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ABSTRACT

An analysis of a random sample of first- and second-year Spanish textbooks reveals that language textbooks fall short of achieving the affective goals learners and teachers value most, the aspect of culture that focuses on philosophical perspectives involving meaning, value, attitudes, and ideas. Moreover, most textbooks treat culture as products or behavioral practices. Other findings from this analysis of how culture is conveyed in language textbooks suggest that culture continues to be relegated to the passenger's seat. A process approach to culture instruction that lets cultural information drive classroom learning is offered. Brief reviews of ten first-year Spanish texts and eight second-year texts are appended, as are tabulations of cultural topics treated in them and a series of cultural awareness and attitude activities. Contains 30 references. (Author/MSE)

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Instruction in Language Textbooks:
Moving Culture into the Driver's Seat

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Running Head: Culture as the Driver

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Abstract

One of the most valued aspects of language learning is the cultural component, which can produce long term affective changes in learners even after they have forgotten much of the language. An analysis of a random sample of first and second-year Spanish textbooks reveals, however, that language textbooks fall short of achieving the affective goals learners and teachers value most, the aspect of culture that focuses on philosophical perspectives involving meaning, values, attitudes and ideas. Moreover, most textbooks treat culture as products or behavioral practices. Other findings from this analysis of how culture is conveyed in language textbooks suggests that culture continues to be relegated to the passenger's seat. A process approach to culture instruction is offered that places culture in the driver's seat.

Instruction in Language Textbooks: Moving Culture into the Driver's Seat

According to the new Standards for Foreign Language Learning: Preparing for the 21st Century culture is defined as "the philosophical perspectives (meaning, attitudes, values and ideas), the behavioral practices (social interactions), and the products (books, tools, foods, music, games) - both tangible and intangible - of a society (p. 43).

Most foreign language (FL) teachers would support the notion that the teaching of the target language (TL) culture is probably the most pleasant, interesting, and anxiety-free classroom experience for language learners. Many teachers have found creative ways to incorporate cultural content into the FL class; witness the plethora of presentations at the American Council of Teachers of Foreign Languages (ACTFL) on this topic.¹ Much has also been written about the teaching of culture in the FL class (Bacon, 1995; Crawford-Lange and Lange, 1984; ; Galloway, 1984, 1992; Kramsch, C. 1993; Lafayette, 1976; Moore, 1996; Nostrand, 1974; Seelye, H.N., 1974). If, however, a FL teacher has few cross-cultural experiences from which to draw, is driven by a grammar-based syllabus with a limited amount of in-class time to devote to cultural instruction, or has only the language textbook as the primary source of cultural knowledge, then learners will receive only minimal exposure to cross-cultural

experiences or different philosophical perspectives. The purpose of this paper is to explore textbook-based instruction on culture for a sense of how foreign language textbooks disseminate culture.

The data that frame this paper are derived from four primary sources:

- a) a collection of interviews with “venerable voices,” mostly retired FL professors and high school teachers who underscore the critical nature of culture in FL learning and who express concerns about its treatment or neglect in FL classes;
- b) data describing culture instruction in the most recent editions of first and second-year Spanish textbooks;
- c) data in the form of interviews with English-speaking Spanish language learners who voice their reactions to reading cultural passages from their language textbooks, and;
- d) illustrations of cultural activities designed to offer an alternative approach to culture instruction in the FL.

These data sources stem from various projects in which I have been involved in recent years. While they may appear to be unrelated, they converge in one particular area-- the instruction of culture in the foreign language class. With these data sources I attempt to lead the reader to cultural goals broader than the current ones (more in line with the goals as set by the Standards for Foreign Language Learning (1996) and ones previous teachers and researchers have called for (See Crawford-Lange and Lange, 1984): the full integration of language and culture so that culture frames the context of language learning instead of being relegated to a set of

isolated facts or ancillary material in the language textbook. Moreover, I illustrate how culture can become the "driver" of the language curriculum, versus the traditional "backseat passenger," through concrete examples of this approach in Appendix A.

The Value of Language Learning: The Study of Another Culture

We can handle the language, it's the culture that trips us.

-Wilga Rivers

The Northeast Conference Report for 1995 (see Dvorak, 1995) consisted of a collection of interviews about language learning experiences from a variety of foreign language learner backgrounds. One of the groups of language learners we² interviewed for a chapter in this volume comprised experienced, mostly retired, professors or high school FL teachers. Most FL teachers would recognize the names of the individuals we interviewed for this chapter, titled "Venerable Voices," because of their significant contributions to the field of language teaching.³

One of the questions we asked these experienced language learners/teachers was: "What do people 'get' out of learning a foreign language?" A consistent response to this question involved the supposed cultural insights learners gained through learning a FL. The following excerpt from the interview with Kenneth Chastain echoes the value of culture instruction expressed by most.

I don't know if you've ever read it or not. There's a poem, "The Chambered Nautilus," and it describes the nautilus, which is a shell-like creature like a snail. The whole idea behind the poem is that we grow in ever-widening and ever-

increasing circles. We're always in a sense stepping beyond the known into the unknown, or we should be as we're learning. I think this is the great potential of languages... just to open people's eyes, student's eyes, student's minds, and help them see beyond themselves, beyond their own language, beyond their own culture into something new and different... That's one of the excitements of students who come back from a semester abroad. They feel as if they're so much broader as an individual, so much greater inside in culture and life and language. . . . It's just a way to grow beyond yourself and beyond your own language and your own culture.

Stephen Freeman discusses the value of language learning in the context of societal issues. He strongly believes that FL classes can be key in the development of peace around the world. He asserts: "The construction of an attitude, which will promote understanding of foreign people, can be done in a language class" and that it "terribly needs to be done" because "perhaps that will help out in the long run in constructing peace around the world."

Wilga Rivers also discusses the importance of the cultural component of language learning. She believes that the understanding of other cultures is extremely important in the education of learners and contends that it should not be left up to courses in social studies.

While most of the individuals we interviewed acknowledged the valuable insights into other cultures learners gain through the study of another language, they also expressed concern and

frustration about the omission of culture in language classes. Albert Valdman's comments reflect this concern.

...it is paradoxical that culture is still very neglected in language instruction. People think it's something that you add on. What is basic is the knowledge of grammar and vocabulary and then after that, you learn culture. Whereas in fact in the real world, in terms of people who need to interact with foreigners on their own turf, it is the culture that is more important than the language itself.

Connie Knopp has worked to train future language teachers for many years. She makes the following observations which are widely understood but disconcerting nevertheless.

...many of the people that come into teacher education or teacher training don't have a strong enough background in the language and culture and haven't had the immersion experiences that I think are really crucial and that we now require as entry experience (study-abroad kinds of experiences). Many of the students have not been outside their own culture or have not had very many experiences and opportunities to use the language for real purposes.

Lack of teacher experiences in the FL cultures may be one reason why culture instruction is often neglected in FL classes, but Kenneth Chastain points to another potential reason for its neglect. He attributes some of the failure to teach culture effectively to the manner in which it is conveyed in foreign language textbooks.

I think culture is never going to be a basic component in the program as long as it's put in sort of little boxes in the book

later on in the chapter and we say ‘You should know that Spanish-speaking people eat dinner at 9:00 pm’ or something like that. It needs to be inherent in all the readings and all the activities and things like that that learners do.

A close examination of cultural instruction as reflected in textbooks may offer empirical data to lend support to Chastain’s observation. In the next section, I review existing research on the way culture instruction is manifested in FL textbooks.

Previous Research on Culture Instruction in FL Textbooks

Culture learning in the language classroom must move beyond knowledge and comprehension stages into process in order that information become meaningful in a broader sense.

-Crawford-Lange and Lange (1984)

The profession is experiencing an increasing body of research that a) recognizes the language textbook as a significant variable in the language learning process, and b) analyzes specific components of FL textbooks (See Hague and Scott, 1994; Lazard-Rivera, 1995; Swaffar, 1991; Terrell, 1990; and Young and Oxford, 1993). Analysis of culture instruction in language textbooks is particularly crucial because if teachers have limited cultural experiences themselves, the way culture is integrated into the language textbook often becomes the primary source of culture instruction just as much for teachers as for language learners.

In the past, culture instruction in foreign language textbooks has consisted of material without any real integration to the learning

of the language, as more or less peripheral to the main components of study, i.e., grammar and vocabulary. Typically, if culture was integrated into the foreign language class, it was because teachers incorporated culture-teaching strategies such as culture capsules, culture clusters, cultural assimilators or cultural mini-dramas into their curriculum. In language textbooks, however, culture was rarely fully integrated in any systematic way with language learning.

In 1984 Crawford-Lange and Lange investigated the treatment of culture in modern language textbooks of that time. They found that culture was treated primarily as content, as knowledge and facts. In their words, "students are taught *about* culture" (p. 145). The following is a summary of their findings.

Typically, the culture content is presented in forms, such as cultural notes; pictures and illustrations, both captioned and uncaptioned; readings; literature, including prose, poetry, and sayings; glosses in the teacher edition; role playing exercises; games and songs; and filmstrips (145).

In 1990, Ramirez and Hall analyze culture instruction in high school Spanish textbooks used in the state of New York. They indicate that culture is treated in superficial ways in the textbooks they analyzed. Culture instruction consisted of the treatment of cultural knowledge conveyed through visual and written texts. For example, forty-eight percent of culture instruction consisted of photographs. A photograph was typically of a person (or persons) smiling into the camera with a caption giving the name and nationality of the person (or persons). Other photographs consisted of historical monuments or realia, such as ticket stubs or restaurant

menus. Fifteen percent of culture instruction consisted of pictures with a short caption to highlight the cultural feature of the picture. More often than not, however, no captions or explanations were offered to describe the cultural content. Thirty-one percent of the time these highschool Spanish textbooks used short narratives to convey culture. The short narratives usually ranged from one sentence to a few paragraphs. Five percent of the time culture was conveyed as facts in the form of maps, charts and drawings (Ramirez and Hall, 1990; pp. 49-51).

In both of these seminal investigations into the treatment of culture in FL textbooks, results indicate that culture is viewed as facts, as a product, periferal to language learning. As Crawford-Lange and Lange (1984) point out, however, "To study culture as a body of facts is to study the characteristics of culture; to study culture as process is to study its essence" (p. 142).

Cultural Instruction in Current First and Second-Year Spanish Textbooks

Well, this is going to kind of not go too well with your bosses, but I don't like the way that the Spanish books are presented. I don't think they have a very realistic version of the way Spanish culture is represented. I would rather read an actual text of somebody actually living in Mexico right now writing a magazine article and read magazines from Spain or from Mexico or from South America or Central America, rather than read what some doctorate at X university thinks Central America is like."

Second-year Spanish student

An analysis of the culture instruction in a random sample of the most current post secondary Spanish textbooks suggests that we are short of achieving the kind of cultural goals expressed by the venerable voices and reflected in the goals of the National Standards. While we may have made vast improvements in the area of culture instruction in language textbooks in the last decade, we need to continue to rethink how we integrate culture instruction fully in language textbooks.

In the present analysis of culture instruction, we⁴ examined a random sample⁵ of 19 of the most recent editions of first and second-year Spanish textbooks, 10 in first-year and 9 in second year, with publication dates ranging from 1991 to 1997. We investigated a) the frequency of culture instruction, b) culture content, and c) the medium in which culture was conveyed.

A general description of culture instruction for these textbooks is summarized in Table 1. All textbooks had at least one section in each chapter on culture. Most conveyed cultural information through reading passages. A few textbooks offered culture instruction through video or a computer-based component. The proportion of cultural information to grammar and vocabulary, however, was unbalanced, culture playing a significantly minor role in relation to other skills stressed in the books. This illustrates why we refer to culture as being relegated to the passengers seat. The front seat passenger appears to be grammar and vocabulary, with grammar controlling the driver's seat.

To ascertain the culture content of the textbooks, we kept a tally of the topics of the cultural readings for each book. Table 2 charts a survey of all the culture-based reading topics. Many of the same topics were repeated across the textbooks. In general, most of the readings on culture were constrained by the general theme of the chapter in which they occurred, such as travel, family, food, transportation, and politics.

To determine the type of reading texts used in these textbooks, we took a sample chapter primarily from the beginning, middle and the end of each textbook and characterized the culture-related reading passages.⁶ Since it was difficult to determine whether some of the readings were authentic or whether they were written by the authors for the textbook, we identified authentic texts primarily as those with the original writer's name acknowledged at the beginning or end of the article. Some textbook offered introductory remarks that would acknowledge that the text was from a particular magazine or newspaper. If a text did not acknowledge an original source, we considered it a modified, edited, or revised text. Table 3 summarizes the finding in this area. All textbooks used either edited cultural passages or authentic passages. Edited passages are defined here as author generated passages written specifically for the language learners' level of proficiency and/or authentic passages that have been modified, such as shortened, glossed, or linguistically simplified, for the learner. Some edited passages consisted of shortened versions of literary passages that contained vocabulary glosses. Edited texts are usually written to reinforce language structures in the context of conveying cultural facts.

Swaffar (1984) defines an authentic text as one written by a native speaker for other native speakers. She stresses that the writer of the authentic text has a specific intent in the text, such as to persuade or inform the reader. Unlike an edited passage, Swaffar views the authentic text as having a communicative purpose in mind. Numerous textbooks we examined did use authentic texts for cultural readings, but the majority of authentic texts were either shortened, modified and/or provided with glosses.

In addition to describing the type of passages textbooks use to convey culture, Table 3 also provides a readability level for each of the sample passages. To compare readings in terms of readability level we used the same measure used by Vari-Carter (1981), the Adaptation to the Fry Spanish Evaluation (AFSE). Since the AFSE readability scale, however, does not take into account students' background knowledge, their strategy-use, their proficiency in Spanish (other factors that determine the comprehensibility of a text), we caution that these ratings may reflect linguistic-based characteristics of the text only. Interestingly, based on the AFSE readability scale scores, the passages across and within these textbooks spanned ratings from Advanced Intermediate, Level III in first-year textbooks to Beginning, Level I in second-year textbooks, and vice versa. We often fail to give learners credit for what they can understand from a text when they could probably handle more than we think. Any comment about the advanced readability levels in the beginning texts, therefore, will not be addressed. Instead, the beginning level readability scores of passages used in the second year texts should be noted. The results of the AFSE suggest that

some second-year textbooks contain linguistically unchallenging passages.

The most striking observation about culture instruction in these Spanish textbooks is that culture, as defined by the Standards for Foreign Language Learning, is conveyed primarily as a product (books, tools, foods, music, games) with some textbooks focusing on practices (patterns of social interactions), neglecting a cultural perspective involving meaning, attitudes, values and ideas. However, it is this latter component of culture that is the most valued by language learners (See Dvorak, 1995).

In sum, an analysis of culture instruction of ten first-year and nine second-year Spanish textbooks indicates that a) most of the instruction that occurs in FL classes regarding culture plays a minor role next to other material emphasized in the books (grammar and vocabulary); b) a good portion of the topics on culture (big C and little c) are similar across textbooks; and c) most cultural instruction comes in the form of edited cultural passages (See Table 3 for a sample of culture instruction by text type).

If the most valuable components of FL learning are broadening learners' horizons, offering them opportunities of growth beyond their own experiences, teaching them respect for other cultures' values, we wonder to what extent these type of goals can be achieved when culture instruction continues to be limited to the way culture is conveyed in many FL textbooks. Furthermore, if culture instruction occurs primarily in the form of reading material, what are learners' responses to such material? For insight into this latter

question, I now turn to a discussion of edited cultural and authentic reading texts.

Cultural Instruction Via Authentic and Edited Texts

"I hate reading Spanish when I don't understand it. It makes me frustrated. But when I do understand it, I feel really happy. . . . I feel like I have accomplished something. And, if I run across a culture or something that I'm reading and I'm understanding it, I enjoy it. But, if I don't understand it, I hate it. I really hate it and I don't want to read it anymore.

-Second-year Spanish student

A few years ago, Young (1993) investigated the differences in strategy-use of English-speakers learning Spanish when reading authentic and edited cultural texts. This 1993 study also examined learners' reactions to reading these two types of texts. Students read two passages, an edited cultural passage taken from the language textbook used at the course level of the students, and an authentic passage taken from a Spanish magazine. The edited cultural passages and the authentic passage used in this 1993 study were selected to reflect characteristics inherent in edited cultural passages in language textbooks and in authentic texts in Spanish magazines (See Hague and Scott, 1994; Swaffar, 1984).

The edited cultural passages were selected from chapters students had not yet read in their Spanish textbooks. The topic for the first-year edited cultural passage was Hispanic American economics of the past and the future.⁷ The second-year edited

cultural passage was about the presence of foreign cultures in work and leisure of the Hispanic world.⁸ Both first- and second-year passages included pictures.

The Spanish authentic passage was taken from a popular Spanish magazine, *Buen Hogar*, similar to *Good Housekeeping*. It was about myths and American medical findings about chocolate. The passage included a picture of chocolate candies, with a large title, captions under the picture and subcaptions for each section of the article, which was organized around myths (e.g., chocolate causes acne) and dispelling myths about chocolate.⁹

A total of 49 students of Spanish participated in the oral interview part of this 1993 study. On the basis of oral interview data, a clear majority (98 percent) of the students expressed that the authentic text was easier to read, and most (67 percent) believed it was more interesting than the edited cultural text (18%). Moreover, seventy-five percent expressed frustration and anxiety in reading the edited cultural passage as compared to only four percent for the authentic passage. In general, the Spanish students in this study, responded more favorably to the authentic text than the edited cultural one.

One aspect of this study yet to be discussed in much detail relates to a qualitative examination of student perceptions of the differences between the edited cultural and the authentic passage. A close look at the student interview data offers insights into students' perceptions of the edited cultural passages and the authentic one.

Students described the edited cultural readings as harder, less interesting, less relevant or meaningful, more discouraging, too

textbook-like, and basically the "same ole stuff". By harder, they often referred to difficult vocabulary, but in addition, pointed to the lack of organizational cues, the lack of cohesive elements, and natural language redundancy often inherently found in authentic texts. They also pointed out that with the edited cultural texts, they had little background knowledge on which to base what they did understand. In general, students expressed a high degree of frustration in reading the edited cultural passages. The following student excerpts illustrate these various points. One first-year student expresses her sense of discouragement and frustration with the edited cultural passage in the following way.

...it was just too difficult. Especially if I would get to more than one phrase that I didn't understand. It would tend to make me discouraged about the whole article that I would feel if I didn't understand this I am really not going to understand the rest of the article. . . .It was a struggle to overcome that.

Furthermore, students perceived the authentic texts as written for a communicative purpose, as opposed to the edited text which had a more academic feel to it.

This one [referring to the edited cultural passage] just gave you a certain point of view and it didn't care if you understood it or not. The other one [the authentic passage] was easier to understand because it seemed to be talking to me, wanting me to find out different information.

Students also consistently describe the authentic passage as easier. They make reference to easier words and an easier organizational format. When asked to elaborate on why he believed

the authentic passage to be easier, one first year student said that “...it was broken up in a format easier to understand.” The next first-year student echoes the general sentiments about the format of the authentic passage.

...the information was easier to remember because it only made three points and so it was easier to get the three points that they wanted to make and get the information from that.

Whereas the other one, [referring to the edited cultural passage], there’s a lot of information but it wasn’t organized.

Interestingly, however, some students preferred reading about Hispanic cultures but just found the edited cultural passages too difficult to get through.

I guess this is weird, but I prefer reading the subject matter of the first one [the edited cultural passage]. I usually like that kind of stuff, but it’s usually written at such a hard level that I really don’t understand it in Spanish. . . .I like the content of the first one and the structure of the second one.

Implications for Language Textbooks

What does research in culture instruction and what do teachers' and learners' perspectives have to say about culture instruction in language textbooks? First, we know that the cultural component of language learning is considered to be the most valuable aspect of lower-division language learning. Second, learners find culture treated as facts and knowledge as "the same ole stuff." Third, language learning can be enjoyable but less so if culture

instruction is defined as reading edited cultural passages that are too difficult, uninteresting, and irrelevant to students' lives.

Most FL professionals would agree that the most effective way to learn about the culture of a language is to live in the country of that language. Some states, such as Wisconsin, mandate study abroad experiences for their language majors. Most, however, do not. Furthermore, what about those students who take a foreign language for only two years (just enough to complete their language requirement)? I propose that a more effective approach to culture instruction for language textbooks rests with a curriculum that is driven or framed by culture through a process approach to culture instruction. In other words, instead of grammar and vocabulary driving a curriculum, information that encourages learners to explore questions related to the way they think and perceive the world would drive the curriculum. Grammar structures and vocabulary would be woven into the curriculum on the basis of what students would need to be able to carry out information-searches. Thus, culture, in the form of information acquisition, would drive the curriculum.

For example, in a process approach to culture, as first espoused by Nostrand (1974), Seelye (1974) and Jorstad (1981), culture instruction goes beyond the learning of cultural facts to cross-cultural experiences in such areas as value systems, conflict resolution, and attitudes. Jorstad describes a step by step process-oriented approach to culture instruction referred to as hypothesis refinement which could be easily adapted as a template for a textbook. In her approach to culture instruction, students

- 1) perceive a cultural aspect;
- 2) make a statement about the aspect;
- 3) gather information from sources related to that aspect;
- 4) examine the information and sources, and describe, report, and analyze findings;
- 5) modify and refine the statement;
- 6) examine a related aspect in the native culture using the previous five steps about the native and target cultures, identifying similarities and differences. (in Crawford-Lange and Lange, 1984, pp. 142-143.)

Any process approach to culture instruction for a FL textbook should also include the most current pedagogical developments. Were we to examine closely the tenets of such forms of instruction as Cooperative Learning, Content-Based Instruction, Interdisciplinary Instruction (Wholistic Learning for elementary grades), and Task-Based Instruction alongside current theories of learning such as Schema Theory and Gardner's Theory of Multiple Intelligences we would find tremendous overlaps.¹⁰ In a process approach to culture where language and content material is driven by cultural concepts, aspects of many of these instructional approaches fuse together. Moreover, access to information sources (see step 3 of Jorstad's step-by-step process) through video or the internet could offer students immediate and up-to-date authentic materials.

To illustrate how this can translate into concrete terms, Appendix A contains sample activities that reflect a process approach to culture (for second-year Spanish students). The activities are driven by one particular cultural concept, the existence of popular

beliefs. The activities that frame the lesson illustrate a process approach to cultural inquiries, cross-cultural comparisons and contrasts, and the generation of culture-related hypotheses. For reasons having to do with length, the complete lesson has been abbreviated and only sample activities presented in Appendix A.

For the most part, the questions posed in this particular lesson include: What are popular beliefs? Do you have any? Are popular beliefs a universal phenomenon? What function do popular beliefs serve? Seeking information through written and oral texts, through interviews with native-speakers, through communicative activities with classmates, through video and films, through information searches on the internet, all to address these questions is what drives the curriculum. The grammar and vocabulary needed to conduct the interviews and searches and to understand the input stem from the tasks learners are assigned.

While treating culture as facts is an easier approach to culture instruction, the long-term effects may not produce the affective changes we seek in language learners. By advocating a process approach to culture instruction, my hope is that we move the profession closer to the goals as set by the Standards for Foreign Language Learning, that we address student frustrations regarding cultural readings, and that we respond to the voices of our constituencies, as reflected in the 1995 Northeast Conference Report and in current research on FL culture instruction.

¹ The 1996 topics on teaching culture include: “The Olympics - Working Together,” “Culture and Intercultural Issues: A Survey,” “Classroom Strategies for Integrating Language and Culture,” “France in 1996: Update on Current Events,” “Culture and Children’s Literature: France and Mexico,” “Laughing with the French: Cultural Stereotypes in Comic Strips,” “Cross-Cultural Simulations: Curing Students’ Cultural Biases,” “International Channel’s Multilingual Programming: Satellite-Delivered Culture for Kindergarten through Higher Education,” “Empowering Students through Language Learning,” “Teaching the Sociocultural Diversity of French Youth Today,” “Gestures Across Three Cultures: French, German, Spanish,” and “Designing a Capstone Course Using Culture Modules.”

² The interviews for the chapter on Venerable Voices were conducted primarily by Mary Kimball (who also video-taped her interviewees) and Dolly Young. The chapter was co-written by Dolly Young and Mary Kimball. The quotes used in this article are based on the actual transcripts of the interviews.

³ Mary Kimball and I interviewed the following teachers.

Germaine Brée	Connie Knopp
Evelyn Brega	Wilga Rivers
John Carroll	Eleanor Sandstrom
Kenneth Chastain	Earl Stevick
Stephen Freeman	Mary Thompson
Frank Grittner	Albert Valdman
Eleanor Jorden	Laurence Wylie

⁴ Research assistants helped in the preliminary analyses of the textbooks. Brian Carver examined second year texts and Louisa Merchant gathered the information on first-year textbooks.

⁵ The title of a total of 20 first-year and 18 second-year textbooks on the national market were placed in a jar. Ten first-year textbook titles were drawn at random and nine second-year textbooks titles were drawn at random to comprise the textbooks for this project.

⁶ Some textbooks did not have long enough readings to use the Fry Readability formula until later chapters in the book (passages had to contain at least 300 words). In addition, some chapters had culture readings in English in the first part of the textbook and readings in Spanish after that. This explains why some chapters in Table 3 begin with a reading taken from later chapters as opposed to ones from the initial chapters.

⁷ It was 368 words in length. According to the Fry Readability Adaptation for Spanish Evaluation (Vari-Carter, 1981), the readability level of the first year passage was Advanced (level IV).

⁸ It was 391 words in length. For the second year, again according to the Fry Readability Adaptation for Spanish Evaluation (Vari-Carter, 1981), the readability was an Advanced Intermediate (level III).

⁹ The passage was 420 words in length and rated an Intermediate (level II) on the Readability Adaptation for Spanish Evaluation (Vari-Carter, 1981).

¹⁰ For information about process-oriented approaches to language instruction, see Crawford-Lange and Lange, 1984 and J. Lee and B. VanPatten, 1995. See D. Johnson, R. Johnson and E. Johnson-Holubec, 1990 and Veronica Hilke, 1990 for a description of cooperative

learning instruction. For concrete ideas on task-oriented language instruction, see J. Lee (forthcoming). See Heidi H. Jacobs, 1990 and Robin Fogarty, 1995 for material related to interdisciplinary learning. For a description of content-based learning, see D. Brinton, M.A. Snow and M.B. Wesche, 1989 and Willis, 1992. See H. Gardner, 1983 for information about multiple intelligences.

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Table 1**Description of Culture Instruction in First Year Spanish Textbooks**

Zayas- Bazán, Fernández. ¡Arriba! Comunicación y Cultura New Jersey: Prentice Hall, 1997 (2nd edition).

This textbook has fourteen chapters. Realia, such as business cards, maps, and schedules are used throughout each chapter. Culture is conveyed in three primary sections: "A propósito," "A Leer," "Nuestro Mundo," and in the optional video clips, "Lengua viva." The "A propósito" sections in each chapter consist of short glossed passages, probably written by the authors or adapted by them for this textbook, that provide cultural information related to the theme of the chapter, such as food, clothing, exercise, diet. The section referred to as "Tirofijo va a Málaga" consists of an ongoing story in the form of comic strips. By the second half of the textbook, however, the comic strip story is replaced by literary passages (glossed) and edited for length but not language. At the end of each three chapters is a section titled "Nuestro Mundo" where information about specific countries of the Spanish-speaking world is conveyed. This section consists of as many as three pages of glossed edited passages usually accompanied by lavish colored photos.

Levy-Konesky, Nancy and Karen Daggett. Así Es Holt, Rinehart and Winston, 1996 (2nd edition).

This textbook contains six units. The units are divided into three chapters each, making a total of eighteen chapters in the textbook. Each chapter begins with a brief section called "Aviso cultural," written in English until Lesson 5. The "Aviso cultural" section opens with a dialogue based on the video script that focuses on the cultural theme of the chapter, such as food, travel, family. Each chapter unit emphasizes culture through readings but culture content is primarily emphasized in a section titled "Gaceta." The "Gaceta" section is divided into four smaller sections: "Notas notables," "Una gira turística," "Enfoque literario," and "Video cultural". The purpose of the "Gaceta" section is to dispel stereotypes and create positive images of Hispanics through cultural content (information, knowledge). The "Gaceta" section consists of readings and photographs dedicated to a particular country in the Spanish speaking world and to US citizens who have a heritage from that particular country. The next section, called "Notas y notables," discusses famous people from the country discussed in the previous section and famous Americans from US culture. The section titled "Una gira turística" follows and describes a tour through the country and cities in the country discussed in the "Gaceta". The information in this section simulates (in format) a travel book guide and seems to be written by the writers or adapted from authentic guidebooks to meet the linguistic level of the beginning Spanish student. After "La gira turística" there is a section titled "Enfoque literario". This section includes readings about famous literary figures or consists of adaptations of literary texts. The texts are typically glossed. The final section titled "Video cultural" offers information about such topics as famous individuals, geography, and art from the various countries.

Garner, Caycedo, Debbie Rusch, and Marcela Domínguez. ¡Claro que sí! Houghton Mifflin Company, 1996 (3rd edition).

This textbook consists of eighteen chapters with three brief sections in each chapter dedicated to culture content. Each chapter opens with a dialogue that is related to the vocabulary, structures or topics discussed within the lesson. The dialogues are often connected to the brief section that follows the dialogue called "¿Lo sabían?" The "¿Lo

sabían” section provides cultural information on or facts about the topic (and subtopics) that comprise the chapter. There are approximately four “¿Lo sabían?” clips in each chapter, and they are written in English, until Chapter 4. They were most likely written by the authors or were authentic texts adapted for first year Spanish students. “Nuevos horizontes” is the other section that conveys cultural information through longer Spanish readings (one and a half to two pages). The purpose of the readings tends to be to practice reading skills and develop reading strategies. The readings range from authentic texts to adapted literary texts. At the end of every other chapter is a section titled “Travel Tur”, based on the video component of the textbook. Each of these segments deals with a cultural topic and is approximately six minutes long. The activities accompanying the video segments include questions and expositions about the cultural topic dealt with in the video.

Dawson, Laila M. and Albert C. Dawson. Dicho y Hecho John Wiley & Sons, Inc., 1993 (4th edition).

This textbook includes a total of twelve chapters. Each chapter provides two sections written to convey cultural information: “Noticias culturales” and “Panorama cultural.” The section called “Noticias culturales” consists of short readings in Spanish that are glossed and focus on some topic presented in the “Conversación” section or in the vocabulary section. The purpose of the section called “Panorama Cultural” is “to provide factual information about Hispanic countries and cultures to increase students’ global awareness.” Each “Panorama cultural” section focuses on a particular country or group of countries in a Spanish speaking world. It comes at the end of each chapter and includes an introductory paragraph, photographs, and short readings over topics such as geography, history, demographics, art, music, and literature of the Hispanic world. The passages used for the “Panorama cultural” like those in the “Noticias culturales” were probably written by the textbook authors or were authentic passages edited for first-year Spanish students.

Terrell, Tracy, Magdalena Andrade, Jeanne Egasse, Elías Muñoz, Dos Mundos New York:McGraw-Hill, Inc., 1994 (3rd edition).

This textbook consists of sixteen chapters with four sections devoted to culture content: “El mundo hispano...imágenes,” “El mundo hispano...su gente,” “Notas culturales,” and “Lectura.” “El mundo hispano...imágenes” focuses on specific areas of the Hispanic world. It consists of brief passages probably written by the authors or adapted by them for first year Spanish students. They are accompanied by photographs. “El mundo hispano...su gente” is made up of first person accounts of life and culture in Spanish speaking countries. The purpose of this section is to focus on one Hispanic’s response (perspective) to a specific question. The question asked of the native speakers is usually related thematically to the chapter content. The native speakers’ responses appear to have been edited for Spanish first-year students. The section called “Notas culturales” consists of passages that have also been edited and glossed for the purpose of providing another source of information on the cultural topics (food, travel, family, etc.) related to the theme of the chapter. There are at least two “notas culturales” in each chapter. The “Lectura” section consists of glossed literary texts and is a final additional source of cultural information on the chapter theme.

Higgs, Theodore, Judith Liskin-Gasparro, and Frank Medley. Entradas El Español por Etapas Boston: Heinle & Heinle Publishers, 1993.

This book consists of a total of twelve Etapas (chapters). Three sections in each chapter provide cultural content and information. "Ventanilla al mundo hispánico" comes at the beginning of each chapter. This section in the first three chapters is in English; the rest are in Spanish. In Spanish, they appear to be written by the authors or perhaps are excerpts from authentic passages that the authors have edited for first-year Spanish students. Three or four of these passages occur throughout each chapter. The second section is called, "Comentario cultural". This section has a brief reading that tends to preview the topic in the readings to follow. They too are written in English at first then the information is offered in Spanish in later chapters. The "Leer" section consists of an authentic text. These reading passages do not appear to be edited nor are they glossed. The "Mosaico Cultural" video program and video guide can be used for this textbook. It is a 120 minute program filmed in five different Spanish speaking countries, as well as in Hispanic cities in the U.S. It consists of twelve 10 minute programs that deal with cultural topics.

Hendrickson, James. Poco a Poco, Boston: Heinle & Heinle Publishers, 1994 (3rd edition).

This textbook consists of eighteen chapters with one primary section in each chapter that emphasizes cultural content. Every chapter makes use of realia, such as tickets, business cards, and posters, but culture is conveyed primarily in a brief section called "Notas culturales" that deal with cultural topics such as greetings, food, travel, etc. The passages in this section are written in English until Chapter 7. There are usually two "Notas culturales" per chapter. They appear to be passages written or edited for first-year Spanish students. This textbook suggests using video-based segments on culture in the video programs, "Mosaico cultural" and "Spanish Alive." "Mosaico cultural" contains images from the Spanish speaking world filmed on location. It includes twelve 10 minute programs. "Spanish Alive" appears to offer more language exposure.

Van Patten, Bill, James F. Lee and Terry L. Ballman ¿Sabías que? New York: McGraw-Hill, 1996 (2nd edition).

This textbook consists of six units with three chapters included in each unit. Cultural content appears in four sections in this textbook: "¿Sabías que...?" "Vamos a ver," "Los hispanos hablan," and "Vistazos." Each chapter explores and expands a unit theme by offering additional content from a variety of sources. The "Sabías que..." sections often consist of glossed authentic passages, often accompanied by color photos. Some of the passages may have been written by the authors for first year Spanish students. The section titled "Vamos a ver" consists of a process-approach to reading authentic passages that provide information related to the content of the chapter. The section called "Los hispanos hablan" offers brief descriptions of and quotations from Spanish speaking individuals. "Vistazos" consists of glossed versions of authentic literary texts as well as authentic articles from magazines dealing with cultural topics. These fall at the end of each chapter.

McMinn, John, Robert Hemmer and Virginia Vigil, ¡Trato Hecho! Spanish for Real Life Saddle River, NJ: Prentice Hall Upper, 1996 (1st edition).

This textbooks consists of twelve chapters. The general purpose of this book is to provide instruction in Spanish for use in a place of work or for immediate use in a Spanish-speaking community. Culture is conveyed through the section called "¡Trato

hecho!" that falls at the end of each chapter. These sections are written in both Spanish and English. The English passages provide detailed facts and statistics about the Spanish-speaking presence in the United States. Each ¡Trato hecho! section presents the use of Spanish in the world of business and commerce, such as in entertainment, medicine, retail and fashion. The section also includes many colored photographs, illustrations, and vocabulary lists. In later chapters, there are also brief dialogues that accompany the photographs, illustrations and texts. Beginning with chapter 7, there are one or two readings that appear before the ¡Trato Hecho! section. These readings are not glossed and appear to have been written by the authors or edited by them for their audience of learners.

Galloway, Vicki and Angela Labarca. Visión y Voz Boston: Heinle & Heinle Publishers, 1993 (1st edition).

This textbook has a total of eight units divided into two chapters per unit. Cultural information is conveyed in a number of sections. For example, each chapter contains a section called "A simple vista" that uses authentic texts, such as documents, advertisements, magazine articles to establish the topics and cultural content of the chapter. There are three or four readings in each chapter. Many of them have been adapted from authentic texts. These readings deal with a wide variety of cultural topics, such as travel, family, and health. Often, the section referred to as "Última hora" can introduce cultural language usage related to the chapter theme, such as the difference between tú and ud. The section "Otro vistazo" emphasizes reading skills but also offers culturally related information regarding the chapter theme. Cultural information is explicitly conveyed in two brief culture clips. "Visión" is the title of one of them. It contains photographs with captions on cultural facts and information related to the chapter theme. The "Voz" culture clips introduce such cultural information as literary figures, famous political and historical figures. They are short paragraphs more than likely edited for first year Spanish students. They often include a quotation from the person they are describing in the form of quotes, proverbs, poetry, or are simply expressions that reflect Hispanic thought. The book also provides a videotape and video guide. The video is 160 minutes long and was filmed in five Spanish speaking countries as well as Hispanic cities in the U.S. It is divided into 16 thematically focused programs..

Table 1 (cont'd)**Description of Culture Instruction in Second Year Spanish Textbooks**

Marks, Martha Alford and Robert Blake. Al corriente New York:McGraw-Hill, Inc., 1993 (2nd edition).

This textbook consists of five units divided into fifteen chapters. Culture is conveyed implicitly in the core section "Lectura" and explicitly in the section entitled "Al Corriente". In the "Lectura" section the authors use authentic texts to develop students' reading skills and to offer insights into Hispanic cultures. The authentic texts include such items such as newspaper excerpts, magazine articles and literary texts. While the texts are authentic, they are also glossed. The section called "Al corriente," on the other hand, consists of what appear to be author generated passages, also glossed, that profile famous individuals in the Hispanic world. Realia is used throughout the chapters and while the realia may be authentic, they too are glossed (even advertisements are glossed).

Jarvis, Ana C. , Raquel Lebreo and Francisco Mena-Ayllón, ¡Continuemos! Lexington, MA:DC Heath and Company, 1995 (5th edition).

This textbook consists of twelve chapters. Culture is conveyed through two readings per chapter. The first reading falls under the section called "De esto y aquello". It consists of small advertisements from magazines or newspapers. The texts are authentic and contain no glosses. The second reading section is titled "Lectura periódica" and consists of adapted readings from magazines and newspapers. The texts are edited for length but not for language; they are authentic versions that have been glossed. This text includes a video "teleinforme" which contains culturally related television footage from various Spanish speaking countries

Glison, Eileen W., and Judith L. Schrum. Enlaces Boston: Heinle & Heinle Publishers, 1991 (1st edition).

This textbook has eight units. Each unit has four sections in which cultural information is conveyed. Three of the four sections consist of readings and are titled "Leamos," "Leamos un poco," and "Leamos más." The fourth section to convey cultural information (or culture related facts) is the section called "Cultura a lo vivo."

The "Leamos" section consists of realia, such as a birth announcement. The "Leamos un poco" consists of a short authentic texts and/or realia, such as a wedding announcement or an newspaper ad. The final reading section, "Leamos más" consists of glossed authentic readings, usually a magazine article. The section "Cultura a lo vivo" consists of passages that convey cultural facts and content. They are usually accompanied by a photograph and appear to be written by the authors or adapted by them for second-year Spanish students. A Spanish video called "Spanish From Within" is provided that corresponds thematically to the chapter themes in the textbook. The film was shot on location to present a variety of Hispanic cultures.

Levy-Knesk, Nancy and Karen Daggett and Lois Ceccarini. Nuevas Fronteras New York: Holt, Rinehart and Winston 1996 (third edition).

This textbook consists of eight units. Each unit begins with an “Enfoque cultural” in which cultural facts are provided followed by a section that asks students to contrast the Hispanic cultural content of the previous paragraph to their native culture. Each unit includes three to five readings that were selected to reflect diversity in the Hispanic world. The reading selections include such authentic texts as magazine articles, poems, interviews, short stories, legends and literary readings. Some texts appear to be authentic and other appear to be adapted for the level of the reader, but all are glossed.

Hendrickson, James M. Intercambios Boston: Heinle & Heinle Publishers, 1991 (1st edition).

This textbook is divided into five units. The units are divided into chapters comprising a total of thirteen chapters. The book contains no sections explicitly devoted to cultural information. Instead, cultural content is conveyed in brief passages probably written by the author or adapted for second-year Spanish students. Culture information is conveyed in yellow boxes sprinkled throughout the chapters. Sometimes realia is included. The cultural content is explained in English and later in the book in Spanish. The passages in Spanish are not glossed.

Labarca, Angela and James M. Hendrickson Nuevas Dimensiones Boston: Heinle & Heinle Publishers, 199? (2nd edition).

This book contains ten chapters. In each chapter, culture is conveyed in two principle sections, “Así es” and “Lectura.” The “Así es” sections are short cultural inserts scattered through each chapter. One chapter has only two of these inserts and another has eight. The brief “Así es” conveys cultural information in two ways. One “Así es” clip uses realia, such as advertisements, public announcement, letters, postcards, menus or signs to convey aspects of Hispanic culture. The other “Así es” uses authentic texts to convey cultural aspects of the Hispanic world. The latter are accompanied by line drawings, captioned photographs, and pieces of realia. The “Así es” sections provide cultural information that is related to the theme of the chapter. Most of the realia and authentic passages used are in Spanish and may have been adapted for second-year Spanish students. They are not glossed. The “Lectura” section presents culture through authentic texts. These texts do not appear to have been edited. Glosses for these passages, however, are provided.

Bretz, Mary Lee and Trisha Dvorak and Carl Kirschner Pasajes:Cultura, New York : Random House, 1987 (2nd edition).

The cultural component of this textbook program consists of a separate textbook with a total of twelve chapters. The cultural component of this textbook takes a social anthropologist approach to culture. By exploring the specific themes in readings, the authors hope to “lead students away from superficial generalizations ... toward a deeper understanding of Hispanic ways of life.” In every chapter, there are one or two long readings which focus on a specific cultural topic, such as “Los estereotipos culturales”. The chapters typically include an essay that appears to have been written by the authors (or are authentic passages adapted for second-year Spanish students, with glosses). The cultural component of this book consists almost entirely of these readings and the activities that correspond to them. There is also a section at the end of each chapter

called "Voces." In this section, the students read statements and opinions from individuals from the Spanish-speaking world. The passages include dialectical expressions, and some of these expressions have been glossed.

Valette, Jean-Paul and Rebecca M. Valette, Teresa Carrera-Hanley. Situaciones Lexington, MA: D.C. Heath, 1988. (1st edition)

This textbook consists of fourteen chapters called units. Each unit conveys culture by way of a brief (100-150 words) section called the "Nota cultural". The cultural information appears to be written by the authors and is related to the unit's theme. The passages are heavily glossed. There is also a 2-3 page literary section called "Lecturas literarias" that is introduced by cultural facts and vocabulary related to the reading. The readings are authentic, but a gloss is provided. Some literary readings appear to have been simplified.

Table 2
Cultural Topics Chart
First-Year Texts

<u>TOPICS</u>	<u>Claro que sí</u>	<u>Así es</u>	<u>Trato hecho</u>	<u>Visión y voz</u>	<u>Entradas</u>	<u>Poco a poco</u>	<u>Arriba</u>	<u>Dos Mundos</u>	<u>Dicho y hecho</u>	<u>Sabías Oúe</u>	<u>total # of readings on specific topics</u>
realia	11	5	3	5	1	0	45	6	0	5	81
sports/exercise/health	5	3	0	2	4	8	4	4	3	5	38
music/art	6	8	0	0	1	4	1	2	4	5	31
social issues	1	5	2	2	3	2	4	3	3	2	27
techn./trans. career	3	8	11	3	2	1	5	5	3	3	43
housing/univ education	5	0	1	0	5	3	3	3	4	2	26
holidays/fest religion	4	9	1	1	7	7	1	2	2	0	34
literature	11	7	2	3	1	0	7	4	0	2	37
history	1	7	0	0	1	1	0	5	6	3	24
famous people	6	13	2	1	1	1	4	5	3	3	39

Table 2
Cultural Topics Chart
First-Year Texts

<u>TOPICS</u>	<u>Claro que sí</u>	<u>Así es</u>	<u>Trato hecho</u>	<u>Visión y voz</u>	<u>Entradas</u>	<u>Poco a poco</u>	<u>Arriba</u>	<u>Dos Mundos</u>	<u>Dicho y hecho</u>	<u>Sabías Qué</u>	<u>total # of readings on specific topics</u>
language	2	1	0	0	12	2	1	3	1	3	27
greetings/ names customs	3	5	0	0	19	5	5	1	3	2	43
travel/ climate	22	19	3	4	10	16	17	17	23	0	134
family	2	3	0	3	4	1	3	6	2	2	23
clothes	1	3	0	1	1	2	4	3	3	2	17
food	4	9	2	4	3	8	2	7	4	11	57
total # of cultural readings	87	105	27	29	75	61	106	76	64	50	645

Cultural Topics Chart Second-Year Text Books

	<u>Nuevas Dimensiones</u>	<u>Fronteras</u>	<u>Al Corriente</u>	<u>Intercambios</u>	<u>Continuemos</u>	<u>Pasajes</u>	<u>Enlaces</u>	<u>Situaciones</u>	<u>total # of readings on specific topics</u>
personal life	3	0	0	0	0	2	1	2	10
technology/media	0	0	1	4	0	1	5	0	12
business, finance	1	0	0	3	0	10	0	0	17
health/medicine	6	0	0	0	1	14	4	1	28
travel/transport.	9	5	4	17	2	4	4	4	53
Entertainment, famous people	0	5	17	0	1	1	2	3	28
sports/recreation	10	1	0	4	1	0	3	1	23
music/arts/lit	0	1	9	0	1	0	0	1	14
politics social issues	3	0	8	0	1	19	5	0	52
family	6	0	0	2		7	2	1	23
festivals	0	3	2	8	1	2	5	0	21
religion	1	2	1	0	0	9	1	0	15
									37

**Cultural Topics Chart
Second-Year Text Books**

language expressions	7	3	0	6	0	0	1	1	1	18
fashion/shopping	4	1	1	6	0	0	3	1	1	16
restaurants/cuisine	8	4	0	3	2	0	2	0	0	19
education/career	2	0	0	1	1	3	2	0	0	9
totals	60	25	48	54	12	72	40	15	15	339

Table 3
First-Year Spanish Sample Text Types and Readability Levels¹¹

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
<u>Así es</u>	3	"Caras en las noticias"	Intermediate Level II	Passage created for the textbook (gloss provided).
	9	"Una gira turística por la isla de Cuba"	Intermediate Level III	"
	18	"Una gira turística por Sudamérica"	Intermediate Level III	"
<u>Trato</u>	2	"Las universidades de Chihuahua"	Advanced Intermediate Level II	Authentic text (not glossed)
	8	"Alimentos del nuevo mundo"	Intermediate Level II	Authentic text (not glossed)
	11	"Un ataque cardíaco"	Intermediate Level II	Appears to be created for the textbook.

Table 3, cont'd.- First-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
<u>Claro que sí</u>	3	" Qué quieres en tu futuro"	Intermediate Level II	Appears to be a passage created for the textbook.
	9	" Y tú...de qué la juegas?"	Intermediate Level II	Authentic (not glossed).
	14	" Beatriz (una palabra enorme)"	Beginning Level I	Authentic literary text (with gloss provided).
<u>Dicho y Hecho</u>	2	Panorama cultural	Advanced Level IV	Passage created for the textbook (with gloss provided).
	7	"México, su historia y su ciudad capital"		
	13	Panorama cultural	Intermediate Level III	Passage created for the textbook (with gloss provided).

Table 3, cont'd First-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Frye scale score</u>	<u>Description</u>
<u>Sabías Qué</u>	3	" En qué gastaste tu primer sueldo?"	Intermediate Level II	Authentic (not glossed)
	9	"La historia escondida de Tequila"	Advanced Level IV	Authentic (not glossed)
	15	" El código oculto de los elefantes"	Advanced Intermediate Level III	Authentic (not glossed)
<u>Dos Mundos</u>	5	"Los vecinos"	Beginning Level I	Possibly an authentic literary passage, shortened (with generous gloss provided).
	10	"Las ciudades hispanas"	Intermediate Level II	Passage created for the textbook (with gloss provided).
	16	"España del Guernica a siglo xx"	Advanced Intermediate Level III	Passage created for the textbook (with gloss provided).

Table 3, cont'd - First-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
<u>Arriba</u>	4	"Ciudades coloniales"	Advanced Intermediate Level III	Passage created for the textbook (with gloss provided).
	8	"El turismo norte-americano en los países hispanos"	Intermediate Level II	Passages created for the textbook (not glossed).
	14	"El regalo de navidad"	Intermediate Level II	Authentic literary text, possibly shortened (with gloss provided).
<u>Poco a Poco</u>	9	"La semana santa"	Intermediate Level II	Passage created for the textbook (with gloss provided).
	13	Notas culturales	Intermediate Level II	Passage created for the textbook (with gloss provided).
	18	"Consejos médicos para los viajeros"	Intermediate Level II	Passage created for the textbook (with gloss provided).
<u>Entradas</u>	5	"La vida escolar"	Advanced Intermediate Level II	Passage created for the textbook (not glossed).
	9	"Nadar algo más que un buen deporte"	Advanced Level III	Authentic (not glossed).
	11	"Shh..te tenemos tremendo Chisme"	Advanced Intermediate Level III	Authentic (not glossed).

Table 3, cont'd - First-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
<u>Visión y Voz</u>	3	"Entre el polo.."	Intermediate Level II	Authentic (with gloss provided).
	10	"Rápidas, pero.."	Advanced Intermediate Level III	Authentic (with gloss provided).
	16	"Reportaje especial: los problemas de nuestra generación"	Intermediate Level II	Authentic text, possibly modified (with gloss provided).

Table 4
Second-Year Spanish Sample Text Types and Readability Levels

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Frye scale score</u>	<u>Description</u>
<u>Nuevas Dimensiones</u>	1	"¡ Informese sobre su futuro!"	Intermediate Level II	Authentic text, modified (with gloss provided).
	5	"¿ Qué hacen los jóvenes en el verano?"	Beginning Level I	Authentic text, modified (with gloss provided).
	10	"Vuelven los hijos del exilio"	Intermediate Level II	Literary text (glossed).
<u>Nuevas Fronteras</u>	1	"La mision de la universidad "	Intermediate Level II	Culture passages created for the textbook.
	3	"El hombre y la hambre "	Intermediate Level II	Authentic passage, shortened (with gloss provided).
	5	" A los hombres del Geo no les gusta tener que matar"	Intermediate Level II	Authentic passage (with gloss provided).
<u>Al Corriente</u>	1	" Arantxa Sánchez Vicario"	Beginning Level I	Authentic text (with gloss provided).
	7	"La balada de Gloria Estefan"	Intermediate Level I	Authentic literary text, possibly shortened (with gloss provided).

Table 4, cont'd - Second-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
	15	"America Latina y la democracia"	Intermediate Level II	Authentic text (with gloss provided).
<u>Intercambios</u>	3	"Los Gestos"	Intermediate Level II	Passage created for the textbook.
	9	"La Semana Santa"	Intermediate Level II	Passage created for the textbook.
	11	"De compras en las tiendas especializadas"	Advanced Intermediate Level III	Passage created for the textbook.
<u>Continuemos</u>	3	"Porcelanas Lladró"	Advanced Intermediate Level III	Authentic text, modified (with gloss provided).
	5	"Madrid; sus olores y sus regiones urbano-gastronómicas"	Advanced Intermediate Level III	Authentic text, modified (with gloss provided).
	11	"Jovenes estrellas nacen con la telenovela "Muchachitas"	Advanced Intermediate Level III	Authentic text, modified (with gloss provided).

Table 4, cont'd - Second-year texts

<u>Title</u>	<u>Chapter</u>	<u>Reading Title</u>	<u>Fry scale score</u>	<u>Description</u>
<u>Pasajes</u>	1	"Los estereotipos culturales"	Intermediate Level II	Passage possibly created for the textbook (with gloss provided).
	5	La hispanoamerica actual"	Advanced Intermediate Level III	"
	11	"Crimen y violencia: Parte I"	Intermediate Level II	"
<u>Enlaces</u>	1	"Televisión y tiempo libre"	Advanced Intermediate Level III	Authentic text (not glossed).
	3	"Los cinco deportes más difíciles del mundo"	Intermediate Level II	Authentic text, possibly shortened (with gloss provided).
	9	"Ansiedad"	Advanced Intermediate Level III	Authentic text (with gloss provided).
<u>Situaciones</u>	1	"Una hija singular"	Beginning Level I	Authentic literary text, possibly modified (with gloss provided).
	3	"EL arco de Balom-Acab"	Beginning Level I	Authentic literary text, possibly modified (with gloss provided).
	9	"El ratoncito"	Beginning Level I	(same as above)

Appendix A*

[Note: These activities are written in the FL but have been translated here into English for the reader. Previous activities would have introduced specific vocabulary necessary to complete these activities.

Activity A. Popular Beliefs

Paso 1: What have you done?

	Yes	No
1. I have carried a rabbit's foot.	<input type="checkbox"/>	<input type="checkbox"/>
2. I have avoided walking under a ladder.	<input type="checkbox"/>	<input type="checkbox"/>
3. I have knocked on wood to avoid bad luck.	<input type="checkbox"/>	<input type="checkbox"/>
4. I have looked for a four-leaf clover.	<input type="checkbox"/>	<input type="checkbox"/>
5. I have worried because I broke a mirror.	<input type="checkbox"/>	<input type="checkbox"/>
6. I have felt bad when I saw a black cat cross my path.	<input type="checkbox"/>	<input type="checkbox"/>
7. I have crossed my fingers to bring good luck.	<input type="checkbox"/>	<input type="checkbox"/>
8. I have hung a horseshoe over my door.	<input type="checkbox"/>	<input type="checkbox"/>
9. ?? _____	<input type="checkbox"/>	<input type="checkbox"/>

Paso 2: Interview a member of your class to find out if he or she has the same superstitions as you. Attention! It may be necessary to use the present perfect tense when you ask the questions.

* These activities have been translated, and in some cases altered, from *¿Qué te parece?* an intermediate Spanish textbook by J. Lee, D. Wolf, D. Young and P. Chandler and published by McGraw-Hill, San Francisco, 1996.

Model:

You: Have you ever carried a rabbit's foot to bring good luck?

Classmate: Yes. When I was very young I carried a rabbit's foot with me.

Paso 3: With a group of four classmates, find out which two or three superstitions are the most common among the members of your class.

Paso 4: Share your conclusions with the rest of the class.

What do you think?

* Did all groups arrive at the same conclusions? What are the most common superstitions? Do some of you share these superstitions? Under what conditions have you done superstitious things? Have you done things that bring good luck or things that ward off bad luck? What things have you done with least frequency? Why? Do you think this class reflects the superstitions of most people?

Activity B. Are popular beliefs found everywhere?

Paso 1: The professor will read five generalizations about each popular belief. Indicate if you are or aren't in agreement with each generalization.

	I agree.	I do not agree.	I don't know.
1.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Teacher script:

1. *El miedo al número 13 es un fenómeno relativamente reciente. En épocas anteriores la gente era mucho menos supersticiosa que hoy día.*
2. *En todas las culturas hay objetos que la gente asocia con la buena o la mala suerte. En efecto, es probable que no haya ninguna cultura que no los tenga.*
3. *Las creencias populares tienen muchas veces una base histórica o real. Es posible que una creencia popular sea parte de un acontecimiento histórico transmitido por la tradición.*
4. *Lo que significa buena suerte en una cultura, frecuentemente significa mala suerte en otra. Cada cultura tiene su propia interpretación de un acontecimiento o del significado de un objeto.*
5. *Todas las culturas tienen creencias populares aunque no sean las mismas.*

Paso 2: With a classmate read the following article entitled “The curse of Tuesday the 13”. (See Appendix B.)

Paso 3: Indicate on the following chart of bad luck days each region or country mentioned in the article.

Paso 4: Compare your answers with those of your other classmates.

Paso 5: Now, listen while the professor reads once again the five generalizations about popular beliefs. Indicate now if you are in agreement with them or if you have changed your opinion.

I	Agree.	I Disagree.	I Changed My Opinion.
1.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What do you think?

* How many of you changed your opinion after reading the article?

Which generalizations did you change your opinion on? Why? What unexpected data did you find in the article? Can you suggest other generalizations about popular beliefs?

Activity C. Some popular beliefs in Hispanic countries

Paso 1: Form groups of three or four members. Read the list of popular beliefs in some Hispanic countries. Later, read the list of possible reasons for these beliefs, matching each belief with one or more of the reasons that seem most probable.

Popular beliefs in Hispanic Countries Possible Reasons

- | | |
|---|---|
| 1. In Venezuela a rosary is hung from a tree to make it stop raining. | a. serve as an omen
b. protect from harm
c. bring good luck |
|---|---|

- | | |
|---|--|
| <p>2. In Ecuador a sprig of aloe is placed behind the door to protect the house from evil spirits.</p> <p>3. In Mexico it is believed that bad air causes some diseases and, for that reason, they avoid air currents, especially at night.</p> <p>4. In Venezuela a garlic clove is carried in the wallet so that one may always have money.</p> <p>5. In Spain and Latin America there is a saying which goes, "on Tuesday the 13 don't get married or go on a trip, don't even leave your house.</p> | <p>d. influence the future</p> <p>e. explain something incomprehensible</p> <p>f. clear up doubts</p> <p>g. inculcate proper behavior</p> <p>h. punish</p> <p>i. frighten</p> <p>j. ward off evil</p> <p>k. do harm</p> <p>l. maintain community harmony</p> |
|---|--|

Paso 2: Find three other popular beliefs of a Spanish-speaking country through the internet and identify the possible reasons for the belief. (You will need to provide a print-out of the information sources.)

Paso 3: Now, make a list of three popular beliefs in the United States and write them on the board. Are any similar to the beliefs found in Spanish-speaking cultures?

Paso 4: With the entire class, read the list of beliefs and suggest possible reasons for each one.

What do you think?

* Are beliefs in the United States similar to those in Hispanic countries? Are there differences among the reasons for popular U.S. and Hispanic beliefs, or are they basically similar? Can you make some sort of generalization about popular beliefs?

Activity D. La Mirada de Miriam

(Directed by Clara Riascos, 1987, 28 minutes, Color, 16mm/Video, Colombia, Subtitled).

Paso 1. As you view the film try to gather information that explains how the concept of “the evil eye” as depicted in the film mirrors what you have learned about popular beliefs.

Paso 2. Share your perspectives about the film with another classmate.

Paso 3. As a class what hypotheses about popular beliefs can you make now that you have examined this concept more closely?

Appendix B

Mientras en los países latinos el día de mala suerte es el martes y 13, en los anglosajones y eslavos lo es el viernes y 13. Francia también teme a los viernes y 13. En alguna zona de Cataluña se mantienen ambas supersticiones, la del viernes por influencia provenzal y gala, y la del martes por influencia española.

Esta superstición queda reducida al mundo occidental y a Latinoamérica. «Allí la introdujimos los españoles con la colonización, junto con el catolicismo», explica Juan García Atienza, quien tiene la certeza de que no es compartida en el resto del mundo. «Los chinos —añade— al tener otros calendarios diferentes poseen sus propias fechas fatídicas.»

Tampoco es considerado como día maléfico por ciertas tribus indias de Centroamérica que adoran a 13 divinidades con forma de serpiente. En Asia, en la India, un templo con 13 budas simboliza el universo de la sabiduría, y el viernes 13 es considerado como una fecha afortunada, la mejor para contraer matrimonio, en cuya mesa nupcial se sientan 13 personas.

**La
maldición
de
martes
y
trece**

*por
Paloma
Lagunero*



U.S. Department of Education
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