Washington Ave. SE
   Minneapolis, MN 55414

4. Southeast Asia Project
   Dept. of Asian Studies
   Cornell University
   Ithaca, NY 14850

5. Lutheran Immigration and Refugee Service
   360 Park Avenue South
   New York, NY 10010
   Telephone: (800) 223-7656

   - Supplement #4, "Laos: The Land and the People"
   - Supplement #6, "Learning English: An Introductory Guide for Sponsors of Indochinese Refugees
   - Supplement #7, "An Introduction to the Various Ethnic Groups of Laos"
   - Supplement #8, "The Hmong: Their History and Culture"
   - Supplement #10, "Christian Educational Materials for Indochinese Refugees"

   For the Refugees:

   - "Welcome"
   - Lao Refugees Orientation Brochure (HEW)

6. National Clearinghouse for Bilingual Education (NCBE)
   1300 Wilson Boulevard Suite B-211
   Rosalyn, VA 22209
   Telephone: (800) 336-4560

   Information on bibliographies and published materials in native languages and in English for specific language groups: for example, a bibliography on the Hmong will be sent on request. They also publish a series of bibliographies on specific topics, such as ESL for Adults, ESL for Grades K-3, ESL for Grades 4-12.

7. Information Exchange Project
   American Public Welfare Association
   1125 Fifteenth Street NW
   Washington, DC 20005
   Telephone: (202) 293-7550

   This organization publishes *Indochinese Refugee Reports*, a biweekly publication which contains news of refugee developments, articles on culture of Indochinese peoples, and sources of materials.

8. Indochinese Refugee Assimilation Program
   150 West North Temple Street
   Salt Lake City, UT 84103

   This program, a part of Utah's Division of Family Services, distributes two publications free of charge:
   - *The Refugee Program—How to Become a Sponsor*
   - *The Indochinese Refugees: An Introduction to Their Culture.*

9. Garrett, W. E. "No Place to Run: The Hmong of Laos." *National Geographic*. 145:1 (Jan. 1974) 78-111

10. Creative Publications
    3977 E. Bayshore Road
    P.O. Box 10328
    Palo Alto, CA 94303
    - Cuisenaire rods introductory set $3.95

Notes

1 Donna Ilyin, *Ilyin Oral Interview* (Rowley, MA Newbury House Publishers, 1972).
2 Richard Scarry, *Best Word Book Ever* (Racine, WI Western Publishing Company, 1963)
3. Edward D. Allen and Rebecca M Valette, *Classroom Techniques. Foreign Languages and English as a Second Language* (New York Harcourt, Brace Jovanovich, 1977); p. 103
4. Caleb Gattegno, *The Common Sense of Teaching Foreign Languages* (New York, Educational Solutions, 1976), pp 33-44, 56-76.
5. Collier MacMillan English Program, *New English 900* (New York Collier MacMillan International, Inc , 1977) A revision of *English 900*, 1964.
6 E C Parrwell, *Oxford Picture Dictionary of American English*, monolingual edition (New York Oxford University Press, 1978)

5
Fund Raising: An International Feast

Valorie Babb
Minot High School, Minot, North Dakota
Gene Marshall
Minot State College, Minot, North Dakota

Are you looking for a spectacular project that will earn large sums of money ($300–$900), win great publicity for foreign languages, and exercise your culinary skills? First, check your qualifications: do you have nerves of steel, a cast-iron stomach, the stamina of an entire professional soccer team, a lot of imagination, and at least one colleague who is well-organized? If so, why not try an international banquet in which you serve dinner to about 500 people?

This is what we do in Minot, North Dakota, to brighten those long, dreary winter evenings for ourselves and for our clientele. Our guests, who choose in advance from our international selection of French, German, and Spanish foods, can order an entire meal of hors d'oeuvre, main course, and dessert from one country; or they can mix and match with an elegant French hors d'oeuvre, a savory Spanish main course, and a rich German dessert. The reception has been so overwhelming that two sittings (one at 5:00 and one at 8:00) are necessary to meet the demand.

This culinary undertaking is adjustable to the number of people participating. Minot High School's 500 language students and faculty members put on the first two international dinners; Minot State College's language clubs and faculty members helped with the third dinner. The student foreign language clubs and their advisers together provide the labor to plan, buy, cook, and serve the food, as well as to clean up after the gargantuan multinational repast. With good will and a lot of hard

work, a group of adolescent amateurs and culinarily inexperienced pedagogues creates for one evening, on the frozen, windswept plains of North Dakota, a gourmet restaurant that impresses and satisfies.

Planning, the key to success, must begin early. Reserve the banquet date a year in advance. We have chosen January because there are fewer conflicts with our school and community schedules at that time. Discuss your plans ahead of time with the building principal and other school administrators. Their support throughout the project is vital.

Early in the year the language faculty meets for a planning and brainstorming session to set up tentative deadlines, future meeting dates, and the general format of the dinner itself. After this meeting, individual instructors begin to seek suitable new menu ideas. A second meeting in late September lists menu possibilities and assigns faculty responsibilities grouped under the following general headings: menu and ticket preparation, room decorations, table decorations, serving personnel, costumes, photography, entertainment, advertising, sales, purchasing, and finance.

Good communication is essential for success. A meeting in October includes all the school personnel who will be involved in any way during the course of the dinner. We include the following people: building principals, business manager, building food supervisor, building office manager, school nutritionist, and representatives of the custodial staff, home economics department, art department, drama department, and music department. Language instructors should attend this meeting well prepared and with a positive attitude; the meeting will be helpful in many ways. First, any objections that might later surface are confronted at once and are usually overcome. Second, the banquet organizers need the use of facilities that are under the control of these key individuals, who will either hinder or help the banquet's progress and ultimate success. Third, these people frequently have excellent suggestions to add to the production; they serve as friendly devil's advocates by adding their particular specialized point of view to the undertaking. It is also essential to consult these important allies and to enlist their help early to prevent bruised egos and misunderstandings that might create serious problems later.

Once communication is established between foreign language faculty and administrative and support personnel, students begin to share in the process of transforming some culinary and artistic concepts into an eve-

ning of *haute cuisine* on the prairie. Theme selection, begun in October, serves as the students' introduction to the international dinner: in past years, the themes have included "A Taste of Europe" and "Continental Cuisine," both themes underlining the European emphasis given to the food and decor. The suggestions for the theme are turned over to the language clubs at the college; they select their top five preferences in order and submit this list to the faculty members for final selection. The student winner of the theme contest receives two free tickets to the dinner. As the students discuss possible ideas for a theme, the enthusiasm that is crucial to the success of the banquet begins to build.

High school and college students share in the important business of menu selection by presenting recipes and ideas. The final menu selection is made using specific criteria: The food must appeal to the eye as well as to the palate, and its name must have an exotic, foreign ring. To assure menu balance, planners must be sure that if, for example, one language group uses eggs in an appetizer, no other group will use eggs in that course. The main courses always include beef, chicken, or seafood. It is important to choose at least two items for each national menu that can be prepared in advance, experience has shown that even with adult supervision one hot, freshly prepared dish is all any one group can manage. Time can be saved by ordering rolls from a local bakery.

We frequently experiment with new menu items in our classes, bringing the ingredients and letting the students try out new recipes during class. If a recipe can be prepared by students during a class period, it will be suitable for the dinner itself. Because students are involved in the actual cooking, they pay closer attention to relevant vocabulary than they might otherwise do.

As each dish is prepared and served in class or at home, note each utensil needed for preparation and consumption; those are the basic items that must be available the night of the dinner before actual preparation begins. Check with the food service and the home economics department early. Serving dishes are particularly important. We use everything available to us in the schools and at local churches. We also buy stemmed plastic glasses for serving desserts and some hors d'oeuvres.

Stand back and look objectively at the dish under consideration. Is it pretty? If not, what can be added to make it look appetizing? For example, a slice of tortilla de patata or quiche on a plate is dull; add a

slice of tomato and a piece of parsley for eye appeal. Most of our desserts are served with a paper doily placed on a plate simply because it is more attractive

From our gastronomic experiments in class, we have selected the following items for our menu: hors d'oeuvre—Tomate Farcie à la Portugaise, Crevettes Newburg au Vol-au-Vent, Tortilla de Patata, Gazpacho, and Fleischbrühe mit Knödel; main course—Suprême de Volaille, Cordon Bleu Risotto, Poussin Véronique, Paella, and Sauerbraten mit Spätzle; and dessert—Torte au Fromage avec Fraises à l'Orange, Brazo de Gitano, Schwarzwälderkirschtorte, and Apfelkuchen. The following sources are useful: *Paul Bocuse Cookbook* (Pantheon Publishing, Random House, New York), *Cordon Bleu Cookbook* (series by Rosemary Hume and Muriel Downes, published by Hamlyn, available from Astronaut House, Feltham, Middlesex, England), the Julia Child cookbooks, and the Time-Life cookbooks. The *Paul Bocuse Cookbook* assumes that its users have some culinary expertise. Julia Child's step-by-step directions can be followed successfully by almost anyone.

When menu and theme selections are complete, the real labor begins. A series of work sessions during December and January are necessary to create table centerpieces—perhaps donkey carts with paper flowers or decorated bottles with more paper flowers—as well as to make the wall hangings and posters which are a vital factor in the success of the dinner. Although the facility in which we serve our dinner is an unusually attractive school cafeteria, it is nonetheless a school cafeteria, and a great deal of camouflage is necessary to hide that fact. At the same time, the decorations lend a properly festive air to the room. To obtain the desired ambience, we have created felt figures of flamenco dancers, French gentlemen, and the like and have attached them to black nylon net. When they are suspended from the ceiling, the figures appear to float in the air. Huge paper posters that are attached to portable bulletin boards provide a hidden "alley" for transportation of food from the kitchens to the dining room Hundreds of paper flowers are constructed to be set on tables and hung on walls. Foreign posters and decorations are collected from all the language classrooms and hung in the cafeteria. We have found that it is impossible to overdecorate the more decorations the students create during the work sessions, the better. To encourage attendance, we allow those students who attend the greatest number of

work sessions first choice in picking banquet jobs that they prefer. This policy has been effective in encouraging the number of students needed to accomplish the decorating tasks. One decorating item that has the advantages of providing atmosphere, bringing in additional revenue, and being very easy to do is a flower cart. Several local florists have typical European carts that they are willing to lend if we purchase flowers from them. We buy 300 carnations and sell them at the entrance for a small profit

With work underway on decorations, it is time to think about advertising and ticket sales. The Art Club assists by making advertising posters, and the chapter of the Distributive Education Club of America creates advertising programs for the banquet. We contact local papers and television and radio stations, as well as any local business that provides free advertising space on its bulletin board. Advertising and ticket sales begin the first of December with a deadline for all sales set for the Monday before Christmas vacation. The tickets serve also as menus listing the food selections and a brief description of each (Appendix A). There are two paper inserts included in each ticket-menu (Appendix B). The purchaser fills out each insert, returning one to the school with the necessary payment and keeping the other to present at the door. As the inserts are returned, they are tablulated daily and tables are assigned. Each teacher gives the number received to the committee head so that sales may be closed for a sitting as soon as it is full. At the close of ticket sales, a count is made for the total number of orders in each food group. From this list each teacher makes a basic food order. The food-order chairperson then combines the orders and places the total order to a wholesaler before Christmas vacation.

As food lists are checked and rechecked, costuming for food servers begins Most foreign language departments have available some sort of costumes left over from a language fair, play, or other event. Waiters and waitresses in costume add a great deal to the international atmosphere of the evening. It is not necessary to costume everyone exactly alike, take what is available and proceed from there. Spanish *camareros* are easily garbed in dark pants and a white shirt; add a length of red cloth as a sash, and if time and energy permit, make a "typical" Spanish hat with poster board, construction paper, black paint and – if you are really fancy tassels as a fringe. A marathon sewing project turned out

fifteen skirts for Spanish *camareras* in two days; we used long strips of materials gathered and sewn together in tiers; waist bands of elastic permit adjustments for the next banquet's waitresses. The Germans happen to have several pairs of green lederhosen that are ideal for German waiters; make some cloth suspenders to add to shorts if you are not so lucky. German and French waitresses are clothed in ankle-length skirts and dust caps. French *garçons* wear the same costume as the Spanish *camareros*, substituting a beret for the hat. Use your imagination; we have fitted extra serving personnel with old square-dancing dresses and with costumes borrowed from the drama department. Anything out of the ordinary will do; remember that the theme is international.

Student jobs are one of the most important aspects of the dinner. Get students involved; they love it. In addition to ticket sales, advertising, and work sessions—which include all students—these duties remain:

- *Cooks:* The cooks and platers are the only students allowed in the kitchen; otherwise pandemonium reigns. At least one adult must be in charge in each kitchen area. Assign specific students to specific preparations for specific times, and supply each person in charge with a list of what is to be done; post another list in the work area. The cooks are responsible for cleaning their own utensils and areas.
- *Platers:* These students are assigned to place the portions on the plates. It is an important position that should be filled by students who have an artistic touch. They must be certain that each plate that leaves the kitchen is equal to the others both in appearance and in size of portion.
- *Food dispursers:* These students are responsible for supplying food to the cooks and must know where all ingredients are stored as well as how to keep a list of what items are given out.
- *Microwave operators:* These students should know exactly how much time is necessary to reheat any item. There should be one student in charge of each microwave oven, and only that person should operate it. (In training, stress that food can easily be ruined by overheating.)
- *Waiters/Waitresses:* These students are assigned to two or three tables for which they are totally responsible. They must

set the tables in advance, serve the people at those tables, and check to make certain that their guests are amply supplied with beverages. Because we assign our guests to a given table well in advance, waiters and waitresses know whom they will serve and what the guest will be eating. Our waiters and waitresses greet each guest in a foreign language. During training sessions, caution these students about sanitation requirements; for example, if hair is long, it should be held back.

- *Bussers:* Bussers, dressed in dark slacks and white shirts, clean up tables and help the waiters set and prepare them. They also pour beverages.
- *Dishwashers:* Dishes, for the most part, are washed in the cafeteria dishwasher. Regulations require that one of the regular kitchen staff run the machine, but students are assigned to help that staff member. Believe it or not, there are volunteers for dishwashing.
- *Host/Hostess:* This is the glory job offered first to those who have attended many work sessions and are third- or fourth-year students. These students dress in suits or long dresses. They seat the guests, mingle, receive compliments, and generally play the role of the *maître d'*. One faculty member (preferably one with a tuxedo) also serves in this position.
- *Checkroom attendants:* These students must be organized in advance. Hangers should be numbered, and the corresponding number given to each guest. Run a double shift of students between the two sittings. We borrow dress racks from a local department store, and a local dry cleaner has donated hangers. Checkroom personnel need extra marking devices in the event that it is necessary to check more than one item for a single guest.
- *Costumers:* Two or three students should help waiters and waitresses get into their costumes.
- *Flower vendors:* Two students sell flowers during each session.
- *"Go-fers":* This position should be filled by very responsible students with cars who run for all forgotten items.
- *Cleanup crew:* General cleanup is begun after the last guest has departed. Only those students who stay for cleanup get

> to help eat the leftovers, and because no one is allowed to sample food during the dinner itself, many students stay for cleanup. We try to leave the entire cafeteria and kitchen areas cleaner than they were when we arrived. We do not expect the kitchen or custodial staff to do any cleanup, although our staff is most kind and usually does help. It is important that everything that is cleaned be checked and approved by a faculty member.

During the final, hectic week before the dinner, food arrives from the wholesaler and is checked in. The kitchen and home economics staff must be consulted before it arrives. It is their turf you are invading. Check and recheck each item and note its storage place. Expect to spend several hours searching for the items that were promised by the wholesaler but did not arrive. Student "go-fers" are useful in hunting down such items.

Food preparation must begin early; check marinating times, be certain to have allowed enough time for thawing frozen foods. On Friday evening, decorating and food preparation begin in earnest. Decorations should be in place by noon on Saturday so that tables can be set during the afternoon. One adult must be in charge of checking each phase of the dinner. Our students are very capable and responsible, but they are inexperienced and may overlook important items.

Saturday evening arrives and guests begin to enter a European restaurant. Formally dressed young hostesses and hosts direct them to their tables, where they are greeted in French, Spanish, or German by their servers who bring steaming hot portions of European delicacies. Music plays in the background as costumed youths scurry purposefully between kitchen and tables. The banquet is a success!

After the dinner is served and cleanup is done, give yourselves a day of rest before sending thank-you notes to all of those who were helpful and some of those who were not (this should make them feel guilty.)

The check lists that follow should give you an idea of what is needed. With the check lists, our general plan of operations, modifications to fit local conditions, and hard work from faculty and students, the international banquet will create good will for language programs as well as give students valuable, enjoyable experience in the cultures they study. At the same time, language club treasuries benefit from the receipts.

Appendix A: Menu

HORS D'OEUVRE | ENTREMESES | VORSPEISE

CREVETTES NEWBURG AU-VOL-AU-VENT
Shrimp in a sherry-cream sauce served in a puff pastry shell

GAZPACHO
Chilled soup with croutons and diced garden vegetables from sunny Spain

FLEISCHBRÜHE MIT KNÖDEL
Beef broth with breaded dumplings

ENTREE | ENTRADA | HAUPTGERICHT

POUSSIN VERONIQUE, TOMATE GRILLEE, GRATIN DAUPHINOIS
Cornish Game Hen prepared with herbs and sherry; broiled, seasoned tomato, and potatoes with cream and cheese

PAELLA
Rice casserole with seafood, fowl, pork, and vegetables, seasoned with saffron

SAUERBRATEN MIT SPÄTZLE
Beef steeped in marinade for one week, roasted, served in a sweet-sour gravy with Spätzle (German homemade noodles)

DESSERT | POSTRE | NACHTISCH

MOUSSE AU CHOCOLAT AVEC CREME CHANTILLY
Chocolate pudding flavored with orange, topped with whipped cream

BRAZO DE GITANO
Sponge cake roll with orange custard filling

APFELKUCHEN
Apple dessert in a delicate pastry, topped with whipped cream

Appendix B: Menu Insert

Please mark your selections:

HORS D'OEUVRE	ENTREMESES	VORSPEISE
Crevettes Newburg au Vol-au-Vent		☐
Gazpacho		☐
Fleischbrühe mit Knödel		☐

ENTREE	ENTRADA	HAUPTGERICHT
Poussin Véronique, Tomate Grillée, Gratin Dauphinois		☐
Paella		☐
Sauerbraten mit Spätzle		☐

DESSERT	POSTRE	NACHTISCH
Mousse au chocolat avec Crème Chantilly		☐
Brazo de Gitano		☐
Apfelkuchen		☐

Name _____

Telephone _____

Number in party _____

Sitting 5:00 8:00

Magic City Campus Commons Saturday, January 27, 1979

Appendix C: Equipment Check List

Furniture

Tables	65	Chairs	255

Table setting

Tablecloths	415	Saucers	275
(We needed 2 to cover the table.)		Water glasses	350
Knives	300	Cream and sugar	65
Forks	300	Salt and pepper	65
Spoons	350	Breadbaskets	65
Soupspoons	300	Butter plates	65
Plates	275	Coffee and water servers	(varies)
Soup bowls	(varies)	Coffeepots	3
Salad plates	(varies)	Ashtrays	50
Dessert plates	275		
Cups	275		

Kitchen (Number varies according to what is being prepared.)

- Frying pans
  - large
  - small
- Shallow pans
- Large roasting pans
- Soup pots with covers
- Sauce pans
- Mixing bowls (metal and nonmetal)
- Large cookie sheets
- Casseroles
- Spatulas
- Large utility spoons
- Knives
  - butcher
  - paring
- Poultry tongs
- Strainers
- Wire whips
- Graters
- Measuring spoons
- Measuring cups
- Cutting boards
- Eggbeaters
- Cake servers
- Pastry bags
- Waxed paper
- Aluminum foil
- Plastic wrap
- Salt boxes
- Rice steamers
- Oven mitts
- Dishcloths
- Dishtowels
- Paper plates
- Plastic storage containers
- Plastic bags

6
The Language Student in the World of Art

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Trends in language teaching in the last few decades have all but banished the beginning and intermediate student from the world of the visual arts.[1] Although the arts may be the high point of advanced level civilization courses and the drawing of parallels between painting and poetry or the novel are common in literature classes, in the first years of language instruction the arts receive little attention. This reluctance to include the arts can be illustrated by a comparison of the 1965 and 1971 editions of Yvone Lénard's *Parole et pensée* (New York: Harper and Row), a popular first-year college text. The 1965 edition is illustrated entirely with reproductions of late nineteenth- and twentieth-century paintings; the 1971 edition is dominated by the now-standard photos of café, metro, and street scenes. At best, most beginning texts today contain a few views of cathedrals or palaces, along with reproductions of a famous painting or two.

There are many reasons for our neglect of the visual arts. The emphasis on contemporary lifestyles has left little room for the study of works of art from what sometimes seems distant past. We often prefer what is current in a culture to its heritage. Moreover, when the arts are introduced in our classes, the tendency is to focus on manifestations of popular mass culture such as songs, cartoons, or advertisements. This is done at the expense of the fine arts, which are seen as appealing chiefly to an elite. Finally, the activities using the arts that come to mind most readily—discussions of the artist's life or of stylistic features and artistic movements—require a specialized vocabulary and mastery of linguistic structures beyond the reach of many students in the early stages of language study. Likewise, many language teachers, lacking training in

the arts only feel uncomfortable dealing with purely aesthetic questions. Thus, our lack of imagination in dealing with art in the classroom, combined with our desire to avoid the use of English, has conspired to keep painting and sculpture out.

However, art works can be introduced into the language classroom without teaching the kind of art history or aesthetics that seems to call for the extensive use of English. We do not really have any theoretical bias against using the visual arts in beginning and intermediate classes; rather we are unfamiliar with strategies compatible with the language goals of these courses. Fortunately, many of the methods that we have used to teach contemporary culture or to stimulate conversation can be adapted for the arts. The strategies listed at the end of this chapter are designed to reinforce the existing language capability of the students while familiarizing them with works of art. These strategies aim at verbal communication and self-expression in the target language while acquainting students with good art. Although, on the whole, they do not seek to teach *about* art, they do encourage students to observe art works more attentively; they allow the arts to become a stimulus for the students' own imaginations while helping them verbalize their reactions.

Once this possibility of using art works in the language classroom becomes clear, we can find numerous reasons for doing so. In terms of our goal of teaching the total lifestyle of a foreign culture, the fine arts are more important than Americans sometimes realize. Our own nation has only recently begun to give official recognition to the contribution made by artists to our heritage. (Recognition has taken the form of various government subsidies and grants.) Yet in countries such as France, Germany, and Spain, the arts have long enjoyed a prominent role in the national life; this prestige can be seen concretely in the tradition of state support of the arts found there. By making room for it in the curriculum, teachers will stress to their students that art should be recognized as a valuable area of American life, just as it is in the target culture. A more practical reason for introducing art early in the language sequence is to awaken students' curiosity and so provide one more incentive for them to continue into upper-level high school classes and college civilization courses, where the fine arts are treated in greater depth. Finally, exposure to works of art can be a first step toward developing visual literacy

In addition to these benefits, students can be made more aware of

the artistic heritage of the target culture if representative works from throughout its history are presented. A French teacher (and because I teach that language most examples will be French) might use cave paintings from Lascaux, medieval stained glass, and twentieth-century surrealist works. Geographic breadth might be illustrated by using works of art from many regions and subcultures or from a diversity of countries where the target language is spoken. Again, a French teacher might include folk art from Haiti, modern art from Quebec, and handicrafts from the French provinces. Because every work of art has a social dimension reflecting the cultural forces that produced it, art can serve as an excellent point of entry into the study of a culture. Finally, a truly global approach is possible, using works from any culture, no matter what language is spoken. After all, the arts are universal, and because art offers human experience in its most concentrated form, it appeals across national boundaries to the common humanity we all share. Using works treating the same theme but from widely different cultures will illustrate this.

Any art reproduction can be pressed into service, whether poster, magazine clipping, post card, or slide. Usually slides or other large reproductions are necessary if all the class is to participate at the same time. Teachers interested in this approach might want to collect the same kind of files of art reproductions as the ones they probably have already assembled of newspaper clippings and magazine ads that illustrate patterns of daily life in the target culture. In some ways, collections of art reproductions are easier to assemble because it is not necessary to rely on foreign publications. post cards, slides, and posters can be purchased from American museums; sales catalogs are often available from the museum's art shop. Instructors may want to photograph their own slides. Old magazines and other periodicals can be searched; multiple copies of old textbooks often allow the teacher to accumulate a number of reproductions of the same work that can be useful when the class is divided into small groups. In addition, the resources of the institution's art department should be explored because cooperation with art educators can be a valuable by-product of efforts to introduce art into the language classroom.[2] Finally, encourage students to bring in their own reproductions, thus making them more conscious of where they can come into contact with art in their immediate environment - if not at home, then in bookstores, newsstands, or libraries.

It is not at all necessary to gather a collection of reproductions before beginning to introduce art into the classroom; often only two or three reproductions are necessary.

Many techniques can easily be completed in ten to fifteen minutes allowing instructors to use them to supplement and add variety to their existing program. Some may choose to use one or two from time to time, while others might plan to introduce them at regular intervals as I have done (about once a week in one course).

Readers will probably recognize many of the strategies listed in this chapter as adaptations of some they have long been familiar with. For example, the culture-oriented activities that have been developed using advertisements or magazine pictures can often be transformed to introduce the visual arts.[3] Others come from the work of art educators. But the fact that so many of these strategies may seem familiar only strengthens my belief that our students' entry into the world of art requires no special visa. I hope that this compilation of activities will illustrate some of the possibilities and encourage more experimentation with the visual arts in our classrooms.

1. *Micrologue.* This versatile activity has been well described recently by Donna Mydlarski.[4] The instructor reads a short paragraph highlighting some feature of an art work. During this passive phase the students follow the presentation while looking at a reproduction of the work. In order to use their active skills, they might then repeat parts of the paragraph, answer questions on it, or take a dictation. This is one of the few activities wherein stylistic commentary or elements of art history can easily be incorporated. It can be used alone or as a prelude to other activities centered around the same art work.
2. *Invent a title.* Students invent titles for a single art work or a brief series of them. They might then be asked to explain their choice, and the class could select the best one. Another possibility is to have one student or group invent titles while another tries to match the titles with the works. Finally, the students can compare their own titles with the actual ones. This activity works well with nonrepresentational paintings and with surrealist works. It can become a sort of lighthearted Rorschach test.

3. *Write a dialogue.* Students create a dialogue suggested by the situation in a painting.
4. *Living pictures.* This activity is inspired by the mute costumed tableaux reproducing famous paintings. This activity was popular in many schools earlier in the century, but here mime replaces costume, and the "director's" verbal skills of communication are paramount.[5] Each student is given, or brings to class, a reproduction containing a limited number of characters. No one else sees this reproduction. Working in pairs or small groups, one student directs by using commands to pantomime the action of a figure in the work. The more contorted the figure, the more complex the directions will have to be, thus testing the speaking skills of the director and the listening skills of the mime. When the director is finally satisfied with the pantomime, the mime can be shown the picture, or the class can be asked to identify it. This activity provides a good workout in expressing the imperative mood and naming the parts of the body and for adverbs and prepositions of place.
5. *This is your life.* The students invent the biography of a character in a painting. Portraits can be used here, especially if they represent some strong emotion as in paintings by Cézanne or Van Gogh; often it is just as easy to use a painting depicting a situation that stimulates the imagination. A variant of this strategy that works well when the faces in the work are particularly expressive is to focus on the present rather than the past—what is the subject thinking of, rather than what is the story of the subject's life.
6. *Memory game.* After students are shown a picture for a few minutes, they try to remember as much about it as possible. See who can make the longest list of items contained in the work. This can become a team game with one side challenging the other when it thinks a mistake has been made. Still lifes, such as those of the eighteenth-century painter Chardin or the cubist Braque, make an easy beginning because students usually know the words for most of the objects found in such works. If their vocabulary is not large enough, the instructor might permit the use of a dictionary.

7. *Put yourself into the picture.* Students are shown an interior scene or a landscape and are asked to make up a story that might happen to them there. Or show a landscape followed by two or three portraits and have the students imagine a story that might result if the figures from the portraits were placed into the landscape.
8. *Are a thousand words worth a picture?* One student writes or prepares orally a description of an art work. On the basis of this description, another student who has not seen the work tries to draw it or pick it from a pile of similar pictures.
9. *Visit an imaginary museum.* Students pretend they are historical figures or perhaps characters in a work of fiction that they are reading. As these characters, they visit a "museum" that consists of a short series of slides or reproductions; the students decide how their characters might have reacted to each painting. This activity demands an understanding of the personality of the character the student has assumed as well as an appreciation of the painting. A simpler version is to have the students discuss a series of perhaps three characters or historical figures and an equal number of art works. They explain how each character would react to each work.
10. *Madison Avenue.* Dutch Master cigars need not be the only advertisements making use of art works. The students create ads incorporating art works, either for a modern product or, if they are more inventive, for some product from the era of the painting. They prepare slogans and copy to accompany the art work they select. If the products chosen are typical of the target culture, this activity can be combined with a lesson in contemporary culture.

The next few activities are more complicated, designed to take up a good portion of a class period, to last several days, or even to extend over several weeks. They are either described or inspired by strategies suggested by Al Hurwitz and Stanley S. Madeja.[6]

11. *Receiving pictures.* Suitable for advanced students, this activity elicits multisensory responses to works of art and then encourages the students to compare their reactions to show that no two

persons respond in quite the same way. Students are divided into groups of about five; each group then selects a reproduction of a work of art. The teacher asks a series of questions focusing one the vividness of the impressions produced by the work, its design or composition, and its significance for the students. For example: What is most striking to you? What is most or least pleasing to you? What does it remind you of in your life? In your past? How does it make you feel? If the painting were music, how would it sound? If you could move into the painting, what would you do? After the students answer such questions individually, the answers are compared.

12. *Commision an art work.* Students function as a community committee, perhaps a school board or university committee, charged with picking a site for an art work, deciding what type of work is most appropriate, and making the selection. This will involve discussion of community attitudes toward art as well as aesthetic judgments. The committee might choose a suitable work from a group of reproductions, after discussing the suitability of each, or it might solicit an original work from an art class. This activity works especially well with advanced students.
13. *Community art museum.* This is a more elaborate version of the preceding activity. Instead of selecting a single work, the student committee plans a new art museum for the community. The committee is given a number of reproductions to which the teacher has assigned prices, and it is also told the total amount of funds it has available. Within the limits of these funds, the committee must assemble its collection from the reproductions. The committee discusses community tastes and the desirability of a representative collection before making its purchases. This can become a quite sophisticated simulation, requiring that students gain a knowledge of the community and its artistic taste and resulting in the class's appreciation of the dynamics of the art market. Students will probably want to do research, perhaps visiting local museums, before making choices. While the research might involve the use of English, with good preparation the committee's deliberations can be restricted to the target language.

Notes

1 This paper grew out of my being invited to participate in a series of seminars on introducing the humanities and fine arts into the language classroom. The series was organized by the Lincoln, Nebraska, Public Schools. Prior to this, at the 1978 meeting of the Rocky Mountain Modern Language Association, Robert E. Anderson (University of Kansas) presented a paper on taking advantage of the resources of the university art museum. In light of his report, I tried to develop for the Lincoln seminars a number of strategies for teachers who have no such facility at their disposal.

2 Exposure to art in the language classroom can be a valuable adjunct to programs in art departments. Surveys of art curricula in elementary and secondary schools show that, for about the last sixty years, the emphasis has been on the students' personal creativity—what art educators describe as *hands on* activities—rather than on art appreciation. See Robert J. Saunders, "A History of the Teaching of Art Appreciation in the Public Schools," *Improving the Teaching of Art Appreciation*, ed. David W. Ecker (Columbus, OH: The Ohio State University Research Foundation, 1966), pp. 1–48.

3 For example, Timothy M. Scanlan, "Another Foreign Language Skill: Analyzing Photographs," *Foreign Language Annals* 13 (1980), pp. 209–13, and Roger Tremblay, "Using Magazine Pictures in the Second-Language Classroom," *The Canadian Modern Language Review* 35 (1978), pp. 82–86.

4 Donna Mydlarski, "Using the Micrologue in the Language Classroom," *The Canadian Modern Language Review* 35 (1979), pp. 625–28.

5 Living pictures, along with other activities the language teacher can adapt, are described in Walter H. Klar and Theodore M. Dillway, *The Appreciation of Pictures* (New York: Brown-Robertson Co., 1930).

6 Al Hurwitz and Stanley S. Madeja, *The Joyous Vision: A Source Book for Elementary Art Appreciation* (Englewood Cliffs, NJ: Prentice-Hall, 1977).

7
Poetry as a Language-Acquisition Tool

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Poetry has suffered from bad press in this country for years. Students and teachers alike often shy away from it because it's "intimidating," "incomprehensible," or just "too far removed from the real world." This last criticism seems particularly ironic since one of the classic definitions of poetry is that of Socrates, who said that poetry is "mimesis or 'imitation,' and illustrated its relation to the universe by a mirror which, turned round and round, can produce an appearance of all sensible things . . . In Aristotle's *Poetics* the various kinds of poetry are also defined as 'modes of imitation' of human action."[1]

How then have we strayed so far from this understanding of verse? And more important for us, is there any way to utilize poetry in a positive way as a language-acquisition tool?

First, teachers must recondition their own attitudes toward that genre if they are to use it effectively in the classroom. One way to start is to try to define poetry. While struggling with this problem when I taught an advanced course on twentieth-century Spanish poetry, I came up with the following simile: poetry is like an artichoke. Its hard, spiny exterior is intimidating and may discourage many from attempting to taste its delights. Poetry's form often baffles students. They do not understand why anyone would choose to express ideas in iambic pentameter when a simple, declarative sentence could do the same thing. The conventions of the sonnet seem pointless and rigid until students explore the relationship of form and function. Like the artichoke, the poem's "heart" is found within what many may initially consider to be its impregnable structure

In the process of teaching that poetry course, I discovered that one of the hidden benefits of it was the providing of an opportunity to reinforce and extend language acquisition. Some of my observations might suggest ways of using poetry in other foreign language programs. Several keys to developing a successful poetry unit are discussed below.

First, define the objectives of such a unit. Do you want to increase students' auditory perception of the language they study? Do you want to choose a single theme that will serve as a point of departure for subsequent units that employ other media? Do you hope to encourage creative expression in the target language through the study of that culture's poetic tradition? Do you want to reinforce an understanding of historical evolution by choosing a particular period and discussing contemporary poems that mirror their time? Several of these criteria will seem relevant; they are not mutually exclusive. Within the unifying framework that you design, you will want to present as many writers and as many poems that illustrate various forms, tones, and themes as possible, in the hope that there will be at least one that will spark the imagination of each student.

When planning the order in which you will discuss poems, do not feel bound to a strict chronological presentation unless your objectives preclude other approaches. You may want to start with a poem that is short and also has an easily recognized structure and point of view. Or you may choose to begin with a poem containing an extended metaphor that is easily accessible to your class. Once you decide on your point of departure, organize the rest of your unit so that it becomes increasingly diverse. For example, instead of doing four or five poems that are similar in perspective, alternate these with poems having conflicting or opposing themes. If you discuss a love poem first, choose your second from a group that deals with isolation, disillusionment, or death. If you start with a humorous poem, make the second more serious.

Most poets cover a wide range of subjects in their work. I find it more effective to cover several poems by the same writer despite the fact that this, of course, limits the number of writers studied. Reading only one selection by a poet cannot provide students with any accurate sense of that poet's work.

Once your outline for the poetry unit is ready, it is time to focus on the first poem to be discussed. The way you present the first poem will

determine the success of the entire unit. Unless you know otherwise, assume that the students know nothing about poetry. You may want to begin the unit with a brief discussion in the target language of basic tools of analysis. This is particularly important because it allows the introduction of the vocabulary needed for class discussion of the poem. The following five general categories are worthy of notice.

I. Point of View
   A. Is there an identifiable speaker? If so, what do we know about that person?
   B. What is the dominant tone or attitude toward the subject (for example, ironic, nostalgic, angry)?
   C. What is the relationship between the speaker and what he or she describes? What is the relationship between the speaker and the reader? How do we know?

II. Language
   A. What kind of language predominates (for example, nouns, adjectives, adverbs, verbs)? What verb tenses are employed? Why?
   B. Are there images? symbols? archetypes? (For a review of definitions of these terms, consult the *Princeton Encyclopedia of Poetry and Poetics*, cited in the notes.)

III. Theme
   A. Is there an abstract, philosophical, or anecdotal level suggested by the imagery or the tone?
   B. Is the theme universal (for example, love, death, or the creative process) or is it limited to a specific period or region?
   C. Are there conflicts in the poem? Are they resolved?

IV. Structure
   A. How many stanzas does the poem have? Is there an obvious progression from one to the next? Is there any variation in stanza length or structure?
   B. Is there a regular pattern of end rhyme? (You may not need to be specific, but some introduction to form and patterns is useful.)
   C. Is there a discernible rhythm? (Again, you may want to explain metrical patterns in detail.)

V. Literary Ambience
   A. What are the characteristics of the generation to which this poet belongs?
   B. If you have studied any other poets from the same generation, compare these with the writer now being studied.
   C. If you have read works from a generation preceding that of this poem, compare those with this poem. Try not to limit your discussion to merely thematic similarities and differences.
   D. Are there any historical, political, or social considerations reflected in this poet's work? What are they?

These questions should be taken only as guidelines when you are planning your own approach. Obviously this outline should not be followed exactly for each poem studied, or students will find it monotonous. Instead, choose two or three sections, adding questions appropriate to the individual poems. Try to choose a variety of questions. You should design some to elicit specific, factual responses, but also try to include several open-ended questions.

As an illustration, let us look briefly at a discussion organized around Federico García Lorca's "Las seis cuerdas." The first step in any class discussion is to read the poem aloud. Always ask a student to read so that pronunciation skills can be reinforced. It is important that students get a feel for the rhythm and sound patterns in poetry; reading aloud emphasizes those characteristics.

Las seis cuerdas

La guitarra
hace llorar a los sueños
El sollozo de las almas
perdidas
se escapa por su boca
redonda
Y como la tarantula
teje una gran estrella
para cazar suspiros,
que flotan en su negro
aljibe de madera.[1]

Federico García Lorca is identified with the Generation of '27. His drama and poetry have achieved international fame and are available to

the English reader in many translations. Music is a frequent motif in Lorca's poetry. Influenced by the Spanish composer Manuel de Falla, Lorca and other musicians, artists, and writers of his generation wanted to "stimulate a cultivation of the ancient songs in the people, completely forgotten in many places."[4] Much of Lorca's poetry and drama exhibits a strong Andalusian influence in its imagery and sound patterns. For several of Lorca's dramatic *farsas*, Falla wrote musical scores.

To make "Las seis cuerdas" come alive for your class, you might want to play some of Falla's music or some selections from the Spanish flamenco tradition. To give visual reinforcement to the tone of the poem, you might bring a print or color photograph of Picasso's "Blue Guitarist." In this way, you will help students explore relationships among all the arts.

In "Las seis cuerdas" the image of the guitar provides the focal point. Referring to the presence of the guitar in Lorca's work, Edward F. Stanton notes:

> Though Lorca's plays and poems are full of direct allusions to the guitar, these do not exhaust its importance in his work. The instrument may function as an image or symbol with a definite meaning, but it exercises a more pervasive and subtle influence in the rhythms, tones and dynamics of Lorca's verse. . . . It incarnates the land from which traditional Andalusian songs derive, the human feelings they express, and their musical substance of which the guitar is a fundamental element.[5]

To provide more background information on Lorca and twentieth-century Spanish poetry I have included a selected bibliography (see Appendix). I recommend especially Andrew P. Debicki's *Estudios sobre poesía española contemporánea*. He discusses "Las seis cuerdas" briefly in Chapter VIII.

When I teach "Las seis cuerdas," I begin by asking questions about the guitar. How is it personified in the poem? What effect does that personification have on the reader? Then I move to the image of the tarantula. What does it represent? Is it only a visual image? After discussing each of these examples of figurative language, I turn the discussion to the guitarist. He is not mentioned specifically, but by implication it is the musician who relates the images of the guitar and the tarantula to each other, so I try to define whether or not his is an active role in the poem.

After an initial discussion of the two central images, members of the class analyze what kinds of words predominate in "Las seis cuerdas." One student makes columns on the blackboard for nouns, adjectives, verbs, and adverbs, and fills in each category as the rest of the students offer suggestions. In this particular poem, nouns outnumber verbs, adverbs, or adjectives by more than two to one. That fact in itself is important only as a way to identify the poem's effect on the reader. If, for example, a poem has a considerable number of active verbs and adverbs, the poet creates a strong sense of action, movement, or change. In this case the preponderance of nouns suggests an emphasis on the definition of essence, or, to use James Joyce's phrase, the revelation of a "moment of epiphany."

To pursue the question of semantic relationships in the poem, the student at the board makes another chart for the nouns only and divides them into concrete and abstract categories to discuss the subtle way in which the speaker leads the reader to certain conclusions about the nature of music and one's creative expression of anguish.

Next you might want to direct the discussion toward the role of the speaker in the poem: Who is the speaker, and what do we know about that speaker? What is the speaker's relationship to (distance from) the poem? What is the reader's relationship to the speaker and to the poem? To help students explore this concept, go back to the specific words the poet chose and look for deictics. The American critic Jonathan Culler defines deictics as

> "orientational" features of language which relate to the situation of utterance, and for our purposes the most interesting are first and second person pronouns (whose meaning in ordinary discourse is "the speaker" and "the person addressed"), anaphoric articles and demonstratives which refer to an external context rather than to other elements in the discourse, adverbials of place and time whose reference depends on the situation of utterance (here, there, now, yesterday) and verb tenses, especially the nontimeless present.[6]

In "Las seis cuerdas" some surprising conclusions may be reached by investigating its deictics. For example, there are no first or second-person pronouns. This means that there is no introduction of a definable speaker voice in the poem. Students should discuss the effect of the third-person, impersonal speaker in relation to the kinds of nouns chosen and the themes those nouns suggest. A second noteworthy feature of the

poem is the exclusive use of the present tense. There are only three conjugated verbs in the poem: *hace llorar, se escapa,* and *flotan*; there is one infinitive *cazar*. Seen in relation to the impersonal speaker, the use of the "nontimeless present" enhances the universality of the ideas Lorca presents. That is to say, the poem is not limited to a specific time and place, consequently, it is accessible to a far greater number of people.

When the topics of language and speaker are exhausted, lead the class into a consideration of the principal themes. I rarely begin an analysis by talking about theme; to do so is to encourage students to give a prose summary of the poem. Furthermore, it makes analysis of language and speaker more difficult, because students will tend to think that they "understand" the poem because they have identified its central ideas.

Students are better able to consider the meaning of the poem after they have a strong grasp of its form. To better understand the relationship between form and meaning, move from the specific to the general, i.e., from form to content. In his explanation of theme's relation to the poem as a whole, Culler notes:

> To write a poem is to claim significance of some sort for the verbal construct one produces, and the reader approaches a poem with the assumption that however brief it may appear it must contain at least implicitly, potential riches which make it worthy of his attention. Reading a poem thus becomes a process of finding ways to grant it significance and importance, and in that process we call upon a variety of operations which have come to form part of the institution of poetry. Some lyrics, of course, explicitly announce their concern with themes which occupy a central place in human experience, but many do not, and it is in these cases that we must employ special formal conventions.

That critic goes on to explain that if the poem presents an *objective correlative* of an intense experience or emotion, as does "Las seis cuerdas," special care must be taken to bring that "moment of revelation" into clear focus by building on the understanding of form already established.

A poem is more than a sum of its parts, it is, in addition, the experience that results from the reader's interaction with it. Therefore, review the key elements of language, speaker perspective, and theme as they contribute to a unified whole before moving on to another poem.

To begin a discussion about the poem's unity, ask the class to consider the meaning of the title and its relation to the rest of the poem. Take time at this point to explore the students' reactions to the poem by

encouraging them to express their own feelings about music, for example. A shift of focus to contemporary rock might stimulate students' ability to see the relation between "Las seis cuerdas" and their own musical experience. A language teacher will be pleased at the amount of listening and speaking practice in the target language provided through the analysis of a short poem such as this one.

Finally, when the analysis of "Las seis cuerdas" is finished, ask each student to write a poem about music for the next day. The first time this is done, provide a fairly structured topic, for example, give them a prose definition of *guitar* or ask them to describe a "moment of revelation" through music imagery. When the students turn in the poems, the teacher should correct any grammatical mistakes without destroying the poem's intent. Sometimes that may seem an impossible dream, but it is important to reinforce proper use of language and structure. Before returning them, make a copy of all the poems, leaving off your corrections and the students' names. On the following day, read the poems together and discuss grammatical mistakes.

After the teacher has led the discussion for the first few poems, some of the more articulate students might be asked to lead smaller groups. Divide the class into sections of four or five people. Assign each group a particular segment of the analysis, such as language, point of view, or theme. Move from group to group to help with whatever problems arise.

When you have finished the poems you chose for your unit, ask each student to memorize a new poem by one of the writers you have studied. Read through the poems with students beforehand to help them with any pronunciation difficulties and give them some time in class to practice. On the last day, give them the opportunity to recite those poems from memory for the whole class. Also on the last day, contrast and compare the work of all the writers introduced.

Poetry study allows the reinforcement of verbal skills through reading each poem aloud, subsequent class discussion, and final presentation of memorized poems. Listening comprehension is enhanced by these same activities. Reading and writing skills are emphasized in the analysis of specific poems and in the creative writing students do. Writing experience is gained in tests where short-essay questions about speaker, language, and theme are posed. At least one question requires students to organize their ideas into a one- or two-page essay.

One of the greatest joys that comes from teaching poetry courses is the tremendous opportunity it provides to learn more about students. Poetry becomes a vehicle for understanding much that we normally do not take the time to ponder

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Notes

1 Alex Preminger ed., *Princeton Encyclopedia of Poetry and Poetics*, enlarged edition (Princeton: Princeton University Press, 1974) p. 640

2 For an explanation of point of view see Norman Friedman "Point of View in Fiction: The Development of a Critical Concept," *PMLA* 70, v (December 1955) pp. 1160-84

3 Federico Garcia Lorca, *Obras Completas* Copyright © Herederos de Federico Garcia Lorca, 1954. Reprinted by permission of New Directions.

Six Strings

The guitar
makes dreams weep
The sobs of lost souls
escape through its round mouth
And like a tarantula
it weaves a great star
to hunt for the sighs
floating in its black
wooden cistern

4 Edward F. Stanton *The Tragic Myth: Lorca and Cante jondo* (Lexington: University of Kentucky Press, 1978) p. 14

5 Stanton p. 43

6 Jonathan Culler *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (Ithaca, NY: Cornell University Press, 1975) p. 165

7 Culler p. 175

8 Training for Translation: An Undergraduate Teaching Option

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Recent years have seen the development of numerous programs or courses in translating. The pressures to develop these courses and programs result both from events in society and from efforts of various professional groups. Federal mandates to provide bilingual services have produced translations of everything from sample ballots to labels on cans of beef. Interpreters are needed in every locality for service in the courtroom, in the hospital, and with foreign visitors. At the same time, there is pressure within academic institutions to develop career-oriented programs within the traditional areas of the humanities. Incentives to produce translators are monitored by professional organizations such as the American Translators Association, whose concern is the accreditation of quality programs and the professional certification of translators.

The translation program at Kearney State College treats translating as an academic discipline, a vocational and avocational skill, and as an effective teaching tool for foreign languages. Based on language specialization programs in French, Spanish, and German that include intermediate and advanced conversation courses, civilization, phonetics, and contrastive grammar courses, the translation interpretation program adds three specialized courses: two seminars in translating and one course in interpreting.

Viewing translating as an academic discipline is essential to its acceptance into a college curriculum and to the recognition of translating as a professional activity and of translators as members of a profession. Translation's claim as an academic discipline is validated by the recogni-

tion of its basis in theory: the seminar courses in translating include an introduction to theory of translation. Current research on translating is abundant, when one views linguistics, machine translation research, and the psychology and philosophy of language, there seem to be as many theories of translating as there are theorists. The students are introduced to the theoretical problems involved in translation through exercises in English-to-English translation involving, for example, conversions from jargon to standard English and transformation of one genre (such as poetry) to another (such as essay). These exercises, which illustrate the abstractions of translation theory, also allow students to recognize translating as an ongoing, everyday occurrence by which we constantly reassess, interpret, or restate the words and experience of others, putting these concepts into words and experiences of our own.

The training portion of the course follows the introduction to theory. While students of all target languages meet together for theory sessions, for training sessions they are divided by language groups. Here the course materials are selected according to the kinds of translation assignments most frequently given translators, and they are organized according to level of difficulty. The first-semester seminar students work on translations of business and personal correspondence, advertising and instructional brochures, scientific and technological information, and financial and legal documents. These assignments come from materials taken by the faculty from translation assignments they have completed or from correspondence received. The students are required to begin a glossary of terms and expressions and to maintain a professional level of accuracy and formality in assignments. The class sessions become correction sessions where students bring completed drafts of their assignments to be read aloud and compared with versions provided by the other students. They may submit their completed assignments at the end of that session, or they may revise them for submission later. From time to time, students are asked to complete in-class translations that prepare them to work with the added pressure of a time limit.

The second-semester seminar deals with translations of literature. Again, the students meet for sessions on theory of translating; this time, examination of theory is more closely tied to translations of literature, and the students, having already spent a semester translating, are more interested in and responsive to questions and discussions of theory. Ques-

tions of translating across time (Does Rabelais translate best into Renaissance English?), inter-cultural questions, levels of language, and adaptations versus translations are considered. Students begin by comparing selected translations of works that exist in more than one translated version. They then translate short passages that exemplify different authors or literary styles such as satiric, polemic, or romantic. A significant part of the second semester's work requires students to select a single author's group of poems or a short story or occasionally a short play to translate. Each student meets by appointment with the appropriate faculty supervisor for the language and author he or she is translating. The students learn how to investigate whether a work has been translated previously and how to obtain the permission necessary to publish a translation; but because they are working at an undergraduate level, they are not required to select a work that would be publishable for their individual project. The primary emphasis in the literature translation seminar is to give students a sense of the role of research, literary analysis, and creative writing in the translation of a work of literature.

The interpreting course is the last course in the sequence. As Donald Westman has pointed out, "the rationale here is not that interpretation is more difficult than translation but that the experience of translation (vocabulary expansion, editing, etc.) is excellent background material for interpretation (but not vice versa)."[1] Scheduling interpreting at the end of the sequence also gives students the advantage of having completed the language course program (advanced conversation, phonetics, contrastive grammar, civilization), which adds to their fluency level and general familiarity with the culture. In the translating courses, the students work primarily from French, German, or Spanish to English, doing perhaps only twenty percent of their work from English into the foreign language. In interpreting, where style is of less importance, this is not the case; the students work equally from English to the foreign language and from the foreign language into English. This course also differs from the translating courses in that there is little discussion of theory except to note that while the translator's credibility comes from his or her careful accuracy, the interpreter must gain credibility from a display of confidence as well; it matters little that the final interpretation is correct if the interpreter needed twenty minutes to find the phrase. The students interpret both consecutively and simultaneously from tapes or short-wave

broadcasts, sometimes using the sound-on-sound taping process and sometimes interpreting resource persons who come into the classroom either as authentic or as role-playing visitors.

One of the country's fine graduate translation programs is the Center for Translation at the State University of New York in Binghamton. There the prerequisite of fluency in the target language can be enforced for admission into the program. At the undergraduate level, however, a student of translating is still in the process of gaining fluency in the foreign language. This is why the Kearney State College program uses the translation course sequence to teach the foreign language as well as to teach the skill and theory of translating. At every level of the course sequence, every opportunity for vocabulary expansion, grammatical and stylistic refinement, and cultural insight is exploited. Students in the first seminar translate letters from English to French, German, or Spanish; first because they are likely to be required to do so in any job that requires translating skills and second because it helps and motivates them to learn to write accurately in the foreign language. In the interpreting course, the controlled situation of interpreting from the source to the receptor language gives students, who are seldom good at this process at the beginning, confidence in speaking and understanding in a very short time. The difficulty in gaining oral skills is often a matter of training to attend to material orally presented, the very skill interpreting experience best develops. As soon as students really learn to listen to and remember what is being said in the foreign language, they are able to make tremendous progress in their own level of fluency.

The implications for language learning that result from the translation interpretation sequence led us to begin placing in our courses foreign students whose native language is one of those paired with English in the translation program. Highly motivated and well-educated native speakers of Spanish who have entered the program in January, studying in translation interpretation sections and in the English as a second language course, have been, without exception, linguistically able to enter course work for the M.B.A. degree the following fall. Now almost every foreign student in the college whose native language is French, German, or Spanish is in the translation interpretation program, both to improve English competency as well as to gain translating skill.

To date, thirty certificates in translation interpretation have been awarded: one in German, twenty-one in Spanish, and eight in French. Five students were also in the teacher education program and hold traditional language teaching jobs; one is in military service; two have earned master's degrees in Translation-Interpretation from the Monterey Institute, two have earned master's degrees in International Business from the American School of International Management and are working in New York and Boston for international companies; five are currently in graduate programs in Arizona, California, Missouri, and Nebraska; two are employed in administrative positions where they are not using translation skills, and one is a housewife. Of the eleven who are employed with the certificate alone and with no further graduate study, one is with the German government's office in Spain; one is with Loew's Hotel in Monte Carlo, one is with the Dow Chemical Company in Colombia, South America; one just returned from a year's employment in Austria; three are employed in Lima, Peru, one is in Saudi Arabia; one is in Miami, two are in Omaha, and one is the departmental secretary in Kearney State College's Foreign Language Department.

Several factors have contributed to the success of the program. First, the academic organization of Kearney State College puts the departments of English, foreign language, and speech under the direction of one dean. This means that courses in inter-cultural communication, English as a second language, linguistics, creative writing, technical writing, international studies, and foreign student advisement- all of which provide ancillary studies or resource persons for the translation program - are available within one academic school.

The academic integrity of the program is insured by the qualifications of its faculty. The director of the program and all who teach or assist in it are academically trained, professionally certified, or published translators. The foreign language department and the director of the translation interpretation program maintain membership in the professional associations of translators.

Over a period of time and in spite of low budgets, the program has been able to acquire specialized equipment for the interpreting course: a sound-on-sound machine, individual tape recorders, and a collection of professionally and locally taped recordings by speakers of various dialects

at various levels of difficulty. In building the needed collection of materials in translating theory for the library, a list developed by Etilvia Arjona of the American Translators Association was very helpful in identifying those books necessary.[2] The collection of specialized dictionaries is slow to be built because of the cost involved, but a new volume, *The Dictionary Catalogue*, should be helpful when funding levels allow additional purchases.[3]

While students are encouraged to accept translation assignments from local businesses under the supervision of the program director, they are discouraged from taking assignments for which they are not prepared. They are reminded of the particular responsibility of the translator to be self-monitoring because "... translations can only be judged by people who have no need for them, that is, those who are bi- or multilingual."[4]

It is this aspect of translation — that it can be monitored only by those who speak the target language and that it is useful only to those who do not — that has brought it to such importance in the United States, where language study has been so sorely neglected. Translation programs attempt to prepare language students for the roles they must play as important bilingual members of a monolingual society in a multilingual world.

Notes

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9
Teaching Nonverbal Communication in the Second Language Classroom

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Until the early 1950s, those most concerned with communication, including linguists and anthropologists, isolated themselves from nonverbal forms of expression (paralinguistics, kinesics, and proxemics). People of different cultures can make themselves understood to a limited degree with gestures, but modern anthropologists have disproved the belief in a uniform cultural interpretation of nonverbal acts and have clarified the importance of the *silent language*.[1]

The dual purpose of this chapter is to define briefly the nature of nonverbal communication and provide a rationale for its inclusion in the second language curriculum and to propose a method by which students can be taught kinesic and proxemic forms of the target culture. Although the nonverbal patterns and materials discussed apply specifically to the Spanish-speaking cultures, the techniques can be applied with equal effectiveness to the teaching of all languages.

The Nature of Nonverbal Communication

Most humans have acquired the ability to communicate within their particular culture, a skill that involves the articulation of a unique code,

consisting of a verbal and nonverbal component. Nonverbal forms of communication, like their linguistic counterparts, are arbitrary and have referents other than themselves. Raymond L. Birdwhistell, a pioneer in the field of kinesthetics, notes how the study of gestures has revealed that kinesic and linguistic structures are parallel.[2] The kinesic system has elements that are much like sounds in language. Distinct movements or gestures can be combined to create an infinite number of ordered units—much like words—which form sentence and paragraphlike structures of meaning. Birdwhistell predicted that research would reveal that the methods different cultures follow to organize body movements into communicative behavior will be as variable as those used with the verbal languages.

Research findings tend to support the hypothesis that there exists a set of nonverbal behaviors that is directly linked to each unique linguistic structure. More than thirty years ago, films were taken of New York City's mayor Fiorello La Guardia as he addressed various ethnic groups in their own languages. Birdwhistell viewed the newsreels and discovered that even with the sound turned off, a trained observer could detect which language was being spoken.[3]

Nonverbal communication, like spoken language, is learned behavior. According to Jerald R. Green, a child learns kinesic, proxemic, and linguistic patterns simultaneously, normally by the end of the second year of life.[4] However, there is an important difference between the encoding processes employed in verbal and those employed in nonverbal behavior. Most nonverbal language apparently is learned without awareness of the learning process. Even when persons know that learning is going on, their consciousness of the specific learned behavior diminishes with time.[5]

Another important component of the *silent language* is proxemics. Proxemics concerns itself with how people communicate through their use of space.[6] According to Edward T. Hall, one's sense of space is formed from information received through the sense organs, and each culture has its own selective sensory screens.[7] Consequently, each culture holds unique norms or expectations which guide its members in developing acceptable proxemic behavior. Hence, proxemic behavior, like all other forms of communication, must be interpreted in context and has no true meaning in and of itself.[8]

Studies by James C. Baxter in the area of interpersonal spacing support the hypothesis that proxemic norms are learned early in childhood and are maintained into adulthood.[9] Thus, proxemic behavior is culture specific and forms an essential element of each society's communication system

A Rationale for Teaching Nonverbal Communication in the Second Language Classroom

The ability to communicate effectively with those of other cultures does not involve simply learning the written and spoken languages. Another essential component of the skill is nonverbal behavior ranging from how a culture uses time to the unique gesticular system employed by that culture. Some people contend that despite ignorance of the nonverbal code they are able to communicate effectively through fluency in the spoken language However, they are often unaware of how their nonverbal language is being interpreted by the members of the target culture. At the same time, strangers in a foreign society cannot be sure if they are misinterpreting the nonverbal acts they observe. H. Ned Seelye relates the experience of an American in Guatemala to illustrate this point. While attending a New Year's Eve celebration, an American married to a Guatemalan was overheard to say: "You see all these people? They are all my wife's relatives And every damn one of them has kissed me tonight. If another Guatemalan man hugs and kisses me, I'll punch him right in the face!"[10] The man, as Seelye points out, failed to adjust to two aspects of the Latin culture the extended family relationship and the custom of men embracing each other

Another argument by those who are fluent in the spoken language is that fluency with the linguistic code alone will help them to "think like a native" However, there are other critical factors that must be considered James S Taylor relates the experience of a group of instructors of Spanish who, upon completing a proficiency test for second language teachers, began to discuss the possible answer to a question on culture concerning the distance between speakers maintained by Latin Americans Although many of the instructors had lived in Latin America and some were native Spanish speakers, there was strong disagreement Most, including some of the natives, did not realize that

Latin Americans usually feel more comfortable standing quite close together when conversing.[11]

Raymond L. Gorden found that people usually expect foreigners fluent in their language to be equally facile in the nonverbal aspects of their culture.[12] Consequently, the native is slow to forgive these foreign visitors for their blunders

Kinesic and Proxemic Behavior in the United States and in Spanish-Speaking Countries

Spaniards and Latin Americans tend to gesticulate a great deal; in fact, it is difficult to imagine a native Spanish speaker talking with hands folded. They also like to have body contact to a much greater degree than Anglo-Americans, who have a proxemic norm that discourages touching except in an intimate relationship. (Riding on a bus in a Spanish-speaking country brings the American visitor to an awareness of this cultural difference.) Encounters between Hispanics and Anglo-Americans are often typified by conflicts over interpersonal spacing When an American and a Hispanic converse, one can sometimes observe a comic scene. As the conversation progresses, the American will slowly retreat, trying to reach a comfortable conversational distance. At the same time, the Hispanic will move forward steadily While the American often feels that the Hispanic's distance is too intimate, the Spanish speaker interprets the Anglo-American's desire for "breathing room" as a sign of unfriendliness and rejection.

Selection of Nonverbal Behavior Patterns for Instruction

Few second language textbooks offer information concerning the gestures or proxemics of the target language. Therefore, the first step in integrating the teaching of kinesics and proxemics into the language classroom is the selection of an inventory of nonverbal behavior that can be incorporated into the curriculum. For Spanish-speaking cultures there are various indexes available as guides Authors dealing primarily with kinesics include Robert L Saitz, Edward J. Cervenka, and Jerald R. Green.[13] Additional sources of information on various patterns of nonverbal communication can be found in Edward T Hall, Lincoln D.

Canfield, and Walter Vincent Kaulfers.[14] For written descriptions and photo essays of French body language, one can consult Gerard J. Brault, Stewart Alsop, Ann Banks, and Genelle Morain.[15]

Kinesic and proxemic behaviors, when contrasted in two cultures, can be divided into three main categories: 1) patterns common in movement and meaning in both cultures, 2) patterns unique in both form and meaning to each culture, and 3) patterns ambiguous—having the same movements but with different meanings in each. The gestures and proxemic behaviors included in the appendix fall into one of the last two categories. Except for nonverbal acts observed with greater frequency in one culture than another, it is of lesser importance to teach items in the first category.

Misunderstandings seem to result most often from behaviors in the third category, those similar in form or movement but distinct in meaning. Saitz and Cervenka relate the story of a lecturer from the United States in Colombia who was unaware of a certain gesticular difference between his native culture and that of the host country.[16] While lecturing on the stages of human language learning, he mentioned that children at the age of five already have a good control of their native tongue. His Colombian audience broke into loud laughter. The gesture he used to indicate the height of the children was made with the arm extended at waist level and the palm of the hand facing down, a gesture in Colombia used to refer only to animals or inanimate objects.

Presentation and Practice of Nonverbal Behavior

After determining which gestures and proxemic patterns the students are to learn, appropriate times to introduce and practice them should be included in the course materials. At the beginning of the course, the use of a mini-skit, a film, or videotape depicting nonverbal behavior is an effective method to introduce the importance of kinesic and proxemic elements within the target culture. The initial presentation functions best when used during the language-readiness stage of second language instruction, that is, during the first week or two of the class.

An initial role-playing situation may be accompanied by the corresponding linguistic component or presented in a totally nonverbal manner. Furthermore, role playing by the teacher and/or several native

speakers should represent a real-life situation about which the instructor can direct an inductive discussion. For example, the students might be presented with a role play featuring only nonverbal communication and then be asked to determine the basic message that was exchanged. The teacher can ask questions pointing up similarities and differences in the silent language used by the target and native cultures.

The presentation and use of nonverbal behavior should occur as the linguistic components are introduced and practiced, in order to bring about a more natural, subconscious process of acquisition. Gestures and proxemic patterns may be used in role-playing exercises in conjunction with the dialogues from the text, or they may be incorporated spontaneously by the teacher to reinforce, clarify, or enhance structural skills.

In the appendix are listed kinesic and proxemic behaviors for first-year Spanish courses at Purdue University. The table indicates the lesson or chapter of each of the basic course materials in which a number of common nonverbal communication patterns can be introduced or reinforced most efficiently. Take, for example, the gesture for negation. In Spanish-speaking countries it is made by a horizontal, oscillatory movement of the raised index finger. As the negative words (*no, nunca, nada, nadie, ninguno,* and so forth) are taught in the textbook, the gesture reinforces or enhances the meaning of the words within a context. The teacher can also use the gesture on a regular basis within the classroom whenever a negation is intended—either within the lesson or as part of the classroom discipline. Spontaneity helps to achieve the "cultural island." Films and videotapes of native speakers serve as an excellent source for reinforcing the nonverbal communication patterns.

Regular, periodic checks of students' recognition and control of nonverbal behavior are important. The amount of emphasis placed on evaluation can be determined by the individual instructor based on the course objectives; however, the emphasis placed on the evaluation should be strong enough to motivate the students to learn the material successfully. In evaluating the students' knowledge and understanding of the material, an excellent exercise is to have them work together in small groups to create a two-to-three-minute skit in which the target kinesic and proxemic patterns are emphasized. The teacher could impose a limit to the number of gestures required and then insist that they be accompanied by the appropriate speech patterns. Once the skit is written, it would be evaluated by the teacher to check the linguistic components

before its presentation. Each group would present a skit to the class. Those observing the role play would be assigned to identify the gesticular and proxemic elements used. A short discussion should follow each skit to call attention to the observed nonverbal behaviors and to evaluate the students' ability to recognize them in context.

In summary, there are five steps involved in integrating the teaching of kinesic and proxemic behaviors into the second-language curriculum:

1. The teacher compiles a body of kinesic and proxemic behaviors to incorporate into the course.
2. An intial mini-drama is performed to introduce a sampling of nonverbal behaviors during the priming stage of the course.
3. The kinesic and proxemic behaviors are paired with the corresponding structural components within the curriculum, with ample practice and reinforcement afforded throughout the course.
4. The students' recognition and control of nonverbal patterns are evaluated via student-prepared mini-dramas or other activities.

Meaningful communication between cultures must include a knowledge of both the contrastive verbal and nonverbal behaviors. Following the four steps outlined in this chapter, the teacher can provide the students with a natural, enjoyable way to amplify their scope of the second language and culture and thus increase their global perspective.

Appendix: Catalogue of Kinesic and Proxemic Behaviors for Beginning Spanish at Purdue University

Behavior	*Readers* Primeras Lecturas (PL) Lecturas Básicas (LB)	*Videotape Drama* Zarabanda[17]	*Textbook* Beginning Spanish: A Cultural Approach[18]
Greetings:			
Men		9, 10, 14, 15, 18, 19, 20, 21	1, 9, 10, 15, 22, 25

Behavior	*Readers* Primeras Lecturas (PL) Lecturas Básicas (LB)	*Videotape Drama* Zarabanda[17]	*Textbook* Beginning Spanish: A Cultural Approach[18]
Women		5, 6, 7, 8, 12, 13, 14, 15	1, 22
Beckoning		7, 8, 12, 13, 14, 15	15, 27
Negation	PL 8	7, 8, 12, 13, 16, 18, 19, 25	2, 8, 17, 27, 33
Stinginess			22
Money	PL 8	1, 2, 3, 4, 20, 21	3, 8, 11, 12, 13
Lack of information, ability, or concern; resignation		5, 6, 12, 13, 14, 15, 20, 21, 24, 25	9, 16, 22, 27
Distance	LB 8	12, 13, 18, 19, 25	7. 11, 19, 27, 33, 36, 38
Height			5, 21, 36, 38
Crowds	LB 9	1, 2, 11, 12	
Concreteness/ Precision	PL 6, 8	5, 6	6, 8, 9, 12, 16, 18, 27
Clapping for attention	PL 1, 5	3, 4, 5, 6, 9, 10, 14, 15	20, 27, 41
To be hungry/ thirsty	PL 1, 2, 8 LB 9	1, 4, 11, 12, 22, 23, 25	8, 10, 15, 20, 41
Wait!		3, 4, 5, 6, 14, 18, 19	27
Termination	PL 7	3, 4	23

Behavior	*Readers* Primeras Lecturas (PL) Lecturas Básicas (LB)	*Videotape Drama* Zarabanda[17]	*Textbook* Beginning Spanish: A Cultural Approach[18]
Recall	PL 3	3, 4	23, 40
Collision/ Confrontation		3, 4	13
Preparedness	PL 4	9, 10	6, 13, 22, 41, 42, 44
Threat of impending punishment	PL 4		16, 20
Amazement/ Hurry	PL 6	11, 12, 16, 17, 24, 25	4, 11, 15, 21, 27, 41
Más/ Menos		12, 13	4, 9
Leave-taking		12, 13, 14, 15	1, 22
Smallness		12, 13	5, 7, 9, 13, 18
Blows of affection		7, 8, 12, 13	
Proxemics:			
Touching		3, 4	any place that conversation takes place
Distance between speakers		5, 6	
Clapping for approval, booing, whistling			16

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10
Femme, Frau, Mujer: A World of Women

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The Global Perspective

What is a woman? What place does she occupy in this world? What should be her role? Femininity is much more a cultural than a biological trait. "One is not born a woman," said French writer Simone de Beauvoir, "but rather becomes a woman."[1] From the very beginning of a woman's life, she is shaped and formed by the culture around her. Her most visible role model is often her mother. Her choices may vary, but in most parts of the world she still has primary responsibility for the home and family. She is torn between the traditions of the past and her dreams for the future. Whether she becomes a legend or remains anonymous, she is a significant contributor to society.

The advent of the most recent American feminist movement and the subsequent decade of change in attitudes has encouraged women all over the globe to affirm their independence and individuality. Because the women's movement easily crosses national boundaries, it is truly international in scope.[2] This movement is well suited to the modern language class because the study of culture is an important and necessary part of language learning.

What follows is a report on a curriculum project for the development of materials on women and women's lives in the French, German, and Spanish cultures. The project was carried out in the Minneapolis Public Schools as a result of a request by students of French for information regarding women in French society. The results of the research, the objectives and philosophy of the project, and excerpts from the materials are presented herein.

French Women

France was one of the last industrialized nations to enfranchise women.[3] French women have been able to vote only since 1945. Throughout the Middle Ages, they were relegated to inferior status. In the seventeenth century, Molière ridiculed the effort of French women to become educated:

> Il n'est pas bien honnête, et pour beaucoup de causes. Qu'une femme étudie et sache tant de choses.
>
> *Les Femmes Savantes*[4]

During the reign of Napoleon, despite their courageous efforts in the revolutionary cause, women were, according to law, completely dependent on their husbands. They could not own property or keep their own incomes. Their chief duty was to produce future soldiers. Prior to 1850, young French women were not allowed to attend public schools. The effects of the strongly anti-feminist Napoleonic Code persisted for almost two centuries. When French women at last received the right to vote, it was as a reward for their courage and bravery during World War II.

Today, women's movements in France have gained numbers and represent virtually every concern: political, religious, and social. Their struggle has been mainly against existing myths and against certain aspects of the political and economic system. More progress has been made in the last two decades than in the previous several centuries. Over eight million French women hold jobs, and women constitute about half of the university population. While there is still much to overcome, *la condition féminine* in France has improved substantially. The French woman has truly "come of age."

German Women

The German women's movement can be traced to Luise Otto-Peters (1819–1895), whose political struggle for the emancipation of women was spurred by a deep concern for the plight of the working class. She did pioneering work during and after the German revolution of 1848. Later in the century, Clara Zetkin and Rosa Luxemburg carried on the political struggle in a more radical way. These women established the

tradition in Germany of linking the women's movement with the workers' movement and of associating themselves with a political party.[5]

Equality of the sexes in Germany was guaranteed by the constitution when the new Federal Republic of Germany was formed in 1949. Legislative campaigns for the right to abortion and divorce, among other issues, have been conducted since that time. Highly educated women in Germany, however, are still in the minority. The less educated women make up the bulk of the female work force, representing about 35.8 percent of the total labor force

In Germany today, women are exerting pressure for more equal treatment in all areas. The radical feminists, whose allegiance to the Marxist ideology is a deterrent to many women who might otherwise have joined forces with them, have shaped the German movement, borrowing from feminists abroad and especially those in the United States.

Hispanic Women

Women in Hispanic society are generally protected by men and primarily expected to be good wives and mothers The present-day role of women in Latin America is a legacy from colonial times, when injunctions were written by bishops and archbishops to Queen Isabella of Spain and to Countess de Benavente outlining the proper conduct of women. Listed as women's good qualities were shyness, piety, submissiveness, obedience, and dutifulness to husband or father A good woman was chaste and pure, kept her virginity until marriage, and married for spiritual reasons—namely to propagate the human race. Man was considered more perfect than woman, and thus it was reasonable to expect the woman to follow the man's judgment in all things.[6]

Little has changed today. Social status determines whether the Hispanic woman works. Thirty-three percent of the women in Latin America are employed, mainly in what is traditionally considered to be "women's work." They are seldom physicians and lawyers and are rarely allowed into the professions where decisions and policy are made. There are few women in Mexico and Central and South America studying to become architects, engineers, or physicians. In Argentina, however, dentistry has become a woman's profession.

In spite of this history, Hispanic women have left their mark in politics, poetry, and patriotism. They have been novelists, playwrights,

professors, photographers, pilots, performers, presidents, ambassadors, artists, soldiers, revolutionaries, and bullfighters. Cuban women are today setting a precedent in liberation, participating in physical fitness programs and sports, serving in the military and in the government. In spite of all this, women in Latin America hesitate to change for reasons based mainly on the traditions of their society.

A great deal of research remains to be done before comparative histories of women are possible,[7] but despite cultural differences, there is a common thread. Over the centuries, the traditional role of woman has changed, as has her image and her vision of the future. What has not changed is her unique contribution to society. It is for this that she should be recognized.

The Educational Perspective and the Language Classroom

Language is a cultural phenomenon. It reflects the values of a society as well as its prejudices. The study of modern languages involves not just grammar skills, comprehension skills, and vocabulary building; it involves the study of an entire culture and its place in the world both historically and at present. Language teachers may be unique among teachers in that they have global perspective, a multidimensional subject matter, and a rare opportunity to lead the way in educational reform and new ideas that link subject matter to the nonacademic world

Women's studies have become a part of the current educational reform that is concerned with providing equal opportunity for all, regardless of sex, race, or economic status. There has been an increased awareness of the need in all areas of curriculum for materials that raise student awareness, provide good role models, and eliminate sex bias in teaching.

In "Sexism in French Language Textbooks," Betty Schmitz states that "Sexism in textbooks is characterized by rigid stereotyping of roles, attitudes and behavior according to sex."[8] Modern language textbooks often portray women in other cultures as occupying only minor and subservient roles. In most cases, these texts also supply little or no information on the achievements of famous women—those who have lived their own lives, expresed themselves uniquely and without fear, exerted influence where they could and when they could.

Because there is a void in the textbook coverage, the key to dealing with sexism in instructional materials begins with the teacher.[9] Teachers must ask themselves whether both sexes are portrayed positively and in a variety of situations in the activities and supplementary materials used in the classroom.

This poses a special problem for the language teacher. Many are conditioned from their first contacts with the language and culture to think in terms of masculine dominance. The great authors read in college literature classes are, for the most part, men. Likewise, research assignments may include only a few names of the better-known queens and heroines. In short, the background preparation for teachers has in the past been lacking in sensitivity to women in the culture of the language studied

In 1979, a team of writers of a curriculum for teacher training from the Minneapolis Public Schools began researching and writing supplementary materials on women for French, German, and Spanish classes.[10] The project, entitled *A World of Women*, was funded by the Minnesota Council on Quality Education, a nineteen-member governmental body that annually accepts proposals for innovative, cost-effective, and educationally significant ideas to improve schooling. Three curriculum packets with student materials and teaching strategies were published and released in 1980. *Nous, les femmes . . .*, *Frauen*, and *Un sendero dorado de las mujeres hispánicas* were field-tested in three French, three German, and two Spanish classes in the Minneapolis Public Schools. A sound slide show presentation was produced. The materials were created to be used in conjunction with other learning materials in the classroom to compensate for the lack of textbook treatment of the subject in a nonstereotypical manner.

Project Objectives and Philosophy

The project's objectives were threefold:

1. to develop student awareness of the role of females in the culture of the language studied
2. to increase teacher awareness of the role of females in other cultures
3. to increase teacher effectiveness in the teaching of non-sexist materials.

At the beginning of the project, all members of the curriculum team agreed on the following.

1. Teachers should be provided with materials that are attractive, interesting, informative, and provocative.
2. The materials to be developed should be non-sequential so that a variety of uses would be possible.
3. Only those women who have made a significant contribution to the culture should be included in the study. (It was realized that questions would be raised as to why some women were chosen over others.)

The Curriculum Materials

Each of the three curriculum packets provides users with student materials and teacher guidelines. The activities, bibliographies, background material, and exercises were designed to increase student and teacher awareness as well as to develop language skills. All the units are divided into sections for beginning, intermediate, and advanced students. At the core is extensively researched biographical material written both in English and in the target language. Comprehension and composition skills are included, level of difficulty increases, and students' skill levels are matched to the materials. Short biographies for seventy-two French, fifty-one German, and fifty Hispanic women are followed by an identification quiz, exercise sheet and crossword puzzle, as well as suggestions for games and activities. Cues are provided in English and in the target language; answers remain uniform. (This can be especially useful in a multi-level language class.) English versions of the annotated biographical lists are also included in the packets for beginning level students as well as for students in other curriculums.

Sexism and Language

Language reflects the values of a society, and it reveals its prejudices as well. Masculine grammatical forms in language often take precedence over the feminine

One section of the materials shows how sexism is manifested in

language itself in the form of titles for the professions. Vocabulary work sheets and a word game are included for students. It is common for language teachers to teach the feminine titles of professions by changing the articles and endings of the masculine title, thereby producing the feminine. Perhaps it is time to turn this practice around. For example:

Berufe

In German, job titles for women usually have the ending *-in*. When you change from the feminine form to the masculine form, you drop the *-in* and replace *die* with *der*. In many cases these words are cognates. That means the words sound and look similar in English and German and they have the same meaning in both languages. Here is a list of job titles in the feminine form. Write the English meaning in the left column and the masculine form, including the article, in the right column.

_____	die Psychologin	_____
_____	die Assistentin	_____
_____	die Technikerin	_____
_____	die Direktorin	_____
_____	die Agentin	_____
_____	die Spezialistin	_____
_____	die Floristin	_____
_____	die Polizistin	_____

Biographies

For each language, ten women were selected for longer biographies. Five of these biographies were written in English; five were written in the language being studied. A listing of the women chosen follows, along with three samples of their accompanying comprehension and discussion questions.

French Women

Biographies in English	*Biographies in French*
George Sand	Jeanne d'Arc
Simone de Beauvoir	Olympe de Gouges
Simone Veil	George Sand
Sophie Germain	Louise Michel
Edith Piaf	Françoise Giroud

German Women

Biographies in English	*Biographies in German*
Käthe Kollwitz	Bertha von Suttner
Leni Riefenstahl	Helen Lange
Maria S. Merian	Lise Meitner
Rosie Mittermaier	Hanna Reitsch
	Sophie Scholl

Hispanic Women

Biographies in English	*Biographies in Spanish*
Sor Juana Inés de la Cruz	Conchita Cintrón
Eva Perón and Isabel Perón	Victoria Ocampo
Haydeé Tamara Bunke Bider	Lidia Gueiler de Tejada
Cataline Erauzo y Perez	Eva Perón
Gabriela Mistral	Sor Juana Inés de la Cruz

Simone Veil (1927–): A Contemporary Woman to Watch

On July 17, 1979, the first elected European Parliament meeting in Strasbourg, France, elected as its president a French woman, the fifty-two-year-old former Health Minister of France.

Simone Veil is perhaps the most popular official in France today. She is an attractive woman who dresses in Chanel suits and always wears long sleeves to hide the concentration camp number tattooed on her forearm. It is said that Ms. Veil could be President Giscard d'Estaing's choice for Prime Minister if he is reelected in the next election. She would be the first woman to hold this post.

Who is this much-admired woman? She was born in Nice, where her family went into hiding when the Nazis called for the deportation of Jews from France during World War II. In 1944, the day after receiving her diploma from high school, she was stopped on the street by a German policeman. Her identity papers were recognized as forgeries, and she was sent to the Auschwitz extermination camp in Germany. Her head was shaved and her arm tattooed with the number 78651. She and her sister were the only members of her family who survived. Her father, mother, and brother perished. After the war, she returned to France, earned a degree in law and was graduated from the Institut d' Etudes Politiques. She became a judge and was appointed Minister of Health in the government of Valéry Giscard d'Estaing. In this position she fought for what she believed in, things that could have ended her political career. For instance, she led and won a debate in the French Parliament in 1974 to legalize birth control and abortion. She is married to Antoine Veil, head of the French airline UTA; they have three children.

Questions

1 Where was Simone Veil sent as a youth? Why?
2 What was her position in the French government?
3 What office does she hold today?
4 What is the European Parliament?
5 Contrast the lives of Simone Veil and Simone de Beauvoir What cause do they have in common?

Käthe Kollwitz

Kathe Kollwitz did not paint portraits of the rich or famous, nor did she paint colorful scenery or still lifes She used chalk and charcoal to record the faces of peasants and common people. She presented her sketches as cycles. "Weavers Uprising," "War," "Death," and "Proletariat." In 1933 she presented a sculpture of grieving parents to a military cemetery in Belgium. The faces of the parents have a strong resemblance to Käthe and her husband; they had lost a son Peter, in World War I

Born Käthe Schmidt in 1867, she grew up in Königsberg. She came from a large but closely knit family Her father encouraged her artistic tendencies, and she began studying art at fourteen She studied graphics, woodcuts, and lithography as well as sculpture Just as her career was beginning, she married Dr Karl Kollwitz, they made their home in Berlin His patients became her subjects

She was the first woman to be elected to the Prussian Academy of Arts in 1919, and by 1928 she became the director of the graphics department there—another first Her first exhibit was held in 1893, and she continued to hold exhibits until 1936 when the Nazi government banned her works She was not allowed to paint but continued her work in secret in her own studio.

In her eighty-eight years, she saw suffering, oppression, sadness, and injustice Her message lives on in her work

Questions

1 What modes of artistic expression did Kollwitz study?
2 What work of art resulted from the death of her son, Peter?
3 To what academy was she elected? What position did she eventually hold there?
4 What were some of the subjects of her art work?

Conchita Cintrón: Una torera intrépida de este siglo

Una mujer intrépida ante el toro. Conchita Cintrón no habia visto una corrida antes de torear la primera vez. Más de una vez un espectador le preguntó a su madre si no tenia miedo de ver a su hija torear. La madre siempre respondió, "¿Pero por qué?, si nada le va a pasar." Esta confianza absoluta, sencillez y fé completa era el ambiente en lo cual creció Consuelo, o Conchita. Tiene que haber influido a darle confianza en sí misma y a ayudarla en su carrera como torera.

Su padre era puertorriqueño y su madre norteamericana La familia se trasladó a Perú cuando Conchita era muy joven Se quedaron en el sector para extranjeros en Lima Allí Conchita conoció a muchos norteamericanos, así estuvo en contacto con dos culturas, la latinoamericana y la norteamericana

Como era aficionada a la equitación, ella le rogó a su padre que la dejara estudiar Su instructor, Don Ruy da Cámara, fue quien la guió en el arte de rejonear Ella empezó a rejonear con sillas manejadas por hombres de pie Había visto a Don Ruy da Cámara rejonear a caballo con un toro verdadero solo una vez, cuando Conchita aceptó la invitación para rejonear en una corrida de beneficencia Ella aceptó, sin haber visto una corrida ni una vez

La audiencia la aplaudió, y la siguió aplaudiendo cuando ella se convirtió en estrella de la plaza de toros Toreó y rejoneó en corridas en México, Venezuela, Colombia, Francia y Portugal Sólo en España no le permitieron torear de pie Rejonear sí, pero torear es cosa de hombres, dijeron los oficiales Su carrera duró más de 20 años, desde la década de los 30 hasta los años 50 Los matadores la aclamaron tanto como los aficionados

Está casada y ha tenido seis hijos Está retirada de la plaza de toros, pero no totalmente de la corrida Es periodista y juez de corridas Escribe crítica en su columna del mundo taurino

Preguntas

1 ¿Como explica Ud la intrepidez de Conchita?
2 ¿Como aprendió a rejonear? (¿Con que, y quien fue su ejemplo?)
3 ¿En que país no le permitieron torear? ¿Por que?
4 ¿Para Ud., ¿que es lo mas importante en la vida de Conchita Cintron?

Materials for Advanced Secondary and College Students

The variety of material for women's studies that can be provided for advanced language students is great.[11] Poetry and prose selections by women authors, conversation and role-playing activities, composition exercises and research assignments can all be geared to the interests and levels of the students involved

Sound Slide Show Presentation

A short four-part, slide-tape program entitled *A World of Women* was produced, using background chamber music by women composers, to accompany the curriculum materials.[12] The introductory section in English is meant as a preview to the unit, and it also makes the materials

usable in other curriculums. The three sections that follow are narrated in simple French, German, and Spanish. There is no recorded English version of these sections, but the scripts are provided with accompanying translations. These three sections feature specific women in each of the three cultures and include notes on their influence as heroines, artists, intellectuals, entertainers, and so forth. The program shows women's contributions to have been as strong in the past as they are in the present. At the end of the four-part presentation, the Spanish narrator poses the following questions: *¿Cómo será la mujer del futuro? ¿Quién sabe?*

Conclusion

American students are interested in the women's movement. Many of them, however, are not familiar with the history or the socioeconomic background of women's condition, nor are they sensitive to the role of females in other cultures. They generally approach women's studies with curiosity and enthusiasm.

There is a great need for learning materials that enrich the curriculum and provide students with an opportunity to explore the knowledge, the thinking, the imagination of both women and men throughout history. Educators must select and use multiethnic, multicultural, multiracial, non-sexist learning materials that promote a positive self-image for all students and depict a pluralistic society. It is appropriate and significant that the subject of women should be discussed in the modern language class. It is hoped that through the efforts described in this discussion, student and teacher awareness will be raised and a greater variety of role models will be provided to inspire students to the highest use of their individual capabilities.

Le génie n'a pas de sexe. (Mme de Staël)

Notes

1. "On ne naît pas femme: on le devient." Simone de Beauvoir, *Le Deuxième Sexe* (Paris: Gallimard, 1949).
2. Theresia Sauter-Bailliet, "Women in Germany," *Female Studies IX: Teaching About Women in the Foreign Languages: French, Spanish, German, Russian* (Old Westbury, NY: The Feminist Press, 1975).
3. Margaret Collins Weitz, "The Status of Women in France Today," *Contemporary French Civilization* (Bozeman, MT: Montana State University, 1978).

4. *Molière*, "Les Femmes Savantes," *Theatre complet (Tome IV)* (Paris Gallimard, 1964), II, vii
5. Sauter-Bailliet, op. cit
6. Melanie Helvig, from the script of the videotape prepared by Dr Barbara Younoszai of Hamline University, St Paul, Minnesota, "The Role of Women in Latin America"
7. Weitz, op cit
8. Betty Schmitz, "Sexism in French Language Textbooks," *The Cultural Revolution in Foreign Language Teaching*, ed Robert C Lafayette (Skokie, IL National Textbook Company, 1975)
9. Schmitz, op. cit
10. Members of the curriculum team were Mary Jane Roe (French), Karen Weinschenker (German), and Melanie Helvig (Spanish)
11. Sample materials and suggestions for enrichment and challenge are included in each of the packets
12. The curriculum materials are available at a minimal cost, the sound slide program is available for loan only from the Department of Modern Languages, Minneapolis Public Schools, 807 N E Broadway Street, Minneapolis, Minnesota 55413, or from the Modern and Classical Languages Office, Minnesota State Department of Education, 649 Capitol Square, 550 Cedar Street, St Paul, Minnesota 55101

11 Notional-Functional Syllabus: From Theory to Classroom Applications[1]

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Introduction

For the last two decades, the ability to communicate has been considered one of the most important goals in second language study. The development of communicative skills was stated as a goal of the audio-lingual approach, but that goal was, we find, rarely reached. Observations of classes taught audio-lingually and examination of texts based on this method show that its techniques and activities were designed primarily for memorization of subject matter and the automatic production of responses. Little, if any, time was devoted to free responses and to more active communicative activities.[2]

Advocates of the communicative competence movement also adopted communicative abilities as a goal in learning another language. However, unlike teachers using a strictly audio-lingual approach, communicative competence theorists stressed the importance of including daily activities that encourage open communication.[3] They made the obvious, but previously unobserved, point that students learn to communicate only when they engage in communicative activities. As an additional

step beyond straight memorization of dialogues and drills, students must have daily activities that encourage and allow them to engage in realistic conversation. It should be pointed out that most of the suggestions for communicative competence activities centered on follow-up practice to learning the basic materials in the text. After "skill-getting" activities had been worked on (dialogue practice, pattern drills, question-answer variations), students moved into "skill-using" activities for communication.[4]

In contrast to this sequence for developing communicative skills, designers of a notional-functional syllabus plan communicative interchanges as the *starting point* of learning for students. This chapter discusses how the development, organization, and content of a notional-functional syllabus differ from most of the textbook materials now available to second language teachers. Suggestions are proposed for applying theories and activities of this approach to present teaching materials and strategies.

Clarification of Terms

The term *syllabus* is used in the European sense of a curriculum or content or materials to be learned by students. Developers of a notional-functional syllabus (or notional-functional set of learning materials) select structures for the curriculum on the basis of their communicative importance in the language being learned. This emphasis on communication appears to be excellent motivation for language students who continually rank learning to communicate as their number-one goal in language study.[5]

In a notional-functional syllabus, the organization of materials is not based on the sequence of grammatical points to be taught. Rather, materials are organized by *notional categories* (the topics and ideas that a learner needs to handle) and, within those notional categories, the *functions* (the interactions and purposes) that the learner might choose to carry out in that situation.

Notion and *function* are linguistic terms used to describe a communicative activity. In that communicative activity, the notion may refer to the situation itself as well as to the ideas, topics, and information that the student wants to convey or to receive in that situation. It is, in short,

what the people in that situation are likely to talk about. The function refers to the speech acts or types of interactions that the speakers perform, what the speakers want to do with and through language. Functions include such things as the act of giving information, requesting information, agreeing or disagreeing, affirming or denying, expressing certainty or doubt, being polite or rude, and apologizing. In a notional-functional syllabus, once the functions are analyzed and defined for a given communicative activity, students are taught various linguistic utterances to carry out those functions needed in that situation.

In a notional-functional set of materials, the situation or notion is presented (for example, meeting a friend); and within that situation four or five possible functions are listed such as requesting information, giving information, and expressing surprise. For each of these functions, five or six possible linguistic utterances are taught under the function to encode and carry out that given function.

To see how this works, let us take a specific example such as two friends meeting. The notions involved are probably "socializing" and "exchanging news." These are the general ideas involved in the situation, the notion of it. Functions might include these three: Function 1 - inquiring after mutual friends or relatives, Function 2– giving information about these friends or relatives; and Function 3—expressing interest or surprise about the information. Once these three functions have been identified and listed, students would learn several possible utterances for carrying out each of them.

For example, within the function of inquiring about relatives, students might learn these utterances: "How is your brother?" "How's your brother?" "What's the latest on your brother?" "What's up with your brother?" All these utterances express the function of inquiring about a mutual acquaintance. The second function, giving information, has a wide range of possible utterances under it. One could limit it to giving information about very recent events such as: "He just got married." "He just joined the army." "He just moved." "He just got back in town." The function of surprise could be encoded with these utterances: "Really?" "Is that so?" "You don't say." "Can you beat that?" "You've got to be kidding!" This visualization shows a possible presentation of the material to be learned:

NOTIONS

Socializing *Exchanging news*

FUNCTIONS

Inquiring	*Giving Information*	*Expressing surprise*
____ How is your brother?	____ He just got married.	____ Really?
____ How's your brother?	____ He just joined the army.	____ Is that so?
____ How's everything with your brother?	____ He just moved.	____ You don't say.
____ What's new with your brother?	____ He just got back in town.	____ Can you beat that!
____ What's up with your brother?		____ You've got to be kidding!
____ What's the latest on your brother?		

Note that these utterances are often arranged in some sort of gradation to distinguish among them in usage. This gradation could be from formal interaction to informal interaction, from friendly to hostile, from mild reaction to strong reaction. The examples in the inquiring function ranged from fairly formal to more informal interaction from "How is your brother?" to "What's up with your brother?" In the function of expressing surprise, the choices also showed a gradation, ranging from expressing mild surprise to strong surprise, from "Really?" to "You've got to be kidding!"

Thus, in these materials, students are presented with a situation (or notion), various functions possible in that situation, and, under each one, several utterances to carry out that particular function. After practicing and learning the various sentences for each function, students then act out the situation and create their own dialogues, choosing whatever utterances they prefer to carry out the functions of inquiring about a

friend, giving information, and expressing surprise. Students will probably end up with any number of interchanges, all of them carrying out the three functions common in that situation. Here are two possibilities:

1. How is your brother? He just moved. Is that so? (fairly formal interaction, mild surprise)
2. What's new with your brother? He just got married. You've got to be kidding! (informal interaction, strong surprise)

To reinforce the concepts of notion and function, let us look at another example, "eating in a restaurant." The notions include going to the restaurant and having a meal. Three possible functions that are needed include greeting or calling the waiter, requesting information (e.g., menu items or whether the tip is included), and expressing satisfaction or dissatisfaction (e.g., with the meal or with the service). In another example, "going to a hotel," we have the notion of getting a room. Functions needed would again include appropriate greetings (to the clerk or concierge), requesting information (e.g., prices, types of accomodations), and expressing satisfaction or dissatisfaction (e.g., size of room, location). Yet another example where those very same functions occur is "going to an airline agency." Again, appropriate greetings would be a necessary function to learn as would requesting information (e.g., prices, flight times) and expressing satisfaction or dissatisfaction.

We have listed three situations with different notions or ideas involved; yet we find that the functions recur. Thus, students begin to perceive that there are basic functions generally underlying a communicative activity. All that differs is their linguistic encoding, the language formulae needed to carry out the function or interaction in that particular situation. We also note another feature of the notional-functional syllabus: a cyclical pattern is used to teach the materials. That is, lesson one on the restaurant does not include all the greetings possible in the language. Rather, greetings are taught as a function or purpose in that one situation and the appropriate language is learned. In a later lesson (e.g., on the hotel), greetings will undoubtedly occur again as a function and interaction. One could review the greetings previously learned for the restaurant to contrast them to those used now in this particular situation in the hotel. In this way, review and reentry of functions and language are built into the materials.

To continue our study of these terms, we could easily analyze the dialogues in our own texts to discover the notions and functions being used. In an exchange such as "How are you? I have a headache," the notions involve socializing and health. We could analyze the function or purpose of the sentence "I have a headache" in many ways. Possible functions include giving factual information, complaining, getting attention, requesting sympathy, or making excuses. In a larger sense, the effect of "I have a headache" is its *general function,* if you like is to generate a response from another person. One could reply in several ways, expressing different functions or interactions such as the function of offering advice ("Why don't you take an aspirin?"), expressing sympathy ("Oh, that's too bad."), agreeing ("So do I."), analyzing the cause ("Must be the weather "), or admonishing ("You shouldn't have drunk so much last night!").

We see now that the function expressed will undoubtedly depend on the relationship of the two speakers. Different functions or interactions will be chosen in responding to "I have a headache" depending on whether the person responding is your doctor, your mother, your friend, or your spouse Functions and interactions will vary according to the relationship of the speakers.

Importance of Registers

How we express a function may vary even when the speaker is the *same person.* The same person may use a different style or different level of interaction with us These different styles of interactions are referred to as *registers.* For example, a friend may respond to our saying "I have a headache" with the function of giving advice- in a fairly formal and polite register. "Perhaps you need an aspirin." Or, still in the function of giving advice, the friend may use a less formal register, "Why don't you take an aspirin?" or an even less formal register, "Take an aspirin, for God's sake " All these utterances carry out the function of giving advice, but they display different styles and different levels of interaction - that is, different *registers* in language usage. Register is an important concept underlying the language patterns presented in a notional-functional syllabus. As we have seen, the utterances for a function are often presented in structures that exemplify different registers, with gradations from

polite to less polite, from formal to less formal, from friendly to less friendly, and so forth. In role playing, students are encouraged to select those utterances with registers that reflect the social relationship of the speakers and also the feelings present between them.

Let us summarize what has been said up to this point about the notional-functional syllabus. We are talking about developing a set of materials to be learned by students--that is, the syllabus. These materials are organized not around a linear development of grammatical points, but rather around communicative activities. While learning to perform those communicative activities, students practice language structures that refer to certain situations, topics, and ideas (notions). The language structures are organized to express different interactions that are possible between people for different effects or purposes - that is, the language structures exemplify different functions, such as requesting information, expressing sympathy, disagreeing, or showing concern. Language is being learned for a pragmatic, communicative purpose within a given social situation between people who have certain roles and expectations. The language structures are organized in a gradation to reflect different levels of interactions or different registers, from polite to less polite, from formal to informal, from remote to intimate relationships.

Whereas we have in the past looked on communicative activities as a final activity and application of grammar points and language structures, this approach *begins* with students learning several possible utterances under that function. Students end with some grammatical study of structures that occurred meaningfully and naturally in that communication. Structures have been learned for their communicative value and for their social purpose - that is, for their function in the language. Robert Cooper states the goal of the notional-functional syllabus clearly: "To communicate effectively, a speaker must know not only how to produce any and all grammatical utterances of language, but also how to *use* them appropriately. The speaker must know *what* to say, with *whom*, and *when*, and *where*."[6]

Models and Applications of a Notional-Functional Syllabus

I have chosen to spend some time discussing the notional-functional syllabus not because we are likely to be designers of such a curriculum;

this probably requires linguistic expertise and cultural background beyond the qualifications of most teachers. However, we may wish to examine and draw on ideas from notional-functional syllabi that have already been developed in Europe in English for courses related to specific purposes, such as English for technical and scientific knowledge and for career-related use of language. The curriculum designers study the background of the students and their goals in learning English, and then they try to anticipate common communicative activities that the learner will likely encounter. The designers develop categories of functions within that situation and develop language structures to express those functions or purposes, and these materials become the textbook for a given group of students.

In addition, threshold-level materials have been developed in Europe in several languages, specifying minimal competency levels for survival ability in a particular language. These materials identify basic language structures that students should be able to use to express certain ideas (notions) and achieve certain purposes (functions). Goals and learning for students of a second language are defined in terms of communicative use of language in basic cultural situations, not in terms of discrete vocabulary or grammar points. These materials have been developed by the Council of Europe in Strasbourg and are available in several languages.[7]

How such materials based on the notional-functional approach can be developed on this continent for our widely diversified student body is yet to be determined. There have, however, been some steps in that direction. Linda Harlow has attempted to follow the sequence of developing a notional-functional syllabus for students at Purdue University.[8] Like the designers of such a syllabus in Europe, she first identified the linguistic background of her students and asked for their perceived goals in studying French and their projected future uses of French. She then administered a survey of possible language uses to her students to help identify topics (notions) to be covered in a course, and purposes (functions) to be taught within those topics. Thus, for example, in the overall notion of socializing, her students indicated most interest in the functions of meeting and greeting people, introducing people, beginning and ending conversations; they showed least interest in talking about weather. Such a survey would help a teacher select those language

structures to be presented first, drilled most, and taught for active production as opposed to those that would be taught only for recognitional knowledge by students.

Gail Guntermann has outlined a sequence of communicative drills and activities that are organized for purposeful practice in communication and that reflect ideas from the notional-functional syllabus. Her first selection of items to teach is based on immediacy of the students' need for survival in the language. She focuses on the functions that students most often perform in the classroom. Students would learn appropriate greetings and leave-takings in class, ways of asking for and giving information, giving and following instructions, requesting help and giving help—in other words, they would learn natural classroom communicative exchanges. As she points out, "it is unfortunate that this obvious opportunity to practice oral communication is not exploited more fully in foreign language classes."[9]

An important point that Guntermann makes is that grammar is certainly not to be omitted in this approach but rather is taught for communicative functions or purposes. As an example, she suggests that the verb *tener* (to have or hold) could be used for realistic functions in class such as 1) expressing needs ("Profesora, no tengo papel." ["Teacher, I don't have any paper."]), 2) borrowing items "¿Tienes otro bolígrafo que me prestas?" ["Do you have a pen to lend me?"]), 3) talking about school events ("¿Tenemos una asamblea hoy?" ["Do we have an assembly today?"]), 4) complaining ("¡Siempre tenemos exámenes los viernes!" ["We always have tests on Fridays!"]).[10] This parallels a conviction that many of us share: grammar should be taught in realistic situations to convey ideas and information and to achieve a communicative purpose.

In an article dealing with developing a communicative syllabus, Albert Valdman addresses the problems of implementing such a syllabus into our programs. He points out several changes that we must make in teaching a second language before a communicative syllabus can be used effectively.[11] So we already have some articles to draw on in American journals: from Harlow we can learn about the sequence of curriculum development for a notional-functional syllabus; from Guntermann we can gain ideas for communicative practice that focuses on functions of language use; and from Valdman we find guidelines and suggestions for implementing a communicative syllabus.

Classroom Applications of the Notional-Functional Syllabus

While we may have to wait some time for materials that are specifically organized on the notional-functional approach, we could begin to implement some of its underlying principles into our classroom teaching now. Like the designer of a notional-functional syllabus, we could use our students' communicative needs as a guide for introducing language that would be useful and meaningful to them for self-expression and communication. While we may not be able to use our students' future vocational needs as a guide for choosing language structures, we *do* know that students need the second language to communicate in our classes. Therefore, an analysis of students' functions and interactions in class could be a starting point for choosing language that would be of communicative worth to students.

In a workshop on developing communication in the classroom, experienced teachers of different languages and various levels of instruction did such an analysis, summarizing what they considered the most frequently recurring functions that students carry out in the classroom (See Table I). Then they planned several linguistic encodings for each function. Using this approach, a teacher might choose one function a week to teach to students, such as "complaining" (a common classroom function for students), and focus it on a notion such as having examinations. Each day a different structure for complaining could be presented such as "Not another exam!" "We're always having exams!" "We have too many exams!" "The exams are too long/too hard!" A "password" technique could be used to teach these variations: in order to leave the classroom, the students must say, as a password, the expression that was taught that day. Role playing could be used to set the structure. The teacher could say "We're having an exam now," and students would respond, using one of the expressions for complaining. The function could be reentered under another notion, such as homework. Again, the students would learn a variety of encodings, reusing the utterances for complaining about exams with slight changes: "Not more homework!" "We're always having homework!" "We have too much homework!" "The homework is too long/hard!" Since functions by their very nature recur regularly, we have a built-in system of review and reentry from the classroom situations and events.

Table I

A Sample of Students' Functions in a Classroom as Identified by Teachers in a Summer Workshop (1980)
University of Wisconsin-Madison

1 Asking for information
2 Expressing confusion
3 Begging or complaining
4 Seeking assistance regarding the language
5 Expressing politeness
6 Making excuses or stalling
7 Expressing impatience
8 Expressing surprise
9 Asking permission
10 Greetings and leave-takings
11. Responding to others' opinions
12 Gossiping
13 Influencing the teacher
14 Responding to praise
15 Expressing pleasure or displeasure

Examples of Encoding for a Function

Asking for Information

¿En que página estamos?	C'est a quelle page?	Auf welcher Seite sind wir?
¿Cómo se escribe?	Comment écrit-on —?	Wie buchstabiert man das?
¿Qué hacemos hoy?	Qu'est-ce que nous faisons aujourd'hui?	Was sollen wir heute tun?
¿Necesitamos los libros hoy?	Nous avons besoin de nos livres aujourd'hui?	Brauchen wir heute das Buch?

Expressing Surprise

¡Hijole!	Quelle surprise!	Ach so!
¡Caramba!	Comment?	Gott!
¡No me digas!	Tu plaisantes, non?	Was ist denn los!
¿De veras?	Sans blague?	Himmel!
¡Ay!	C'est pas vrai.	Was Sie nicht [illegible]n!
¡Dios mío!	Mon dieu!	Ach du liebe
¡Ay, por Dios!		Wirklich!
		Toll!

Our students also need language structures for interacting with *each other*. A teacher might simply supply an expression in the second language when students talk in English to each other or blurt out things such as "Darn it!" "Terrific!" "Weird!" Our texts are often deficient in emotive language, yet students' daily speech in English is replete with interjections, rejoinders, and emotionally laden reactions. One could also organize these expressions systematically under functions such as agreeing, disagreeing, expressing disappointment, expressing pleasure, and so forth.

Like the classroom expressions, these utterances for expressing socially interactive functions could be taught on a weekly basis, with one function as the focus of the week and each day's "password" an example of expressing that function.[12]

Students' out-of-class activities might also be a source of functions and encodings. Students enjoy learning how to cheer at sports events, how to greet each other on the telephone, or how to tease their friends. Learning such expressions would encourage students to use the target language outside the classroom.

These suggested activities require only a few minutes of class time but they pay off in great dividends. Students' use of the second language—in class and out of class, with us and with peers—would be more likely and feasible. Students would be motivated to learn the utterances because those utterances respond to actual needs and express realistic communication. Most important, students are likely to feel a definite sense of daily progress and achievement if these activities are regularly scheduled. This awareness of daily progress and accomplishment is needed to show students that they are, in fact, acquiring communicative ability in the second language and to encourage them to continue in their study of that language.

Yet another way of applying ideas from the notional-functional approach is to analyze our functions as teachers in the classroom. Students will pick up encodings for functions from the language structures we use in class. They will learn, for example, how to give directions or how to make requests from our classroom model. We teachers might analyze our ways of carrying out these functions to determine 1) whether we express them in a variety of ways so that students learn different encodings for a given function and 2) whether we are socio-linguistically correct in the types of encodings we use. For example, many of us make requests in a register that might be considered rude in the second culture. If we said *répétez* to a French person or *repita* to a Spaniard, we would probably not get much cooperation or a positive response from them. Yet commands such as those permeate the daily interactions in a second language classroom. We might try to reshape our ways of making requests or giving directions to coincide with registers of politeness so that our students learn appropriate utterances to use when they want to carry out these functions. Adding a "please," employing the conditional,

or using a more indirect approach, such as suggesting rather than ordering, would provide students with more examples to use for a given function and would teach them structures that are likely to encour ge cooperation from a native

Another common function that teachers carry out in the classroom is responding to students' answers, giving praise and expressing positive feelings. Once again, we might analyze how we encode these functions to determine if we are providing our students with varied, useful, and appropriate language for a given function. In reacting to students' statements, we often fall back on rather mechanical rewards or responses such as *très bien, muy bien, sehr gut*. However, if someone said, "I'm going to the movies tonight," we probably would not say "Very good!" or "What a good answer!" in actual conversation. Instead, we would probably respond to someone's statement with functions of agreeing ("So am I"; "Me too"), disagreeing ("Not me"; "I can't"), commenting ("Aren't you lucky!"), expressing surprise ("You have the time for it?"), or inquiring ("Which one?"). While reactions like *sehr gut* may be appropriate at the rote level in drills, when students are working on pronunciation or on memorizing sentences these comments are unlikely utterances for responding to information or to an interactive statement from another person. Thus, in question-answer work or in any communicative practice or exchange in the classroom, we might try to react by using functions that are realistic, such as agreeing or asking for more information, and use our "rewards" in a more subtle way to show students that we heard what they said, understood it, and are interested in it. If we interact in this way with our students, they will begin to pick up appropriate functions and encodings for responding to others in a comunicative act.

In addition, we could exploit our textbook materials more fully to raise students' awareness and consciousness of communicative interactions. After students have learned a dialogue, they could be asked to analyze it for functions and registers that appear in it. This would be a useful means for having students restudy the material and would, at the same time, focus on how the people are interacting. For example, a teacher could ask (in the target language): "When Mary says, 'I have to go to the library now,' is she giving information or ending the conversation?" or "When Mrs. Dupont says to John, 'Why don't you study now?'

is she asking a question or telling him to do something?" In fact, analysis of the effects of questions in many interactions may show that the function of the question is not to gain information but to make suggestions, influence someone, or give an indirect command.

Similarly, an analysis of registers would sensitize students to different linguistic choices for expressing relationships or feelings. If the dialogue contains an expression of sympathy such as *c'est dommage*, the teacher could ask if that is a polite or rude reaction. Later, when a less polite expression such as *tant pis* occurs, a contrast in the register could be made between the two forms along with an analysis as to their respective use and effect. Role playing could ensue, with the teacher's saying "I'm not feeling well. I have a toothache," and the students' responding with different registers of sympathy to express varied levels of reaction. Use of the formal versus the informal is another type of register change that students could look for in dialogues to determine if the speakers are close friends or acquaintances, if the exchange is between a child and an adult, or if two children are speaking. Study of this register change would be very useful for our students because use of formal or informal pronouns and verbs is a completely foreign concept to them, whereas it is a crucial means for expressing relationships in other languages.

We could also use structures from our texts as as basis for constructing a sociolinguistic pattern practice. Just as we develop a pattern practice with several variations on a structure to exemplify a grammatical point, so we could plan a sociolinguistic pattern practice with a list of encodings that show gradations in registers for a given function. Using the expression of sympathy, *c'est dommage*, the teacher could isolate that function and create a sociolinguistic gradation of utterances with examples that range from a formal to less formal register. *Je suis désolé. Je le regrette beaucoup. C'est dommage. Pauvre petit.* Also expressions of sympathy that are less polite could be taught such as *Tant pis, Qu'importe. Ça m'est égal.* ("Tough." "What difference does it make?" "It's all the same to me.") Students could go on to make up original dialogues or do role playing, incorporating different registers for function to change the tone and import of the interchanges. Other students, while listening to the dialogues, could "guess" whether the speakers were being friendly, polite, aloof, or rude.[11] Students need to be

aware of and comprehend these different levels of interactions in a language if they are going to understand and enjoy films, comics, magazines, or any other spoken or written interchanges in the second language.

One last way of implementing principles from the notional-functional approach is to teach grammar points for their communicative effect or function in the language. For example, the conditional tense could be taught for its function of expressing politeness. After practicing forms of the conditional, the teacher could say (in the target language): "I'm being rather rude and I say 'Go to the board' You're polite so you say . . . ." (and students change the command to the conditional formation). Or "I am being impolite so I say 'I want the bread'. You are more polite and you say . . . ." ("I would like the bread").

Yvonne Rochette-Ozzello has pointed out that *if* and result sentences could be taught for the functions they carry out.[14] When one uses the present tense in the *if* clause and the present or future tense in the result clause, one may be expressing the functions of promising or threatening. "If you eat your dinner, then you may (will) have dessert." "If you don't eat your dinner, then you get (will have) no dessert." The imperfect conditional combination often conveys the function of fantasizing. "If I were rich, I would buy a yacht." The pluperfect/conditional perfect sequence may encode the function of expressing regret. "If (only) I had studied more, I would have passed the examination." Students are still learning grammar points, but they are using them according to the effect they have on others—in terms of the function they carry out in a communicative interchange.

Conclusion

Like the proponents of the audio-lingual approach and communicative competence movement, developers of a notional-functional syllabus emphasize communication as a goal of learning a second language. However, as a base for communication, the materials in this syllabus do not offer preplanned, ready-made dialogues for students to memorize. Rather, students are presented with a variety of possibilities to carry out several functions in a given situation (notion) and, once those utterances have been learned, students make up their own interchanges. Language learning is organized around speech acts and communication, not around

a series of grammatical points or vocabulary items. Emphasis is placed on analyzing students' needs and interests in communication and on teaching them utterances to respond to their expressed interests and needs. Because of this response to students' communicative interests, and because students do—in fact—communicate *on their own* early in their learning, the notional-functional syllabus appears to offer more motivation to students than most of the materials presently available.

We who are interested in this approach need not wait for materials to be completely developed for our use. We may begin immediately to implement principles of this approach by using the target language realistically and consistently in class with appropriate and varied registers and by teaching students expressions that they can use to interact with us and with other students. We may also exploit our present materials more fully by isolating and analyzing functions that structures in a dialogue are carrying out and by teaching a variety of linguistic encodings for a given function. In this way, our students will acquire a larger repertoire of utterances to carry out a given function, and they will become aware of registers that can be conveyed by choosing different encodings. Using this approach, we may encourage and train our students to interact linguistically on the basis of social relationships and for realistic communicative purposes.

Notes

1 Adapted from the keynote address Central States Conference on the Teaching of Foreign Languages Milwaukee WI April 11 1980

2 For studies pertaining to this point see Orrin Searhoot "An Examination of Teacher-Pupil Interaction in Third-Year French Classes," Diss Iowa State University, 1971, and Anne Nerenz, "Utilizing Class Time in Foreign Language Instruction," *Teaching the Basics in the Foreign Language Classroom Options and Strategies* ed David P Benseler (Skokie IL National Textbook Company 1979) pp 78 89

3 Sandra J Savignon *Communicative Competence An Experiment in Foreign Language Teaching* (Philadelphia Center for Curriculum Development, 1972), p 9

4 These two terms are used by Wilga Rivers to distinguish between activities at the rote-learning level and those at the (pseudo-) communicative level See Wilga Rivers, *A Practical Guide to the Teaching of French* (New York Oxford University Press, 1978) pp 4 5

5 Jermaine D Arendt and Marcia Hallock "Windmills and Dragons" *Foreign Language Learning Today and Tomorrow*, eds Jermaine D Arendt Dale L Lange and Pamela J Myers (New York Pergamon Press 1979) pp 124 45

6 Robert Cooper as cited in John Munby *Communicative Syllabus Design* (Cambridge Cambridge University Press, 1978) pp 16 17

7 For a more thorough discussion of these materials see J A Van Ek, *Significance of the Threshold Level in the Early Teaching of Modern Languages* (Strasbourg Council of Europe, 1976) EDRS ED 131 700

8 Linda L. Harlow, W. Flint Smith, and Alan Garfinkel, "Student-Perceived Communication Needs Infrastructure of the Functional Notional Syllabus," *Foreign Language Annals* 13 (1980) pp. 11-22.
9 Gail Guntermann, "Developing Functional Proficiency in a Foreign Language," *Foreign Language Annals* 12 (1979), p. 221
10. Guntermann, p. 222.
11 Albert Valdman, "Communicative Use of Language and Syllabus Design," *Foreign Language Annals* 11 (1978), pp. 567-78
12 For teachers who feel they have a lack of background in this type of language, a useful reference is *The Gimmick* (New York: W. W. Norton Co., 1977). This book, available in French, German, and Spanish, contains colloquial expressions, idioms, and slang
13 For a description of listening activities based on sociolinguistic analysis, see Gillian Brown, "Understanding Spoken Language," *TESOL Quarterly* 12 (1978), pp. 271-83
14 Yvonne Rochette-Ozzello, *The Functional Base of Communicative Competence* (unpublished paper presented at Central States Conference on the Teaching of Foreign Languages, Milwaukee, WI, 1980)

12
Revitalizing a Foreign Language Department

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Background

For the past decade, foreign language instruction in public schools has not fared well. Although the attention provided by the report of the President's Commis ion on Foreign Language and International Studies and the impetus provided by career education have begun to change things, they may not be enough to assist local districts in increasing foreign language enrollments and improving programs.

Since 1974, the foreign language enrollment in Lyons Township High School (Illinois) has increased from 33 to 53 percent of the student body at a time of declining student population and increasing economic restrictions. An examination of how this was accomplished could provide some assistance to school districts seeking to increase the number of students involved in foreign language study. The model described here is not *the* way to the top of the mountain, but it is one way.

Lyons Township High School is a comprehensive high schoo' located in southwest suburban Chicago. It served a student population of 5,100 in 1973–1974; that population declined to 4,400 in 1979–1980. While 75 percent of the student body went on to post-secondary education, only one-third included a foreign language as part of their high school expe ience in 1974. It appeared that the nature of the community should provide a larger number of foreign language students. Why that number was not present warranted investigation.

Image Building

The first step was to determine what the image of foreign languages was in the school. We asked counselors, deans, students, and other staff members what students said about their foreign language experience. It was perceived to be elitist, esoteric, not essential.

The next step was to find out what community expectations were. By knowing what parents wanted for their children, the foreign language department was able to determine the content and methodology that would receive the most support at home. The fact that this community was generally supportive of fairly high academic standards was a plus. Had the public not been favorably disposed toward having their children receive breadth and depth of learning experien that, too, would have been important to know in any attempt to t around the declining fortunes of the department.

In order to counteract the generally negative image, we organized a series of attention-getting, awareness-raising activities. They included Lingofest (an evening of ethnic entertainment), several international dinners, career days, field trips, guest speakers, special cultural programs, foreign language fairs, departmental exchanges, a "flip-flop" day in which the Spanish teacher teaches an Italian class and the Italian teacher teaches a French class and the French teacher teaches a Russian class in order to expose the students to the other languages they may study, a Christmas bazaar, plus general involvement of international resources in the community with the foreign language classes. At first, these activities were big, splashy, and aimed at large groups. Later on, activities were conceived on a smaller scale, but their frequency increased and often carried the stamp of the personality of the teacher-entrepreneur. It must be added that none of the above could have happened without teachers who cared about students, about the future of foreign languages, and perhaps about the future of their jobs. They worked long and hard to make these events successful.

At the same time, articles promising a new day for foreign languages began to appear. Anything in print that seemed favorable was electronically copied and distributed to counselors, administrators,

board members, teachers in associated departments—in short, to any influential person.

Opportunities to speak to parent groups and community service clubs were eagerly accepted. While such speaking engagements were not frequent, each one added a few more partisans to the cause we espoused.

It was important that this new, aggressive stance not be threatening. Efforts to develop a sense of cooperation within the department, between departments in the school, and from school to school were undertaken. The emphasis was on sharing ideas and resources.

Substantive Changes

Textbooks, courses of study, and methodology were examined. We compared what our clients (the students) wanted and what they were getting. We began planning how to bring departmental goals, individual teacher goals, and student goals into harmony. Curricular reform and methodological reform occurred simultaneously. Our curriculum continued to work for linguistic competence: learning of vocabulary and grammatical structures. Added emphasis was placed on developing communicative competence: putting linguistic skills to use in real-life situations. Cultural emphasis brought the human component into the classroom.

Department meetings were organized to help us work on developing skills in the classroom and on assisting teachers to strengthen their own skills. Both cognitive and affective domains were the target of many how-to sessions covering techniques for developing oral competence, techniques for developing listening skills, pedagogical games, evaluation and testing, developing realistic and appropriate performance objectives, show-and-tell sessions highlighting special tricks or short-cuts to learning, culture, values clarification, career awareness, composition, reading readiness, and the teaching of literature.

In addition to providing some of our own inservice training, teachers visited each other in our own school and in other schools to develop variety in their teaching repertoire. They were proud and wanted to

do well in front of their colleagues. At the same time, they appreciated being recognized for what they did well. New ideas and effective methods had high priority for them and led to greater professional involvement, which in turn brought many of them top leadership positions in various local and national professional organizations. By this time, the number of students in foreign language classes was growing. New teachers hired into the department were chosen for their vitality, imagination, and diversity. Excitement and competitive spirit proved to be contagious. Morale was high.

Curricular and instructional reform were joined to organizational reform, but not without much debate and disagreement before consensus was reached. The increasing number of students brought a wider range of student abilities, needs, and interests into the same classroom. How was this broadened base of student participation to be dealt with so as to recognize individual differences in a positive way? We turned to ability grouping as a form of individualization. While the process deserves more detailed explanation than will be offered here, the guidelines were general and included student scores on Stanford tests of academic achievement, grades previously earned, teacher comments and recommendations, student scores on the Otis test of mental ability, parental requests, and student requests. The grouping was kept flexible; student motivation and individual study habits could have maximum effect in determing placement. Among the groups there was little difference in course content; the primary difference was in methodology and pacing. Faster-moving groups were given more independent work, and emphasis was placed on developing and synthesizing language skills. Slower-moving groups were given more structure, more teacher contact, more single-concept learning, more emphasis on oral competencies, and less emphasis on reading and writing. Teacher schedules included working with all groups. In short, we were very careful about image problems relating to unseen (but felt) hierarchies that can develop with ability grouping.

During this same period of time, the district adopted a weighted grading system that rewarded students for trying more demanding courses without discouraging the grade-conscious student. While the pros and cons of such a system can be vigorously debated, the effect of this new grading policy was helpful to foreign languages. More students were willing to try learning a foreign language.

A career awareness component was introduced into the foreign language program. Diverse materials relating to careers and foreign languages were collected and made available to students and teachers in the form of resource books and packets. Transparencies for classroom use were made to show relationships between occupational clusters and foreign language skills. Two teachers developed a slide-tape program for the sensitization of other foreign language teachers, educators, parents, and students. The foreign language and business education departments cooperated in demonstrating how career awareness can be infused into an academic department, in developing materials for student use in the Career Resource Center, and in making presentations to other educators about careers and foreign languages. Many teachers adapted textbooks to link careers and foreign language skills, and they gave workshops to others interested in doing the same.

This period of growth firmly established six languages in the curriculum. French, German, Italian, Latin, Russian, and Spanish. Two etymology courses were developed. The students' study of Greek and Latin roots led to greatly improved verbal scores on college entrance examinations. "Traveling in Spanish" and "Traveling in French," one-semester courses, exposed the timid and less talented language student to basic conversational patterns and ways of planning a trip to a foreign country. "Comparative Languages" exposed students to a bit of each of the six languages offered and helped them develop effective study habits.

A subdepartmental structure was organized to assist teachers and the department chairman in the coordination of tasks and in the development of materials and tests. A sub-chairman in each of the languages and a coordinator for each of the courses within the language facilitated communication, articulation, and established standards in each course. Teachers wrote performance objectives for each course that served as contracts between teachers and their students (as well as contracts among teachers) as to the competencies each student would have upon leaving a course. Course descriptions in the *Registration Guide* were rewritten in language that students could understand. Periodically, teachers were rotated through each course in the curriculum so that each one felt a responsibility for the entire curriculum; no one course could become the exclusive domain of one teacher. This proved to be an incentive to new teachers and to veteran teachers alike.

Administrative Support

What was the role of the department chairman during this period of growth and expansion? A conscious effort was made to function as catalyst, as synthesizer, and as a gatekeeper who also ran administrative interference. The emphasis was on collective effort and cooperation. None of these accomplishments occurred in a vacuum. The administration of our district provided moral and economic support in the form of curriculum workshops, sabbaticals, acquisition of instructional materials, and a generous budget for attendance at profesional meetings. They listened, encouraged good ideas, provided the means of refining our efforts, and in general removed obstacles and facilitated attainment of department goals.

Evaluation

It was not enough to experience a period of growth and change; it was necessary to determine the quality of that change. We evaluated everything in sight. The department chairman evaluated the teachers; the teachers evaluated the department chairman; the students evaluated the teacher and the course; the teacher evaluated the curriculum. So what did that accomplish? The entire department acquired a perspective on how the program was functioning and how the instructional system was delivering. It provided the means of better understanding the output of the department and the human climate in which that output was produced. It diminished complacency and increased self-inquiry and constructive self-criticism. The result was ongoing renewal.

The Future

In summary, this foreign language department went through

- self-examination
- image building
- curricular reform and diversification
- methodological reform
- organizational restructuring
- self-evaluation
- renewal.

Administrative support and the consequences of our own efforts built departmental confidence, teacher effectiveness, and leadership skills. But where do we go from here?

Because of declining enrollments, further expansion of this so seems unlikely. However, many forms of interdepartmental cooperation have been initiated. Foreign language and English teachers team teach a course in modern European literature. Expansion of our career awareness program has led to increased cooperation with the business education department. Foreign language and social studies teachers are exploring the cultural and linguistic aspects of international education. They cooperate with the art and music departments in developing greater cultural awareness; they examine international foods, clothing, and fashion design with students in home economics; and they highlight the contribution of various national groups to mathematics and science.

Foreign language teachers are eager to capitalize upon the renewed interest in foreign language learning. We have an unusual opportunity to work with our colleagues in removing the imaginary boundaries that separate language from history and from sociology. Perhaps students can be led to understand that learning need not be fragmented into departmental domains labeled *social studies, home economics, business education,* and *foreign language.* Perhaps there is no limit to what can be accomplished—if we don't worry about who gets the credit.

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