

Fostering Connections, Empowering Communities, Celebrating the World

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2016 Report of the
Central States Conference on the Teaching of Foreign Languages

Fostering Connections, Empowering Communities, Celebrating the World

**Selected Papers from the 2016
Central States Conference on the Teaching of
Foreign Languages**

Aleidine J. Moeller, Editor
University of Nebraska–Lincoln

**2016 Report of the
Central States Conference on the Teaching of Foreign Languages**

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Review and Acceptance Procedures Central States Conference Report

The Central States Conference on the Teaching of Foreign Languages *Report* is a refereed volume of selected papers based on the theme and program of the Central States Conference on the Teaching of Foreign Languages. Abstracts for sessions are first submitted to the Program Chair, who then selects sessions that will be presented at the annual conference. Once the sessions have been selected, presenters are contacted by the editor of the *Report* and invited to submit a manuscript for possible publication in that volume. Copies of the publication guidelines are sent to conference presenters. All submissions are read and evaluated by the editor and three other members of the Editorial Board. Reviewers are asked to recommend that the article (1) be published in its current form, (2) be published after specific revisions have been made, or (3) not be published. When all of the reviewers' ratings are received, the editor makes all final publishing decisions.

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Preface

Fostering Connections, Empowering Communities, Celebrating the World

The 2016 Central States Conference on the Teaching of Foreign Languages was held at the Downtown Hilton Hotel in Columbus, Ohio in conjunction with the annual conference of the Ohio Foreign Language Association. The conference theme focused on fostering language and culture connections within and outside the language classroom and across the curriculum at all levels. A variety of approaches aimed at improving skills in language, literacy, and critical thinking were highlighted in order to engage students and prepare them for global citizenship in the 21st century.

The 2016 Keynote Speaker was John DeMado, an educational consultant and strong vocal advocate for language acquisition in the United States. The topic of his keynote “Language Acquisition and Literacy: The Case for Robust World Language Offerings in the School House” provided language educators with ideas, examples, and motivation to argue the important role of foreign languages as a critical element of the Literacy movement in the United States. Mr. DeMado also presented a session entitled “Keeping It Real ... Keeping It in the Target Language!”

The CSCTFL 2016 conference featured 36 workshops and nearly 260 sessions. Eleven of the sixteen states in our region were represented by “Best Of” sessions, and seven sessions from the 2015 conference were presented again in 2016 as “All-Stars.” The 2016 session and workshop topics included social media and technology, intercultural competency, integration of the arts and other content areas in the classroom, best practices for instruction and assessment, curriculum and articulation, advocacy, and research.

The *Central States Conference Report 2016* entitled *Fostering Connections, Empowering Communities, Celebrating the World*, contains 12 articles that focus on fostering connections between and among language students and teachers, language, culture and content, the language classroom and the world and between K-12 and higher education. Through the integration of meaningful curricula, engaging learning tasks, media and technology, authentic materials, and cultural products in the language classroom, teachers can connect their language classrooms with the authentic lives of their learners.

Sarah Shackelford
2016 CSCTFL Program Chair

Fostering Connections, Empowering Communities, Celebrating the World

Aleidine J. Moeller
University of Nebraska–Lincoln

This volume entitled, *Fostering Connections, Empowering Communities, Celebrating the World*, focuses on fostering connections between and among language students and teachers, language, culture and content, the language classroom and the world and between K-12 and higher education. Through the integration of meaningful curricula, engaging learning tasks, media and technology, authentic materials and cultural products in the language classroom, teachers can connect their language classrooms with the authentic lives of their learners.

The first four chapters of this volume provide the readers with innovative and authentic integration of the Arts into the language classroom. These chapters describe how to connect the language classroom with the target culture through engaging student centered learning tasks focused on music and dance that promote culture and language competence through authentic products and practices. Coats focuses on using target language song lyrics to foster connections to the target language and culture by explicitly unpacking the lyrics, language and genre that can open up new understandings and perspectives to viewpoints beyond one's own. In an effort to connect learners with the target culture, Halling and Abadie use French song lyrics and music videos to promote critical thinking, to create with language, and discover cultural and linguistic similarities and differences. They provide a step-by-step methodology for designing reading units that serve as conveyers of sociocultural commonalities and differences. Ziegler illustrates how the use of music in the world language classroom can be enhanced through technology. Using the lyricstraining.com website, Ziegler shows through classroom exemplars how authentic captioned music videos can increase language proficiency through engaging game-based practice that incorporate each of the three modes of communication and can foster integrated performance assessment. Gardner explores the cognitive, linguistic and cultural benefits of integration of dance in a classroom and argues that dance should be an integral part of the language curriculum. She views dance as an ideal source of comprehensible input and illustrates how it can support and promote target language use and cultural competency.

Chapters five and six introduce valuable technology tools for classroom teachers to ensure gains in language and cultural understanding. McKeeman and Oviedo introduce an alternative to direct immersion through digital tools and platforms to increase communicative, cultural and global awareness. They developed and present a rubric designed to assess the strength of digital platforms that provide optimal benefit for language learners through direct, digital cultural experiences. This evaluation tool can help educators make informed decisions about which platforms provide the most value for their students. In chapter six Castañeda and Rojas-Miesse present a digital

storytelling project and report their research findings of the positive impact on language learners.

In chapter seven Ceo-DiFrancesco and Bender-Slack report on COIL (Collaborative International Online-Learning) courses, which are designed to develop cross-cultural competency among professors and students. Their article outlines the implementation process of COIL courses and reports the impact of such courses on the professors of the course as well as on student language and culture development and motivation to study Spanish. In chapter eight, Knight reports on a study she conducted with 35 teachers whose students had high learning outcomes in order to identify common traits of teachers for the purpose of generalizing best practices. Her study is an effort to better define “best practice” in world language teaching, to connect theory and practice, and to enhance communication between those preparing world language teachers at the university level with those actually teaching in the K-12 community. In chapter nine Reinhardt and Egan examine the challenges and benefits that exist for co-teaching between K-12 and university partners and discuss the implication of the findings for designing, delivering and collaborating on world language curriculum.

In chapter 10 Burke provides language educators with two classroom strategies aimed at developing students’ literacy in beginning language classrooms. She recommends incorporating Reader’s Workshops and literature circles into language lessons as a venue for teachers to explicitly teach and model learning strategies for students to improve their reading comprehension.

In chapter 11 Wagner reports on a learning experience that focuses on an interdisciplinary approach to German culture and language using monuments to memorialize a dark chapter in German history, the Holocaust. This innovative project combines university study and a short-term study abroad experience in Berlin and outlines how the study of actual monuments can develop students’ global and intercultural awareness. Her project serves as a guide and resource for developing culture and language learning programs in Berlin, which can be adapted for other languages and cities.

In the final chapter Crane makes use of discourse analysis to unpack AP German test item samples (AP German Language and Culture Course and Exam Description, 2013) in order to identify text-oriented language representing key discourse functions found in the exam. This analysis provides AP German teachers with a useful language inventory to draw on in literacy-based instruction and serves as a model for basic discourse analysis of exam items for other target languages.

All of these articles underscore the important role of connecting learners with the target language and culture through a variety of means aimed at improving language skills, knowledge and attitudes of language learners in order to prepare them for global citizenship in the 21st century. Building connections among and between K-12 and university educators, language and culture, instruction and assessment, strategies and literacy and connecting native speakers with language learners through authentic texts, digital media and immersion experiences will allow our students to communicate, interact and actively participate in multilingual communities at home and around the world.

1

Analyzing Song Lyrics as an Authentic Language Learning Opportunity

Georgia Coats
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Abstract

An essential goal of language instruction is to inspire and equip students to more competently function within the target language (L2) and culture beyond the classroom. Music is a unique resource for language learning because of its recursive nature and the extensive cultural and linguistic information it contains. In this unit lesson, students analyze song lyrics as authentic texts in order to begin to distinguish genres, (i.e., communicative events that are shared by members of a discourse community; O'Brien, 2004). Genre analysis is a pedagogical tool that equips students to better understand a linguistic context, so that they can more competently participate in the target culture. Identifying patterns and analyzing genres allows students to comprehend how the linguistic content contributes to a particular genre (Hyland, 2007). When analyzing song lyrics, students first choose a relevant song in their native language (L1), and in their L1 analyze the lyrics on various macro and micro-levels, including features that contribute to the overall big picture of a song, phonology and dialect, verb choices, metaphor and idiomatic expression, syntax, and cultural references. Then, students listen through a playlist of L2 songs and begin analysis in the L2 to discern patterns as they interpret L2 lyrics. Subsequently, students independently select a new L2 song, acquire the lyrics, and analyze their linguistic and cultural significance. By learning how to use the resources available through target language song lyrics, students are better equipped to foster connections and explore distinct perspectives in a variety of discourse contexts beyond the classroom.

Introduction

Target language song lyrics provide a culturally rich and authentic context through which learners can discover the world from differing viewpoints. Because of the personal, social and cultural nature of music, it inherently lends itself to repeated listening and is naturally shared and discussed in social settings, which also distinguish it as a strategic resource for processing language. As students learn to function competently in target language (L2) discourse communities, they need tools to be aware of the conventions and expectations of “how language is structured to achieve social purposes in particular contexts of use” (Hyland, 2007, p. 148). Hearing distinct genres of music creates a link between understanding music genres and *genres* in a linguistic context, which O’Brien (2004) describes as communicative events that are recognized and shared by members of a discourse community. In turn, analysis is a pedagogical tool that equips students in a systematic way to better identify and interpret the linguistic and sociocultural context of authentic texts so that they can increase their communicative competence in the target language and culture. One central goal of a genre-based approach is to provide learners with tools to interpret features of different genres that contribute to meaningful communication (Hyland, 2007) and ultimately foster their own personal connections with the L2 music. As a pedagogical approach, analyzing song lyrics through the principles of genre analysis provides a framework for focusing on language in context.

The present project draws on genre analysis in the design of an instructional unit with the goal of equipping students to use the L2 beyond the classroom to listen to and analyze relevant songs, and to learn to thoughtfully and independently engage with and compile new L2 music for personal enjoyment and social engagement. Participants in this project utilize music lyrics as their main learning texts to foster connections with themes reflected in their own cultural context and in the target culture. By learning to overtly identify and systematically analyze text features, students are empowered to access patterns, compare features and make links between language and music through song. Thus, this paper provides an overview of genre analysis in relation to song, a rationale for the unique aspects of song lyrics for lexical fluency, and incorporates aspects of the National Standards for Foreign Language Learning (ACTFL, 2015) as impetus for the unit design. Subsequently, criteria to consider for selecting songs are followed by five essential components students use for analysis, which highlight cultural and linguistic features discovered in specific English and Spanish-language song samples.

Genre analysis as a tool for expanding linguistic and cultural knowledge

Hyland (2007) describes genre as “abstract, socially recognized ways of using language.” He further explains that members in a discourse community generally “have little difficulty in recognizing similarities in the texts they use frequently and are able to draw on their repeated experiences with such texts to read, understand, and perhaps write them relatively easily” (p. 148). For example, a formal acceptance letter from a university has features that distinguish it from an informal birthday greeting from a friend. Throughout their lifetime, native speakers acquire and internalize the

differences between these types of texts and when to appropriately use each one. Often a reaction occurs if a member of a shared discourse community misuses formal discourse features to address their best friend, or on the contrary, uses informal writing when addressing their government leader.

Likewise, within a culture, appropriate contexts for specific genres of music exist, such as songs during celebrations, holidays, somber occasions, or religious events. Like linguistic genres, music genres also carry implicit information shared by a discourse community. For example, it is culturally expected that in summertime the ice cream truck will play popular, playful childhood tunes that are easily recognizable. However, if the ice cream truck drove down the street in July playing the tune of *Jingle Bells*, the members of the shared discourse community would react to the deviation from the expected norm; although the music fits the criteria of popular and recognizable children's tunes, it has the added element of Christmas, which is strongly associated with winter and holiday-specific melodies. Music plays a unique role in societies because it can be personal, relational, social, cultural or historical. It can inspire an individual or empower a community through its expression, as it both reflects identities and contributes to the formation of them. With these factors in mind, when students interpret song lyrics they begin to foster their own connections in the L2 by implementing five main aspects of analysis, which are explicated in the latter section: *Components of song analysis*, with Figure 1 below presenting the questions students use to guide their analysis. These components incorporate micro-level linguistic features students need for interpreting song lyrics and macro-level comprehension that draws on students' background knowledge and provides a context for understanding perspectives of the target culture to which the song lyrics are inextricably connected.

Figure 1. Student Questions for Analysis of Song Lyrics

Big Picture: What genre is it? Who listens to this kind of song? Where would you hear or not hear this song? Also notice patterns—what is repeated in the song? How does the sound of the music contribute to the genre?

Imagery: What metaphors, imagery, play-on words, or personifications do you observe in this song? What idioms do you see? What references to culture, history, literature or religion are there?

Language use: What kind of language is used—slang, formal, informal, old English? Is there a particular dialect or style used? What key vocabulary is used in this song? Are there synonyms to other words you know? What kinds of rhymes are used? Provide examples from the song that you find.

Grammar: Take note of verb tenses and person. Who is talking to or about whom? What word choices are used? Make note of word order or changes to normal word order that you notice.

Personal Response: What about this song is meaningful to you? How does the music contribute to that? What words, lyrics, rhymes, metaphors stand out to you? What don't you like about this song? Why? What is confusing about this song? What don't you understand about it? Be specific.

Source: Coats, original material, 2015

The unique and authentic role of music for lexical fluency

Music is useful for language learning because it provides relevant social and cultural information as well as a powerful tool for recursive exposure and memorization of authentic language. In learning a foreign language, students often rely on repetition and memorization to acquire new lexical information. However, Gu and Johnson (1996) found that strategies focused solely on retention, such as *rehearsal*, are a “shortcut” for beginning L2 learners that tended to negatively affect both their vocabulary size and their overall L2 proficiency. While rote rehearsal lacks lasting effect, meaningful memorization is productive and useful. One of Van Gelderen’s (2011) principles of developing L2 lexical fluency is through deriving meaning of new lexical items from the context in which they are used. The challenge is how to make rehearsal of new information meaningful by choosing appropriate contexts in which to develop this kind of lexical fluency through repetition. It is fairly uncommon in our society to authentically and repeatedly listen to and memorize a text. This kind of meaningful memorization and repeated exposure applies to actors memorizing their lines in a play, or participants in a religious context memorizing portions of sacred texts. However, memorizing and repeatedly listening to the lyrics of a favorite song is a widespread culturally endorsed phenomenon.

According to Iwasaki et al. (2013), who utilize song to enhance the development of L1 literacy skills for young students, “certain features are embedded in songs that make them memorable and enjoyable. First, the melody and rhythm of songs makes them easy to learn and easy to remember.” Second, “song lyrics (a form of poetry) often are embedded with rhyme, assonance, and alliteration. This playing with the sounds of language through song can be a gateway to the development of phonemic awareness” (p. 138). Iwasaki et al. found that song lyrics have aided in the development of vocabulary as students essentially memorize them through repeated listening while reading printed lyrics. In the L2 learning context, Van Gelderen (2011) explains that both lexical fluency and training in content words positively contribute to efficiency of access to and retrieval of vocabulary items by relieving the burden on working memory. Consequently, memorizing song lyrics by repeated aural and visual exposure is an authentic, culturally and socially acceptable way to experience meaningful language. Moreover, repeated listening to song lyrics while intentionally acquiring the needed vocabulary for comprehension positively affects the retrieval process in the memory.

The World Readiness Standards for Learning Languages as impetus for unit design and class procedures

Music can mark a memory, represent a point in history, and can be recalled from the recesses of the mind at an unexpected moment. It is thus pedagogically compelling, and motivating for students to analyze and interpret song lyrics as a means of looking for patterns, making comparisons, sharing ideas, and discovering different viewpoints. A step towards empowering students to make connections with the target culture beyond the classroom is to guide them through

the process of finding L2 songs and to equip them to independently navigate their understanding of the lyrics. After all, “connections-enhanced teaching” equips students to use the L2 “to explore a different world from various perspectives and to relate that world to their own thinking and experience” (Kern, 2008, p. 370). When students are inspired by music and equipped with the right tools, they have a clearer pathway to exploring the wonders of different worlds.

At the onset of this unit, students analyze and interpret relevant song lyrics in their first language (L1) in order to become familiar with the process of analysis. Then, in the L2 they analyze the unique macro and micro level linguistic features each song provides while acquiring new lexical information through repeated exposure. Coming from a variety of musical genres, these texts contain extensive cultural and linguistic information, which enables students to begin to distinguish the differences between the varieties of musical lyrics and thus develop their understanding of the nature of language and culture. While listening, reading, analyzing, and interpreting music and lyrics of the target culture, students also examine the relationship between the L2 music and the cultural perspectives expressed in their lyrics. Furthermore, during the process of interpreting song lyrics, students exchange opinions and present concepts and ideas in the L2 about the songs they analyze through interpersonal and presentational modes of communication. To exemplify this process, the pedagogical steps of this unit lesson plan are detailed below based on five key Standards-based objectives relating to aspects of Cultures, Comparisons, Communication, Communities, and Connections (ACTFL, 2015). Furthermore, Figure 2 (page 10) presents an overview of the same unit lesson objectives and procedural steps.

Cultures: Discovering patterns in language and culture

In order to systematically analyze a song, looking for patterns is fundamental to the process. One objective of this unit is for students to examine the relationship between the L2 music and the cultural perspectives expressed in their lyrics through analysis and interpretation. Because both language and culture are patterned, genre analysis equips students to distinguish the patterns that exist within a given discourse context in the target culture. Savignon (2005) describes cultural patterns as what an individual internalizes as natural or normal through the process of socialization that begins at birth. Members of a community learn these patterns through observation and participation in them. Savignon (2005) posits that the L2 learner understands these patterns in the target discourse community through making generalizations, analogies and comparisons of the L1 and L2 contexts. Students learn to identify and interpret unfamiliar aspects of the new context through authentic literature, video material, and mass media. After all, “language both shapes and is shaped by culture. Access to one is essential for access to the other” (p. 364). Students learn, therefore, to observe patterns within L1 genres, and through comparison and familiarity with the process, extend their understanding of patterns to the L2 context. Thus, looking for patterns within all facets of analysis is essential to the methodology.

Comparisons: Learning to compare language features through L1 & L2 analysis

To begin observing patterns in song lyrics, students first listen to a selection of songs, experiencing both the music and the lyrics. The first time students learn the process of analyzing the lyrics of a song they utilize higher-level thinking skills and background knowledge in English, their L1, because it builds their awareness of their own L1 skills for analysis, and equips them to compare features of the target language with their own native language. These comparisons are made as students interact with the lyrics and with each other to co-construct meaning. In step one, the instructor introduces the concept of music genres (see Figure 2) by asking students what kinds of music they listen to as they proceed to listen to a variety of teacher-selected songs from different genres. Students consider what features of a song might contribute to its genre. In step two, students spend time discussing different L1 genres and their own and each others' reactions to them. In this step the class considers their own background knowledge of a particular genre or style, where a song would be heard or not heard, and who might listen to that song, as a means of connecting it to a larger cultural context within a discourse community.

After making initial observations, the class then picks a song to analyze collectively in English (see Figure 1, page 3) and uses the printed lyrics of the song so that students can become familiar with the process and the terminology of analysis in English before proceeding in the L2. Because both formulation of language in the L2 and the task of analyzing song lyrics require cognitively focused attention, Roca de Larios et al. (2006) emphasize the importance of parsing out *formulation* of what students want to communicate in the L2 separately from another complex task, such as analyzing lyrics. Therefore, as students become more familiar with the analysis task, this frees up their processing capacity to focus more on fluency to do analysis in the L2. Moreover, students' motivation increases significantly when they are personally involved in the song selections and engaging in the personal and social process in both their background culture and the target language. When selecting authentic content, Shrum and Glisan (2010) highlight the importance of interest level for students. They pose the question, "Is the content interesting, and relevant to students' interests and instructional objectives?" (p. 193). Having students contribute songs of interest to them in English begins this process of relevancy to them and aligns with the instructional objectives of understanding the linguistic features that contribute to the meaning of a song, while cognitively equipping students to compare L1 and L2 features.

In step three, students are then assigned to independently choose an English song to analyze outside of class and then share the results, in written or oral format, with the class or in small groups. Many popular songs are lush with idiomatic phrases which students often have difficulty explicitly identifying because they implicitly process them in their native language. Therefore, in these first three steps it is essential to ask questions that help them see another point of view, mainly that of a non-native English speaker. For example, in one song the phrase *run into my arms* is repeated in the chorus. With the question: *How would you explain this concept to someone who speaks limited English?* students are able to identify that running into someone's arms is not a literal phrase. This opens discussion

of various idiomatic ways *run* is used in English: run into, run-on, run over, run around, a runny nose and running water, which introduces the concept that words have different senses, uses, and metaphorical extensions. In Kern's (2008) analyses of authentic texts he describes how multiple layers of meanings flow through one text, with connections being made on "different realms of engagement" (p. 371). In our own discourse contexts, we continually assess multiple layers of meaning implicitly, often without realizing it. The analysis process requires students to use the linguistic tools at their disposal to explicitly identify the layers of meaning that contribute to comprehension and interpretation. As students reflect back on the analysis task, they can be guided to pinpoint the skills, strategies, and background knowledge that contribute to effective analysis, which then allows them to more explicitly compare L1 and L2 features. Additionally, students begin to form a more global understanding that linguistic information is processed on various levels simultaneously, both in the target language as well as in their native language.

Communication: Integrating interpersonal and presentational modes with interpreting L2 songs

After students experience the analysis process in English, in step four, the class then co-constructs a list of terminology necessary for analysis in the L2. This list includes key terms for analysis, questions to ask, and necessary phrases to carry on a discussion and negotiate meaning about song lyrics in the target language, as language proficiency level allows (see Figure 1 for *Student Questions for Analysis of Song Lyrics* in English). In steps 5-8 of Figure 2 (which are a repeat of steps 1-3 in the L2), students spend time interpreting the song lyrics through interaction with each other in groups or in pairs. When analyzing texts in the foreign language learning, Shrum and Glisan (2010) emphasize that the interpretive mode refers to "both (1) a component of daily communication that enables one to make sense of and interpret oral, printed and video texts, and (2) a vehicle for language acquisition" (p. 181). Focusing on interpreting the song lyrics integrates language learning content and meaning construction. After the instructor and students co-construct the necessary terminology to discuss genres and analyze a song in the L2, in step five the class listens through a teacher-provided list of songs from a variety of musical genres in the target language.

In steps five and six, when students receive a new text in the L2, first they skim the text for patterns and repeated verses, and use their background knowledge to consider how the genre and text features contribute to the global theme of a song. This first layer of linguistic analysis is at the discourse level, the *Big Picture* (Figure 1). Big Picture questions guide students through the overall impression of a text and the features and patterns that contribute to the macro-level discourse of the song, such as format, title, chorus, rhythm, theme and style. Analyzing global features allows students to consider the overall purpose and intent of a song. Kern (2008) stresses the importance of observing and comparing a variety of texts at the discourse level, because it puts learners "in the position of having to deal with uncertainties [and] ambiguities" which challenge their way of thinking and can also "guide learners to a better understanding of how meanings are made" (p. 374).

Discourse level analysis helps students to more explicitly understand macro-level linguistic features and their functions within a genre. Students observe patterns, repetitions, and themes that contribute to the unique expression of a song, and learn to more competently navigate the ambiguities that arise within it.

One of the key objectives of this unit is that students interpret written and spoken language, exchange opinions, and present concepts and ideas in the L2 about the songs they analyze which, therefore, incorporates interpretive, interpersonal, and presentational modes of communication. In step six, discussion time is set up so that students co-construct their discoveries of how language works with each other. Through the *Student questions for analysis* (Figure 1), students learn to use both macro-level or *top-down* reading skills, and micro-level or *bottom-up* skills to interpret the lyrics. Shrum and Glisan (2010) point out that interpretive skills involve the simultaneous use of both text-driven bottom-up processing that focuses on the details of the letters, words and phrases in the text, and also the reader-driven top-down processing that relies on contextual clues and background knowledge to infer meaning in a text. *Skimming* a text is a top-down process of looking for themes and main ideas, while *scanning* a text for details is a bottom-up process.

Once students have skimmed the text, they go back through and scan the text in more detail, focusing their attention on new and known vocabulary, and anticipating key terms they may want to define. Then they circle all the verbs they find and make note of tense and person. They also make note of verb endings they are not yet familiar with (see Figure 2, *Procedure for analyzing an unfamiliar text*). In Anderson's research (1991) on strategies used during L2 textbook reading, he observes that one key strategy is the ability to "monitor comprehension by identifying when comprehension fails" (p. 466). This *metacognitive strategy* requires learners to think about what they know and do not know and adjust their strategy use accordingly. Students who are able to identify a lack of comprehension and then devise a strategic plan to compensate for it become more successful L2 readers. Therefore, scanning a text and discriminating known and new vocabulary and verbs is one way to help students develop successful strategies for encountering and examining other unfamiliar texts.

Communities: L2 music for personal enjoyment and social engagement

After students gather both macro-level and micro-level data from the text, in step seven they discuss their results in the L2. While the initial emphasis is on interpretation of the lyrics, students' discussions involve the social process of interpersonal communication; and formally planning for and sharing results with the class utilizes the presentational mode of communication. When students share results, it is important that they provide explicit examples of their discoveries from the text. Then, in step eight students learn how to access songs and lyrics to songs in the L2. In Spanish *con letra* (written lyrics) is an important phrase for searching the Internet for lyrics to print. After that, students work in pairs to find new songs in L2 genres that interest them. Another main objective is that students will be able to find and repeatedly engage with L2 songs in order to use the L2 within and beyond

the school setting for personal enjoyment and social engagement. As students are equipped with culturally and socially relevant reference points through the song lyrics they study, they can begin to connect socially with the target culture through finding and sharing music. In step nine, the class compiles a playlist of students' analyzed song selections. Since a variety of music is easy to access and since music is naturally shared, it becomes an entry point to participate in the target culture and discuss particular songs, and inquire about native speakers' song preferences.

Connections: discovering distinctive viewpoints through songs

Another key objective in interpreting L2 music is to learn to see the world from the differing viewpoints that specific song lyrics provide. Music often references cultural and historical events and themes that require deeper investigations into the target culture. In the analysis process, students look in depth at metaphors, imagery, and cultural references in the song lyrics to make connections and experience viewpoints that are only available through the target culture. Kern (2008) points out the "strong link to be made between language and music through popular song" (p. 376). Teachers can tap into this resource to help students make further connections through components also used in literature, "such as theme, metaphor, form, and style" (Kern, 2008, p. 376). He further explains that language is "a resource for creative thought, a framework for understanding the world, a key to new knowledge and human history, and a source of pleasure and inspiration" (Kern, 2008, p. 367). Music lyrics are a rich resource of creative thought, where learners experience the adventure of discovering the world from differing viewpoints.

In order to expand students' new perspectives gained in their analyses, in step 10, the instructor utilizes the content, vocabulary, concepts, grammar and important background information for follow-up activities, extensions to learning, and assessments. Depending on what is discovered in a song, there are various extension and expansion activities, such as essays, reflections, musical performances, song comparisons, and personal responses to content; grammar structures and forms to practice, applying metaphor for personal descriptions or poetry writing, further study and exploration of a cultural event, and extended research on idiomatic phrases in the L1 and the L2. Also, background information on artists is a rich resource to be explored by students as they expand their studies beyond the lyrics of a song. It is worth noting that this process can also be adapted to meet the learning needs and goals of beginning learners. For lower-level students, the task can be simplified and more scaffolded, selecting key portions of L2 songs and introducing vocabulary and cultural content in pre-teaching activities. It is essential even at the beginning levels that students learn to make basic comparisons and connections as they familiarize themselves with a text. Kern (2008) makes a strong point about exposing students to texts even as they begin language learning:

Foreign language teachers sometimes believe that getting students to analyze texts to make connections to culture, to other points of view, and to other disciplines is something that is only realistic at a

relatively advanced level of language study. However, it is really in the early phases of the curriculum that the ‘connections’ mindset must be established if students are going to be able to gradually develop the skills and sensibilities that will allow them to succeed in dealing with texts by the time they get to advanced level courses. (p. 375)

Also, by learning the linguistic components initially through analysis of L1 songs, even beginning students can then develop such a ‘connections mindset’ while enjoying exposure to new music from the target language and culture.

Figure 2. Analyzing song lyrics: unit lesson plan

Goal: Students use the target language (L2) beyond the classroom to repeatedly listen to analyzed relevant songs and learn to thoughtfully and independently engage with and compile new L2 music for personal enjoyment and social engagement.

Standards-Based Objectives:

Cultures: Through listening, analyzing, and interpreting music and lyrics of the target culture, students will examine the relationship between the L2 music and the cultural perspectives expressed in the lyrics.

Comparisons: By learning to analyze songs first in English, students will be able to compare features of the target language with their own.

Communication: Students will be able to interpret written and spoken language, exchange opinions, and present concepts and ideas in the L2 about the songs they analyze.

Communities: Students will be able to find, analyze and repeatedly engage with L2 songs in order to use the L2 within and beyond the school setting for personal enjoyment and social engagement.

Connections: Through songs in the target language students will recognize and investigate distinctive viewpoints that are only available through the foreign language and its cultures.

Procedure for Song Lyrics Analysis Unit:

(These procedures vary depending on classroom context, age groupings, and proficiency levels)

1. Whole class: (in English) Teacher introduces unit: Ask students: *What kinds of music do you listen to? What kinds of playlists do you have? What genres can you think of?* Then, listen to a variety of songs from different genres in English and make observations about the music. Then discuss opinions and reactions to different songs.
2. Whole class: (in English) Select a song to analyze. Small groups: Students use printed lyrics and become familiar with the analysis process and the terminology through discussion. Identify **specific examples** of findings from the text. Share results with the class.

Procedure for analyzing an unfamiliar text:

- a. Students skim the text and observe macro & micro level patterns: repeated stanzas, rhymes, words, etc.
- b. Students scan the text again and
 - (1) identify new & known vocabulary
 - (2) mark words to learn
- c. Students then circle all the verbs they find and make note of tense and person. They also make note of verb endings they are not yet familiar with.
- d. Students proceed to answering questions for analysis, providing specific evidence from the text for each discovery. (See Figure 1: Student Questions for Analysis of Song Lyrics).

3. Individual assignment &/or small groups: (in English) Students choose their own song to analyze with the printed lyrics, and share the results in small groups (teacher specifies mode—written or spoken or both)
 4. Whole class: Compile necessary terminology to discuss genres and analyze a song in the L2.
 5. Whole class: (Repeat step 1 and 2, in the L2.) Teacher introduces a playlist of previously songs from a variety of musical genres in the L2. Observe and discuss song selections.
 6. Individual or small groups: Students select and analyze a song from the teacher-provided playlist.
 7. Small groups: Students discuss their results in the L2 (depending on proficiency levels).
- IMPORTANT: Students must provide explicit examples from the text.*
8. Individuals or pairs: (Repeat step 3, in the L2.) Students independently find and analyze a new song in the L2.
 9. Whole class: Compile a new class playlist of student-selected songs.
 10. Follow-up activities: Based on content and constructions in song lyrics, teacher incorporates level-appropriate lessons in varied modalities on form/grammar, comparing texts, reflection, oral presentations/performances, research on cultural or historical topic, biographies, or other pertinent features of the songs.

Source: Coats, original material, 2015

Criteria for song selections

While some songs abound with cultural information, others use a grammatical structure that students need to learn, and still others are reflective of the popular target culture. It is important to select songs from a variety of genres in the target language such as traditional ballads, classic songs, simple and repetitive choruses, and even pop songs that might be difficult at first to understand, so that students can expand their understanding of the target culture through comparing features of each genre. Each genre of music often contains genre-specific content and linguistic features. For example, country songs lend themselves to a story-like structure, while pop songs tend to be full of pop-cultural references and idiomatic expression. A Mexican ballad might contain more social and cultural commentary, where rock music would more likely reflect counter-cultural themes. In some situations, after thinking through the Big Picture of a song, the bottom-up level analysis may need to be limited to select portions of a song (see example of the song *América* in the *Grammar* section of analysis below). Part of interacting with real genres of discourse is knowing how to navigate these other aspects of a text and teaching students to do the same.

Focusing on pedagogical considerations, in Kramer's *Criteria for Selecting Songs* (2001), he suggests that it's helpful if songs have clear grammatical points or themes, that the text fit the students' level of language, that the singer's diction be clear and understandable by students, and that songs come from a variety of musical styles (p. 30). Kramer's criteria are not only helpful to instructors, but should be shared with students as they learn to find their own songs. Part of the joy of analyzing song lyrics is for students to find songs that spark their interest, even if the lyrics are initially hard for them to understand. On the issue of grammatical

points, though some songs for beginners are based on the simple grammatical structures in the lyrics, song selection need not be limited by the grammar in it. In this less controlled environment of authentic texts, students must learn to recognize information they do not yet know, focus on what they do know, and use strategies to account for ambiguities and discover meaning in that tension. They may come across structures they have not yet learned, but when they do learn them, recalling the lyrics of a song they know is a useful reference point. In a more sociocultural way of unlocking a text, music analysis is not about using music to teach grammar, but rather understanding the unique beauty of a song by being equipped with the linguistic tools to understand it, grammar being one of them.

Components of song analysis

The questions in Figure 1 *Student Questions for Analysis of Song Lyrics* incorporate five main aspects of analysis, which enable students to think through the macro and micro level linguistic features in a song that contribute to its meaning within its given cultural context. This section expounds upon the aspects of the Big Picture, Imagery, Language Use, Grammar, and Personal Response in more detail and highlights unique features discovered in specific song samples. Although these questions of analysis target different aspects of linguistic features for students consider in the song lyrics they analyze, the questions are not exhaustive, nor are they all answered within every song.

The Big Picture: discourse level analysis

At the discourse level of analysis students in this project answer questions about each song they analyze, such as (see Figure 1): *What genre is it? i.e., Rock, Pop, Inspirational, Regional, Traditional... Who listens to this kind of song? Where would you hear or not hear this song?* As mentioned earlier, they also focused on noticing patterns and macro-level features: *what is repeated in the song? How does the sound of the music contribute to the genre? What concepts or themes do you find in this song?* For example, in the rock song *Todo es del mismo color* (Everything is the Same Color) by *Malsujeto* (2009), the lyrics refer to a context where everything is *fuera de control* (out of control) and *todo es del mismo color* (everything is the same color), except, in *en esta guerra no hay dolor* (in this war there is no pain). At first glance, these lyrics are clues to a theme for which students have no cultural reference. Humans naturally tend to make meaning, and therefore draw from personal experience and background knowledge to guess at the meaning. However, without the cultural context of background knowledge, these lyrics, though clear and easy to comprehend at the phrase and word level, are a discourse mystery. Students eventually discover that this is the theme song for the famous *Tomatina* festival in Buñol. The “war” that takes place is with tomatoes, hence, there is no pain and everyone ends up the same color, tomato red.

Another example of a Big Picture experience is with Christmas carols. In one instance, a member of the target discourse community shared *villancicos* (carols) that were relevant and important to her. One was a traditional Latin-American Christmas carol, *Mi Burrito Sabanero* (My Little Donkey from the Plains); the

other, *Cascabel*, was to the tune of Jingle Bells. When students began to analyze these songs, we discussed the question, *Where do you hear or not hear Christmas carols?* The students agreed that Christmas carols with more religious lyrics are typically not heard in the context of a public school, while non-religious carols, like *Jingle Bells* and *Deck the Halls* are typically heard in schools during the holiday season. They were surprised, however, to discover that these *villancicos* centered on the Nativity story were performed in a public school in the target discourse context. In *Mi Burrito Sabanero* (Blanco, 1976), for example, the first line is in reference to the birthplace of Jesus: *con mi burrito sabanero, voy camino de Belén* (*with my little donkey from the plains, I'm on my way to Bethlehem*). Even the Spanish lyrics to the tune of *Jingle Bells* (*Villancicos tradicionales 2*, 2009) contain an abundance of religious references. My students, therefore, made comparisons and discoveries on various linguistic and cultural levels, such as new holiday vocabulary, how translations from *Jingle Bells* to *Cascabel* are not always literal, exposure to a traditional holiday song, and that culturally, religion plays a different role than in their own predominant discourse context.

One aspect of the Big Picture is that songs often contain a story, a point, or a perspective illustrated throughout the song, which Kramer (2001) refers to as a “micro narrative-like structure” that “encapsulates a coherent context” of many songs (p. 29). An example of a song that encapsulates a unique cultural viewpoint is *Supermán es Ilegal* (Superman is an Illegal, Los Hermanos Ortiz, 2003). This song is in the movie, *La Misma Luna* (Under the Same Moon, Barrera, G., 2008), a compelling story that deals with the issues and heartache of immigration, both legal and illegal. Before my high-intermediate high school students watched the movie, we analyzed these song lyrics in Spanish. The song begins by accusing Superman of being an illegal alien (these lyrics were translated into English for the movie subtitles):

(Spoken) It's a bird! It's a plane! No, man, it's a wet****!
 He came from the sky tucked in a spaceship. From Krypton to Earth was such a long trip.
 We've one thing in common: we managed to skip, Requesting American citizenship.
 You know there are laws about immigration, and he simply lacks his documentation.
 So how can he work as a newspaperman? By rights he should be locked up in the can.
 But he's blue-eyed, tall and muy lovey-dovey; I'm dark-skinned, short and a little bit chubby.
 He got in for free, but I had to pay. Coyotes ain't cheap but they sure know the way.

Rarely does someone in our cultural context question the merits of Superman, a great American hero, who also happens to be a fictitious immigrant from another planet. The singers' viewpoint that challenged an implicit esteem for Superman surprised my students. The song does, however, provide a compelling comparison

between the tall, blue-eyed superhero's immigration status in the U.S. with the plight of the "dark-skinned, short and a little bit chubby" man trying to emigrate from Mexico. This discussion and analysis led students to discover more about the immigration process, and the desperate circumstances surrounding those attempting to immigrate illegally. Ultimately, this learning activity provided students with a unique opportunity to view one of their own cultural heroes from a different vantage point as a means of expanding their own understanding of immigration, a culturally and socially relevant issue. To sum up in Kramer's (2001) words, "the song-based approach...relies on authentic texts as the underlying linguistic linchpin to connect language acquisition to cultural literacy" (p. 30) by providing distinctive viewpoints that students have access to by way of the target language.

Imagery, metaphor, idiom and cultural references: semantic and pragmatic levels of analysis

Semantics as a linguistic area of study focuses on the meaning of language through human expression, and also includes how words and phrases have multiple senses. In natural discourse, analyzing more than one sense of a word is part of the cultural pattern that Savignon (2005) says we internalize through the socialization process from birth. For example, in the pop rock song *Breakeven* (Script, 2008) the lyrics use the word *break* in multiple senses in one line: *when a heart breaks, no it don't break even*. 1. *Break* in the literal sense of glass that shatters is extended metaphorically to the idea that abstractions seem shattered and dysfunctional like broken glass. 2. A *broken heart* is in the idiomatic sense of a painful end of a significant relationship. 3. *Breaking even* is in the idiomatic financial sense that neither a profit nor a loss has occurred. The idea is that something that breaks, literally and metaphorically, is never an even split, and a broken heart implies that truly a loss has occurred. Students learning the vocabulary word *break* in the most literal sense can quickly begin to understand metaphorical uses of the same word. This layering of senses of a word also opens discussions to how metaphorical uses of a word do not always translate evenly from one language to another. *Breaking-even* in Spanish is *el punto de equilibrio* (the point of equilibrium), whereas a broken heart is expressed through a different phrase, *el corazón roto*. This song, therefore, would not have the same effect if translated literally into Spanish. Because as humans we implicitly make meaning, we do not always realize all the ways our minds are processing multiple senses in our native language. However, by pointing out these processes explicitly in the L1, they become an integral part of lyric analysis in the L1 and the L2.

As students look for metaphors, idioms and multiple senses of words they discuss questions such as: *What metaphors, imagery, plays on words, personifications and idioms can you find in this song?* One example of a song rich in metaphor is the Alternative, inspirational song *Tu Amor hace eco en todo mi universo* (Your love echoes throughout my universe) by Rojo (2009). Because of the simple use of the verb *ser* (to be) that students learn early on in beginning Spanish, and because the metaphors are clear and descriptive, the chorus of this song was utilized in an

intermediate Spanish class where students made a list of as many metaphors they could find in the lyrics.

<i>Eres el aire, la lluvia</i>	(You are the air and the rain
<i>La risa de los niños</i>	the laughter of children
<i>La fuerza, la calma</i>	strength and calm
<i>La guía en el camino</i>	the guide of my way)

Along with use of metaphor and idiom, students also concentrate on cultural, historical, and literary references. Kern (2008) refers to this kind of referencing and re-appropriating of cultural information within a song as *intertextuality*, which is a notion he finds most readily available to illuminate through song lyrics. To focus their *pragmatic* analysis, that is, how context influences meaning, students answer questions such as: *What references to culture, religion, literature or history are there?* For every discovery, students explicitly identify their examples from the text in writing, and then break down the meanings of what they discover.

Use of language: phonological and morphological levels of analysis

As students consider Big Picture and Imagery aspects of analysis, they move from a more top-down view of the text to a bottom-up look at details that contribute interpreting a text. Looking at the *Use of Language* involves both text details and contributions to the overall discourse. *Phonology* is the study of meaningful sounds in a language, which also includes dialectal distinctions and language register. Questions such as: *What kind of language is used: slang, formal, informal?* contribute both to understanding the discourse of a text and to observing the meaningful sounds in language and how words are pronounced differently in different dialects. Dialect clues provide information about a region that an artist is from and the style of music common to that region, which can contribute to the global understanding of a song. At first, it is difficult for students to identify phonological differences on their own, but once the phonological distinctions are highlighted, students are then able to discern them in other contexts. A common example of different dialects in Spanish is in the song *Todo es del mismo color* (Everything is the Same Color), which originates from Spain. This song can be used with beginning students to point out that in Spain {z}, and {c} before {i} and {e}, are commonly pronounced with the “th” sound [θ] (as in *think*); whereas {c} and {z} are pronounced with an [s] sound in Mexico and other Latin-American countries. Students go through the printed lyrics and highlight the places where they expect to hear the “th” [θ] sound, and then listen for it in the song. Another example of dialect comes from the Christmas carol *Mi Burrito Sabanero* (My Little Donkey from the Plains). In the line: *si me ven, voy camino de Belén*, (if you see me, I’m on my way to Bethlehem) in the singer’s dialect, the words *ven* and *Belén* are pronounced with a velar nasal [ŋ], the kind of nasal sound English speakers use in pronouncing at the end of words such as *sing* or *gang*. This is a common phenomenon in some regional dialects of Spanish. Pointing out these dialectal distinctions helps students utilize yet another layer of information they are receiving from the lyrics that contributes to understanding the overall context of the song.

In relation to *morphology*, or parts of words, students notice patterns of rhyme: *What kinds of rhymes are used?* Again, they provide specific samples from the text of their discoveries. One example of identifying morphology in English is from the INXS song *Mediate* (1998). The song mainly lists a plethora of words that end in the morpheme *-ate*. Using a song like this helps students understand in their L1 how patterns, roots of words, and endings are useful for rhyming, and carry linguistic information. In Spanish, in the popular song *Bailando* (Dancing) by Enrique Iglesias (2014), he rhymes words like *anatomía* (anatomy), *melodía* (melody), *fantasía* (fantasy), *filosofía* (philosophy), and *vacía* (empty), which leads students to make observations of patterns of rhymes and discoveries of other common morphemes at the ends of words.

Grammar: inflectional morphology and syntax levels of analysis

Grammar in a general sense mainly centers on rules of morphology in relation to inflectional verb endings, and *syntax*, which focuses on word order. When students receive any new text to analyze, lyrics or otherwise, it is essential that they learn to navigate the unfamiliar text first by identifying and analyzing the verbs of the text. They take note of where the verbs are in the text and what information they contain, in regards to person, number and aspect. Even unfamiliar verbs in Spanish are often recognizable by their roots and endings and link to their explicit or implied subjects. By training students to be aware of the verbs in a text they are better able to understand the other words in relation to the verb, and begin to develop a sentence-level awareness. Then, as Kern (2008) suggests, “because words are always embedded in linguistic and situational contexts, a language learner’s task is to figure out relationships between words, between larger units of meaning, and between texts” (p. 379). When students consider the grammar of a song, they focus their attention on verb tense and person with questions such as: *Who is talking to or about whom?* The information of the person speaking and the one(s) they are referring to and or addressing is helpful for understanding the overall intent of the lyrics. For example, in the song *Si Puedes Perdonar* (*The Apology Song*, Luna & Santaolalla, 2014) from the animated bicultural movie *The Book of Life* (Fox Films, 2014), the singer sings in the first person an apology to the informal second person: *¿Me perdonas? Toro, ¿Me perdonas?* (Forgive me, *Toro*, forgive me), which in this context is a matador talking to the bull he doesn’t want to fight. Understanding that the matador is apologizing to the bull opens up layers of information about the culture and history of bullfighting in Mexico, juxtaposed with a current cultural trend against animal cruelty. Consequently, identifying the verbs in a song and interpreting the information contained in them is fundamental for students to get their bearings of the text and gain greater global insight of the communication choices of the artist.

In relation to analyzing aspects of syntax, students make observations about word choices and word order, and the links between larger units of meaning that contribute to the overall impact of the song. One example of a song that can be used with beginning language learners is the chorus of *América* by *Los Tigres del Norte* (2015). This regional Mexican ballad is useful with beginners because it

deals with words of nationality and country names, of which many are cognates in English. Also, the chorus is one simple repeated phrase: *De América yo soy* (From America, I am). Students learn *yo*, the first person pronoun, and *soy*, a form of the verb *to be*, early on in Spanish, especially in relation to talking about where they are from. Even though the constituents of this sentence are not in standard sentence order, this chorus is understandable on the word and phrase levels. Furthermore, when analyzed in its context, this chorus provides a powerful connection with the singers' viewpoint, which, in this case reflects an insightful cultural value. The main point of this song is that even though Americans come in a *mosaico de mil colores* (mosaic of a thousand colors), we are all still Americans. Just as *él que nace en Europa es Europeo, Y él que nace en el África, Africano* (those born in Europe are Europeans, and Africans are from Africa), everyone from the Americas is American, because *América es todo el continente* (America is the entire continent). The alteration of the word order in this chorus highlights the linguistic concept of *information structure*. Casielles-Suárez (2003) explains that an important part of discourse competence in Spanish involves understanding the *information structure* of a sentence, which relates to how new and given information are revealed within a discourse context by the order of the sentence constituents. In this case, *topicalization* of the chorus changes the emphasis of the sentence: *De América yo soy* (From America, I am). Topicalization occurs when constituents of a sentence are reordered so that the second part of the sentence reveals the new information. In this song, the connection between the order of the constituents in the sentence and understanding the overall theme of the discourse come together. Casielles-Suárez (2003) emphasizes that "all sentences occur in a context" and the word order of a sentence is "mandated partly by the particular discourse in which it occurs." Furthermore, understanding information structure is relevant for language teaching pedagogy in an effort to develop discourse competence by addressing the context in which information is given (p. 16). In relation to song lyrics, especially considering rhythm and rhyme, reorganizing syntactic structures to emphasize information is not uncommon. In this chorus, since it is the only line, reordering the structure is meant to make a clear point: From America—I am! The emphasis is on the fact that the Mexican singer identifies himself as American, and furthermore, he represents the other Central and South Americans mentioned throughout the song. This alteration of the normal syntactic structure draws attention to the new information, the point of the song. Even at a beginning level students can observe sentence structure and how it relates to the overall understanding of this text, and therefore they can foster a connection with the sociocultural viewpoint revealed in these lyrics, mainly that to be American is not limited to one country, but rather is a continental experience. Students discover this viewpoint as the theme of this song through the analysis process, and then the theme can be expanded through other instructional activities on geography, nationality, and personal identity.

Personal response

Once students have engaged in both macro and micro level analysis of a song, they return to their personal response to it. As highlighted in the Unit Lesson (Figure 2), aspects of personal response are addressed at the onset of lyric analysis when students experience the Big Picture of a song and consider their overall impressions. It is crucial, however, that students return to reflecting on their personal reactions to a song after they have spent time analyzing, interpreting, and interacting with the sounds, patterns, rhymes, language and themes in the songs. In this section, students answer questions such as: What about this song is meaningful to you? How does the music contribute to that? What words, lyrics, rhymes, metaphors stand out to you? What don't you like about this song? Why? What is confusing or difficult to understand? Be specific. Much insight is gained through students' reflections of their personal interaction with the music and lyrics. Whether it is related to their own cultural perspectives and opinions of the target culture, or whether it is personal preference of a particular sound or connection with the lyrics, or a combination, this topic helps students become more aware of their own attitudes and the contributing factors of what shape those attitudes, both positive and negative. After all, attitude has a significant impact on overall language and cultural competence. To summarize, students are not only learning language in a repetitive fashion through music, they are also learning to consider how they interact with the target culture by interpreting linguistic features that musicians are utilizing to share their culturally situated messages.

Other considerations for song selections

Through the analysis of song lyrics, language becomes the key to unlock the mysteries of culture. However, when selecting songs, it is worthwhile to consider additional important factors such as the depth and breadth of instructor expertise, suggestions for where to find content, and the use of songs with translations. When using authentic texts for language learning, a certain amount of ambiguity and unanticipated challenges arise. One such challenge is that instructors understandably do not have all the cultural and linguistic information necessary themselves to be experts on all song lyrics and music genres. However, instructors can model and participate in the co-construction and interaction of the discovery process by identifying what they do and do not understand, and actively implementing strategies to make meaning in the L2 context. This can become a learning opportunity for further research, or inquiry of a native speaker. It is also helpful to point out that many references to popular songs in English are not entirely understandable to all members of a discourse community. While some lyrics have a clear meaning, or layers of meaning, others are often intentionally ambiguous. Sometimes a personal connection to the lyrics affects our own interpretation of them, even if it is not the intended meaning of a song. All of these factors require critical thinking skills that we use all the time to understand the world around us. Kern (2008) stresses that in order to make connections through texts, "critical thinking is not reserved for special lessons," but is integrated into

students' regular classroom tasks, and cultural exploration, then, "permeates all aspects of the lesson" (p. 370). Essentially, instructors explicitly model critical thinking by navigating the ambiguities of a text as they seek to make meaning, and also guide their students through the same process.

Also a tension exists in finding songs that are interesting and appropriate for the learners, and meet the instructional goals of the teacher. Utilizing a social media player, such as Pandora or Spotify, provides suggestions for new songs in related styles and genres, which is one resource for finding future songs for analysis. An abundance of relevant songs for analysis can also be found in movies, on the radio, through textbooks, on websites, by YouTube related links, and through popular singing competition programs. Another worthwhile source is song suggestions from students and native speakers who also contribute cultural and social information through their song choices. For example, *Reggada* (Outlandish, 2006), a student's song suggestion, is a stylistic and linguistic fusion of hip-hop, folk and pop with ethnic elements related to a Moroccan wedding celebration. The lyrics are expressed in English, Spanish and Arabic. The artists' music reflects their cultural and intercultural experiences, and in essence, their global citizenship. Song suggestions from students provide another layer of powerful connection, which is the diversity that students bring to the class with them and how the music they listen to often reflects that.

Some songs have both a Spanish and English version that can prove insightful for making comparisons. Translations from one language to another are often very complex and rarely word for word. Translations of songs enable students to understand how idiom and nuance affect the translation in each context. Numerous songs mentioned in this paper have translations that are useful for comparison: *Si Puedes Perdonar* (The Apology Song), *Bailando* (Dancing), *Superman es Illegal*, and *Cascabel* (Jingle Bells). Kern (2008) offers the suggestion that students compare multiple translations of a text, and even do their own translations, as a way to add to their discovery process:

Translation makes students distinctly aware of how important word and syntax choices are in expressing meaning and makes them realize that there are rarely simple one-to-one correspondences between expressions in the two languages. Translation also requires active confrontation of text–context relationships, and this can help reduce students' tendency to see texts as autonomous expressions of singular meaning. (p. 375)

Many tools are at our disposal for genre analysis, and translation is one that is helpful for making comparisons and understanding word choice in relation to the overall genre, rhythm, and theme of a song. It is another facet of genre analysis that aids in ushering students into becoming more competent intercultural communicators.

Conclusion

In the classroom, using authentic texts in language learning integrates language and culture that is more reflective of real-world experiences. Wilkinson

et al. (2015) found in their culture-driven classroom that the key is “to teach language for cultural discovery rather than language and cultural discovery.” They shifted their end goal of students achieving language accuracy, to students “using [language forms] to analyze their own and another culture, as well as to understand themselves as both native and nonnative cultural participants” (p. 8). Through engagement and enjoyment of L2 music students can begin to utilize their growing understanding of and participate in the target discourse community. Likewise, music in the L2 provides an authentic experience for students to use language for cultural discovery within and beyond the confines of the classroom. Because of its inherent social nature, music is a natural bridge to connecting socially, culturally and linguistically with the target discourse community. Therefore, in this unit, students find music with their lyrics that is relevant and interesting to them, and ultimately explore ways to share L2 music with others, so that they learn to incorporate target language music as part of their own personal enjoyment and social engagement with music.

Students have incredible access to an abundance of world music, and the lyrics and translations to songs are equally accessible. Access to music from around the globe is reflective of students’ access to a global community of which language instructors equip them to be competent members. As instructors, we too have that same accessibility and model our own adventures of global citizenship. Part of the journey for becoming competent global citizens is knowing how to navigate linguistically and culturally diverse language in various cultural contexts through tools and strategies that provide access to authentic texts and media. Understanding musical expressions represents an artistic reflection of the intricacies of language, culture, and humanity. Because authentic music lyrics are naturally layered with complexities, a systematic way of processing and explicitly unpacking the song’s lyrics, language, and genre is fundamental to a genre-based learning approach as it opens up our understanding to viewpoints beyond our own. People are innately inspired by music because it reflects us personally, socially, culturally and universally. The lyrics of the song *Live Life* (Jesse & Joy, 2014) from the movie *Book of Life* sum this up well: *Live life like it’s a song, so turn it on and sing along*. After all, what better way to celebrate the world as its global citizens than through the diverse expressions of music and song.

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2

Prose Combat: Contemporary Target Language Songs as Authentic Texts

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Abstract

In this paper, the authors present the findings of a survey investigating the ways in which a sample of foreign language instructors incorporate target language music into the second language classroom. Since surveyed teachers primarily use music to enhance discrete skills, such as pronunciation (phonetics, liaison, elision, rhythm, intonation), vocabulary, idiomatic expressions, and grammar structures (verb tenses, pronouns, adjectives, gender), the authors propose a more holistic approach to using contemporary song lyrics as authentic texts for developing L2 reading skills and bridging the culture gap. The authors delineate the benefits of using authentic reading materials in the second language classroom and present popular music lyrics as conveyors of sociocultural commonalities and differences, while emphasizing the role of background knowledge in interpretation, as described in Schema Theory. Finally, in light of the principles of Schema Theory, the authors propose a step-by-step methodology for designing successful reading units based on contemporary song lyrics, illustrating the approach with a sample lesson based on a current French hit song.

Introduction

Much has been written about the numerous benefits of using target language songs to enhance and energize the L2 classroom (Abadie & Halling, 2010, 2011; Failoni, 1993; Salcedo, 2004), however, there has been little research into pedagogical methods for using song lyrics as authentic texts. A review of current

websites dedicated to teaching foreign language through songs reveals the overarching tendency to use target language music in elementary level courses to enhance pragmatic skills, such as vocabulary acquisition, pronunciation, and grammar practice. One of many such websites encourages teachers to “Use beginning French songs to teach vocabulary words for animals, clothing, weather, time, parts of the body, colors, food, counting, family, and grammar” (Songs for Teaching, 2012).

To better understand how L2 teachers currently use music in the classroom, the authors gathered data from a survey sent to the Ohio Foreign Language Association Listserv, an e-mail based discussion forum for L2 teachers with approximately 1500 subscribers. 36 responses were received during a two-week period with input from 18 French teachers, 13 Spanish teachers, one German teacher, two French/Spanish teachers, and two French/German teachers. While most responses pertained to high school language classes, a small percentage (9%) were from middle school teachers and another 16% were submitted by university instructors. 67% of respondents said they “often” used music in the classroom, but many reported difficulty in finding appealing songs (63%), “clean songs” (48%), songs that tie in with class material (48%) and finding the time to add music to the curriculum (41%). One teacher stated that he or she did not find song activities to be challenging, and another remarked that students did not seem to like the music he or she chose.

Most of the surveyed teachers readily acknowledged the pedagogical value of incorporating music into the L2 classroom, and many marveled at the positive motivational impact both contemporary and traditional music had on their students. Many respondents shared highlights of music study in the L2 classroom, including: (1) using Stromae’s song “Carmen” to have a fruitful “discussion of the use of technology and how it takes over our lives.” (2) “Students each choose a French song that they found and love, and we make a class CD together.” (3) “My entire French contingency sang/acted *Aux Champs Élysées* [“On the Champs Élysées Avenue”] at our first school ‘Coffee House,’ a quarterly event where students perform songs they like in a café atmosphere.” (4) “My kids LOVE Juanes. *La Camisa negra* [The Black Shirt] is one of the first songs of the year, and my kids listen to it on their iPods and devices a lot, so every once in a while, someone happens to say a line that is popular in the song, even if it’s just *tengo* [I have] ...and they pause to think of the rest of the sentence, then a few of the kids will start singing from that point, and soon the whole class joins in...” (5) “I do a ‘*Chanson de la semaine*’ [Song of the week], and I often use Stromae. The kids love it! It was awesome when our visiting French exchange student asked about French language music. My kids could comment on Stromae’s music. The kids could relate to the same cultural content. It was so empowering for my students.” (6) “Last year for the present progressive in Spanish 2, I used Enrique Iglesias’ “*Bailando*” [Dancing]. FOR WEEKS I heard students singing this song in the hall. For class rewards, the kids wanted to see the video again and again. I even heard the song at a school dance.” (7) “After watching and discussing the song *Courseulles sur Mer* (a beach resort in Normandy), by Oldelaf, students had to write a letter home

from either the guy or the woman in the video. They wrote really funny letters, managing to convey the exasperation of the character they had chosen. Plus it's a great song for painlessly reviewing the *passé composé/imparfait*.” [preterite/imperfect](8) “[I love it] when students remember language expressions learned from songs and use them through the semester. (“*No hay nadie como tu*,” [There’s no one like you] “*No me digas que no*,” [Don’t tell me no] “*Estoy harto*,” [I’m fed up] etc.)” (9) “I got no feedback from students about a particular song I had used in a phonetics class, and I assumed they didn’t like it. It was an early pop-rock number that probably sounded dated to them some 10 years after it was popular in Latin America. Imagine my surprise when a student got up to recite a poem for his final project and ended up singing that very song a cappella, like a rock star!” (10) “Each year I start the year with a song. This year we used *Sigueme y te sigo* [Follow me and I’ll follow you] by Daddy Yankee. We listened, watched the video and did some grammar analysis of the song. The students still come in singing it. Most have put it on their phones. It helps them with pronunciation and with just liking the language.”

Interestingly, despite the above evidence supporting the obvious motivational value of incorporating music into the L2 classroom, surveyed teachers listed this factor as the least important benefit of adding music to the curriculum, with the most impactful being (1) Exposure to native speakers, (2) Lowers anxiety, (3) Adds variety, (4) Cultural Realia, (5) Authentic Material, (6) Appealing and Motivational.

A large majority of the 36 surveyed L2 teachers use music to practice discrete skills in the following order of importance: (1) Translation, (1) Essays (tied for the most common music-related activity), (2) Phonetics, (3) Discussions and conversation practice, (4) Listening, (5) Music appreciation, (6) Culture, (7) Contextualized grammar practice. In extended comments on the subject, many teachers expressed the desire to “delve deeper into the songs” and lamented the fact that their music based activities were often limited to cloze exercises: “I have often thought about doing more with music, but my most common practice is to have them listen to the song and then fill in missing lyrics.... I try to match it up (75% of the time) with current vocab or grammar we’re covering, but occasionally, we just do one for fun.”

Indeed, by its very nature, contemporary music contains a myriad of real world language samples that provide applied practice of distinct skills such as pronunciation (phonetics, liaison, elision, rhythm, intonation), vocabulary, idiomatic expressions, and grammar structures (verb tenses, pronouns, articles, adjectives, gender). However, using song lyrics to create global exercises designed to achieve holistic textual comprehension is a more complicated proposition given that song lyrics, like poetry, can be resistant to facile interpretation, especially when each student comes to the table with different preconceptions and cultural baggage. For this reason, the authors propose to develop successful strategies for analyzing song lyrics while accounting for individual knowledge structures and biases by implementing the tenets of Schema Theory, “a perspective that provides an expectation-driven conception of the role of knowledge and considers

that preexisting knowledge provides the main guiding context through which information is processed and interpreted” (Nassaji, 2007, p. 79).

Schema Theory, developed in 1932 by E.C. Bartlett (Bartlett, 1932), and adapted to the field of second language reading pedagogy in the 1980’s and 1990’s (e.g., Alderson & Urquhart, 1988; Carrell & Eisterhold, 1983; Carrell, Gajdusek & Wise, 1998; Carrell & Floyd, 1989), posits that each reader approaches a text with previously acquired knowledge bundled into associative structures called schemata, which heavily influence individual textual interpretation. In this model, meaning can only occur during the dynamic text-reader transaction, when the reader activates his or her background knowledge, or schemata, to achieve understanding. A breakdown in comprehension occurs when a student is unable to retrieve appropriate background knowledge to facilitate understanding due to factors such as difficulty level, length of text, disinterest, lack of motivation, or lack of specific knowledge sets (topic, vocabulary, history, culture). Almost anyone having learned to read in a second language will relate to the utter feeling of confusion that results from losing one’s linguistic or cultural bearings: “If the topic [. . .] is outside the [students’] experience or base of knowledge, they are adrift to an unknown sea” (Aebersold & Field, 1997, p. 41).

Effective reading involves the combination of two interactive processing skills: top-down (using high order thinking to make predictions based on prior knowledge or schemata) and bottom-up (data or detail driven) processing (Omaggio, 2001, p. 148). Readers construct meaning by constantly toggling between top down and bottom up data, thus, those beginning to read in a second language find themselves negotiating the gap between missing data (vocabulary, verb tenses) and personal schemata. When an excess of missing data obscures the big picture, the schemata are not activated and comprehension failure occurs. If the goal is to improve students’ reading comprehension by guiding them towards understanding the main idea and relevant details of a reading passage, what is needed is a coherent methodology that introduces and contextualizes readings without aiming to influence students’ personal interpretations. In this paper, the authors will present interactive lesson plans that illustrate a comprehensive methodology for teaching contemporary L2 song lyrics as authentic texts by allowing each student to achieve textual understanding while appropriating the songs on a personal level.

While there still exists some debate as to the usefulness of authentic texts and media in the foreign language classroom (Kienbaum et al, 1986; Kilicaya, 2004; Martinez, 2002), the World Readiness Standards for Learning Languages (2014) make their inclusion in the foreign language classroom obligatory by providing concrete examples of acceptable authentic resources. For instance, the American Council on the Teaching of Foreign Languages (ACTFL) describes the communicative mode “Interpretive Communication” as follows: “Interpretive communication is a listening, viewing, or reading activity, such as listening to an announcement on a public address system, watching a movie, or reading a letter. The listener, viewer, or reader does not have any way to question the sender of the message, ask for repetition, or negotiate meaning” (ACTFL 2014). According to

Standard 1.2, students are required to understand, interpret, and analyze what is heard, read, or viewed on a variety of topics. In the category entitled Connections, Standard 3.2 states that “learners access and evaluate information and diverse perspectives that are available through the language and its cultures” (ACTFL 2014), implying that students must obtain information from authentic sources. The definition of authentic texts has proved somewhat controversial, as some scholars believe that true authentic texts cannot be prepared or edited by teachers, while others view textual annotation or simplification as beneficial and reassuring to language students. Chloé Gallien (1998) links the origin of the notion of authentic texts in the L2 classroom to the evolution of the modern textbook: “The concept of authentic materials was first introduced in order to differentiate such documents from the other types of teaching documents commonly used at the time, such as scripted texts or dialogues contrived to illustrate a particular grammatical feature” (p. 157). Charlene Polio (2004) insists on the obligatory non-pedagogical nature of authentic texts, viewing them as: “materials that were not created for language learning purposes. Instead, they were created with some real-life goal for, generally, native speakers” (p. 1). Janet Swaffar (1985) is less categorical on the matter in that she does not deprecate teacher-designed texts, allowing for a wide-ranging characterization of the authentic text: “such a text is representative of a target culture message to other members of that culture; or 2) such a text constitutes a classroom communication designed to guide or result in student behaviors (any instructions or task orientation [. . .]) or to provide a genuine content focus [. . .]” (p. 17-18). Indeed, Swaffar (1985) focuses more on reader behavior than text creator in her description of the authentic reading process: “A second characteristic of authentic texts is that readers are allowed to analyze message systems for themselves” (p. 17). This happens because if you are reading naturally, you will most likely find yourself “ignoring words [you] do not know, searching for redundant concepts, or determining word meaning on the basis of sentence logic” (Swaffar, 1985, p. 17).

Some instructors believe that simplifying authentic texts makes them more accessible and less discouraging to students (Aybirdi, 2015, p. 781), while others believe that editing and glossing texts can inhibit global comprehension by interrupting the flow of reading and forcing the L2 reader to focus on irrelevant details. In addressing “material modification” or the simplification of authentic texts to accommodate L2 learners’ needs, Yvette Murdoch (1999) stresses that the authentic text must “be introduced into the classroom in its original state to avoid the loss of language features, which may be important (p. 10)” to comprehension. Swaffar (1985) concurs, stating that “[. . .] dialogues and carefully edited short readings lack the essential features of authentic messages: repetition, redundancy, and discourse markers which confirm and elaborate on a particular authorial style or cultural pattern [. . .] simplifying texts by altering such indicators often results in increased reading difficulty” (p. 17).

With the publication of the World Readiness Standards for Learning Languages, it is clear that the language teaching profession has shifted its focus from an emphasis on grammar and literature to one of teaching language proficiency. The

complete redesign of the foreign language Advanced Placement Tests in (French and German in 2011, Latin in 2012, Spanish in 2013) has solidified this goal by training language teachers to prepare students for broader, more communication-based exams that focus on linguistic and cultural skills in the context of the following standards based categories: Interpersonal Communication, Interpretive Communication, and Presentational Communication. For example, in the online French AP Test guide (College Board, 2011), examples of authentic written communication within these three central categories include: emails, blog posts, literary excerpts, newspaper articles, letters, guidebook entries, and interviews. Thus, in preparing students for the language AP Exams, teachers are well advised to include contemporary song lyrics as authentic resources under the heading of Interpretive Communication because they: (1) reflect current language patterns and vocabulary; (2) have popular appeal in both the target and the L2 cultures; (3) provide variety in the classroom; (4) stimulate interest (songs and genres); (5) are representative of the global and cultural diversity; (6) have familiar contexts and themes that lend themselves to cultural comparisons.

Incorporating target language songs into dynamic language classes is not a new concept. On the contrary, the French musical canon, comprising the works of artists such as Edith Piaf, Charles Trenet, Yves Montand, Georges Moustaki, Jacques Brel, and the French Canadian Joe Dassin, have provided generations of French teachers and students with meaningful, authentic texts replete with rich themes (e.g., love, heartache, justice, patriotism, geography) and sing-along tunes that motivate learning and lower the affective filter. However, while it is essential to introduce students to the classic oldies of a target culture as these contribute greatly to national and sociolinguistic identity, it is equally important to break down the generation gap by linking American students to the youth culture associated with the language they are learning by presenting current music and videos as conveyors of sociocultural commonalities and differences. Contemporary music is naturally embedded with sociocultural references that can be used to familiarize students with target culture attitudes and trends, popular personalities, and current or historic events. Finally, in most foreign cultures, the wide variety of modern musical genres mirrors the broad spectrum of young American musical preferences (pop, rap, rock, country, alternative), thus providing familiar target language materials that appeal to a diverse student body.

In the survey on using music in the L2 classroom, many teachers told stories of success with the medium due in part to their students' passion for music and their resulting motivation to learn. The international influence of American music has broken down cultural barriers by producing global artists and inspiring similar styles and genres throughout the musical world. Thus, for today's youth, the culture gap is, logically, less daunting in modern music than in other disciplines with which they are less well acquainted. For instance, when American students listen to French rap, whether they like it or not, most are able to recognize the themes, attitude, techniques, tone, beat, and linguistic register that are common to the rap movement, regardless of language. On the other hand, some teachers may have a harder time understanding and appreciating target language rap than their

high school or college aged language students because they have no knowledge of or experience with the genre. Perhaps one of the greatest challenges involved in persuading students of the relevance of language study is meeting young L2 learners on their own turf. The generation gap has always – and will undoubtedly continue to put older teachers at a disadvantage in terms of finding, preparing, and mastering new lingo, technology, and popular fads because each demographic group approaches learning with different interests and values, as embodied by distinct personal schemata: “One of the most obvious reasons why a particular content schema may fail to exist for a reader is that the schema is culturally specific and is not part of a particular reader’s cultural background” (Carrell & Eisterhold, 1983, p. 80). While it is possible to build upon pre-existing schemata to learn and master new materials, teachers may solicit the help of their students in their search for appropriate target language songs for the classroom. In the survey, many teacher respondents said that using modern music in the language classroom created a chain reaction whereby students would discover artists and music on their own, implicating themselves in the course by sharing their findings with the class.

Choosing appropriate song lyrics to exploit in class can present difficulties to teachers who are unfamiliar with popular music in their own country. L2 teachers may be overwhelmed at the plethora of contemporary, target language songs instantly available on Internet, and may not know where to begin the material selection process. A quick search of the “Top 100 Hits” in any country will produce a long list of songs in many languages, and song lyrics are instantly accessible through search engines and lyrics websites. Once the many English language songs have been eliminated from consideration, potential authentic song lyrics must be evaluated for appropriateness, appeal, and accessibility. In an article on using authentic materials in teaching reading, Sacha Berardo (2006) delineates four important factors in choosing authentic reading material for the L2 classroom:

(1) Suitability of Content: Does the text interest the student? Is it relevant to the student’s needs? Does it represent the type of material that the student will use outside of the classroom? (2) Exploitability: Can the text be exploited for teaching purposes? For what purpose should the text be exploited? What skills/strategies can be developed by exploiting the text? (3) Readability: Is the text too easy/difficult for the student? Is it structurally too demanding/complex? How much new vocabulary does it contain? Is it relevant? (4) Presentation: Does it “look” authentic? Is it “attractive”? Does it grab the student’s attention? Does it make him want to read more?” (p. 63).

Once the reading material has been selected, based on the above criteria, attention must be paid to developing pre-reading exercises that “frame or delimit student expectations, but [do] not provide a reader hypothesis or prediction” (Swaffar, 1985, p.17). According to Parviz Ajideh (2003), pre-reading activities should be designed with “the purpose of helping the student to link his/her background knowledge with concepts in the text [. . .] to set up appropriate expectations about the language and content of the passage” (p. 2). Nigel Stott (2001) and Ajideh (2003) agree that both top down brainstorming and bottom up or data-driven processing must combine to give students a holistic introduction

to the text. Stott warns of the dangers of discounting the importance of data acquisition in the L2 reading process: “[. . .] basic bottom-up processing must not be ignored and the importance of a lexico-grammatical focus, particularly in the early stages of learning, needs to be recognised. L2 readers require training in the skill of rapid recognition of large numbers of words and structures in order to accomplish the objective of reading extensively enough to build and improve the schemata they need for fuller enjoyment of the texts they read” (Stott, 2001).

Our target language methodology for teaching reading through contemporary song lyrics is threefold, beginning each unit with interactive pre-reading exercises, followed by an applied analysis of the song lyrics, and only presenting the song, in the form of a video clip, at the end of the lesson as a point of comparison, offering an alternate perspective. Indeed, showing the music video before reading the lyrics prevents students from forming their own images and personal schemata associated with the text, thereby stymieing their expectations and limiting their interpretations. Once students have developed their own understanding of the song lyrics, the music video is presented as an artistic representation, thus providing a rich source of discussion and, sometimes, dissent.

In order to activate the students’ schemata, it is essential to provide a comprehensive set of both top down and bottom up pre-reading activities that point them toward cultural comparisons and common themes while arming students with key vocabulary and expressions that direct them away from the counterproductive temptation to translate. Possible target-language introductions to each reading include: (1) a series of general questions pertaining to the title and/or refrain, (2) a debate topic related to the song’s theme or plot, (3) a contextual vocabulary exercise, (4) a short excerpt to analyze, (5) word associations, (6) a one sentence introduction to the plot, followed by general and personal questions (7) a photo related to the reading accompanied by predictive questions, (8) a short, creative essay relating to the song’s central theme.

The above-mentioned bottom up exercises give students the tools (vocabulary, comprehension of theme and plot) to progress naturally to the second phase of the approach, which involves top-down brainstorming, exclusively in the target language. This phase continues to be text based and interactive, while demanding more critical thinking and thorough analysis. In small groups, students study the lyrics of the song as a whole, rather than picking out grammar structures and vocabulary. The priority is now placed on opinions (What do you think of the protagonist’s actions? In his or her place, would you do the same thing?) and educated guesses (What will happen next?). Finally, when students have discussed and analyzed the song lyrics, we ask them to briefly describe the video they would create for this song, including information on characters, setting, historical era, dominant emotion, genre (comedy, drama, adventure, mystery, etc.), type of music, and plot. When we finally show the official song video, we insist on the fact that this production is simply an interpretation of the lyrics, and watch for the individual reactions that define this methodology (surprise, disagreement, comprehension). In small groups, students then compare their expectations with the professional video, using a worksheet to critique the production (See Appendix C).

The following sample lesson plan for the song “*Je vole*” [“I’m flying”] (Billon & Sardou, 1978; Bedos et al, 2014) provides a step-by-step illustration of our reading methodology, along with the rationale for song choice and materials design. “*Je vole*,” a remake and adaptation of the original 1978 composition by Billon and Sardou, was featured in the French blockbuster film, *La Famille Bélier* [The Bélier Family], in which a teenager, who lives with her deaf parents and brother on a farm, discovers her singing talent, and must decide whether or not to pursue voice studies in Paris, far from her family. The film was the second highest grossing film in France in 2014, with 7,443,852 tickets sold (Destouch, 2015) and a César Award for Best Female Newcomer for the film’s star and singer, Louane Emera (Iribarnegaray, 2014), which was an incredible consecration for a 17-year old girl, whose only success prior to her participation in the film had been a third place finish in the French version of *The Voice: La plus belle voix* [The Most Beautiful Voice]. Louane’s single “*Je vole*” was featured in the film trailer and was included as a bonus track on her début album, *Chambre 12* [Room 12].

Because the song tackles the timeless theme of leaving home and family, its content is interesting and thus suitable for a student audience, meeting Berardo’s (2006) first criterion for choosing authentic reading material for the L2 classroom (p. 63). Most students will easily activate schemata associated with the theme of leaving home, based on personal feelings and experience, media, and literature. Second, the song lyrics are “exploitable” given the themes of self-discovery and separation, with the concomitant range of emotions that characterize such rites of passage. Second, because the lyrics do not tell the whole story, students are left to speculate about motivation, method, and consequences, providing a foundation for productive discussion. Third, the text is “readable” at novice levels given its short length, accessible vocabulary, repetitions, simple style, and language register. Finally, on the level of textual presentation, the universal message is believable and is especially relevant to the concerns of typical high school and college students, thereby arousing and holding students’ attention” and inspiring them to “want to read more” (Berardo, 2006, p. 63).

The following pre-reading exercises were designed for a college level fourth semester Intermediate French class, although they may be edited for appropriateness, simplified for novice students, or adapted for advanced levels. First, in order to help readers form hypotheses about the text they are about to read, it is necessary to provide well-structured pre-reading exercises with initial attention paid to the song title. In the case of “*Je vole*,” a verb that can mean to steal or to fly, guidance is needed to keep students on track, rather than lose them at the outset. Target language pre-reading questions focusing on the meaning of the title should prepare students for the central metaphor of the song, as follows: (1) *Les oiseaux volent dans l'air. Quand les êtres humains “volent,” ils: (a) ... sont emprisonnés. (b) ... sont amoureux. (c) ... sont libres. (d) ... nagent.* [(1) Birds fly in the air. When humans “fly,” they (a) ... are imprisoned. (b) ... are in love. (c) ... are free. (d) ... swim.] (2) *Est-ce que vous pensez que le/la protagoniste vole littéralement ou figurativement? Expliquez votre réponse.* [(2) Do you think that the protagonist is literally or figuratively flying? Explain your answer.] (3) *Quand*

vous entendez la phrase "Je vole," quelle image vous vient à l'esprit? [(3) When you hear the sentence "I'm flying," what image comes to your mind?] (4) *À votre avis, quel est le sujet de la chanson "Je vole?"* [(4) In your opinion, what is the subject of the song "Je vole?"] (5) *Expliquez l'extrait suivant de la chanson: Comprenez bien, je vole / Sans fumée, sans alcool.* [(5) Explain the following song excerpt: Try to understand, I'm flying / Without smoke, without alcohol]. (6) *Comment est-ce qu'on peut voler avec fumée ou avec alcool?* [(6) How can one fly with alcohol or with smoke?] (7) *Imaginez d'autres moyens de "voler."* [(7) Imagine other ways to "fly."]

Next, we prepare the students for vocabulary they will encounter in the text using target language word building exercises: (1) *Associations: À quoi pensez-vous quand vous entendez ces mots et expressions?* [Associations: what do you think of you when you hear these words and expressions?] (a) "*Mes chers parents*" [My dear parents] (b) « *enfin l'Atlantique !* » [Finally, the Atlantic!] (c) "*ce train qui s'éloigne*" [This train that pulls away] (d) "*cette cage*" [this cage] (2) *Trouvez l'intrus:* [One of these words (phrases) is not like the others]:

Train / Gare / Route / Rester / S'éloigner / Partir
[Train/Station/Road/To stay/To move away/to leave]

Cage / Bloquer / Prison / Voler / Je ne peux pas respirer
[Cage/to block/prison/to fly/I can't breathe.]

Soucieux / Troublé / Larmes / Serein / Tourmenté
[Worried/Troubled/Tears/Serene/Tormented]

In order to further orient students to the context of the song, it is helpful to provide a one-sentence introduction to the theme, followed by general and opinion questions designed to activate the students' schemata. Rather than give too many details, the object of this summary is to confirm students' understanding of the content through their vocabulary work and the hypotheses they made based on the title. The summary must remain factual and brief so as to not prejudice the students' interpretations: "*Une fille de 16 ans habite chez ses parents; Elle leur chante la chanson "Je vole."* [A sixteen year-old girl lives with her parents. She sings them the song "I'm flying."]. The questions following the summary are based on common knowledge and personal experience: 1) *Normalement, est-ce qu'une fille de seize ans habite chez ses parents ou dans son propre appartement? Expliquez votre réponse.* [Normally, does a 16 year-old girl live with her parents or in her own apartment? Explain your answer.] 2) *Est-ce qu'il y a des circonstances où une fille de 16 ans ne vivrait pas chez ses parents? Faites une liste de trois raisons pour lesquelles une jeune fille ne vivrait pas chez ses parents.* [Are there circumstances where a 16 year-old girl would not live with her parents? Give three reasons why a young girl would not live with her parents.] 3) *Si une fille de 16 ans vous dit qu'elle veut partir loin de ses parents, comment vous lui répondriez?* [If a 16 year-old girl tells you she wants to leave her parents, what would you tell her?] 4) *Quel est l'âge idéal pour quitter la maison?* [What is the ideal age for leaving home?] 5) *Quelle est la meilleure raison pour quitter la maison?* [What is the best reason for leaving home?]

Sometimes a picture is worth a thousand words, and for visual learners, a visual cue may be the perfect opening for theorizing about the reading. Appropriate photos for this activity could include travel photos (e.g. trains, planes, airports, luggage, exotic destinations, airline tickets, the Eiffel Tower), with questions such as: “*Si vous pouviez vivre n’importe où, où vivriez-vous?*” [If you could live anywhere, where would it be?] or “*Si vous deviez aller travailler à l’étranger, qu’est-ce qui vous manquerait le plus?*” [If you had to go work in a foreign country, what would you miss the most?]

To brainstorm reasons for leaving home and imagine the accompanying mindset, short, predictive writing exercises may allow students to empathize with the protagonist. Depending on time constraints, teachers may assign first person writing exercises or an open-ended essay, as follows:

(1) *Une lettre d’adieu à vos parents: Mes chers parents, je pars pour _____ (ville) parce que je / j’ _____ (la raison de votre départ). Je suis _____ (émotion) de partir, [mais / et] je dois _____ (obligation). _____ (Écrivez une phrase pour terminer la lettre.)*

[My dear parents, I am leaving for _____ (city) because I _____ (reason for leaving). I am _____ (emotion) about leaving [but / and] I must _____ (obligation). _____ (Close the letter).]

(2) *Mini-Essai : Imaginez que vous êtes Dominique. Vous avez 18 ans et habitez à Nice; Vous êtes prêt pour l’université. Vos parents préfèrent que vous fassiez vos études à Nice et que vous restiez à la maison, mais vous êtes un excellent étudiant, et vous avez la possibilité d’étudier dans une Grande École à Paris. Vous devez annoncer la nouvelle à vos parents. Écrivez une petite lettre (2 paragraphes) dans laquelle vous expliquez les raisons de votre départ en insistant sur vos émotions.*

[Imagine that you are Dominique. You are 18-years-old, and you live in Nice. You are ready to go to university. Your parents prefer that you go to the University of Nice so you can stay at home, but you are an excellent student, and you have the chance to go to a top rated university in Paris. You must announce the news to your parents. Write a short letter (2 paragraphs) in which you explain the reasons for your departure, while emphasizing your emotions.]

After completing the pre-reading exercises, students work in small groups, taking turns reading the song lyrics. At this point, discussion questions should

focus on the big picture, while guiding students to use evidence from the text to support their assertions and opinions. In the case of “*Je vole*,” successful discussion questions include: (1) *Donnez des preuves que les parents savent ce qui va arriver.* [(1) Give evidence that the parents know what will happen.] (2) *Est-ce que leur enfant est triste de partir? Comment le savez-vous?* [(2) Is their child sad to leave? How do you know?] (3) *À votre avis, pourquoi est-ce que leur enfant part?* [(3) In your opinion, why is their child leaving?].

Using song lyrics as authentic texts intrinsically affords students the opportunity to expand their schemata through exposure to multiple textual interpretations, specifically in the form of song performance and video production. Once students have developed their personal understanding of the song lyrics, and have compared their own vision with those of their classmates’, post-reading exercises focus on the song and official video, adding visual and auditory layers of interpretation to the analysis.

The final phase of the lesson plan involves predictive questions that encourage students to imagine all aspects of video production including character development, setting, historical era, emotions, tone, music genre, plot, etc. Students work in small groups to write a short description of the video they would produce for the song lyrics they have studied, then compare their ideas with those of their peers. When students finally watch the video clip, they are often shocked by the different approach, and quite often prefer their own concepts. After watching the video, students are asked to react to the production on both general and specific levels. General questions include questions of preference, such as: Did you like the music? Speak about various elements of the video, including: technique, characters, character relationships, colors, setting (country, city, beach, interior, exterior, etc.), atmosphere, action, dialogue, and emotions. Does the video tell a story? What would you change about the video? What are the differences between this clip and the one you imagined? Which one do you prefer and why? Specific questions related to the modern version of “*Je vole*” include: Did the video move you? If so, why? Have you ever had to say goodbye to a loved one? Are the feelings the video elicits authentic? Explain the relationship between the girl and her family. What are their commonalities and differences? Do they get along well? How do you know?

The song “*Je vole*” provides a particularly rich example of multiple perspectives given that it was first recorded in 1978 by Michel Sardou, who conceived the song as a “suicide letter” written by a male adolescent, who tries to explain his desperate act to his parents (Chiuch). Years later, when the song was adapted for the film *La Famille Bélier*, spoken parts of the song text were set to music and some lyrics were changed to reflect the central theme of the film, as performed by the main character, an adolescent female, whose “flight” from family carries positive overtones of “emancipation” (Mesqui). While the modern video is much more appealing to contemporary students, a comparison of the original and current versions provides the basis for carefully guided exchanges on representation and authorial intent.

The above activities developed for teaching song lyrics as authentic texts can be applied to all song lyrics, new or old, but work the best when the song is accompanied by a music video that provides students with a relevant and energizing cultural context. Modern music reflects contemporary speech patterns, slang, fads, styles, interests, and concerns, as shown in the sample lesson plans in the appendix of this essay, which deal with universally pertinent issues such as the drawbacks and dangers of stardom (Kendji Girac's "Cool"), the relativity of money and wealth (Soprano's "Millionnaire" [Millionaire]), moderation versus excess (Disiz' "Abuzeur" [Person with extreme behavior]), and the joys and pitfalls of modern adolescence (Nekfeu's "On verra." [We'll see.]). These topics appeal to the majority of American youth, who are familiar with the issues raised, and are therefore able to activate schemata that facilitate successful L2 reading. The music videos, shown after extensive pre-reading exercises and textual analysis, serve to corroborate hypotheses and confirm understanding.

Conclusion

Modern music and music videos engage today's media savvy L2 students by providing them a familiar medium that allows them to think critically, express opinions, create with language, discover commonalities and differences, visualize abstract concepts, and connect with target culture. Song lyrics provide an ample and constantly up-to-date source of authentic texts that convey cultural and linguistic information within a recognizable context. When students study target language song lyrics, they are reading the modern poetry of their generation, composed by and for their contemporaries, and reflecting current issues, ethics, and aesthetics on both a global and a local level.

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APPENDICES

Appendix A: Brief Survey on using music in the Foreign Language (L2) Classroom

1. Which language do you teach? _____

How often do you use target language music in your L2 teaching?

Never

Rarely

Often

Almost always

Comments:

2. What would you consider to be the benefits of incorporating music into the L2 classroom? Please number your choices from 1-7.

Authentic material _____

Exposure to native speakers _____

Cultural realia _____

Appealing and motivational _____

Lower anxiety _____

Adds variety _____

Other, please elaborate. _____

Comments:

3. What is your favorite genre (FOR TEACHING)? Please number your choices from 1-8.

The classic oldies _____

Children's songs _____

Folk _____

Rock _____

Alternative _____

Pop _____

Rap or Hip-hop _____

Other, please elaborate. _____

Comments:

4. Do you use modern music in the classroom? Yes / No

Comments:

5. How do you use music in the classroom? Please number your choices from 1-9, if applicable.

Culture _____

Listening, music appreciation _____

Phonetics _____

Vocabulary building _____

Contextualized grammar practice _____

Discussions, conversation practice _____

Essays _____

Translation _____
 Other, please elaborate _____
 Comments:

6. What is the biggest challenge in using contemporary music in the L2 classroom? Circle all that apply.

Finding the time _____
 Finding appealing new songs _____
 Finding “clean” songs _____
 I don’t know what to do with music _____
 Tying songs in with class themes _____
 Difficult lyrics discourage students _____
 Students think it’s time to tune out _____
 Students don’t like the music _____
 I don’t like/use modern music _____
 Other, please elaborate _____
 Comments:

7. Could you share with us a favorite teaching moment related to the use of music in your L2 class?

Appendix B: Brief Survey on using music in the Foreign Language (L2) Classroom

Survey Responses: 36 Respondents

QUESTION 1: Which language do you teach?

French: **18**
 Spanish: **13**
 German: **1**
 French/Spanish: **2**
 French/German: **2**

QUESTION 2: How often do you use target language music in your L2 teaching?

Never: **0%**
 Rarely: **15%**
 Often: **66%**
 Almost always: **19%**

QUESTION 3: What would you consider to be the benefits of incorporating music into the L2 classroom?

Authentic Material: **CHOICE NUMBER 5**
 Exposure to native speaker: **CHOICE NUMBER 1**
 Cultural Realia: **CHOICE NUMBER 4**
 Appealing and motivational: **CHOICE NUMBER 6**
 Lower anxiety: **CHOICE NUMBER 2**
 Adds variety: **CHOICE NUMBER 3**

QUESTION 4: What is your favorite genre for teaching?

The classic oldies: **CHOICE NUMBER 4**

Children's songs: **CHOICE NUMBER 5**

Folk: **CHOICE NUMBER 2**

Rock: **CHOICE NUMBER 3**

Alternative: **CHOICE NUMBER 1**

Pop: **CHOICE NUMBER 6**

Rap or Hip-hop: **CHOICE NUMBER 2**

QUESTION 5: Do you use modern music in the classroom? **YES 96%**

QUESTION 6: How do you use music in the classroom?

Culture: **CHOICE NUMBER 5**

Listening, music appreciation: **CHOICE NUMBER 4**

Phonetics: **CHOICE NUMBER 2**

Vocabulary building: **CHOICE NUMBER 6**

Contextualized grammar practice: **CHOICE NUMBER 7**

Discussions, conversation practice: **CHOICE NUMBER 3**

Essays: **CHOICE NUMBER 1**

Translation: **CHOICE NUMBER 1**

QUESTION 7: (What is the biggest challenge in using contemporary music in the L2 classroom?)

Finding the time: **CHOICE NUMBER 3 (41%)**

Finding appealing new songs: **CHOICE NUMBER 1 (63%)**

Finding "clean" songs: **CHOICE NUMBER 2 (48%)**

I don't know what to do with music: **CHOICE NUMBER 5 (7%)**

Tying songs in with class themes: **CHOICE NUMBER 2 (48%)**

Difficult lyrics discourage students: **CHOICE NUMBER 4 (26%)**

Students think it's time to tune out: **CHOICE NUMBER 5 (7%)**

Students don't like the music: **CHOICE NUMBER 5 (7%)**

I don't like/use modern music: **CHOICE NUMBER 6 (4%)**

Appendix C: *Fiche de critique de la vidéo*

Titre de la chanson : _____

Artiste ou groupe : _____

Année : _____

<i>La Musique</i>	<i>Aimez-vous la musique ?</i>	<i>Quel genre de musique (rock, rap, country...)?</i>	<i>Pourquoi ce genre?</i>	<i>Quel est le rapport entre la musique et les paroles?</i>

La Technique	La vidéo est au ralenti, accélérée, vitesse normale?	Chaque image passe lentement ou rapidement?	C'est comme un film : comique, policier, d'amour, d'horreur, d'action, aucun	C'est réaliste ou fantaisiste?
Les Personnages	Décrivez les personnages dans cette vidéo	Quel est le rapport entre les personnages ? (amicaux, hostiles, etc.?)	Quel est/quels sont votre/vos personnage(s) préféré(s) et pourquoi?	Voyez-vous une diversité dans les personnages? Si oui, laquelle?
Les Couleurs	La vidéo est en noir et blanc ou en couleur?	Quelles couleurs sont utilisées dans cette vidéo et pourquoi?	Que représentent ces couleurs ? (ex : rose = l'amour, ...)	Est-ce que les couleurs changent l'atmosphère de la vidéo? comment?
La Mise en scène	Où se passe cette vidéo? (à la ville, à la campagne, ...)	A l'intérieur ou à l'extérieur?	Pourquoi l'artiste a-t-il choisi cet endroit?	Est-ce qu'un autre endroit aurait été meilleur?
Les Émotions	Y a-t-il des émotions dans cette vidéo ? si oui, lesquelles?	Est-ce qu'il y a une morale à cette vidéo?	Cette vidéo est-elle comique ou sérieuse?	Donnez des exemples qui rendent cette vidéo comique ou sérieuse

Worksheet: Video Analysis

Song Title: _____

Artist or band: _____

Year: _____

Music	Do you like the music?	What type of music is used (rock, rap, country?)	Why was this genre chosen?	Describe the relationship between the music & the lyrics
Technique	Is the video in slow-motion, high or normal speed?	Do the images go by quickly or slowly?	Is it like a comedy, spy movie, romance, horror film, or none of the above?	Is it realistic or a fantasy?
Characters	Describe the characters.	What are the characters' relationships (friendly, hostile, etc.)?	Who is your favorite character, and why?	Are the characters diverse? If so, in what way?
Colors	Is the video in black & white or in color?	What colors are used in this video, and why?	What do the colors represent (ex. pink = love)?	Do the colors change the atmosphere? If so, how?
Setting	Where does this video take place (city, country, etc.)?	Inside or outdoors?	Why did the artist choose this location?	Would another location have been better?
Emotions	Are there emotions in this video? If so, which?	Is there a moral in this video?	Is the video funny or serious?	Give examples of things that make the video funny or serious.

Appendix D: Sample Song Lesson Plans

“Millionnaire” de Soprano (2015)

Prénom: _____

**Pré-lecture –
Travail de réflexion
en petits groupes:**

Il est possible d'être riche d'argent, de vos amis, de cœur, d'expérience, etc. Et vous ? De quoi voudriez-vous être riche ? Remplissez le blanc suivant : « Je voudrais être riche de _____ »

Il est possible d'être pauvre de ressources, de cœur, d'esprit, de haine, d'ennemis, etc. Et vous ? Remplissez le blanc suivant : « Je voudrais être pauvre de _____ »

- i. Comment est-ce qu'on définit le mot « riche » ?
- ii. Quels sont les moyens par lesquels on peut devenir riche ? Donnez au moins trois possibilités.
- iii. Quand vous pensez à un homme ou une femme riche, quelles images vous viennent à l'esprit ?
- iv. Est-ce que vous connaissez des gens riches qui ne sont pas millionnaires ? Est-ce qu'il faut avoir de l'argent pour être riche ? Expliquez votre réponse.

Vocabulaire!

Dites si les mots suivants sont positifs (P) ou négatifs (N) :

- | | |
|-----------------------|-----------------------------|
| i. Larmes _____ | x. Cupidité (Avidité) _____ |
| ii. Sourire _____ | xi. Sagesse _____ |
| iii. Volonté _____ | xii. Guerres _____ |
| iv. Fanatiques _____ | xiii. Génocides _____ |
| v. Armes _____ | xiv. Maladies _____ |
| vi. Victoire _____ | xv. Grossesse _____ |
| vii. Croisières _____ | xvi. Différence _____ |
| viii. Aventures _____ | xvii. Idées folles _____ |
| ix. Pardon _____ | xviii. Liberté _____ |

Extrait à analyser :

*Si tu m'aimes, rends-moi millionnaire
Pour m'acheter ce qui n'a pas de prix
Dans ce monde éphémère
Rends-moi milliardaire
J'ai besoin de toi
Sois mon luxe, ma mine de diamants*

1. À qui parle le chanteur ?
2. Qu'est-ce qu'il demande à cette personne ?
3. Comment est-ce que cette personne peut le rendre millionnaire ou milliardaire ?
4. Est-ce que le chanteur voit le monde comme quelque chose de permanent ou de temporaire ? Comment le savez-vous ?
5. Comment est-il possible d'être une mine de diamants ?



Petit essai :

Faites le portrait d'un homme ou femme riche et célèbre. Que fait cette personne dans la vie ? Décrivez sa personnalité, son aspect physique, sa vie de famille, etc. À votre avis, de quoi est-ce qu'il/elle est riche ? Et de quoi est-ce qu'il/elle est pauvre ?

Travail sur les paroles en petits groupes:

Première strophe: **1**

1. Est-ce que le chanteur nous donne une description physique de la personne aimée ?
2. Faites une liste des qualités de cette personne.
3. Quelle qualité vous impressionne le plus ?

Troisième strophe : **2**

1. Faites une liste de choses que le chanteur veut éviter (Je veux être pauvre de...).
2. Êtes-vous d'accord avec le chanteur ?
3. Quand il parle des fanatiques, il fait référence à qui ?
4. Faites une liste de choses que vous voudriez éviter (Je veux être pauvre de...)

Dernière Strophe : **3**

1. Quels pouvoirs est-ce que la personne aimée pourrait-elle donner au chanteur ?
2. Est-ce que le chanteur exagère un peu ? Si oui, où voyez-vous cela ?
3. Que veut dire la phrase « cette course au bonheur ».
4. Expliquez les derniers vers de la chanson : Qu'est-ce que la cupidité a fait aux hommes ? Qu'est-ce que le chanteur veut-il mettre dans ses poches ?
5. Expliquez la morale de la chanson. Est-ce que vous êtes d'accord avec le chanteur ?

Exercice de pré-vidéomontage

Maintenant que vous avez étudié les paroles de cette chanson, travaillez avec un(e) partenaire pour créer une vidéo pour accompagner le texte.

1. Décrivez les personnages.
2. Décrivez la mise en scène (endroit, période historique, costumes, accessoires)
3. Émotion dominante
4. Couleur dominante
5. Genre (comique, dramatique, documentaire, policier)
6. Genre musical (rock, pop, hip-hop, rap, country)
7. Action (Qu'est-ce qui se passe ?)

“Millionaire” by Soprano (2015)

a. Pre-reading – small group discussion

- i. How do you define the word “rich”?
- ii. How can you become rich? Give at least three examples.
- iii. When you think of a rich man or woman, what images come to mind?
- iv. Do you know any rich people who are not millionaires? Do you have to have money to be rich? Explain your response.
- v. It is possible to be rich with money, friends, heart, experience, etc. And you? With what would you like to be rich? Fill in the following blank: “I’d like to be rich with: _____.”
- vi. It is possible to be poor in resources, heart, spirit, enemies, hatred, etc. And you? Fill in the following blank: “I’d like to be poor in _____.”

b. Are the following words positive or negative?

- | | |
|--------------------|----------------------|
| 1. Tears ____ | 10. Greed ____ |
| 2. Smile ____ | 11. Wisdom ____ |
| 3. Will ____ | 12. Wars ____ |
| 4. Fanatics ____ | 13. Genocides ____ |
| 5. Arms ____ | 14. Illness ____ |
| 6. Victory ____ | 15. Pregnancy ____ |
| 7. Cruises ____ | 16. Difference ____ |
| 8. Adventures ____ | 17. Crazy ideas ____ |
| 9. Pardon ____ | 18. Liberty ____ |

c. Song excerpt to analyze:

If you love me, make me a millionaire
 Buy me priceless things
 In this ephemeral world
 Make me a billionaire
 I need you
 Be my luxury, my diamond mine.

- i. Who is the singer addressing?
- ii. What is he asking of this person?
- iii. How can this person make him a millionaire or a billionaire?
- iv. Does the singer see the world as something that is permanent or temporary? How do you know?
- v. How is it possible to be a diamond mine?

d, Short Essay: Create the portrait of a rich and famous man or woman. What does this person do in life? Describe his/her personality, appearance, family life, etc. In your opinion, what makes this person rich? And what makes him or her poor?

e. Lyric analysis:

- vi. First stanza:
 - a. Does the singer give us a description of the person he loves?
 - b. Make a list of this person's qualities.
 - c. Which trait impresses you the most?
- vii. Third stanza:
 - a. Make a list of things that the singer wants to avoid (I want to be poor in...).
 - b. Do you agree with the singer?
 - c. To whom is he referring when he speaks of fanatics?
 - d. Make a list of things that you would like to avoid in life (I want to be poor in...)
- viii. Last stanza:
 - a. What powers can the beloved person give to the singer?
 - b. Does the singer exaggerate a little? If so, where do you see this?

- c. What does the phrase “this race to happiness” mean?
 - d. Explain the last verses of the song: What does greed do to people? What does the singer want to put in his pockets?
 - ix. Explain the moral of the song. Do you agree with the singer?
- e. Pre-viewing Activity: Now that you have studied the lyrics of this song: work with a partner to create a video to accompany the text.
- a. Describe the characters.
 - b. Describe the scene (place, historical era, costumes, accessories)
 - c. Dominant emotion
 - d. Dominant color
 - e. Genre (comedy, drama, documentary, thriller)
 - f. Musical style (rock, pop, hip-hop, rap, country)
 - g. Action (What happens?)
- f. Post-viewing Activity: See video critique worksheet (Appendix C).

"Abuzeur" de Disiz (2015)

**Pré-lecture -
Travail de réflexion**

1. Est-ce que vous « rédigez » souvent sur Facebook ?
 - a. Tous les jours
 - b. Souvent
 - c. Rarement
 - d. Jamais
2. Faites une liste des sujets que vous « rédigez » ? Comparez votre liste avec les autres groupes, y a-t-il des choses communes ?

Prénom:

- i. Quelle est la bonne orthographe du mot *Abuzeur* ?
- ii. Donnez une bonne définition d'un abuzeur ?
- iii. Quelles sont les choses cool à faire ou à avoir aujourd'hui ?
- iv. Est-il important, pour vous, de suivre la mode vestimentaire, technologique ... ?

Vocabulaire

Trouvez la bonne définition des mots suivants :

- | | |
|----------------------|-----------------------|
| i. <i>Une meuf</i> | a. un homme ____ |
| ii. <i>Un pote</i> | b. manger ____ |
| iii. <i>Un taf</i> | c. une compagnie ____ |
| iv. <i>Un mec</i> | d. un travail ____ |
| v. <i>Un truc</i> | e. une chose ____ |
| vi. <i>Une boîte</i> | f. un ami ____ |
| vii. <i>Un tarté</i> | g. un muscle ____ |
| viii. <i>Un pec</i> | h. un fou ____ |
| ix. <i>Grailler</i> | i. une femme ____ |

Les tatouages :

1. Qui a des tatouages aujourd'hui ?
2. Pourquoi les gens ont des tatouages ? Est-ce que c'est :
 - a. Un message ?
 - b. Pour être différent ?
 - c. Pour être cool ?
 - d. Pour faire comme tout le monde ?
 - e. ???

Petit essai :

Est-ce que vous connaissez des « abuzeurs » ? Décrivez-les et dites ce qu'ils abusent et comment ils abusent

**Travail sur les
paroles en petits
groupes:**

1. Faites une liste des gens dont se moquent Disiz.
2. Divisez cette liste par thème (par exemple « les danseurs ») et dites pourquoi Disiz se moque d'eux ?
3. Pourquoi d'après Disiz sont-ils des *abuzeurs* ?

Expliquez ce paragraphe :

*Y avait un mec au quartier, muslim depuis dix minutes
Ex caille-ra, dit "inch Allah" toutes les deux minutes
S'est laissé pousser la barbe, djellaba, tout le truc
Mais peut être dans la même phrase "hamdoulah" et
"fils de pute"
Répond au phone à la Mosquée en t-shirt Kate Moss
Toujours son mini Coran dans la banane Lacoste
C'est un abuzeur-zeur, un abuzeur
Un abuzeur-zeur, un abuzeur*

Pourquoi ce « mec » est un abuzeur, d'après Disiz ?

Exercice de pré-visionnement

*Maintenant que vous avez étudié les paroles de cette
chanson, travaillez avec un(e) partenaire pour créer une
vidéo pour accompagner le texte.*

1. Décrivez les personnages.
2. Décrivez la mise en scène (endroit, période historique, costumes, accessoires)
3. Émotion dominante
4. Couleur dominante
5. Genre (comique, dramatique, documentaire, policier)
6. Genre musical (rock, pop, hip-hop, rap, country)
7. Action (Qu'est-ce qui se passe ?)

“Eggsaggerators” by Disiz la Peste (2015)

“Eggsaggerator” Pre-reading Exercises

1. How is the word “eggsaggerator” really spelled?
2. In this context, an “eggsaggerator” is someone who always does too much, someone who does not know moderation. Do you know people who are excessive? If so, in what areas are they excessive?
3. Is it important for you to follow fashion and the latest fads in technology?
4. List the social networks do you use the most?
5. Do you post on Facebook ...
 - a. Every day?
 - b. Often?
 - c. Rarely?
 - d. Never?

6. Make a list of subjects you post. Compare your list to those of your peers. What are the similarities and differences?

Match the slang word with its standard definition:

- | | |
|----------------------|-------------------------|
| i. A chick | a. a man _____ |
| ii. A pal | b. to overeat _____ |
| iii. A job | c. a company _____ |
| iv. A guy | d. work _____ |
| v. A whatchmacallit | e. a thing _____ |
| vi. An office | f. a friend _____ |
| vii. A basket case | g. a muscle _____ |
| viii. A pec | h. a crazy person _____ |
| ix. To stuff oneself | i. a woman _____ |

Tattoos:

1. Who has tattoos, these days?
2. Why do people get tattoos? Is it:
 - a. A message?
 - b. To be different?
 - c. To be cool?
 - d. To be like everyone else?
 - e. ???
3. Why are there people who are against tattoos?

Short essay: Do you know any “eggsaggerators?” Describe them and explain how they do things to excess.

Lyrics Analysis: Small group work

1. Make a list of all the people that Disiz ridicules.
2. Divide this list by themes (for example: the dancers), and explain why Disiz makes fun of them.
3. Why does Disiz consider them to be “eggsaggerators?”

Explain the following excerpt:

There was a guy in the neighborhood, Muslim for ten minutes
 Ex-thug, he'd say “inch'Allah” every two minutes
 Let his beard grow, djellaba, the whole get up
 But can say in the same sentence “hamdoulah” and “son of a bitch”
 Responds to his phone in the Mosque, wearing his Kate Moss tee-shirt
 His eternal Quran in his Lacoste fanny pack
 He's an eggsaggerator, rator
 An eggsaggerator, rator

1. When did this guy become Muslim?
2. Why is his behavior inconsistent? Give examples from the text.
3. How do we know that this guy is not sincere in his faith?
4. Why is this guy an eggsaggerator, according to Disiz?

Humor is everywhere in this song:

1. Why is the episode in the McDonald's funny?
2. What does the guy want to put on his sandwich?
3. Why is Disiz irritated by his behavior?

Pre-viewing Activity:

Now that you have studied the lyrics of this song, work with a partner to create a video to accompany the text.

1. Describe the characters.
2. Describe the setting (place, historical era, costumes, accessories)
3. Dominant emotion
4. Dominant color
5. Genre (comedy, drama, documentary, thriller)
6. Musical genre (rock, pop, hip-hop, rap, country)
7. Action (What happens?)

Post-viewing Activity: See video critique worksheet (Appendix C).

Prénom:

"On verra" de Nekfeu (2015)

*Pré-lecture -
Travail de réflexion
en petits groupes:*

Analyser ce paragraphe:

*On verra bien c'que l'avenir
nous réservera
On verra bien, vas-y viens, on
n'y pense pas
On verra bien c'que l'avenir
nous réservera
On verra bien, on verra bien*

1. Est-il important pour les élèves/les étudiants de préparer leur avenir ? Pourquoi ? Pourquoi pas ?
2. Que doit-on faire pour préparer son avenir ?

Recherchez et expliquez les expressions :

- a. *Séchez les cours*
 - Quelles sont les conséquences quand un élève/étudiant sèche les cours ?
 - Pourquoi les élèves/étudiants sèchent-ils les cours, en général ?
 - Quels sont les résultats scolaires des élèves/étudiants qui sèchent souvent les cours ?
 - Pourquoi est-il important d'aller en classe ?
- b. *Rien à foutre*
 - Est-ce que les jeunes aujourd'hui se foutent de tout ?
 - À quoi s'intéressent les jeunes aujourd'hui ?

Vocabulaire!

Faites des recherches sur le VERLAN, qu'est ce que c'est ? Et d'où ça vient ?

1. Qui utilise le Verlan aujourd'hui ?
 - a. Les patrons
 - b. Les parents
 - c. Les enfants
 - d. Le président
 - e. Les adolescents
 - f. ????
2. Donnez le verlan des mots suivants :
 - a. Fou
 - b. Méchant
 - c. Musique
 - d. Bizarre
 - e. Honte

Faites des recherches sur l'ARGOT, qu'est ce que c'est ? Qui l'utilise ?

1. Être en couple est facile ou difficile ?
 - a. Donner les avantages.
 - b. Donner les désavantages.
2. L'amitié
 - a. Définissez l'amitié.
 - b. Un ami doit-il:
 - vous laisser conduire après avoir bu de l'alcool
 - dire du mal de vous
 - vous aider à construire votre avenir
 - voler votre petit(e) ami(e)
 - partager vos joies
 - partager vos malheurs
 - être toujours là pour vous
 - vous donner de mauvais conseils
 - ???
3. Devenir adulte: Quelles sont les difficultés ?

Quelle est l'importance de l'argent dans le monde dans lequel on vit ?
Peut-on réussir si on n'a pas d'argent?

Petit essai :

En deux paragraphes expliquez ce qui est plus important : l'amitié ou l'argent ?

1

**Travail sur les
paroles en petits
groupes:**

8. Quelle est l'opinion de l'artiste sur la technologie, d'après cet extrait ?

On s'parle derrière un ordi mais, en vrai, quand est-ce qu'on s'voit ?

9. Qu'est-ce qui intéresse les jeunes d'aujourd'hui dans cet extrait, d'après l'artiste ?

Les jeunes pensent plus à des stars Débiles qu'à Martin Luther King Se lèvent jamais avant midi à part Le Matin d'un perquis' (perquisition)

- Est-ce que c'est un phénomène nouveau ?
- Qu'est-ce qui a déclenché ce changement chez les jeunes ?

1. Relevez tous les mots d'argot dans le texte et donnez leur équivalent en français standard.

2. Pourquoi l'utilisation de l'argot est-elle importante dans cette chanson ?

3. Si il n'y avait pas d'argot, est-ce que l'impact de la chanson changerait ? Pourquoi ? Pourquoi pas ?

4. Pourquoi est-ce une ironie de mourir en position fœtale, d'après le chanteur ? (Paragraphe 1 ligne 11) ? Expliquez.

5. Dans le paragraphe 1 : Qu'est que le jeune homme n'a toujours pas trouvé ? Est-ce que c'est important pour lui ?

6. Troisième strophe : d'après l'artiste est-ce qu'on devient un « homme » rapidement ? Quel est l'exemple qu'il donne ? Êtes-vous d'accord ?

7. Pourquoi l'artiste ne veut pas que son ami conduise ?
- Trouvez un bon slogan, en Français contre "prendre la voiture en état d'ébriété" (après avoir bu).
- Que feriez-vous/diriez-vous si un(e) ami(e) voulait prendre sa voiture après avoir bu de l'alcool ?

Exercice de pré-visionnement

Maintenant que vous avez étudié les paroles de cette chanson, travaillez avec un(e) partenaire pour créer une vidéo pour accompagner le texte.

1. Décrivez les personnages.
2. Décrivez la mise en scène (endroit, période historique, costumes, accessoires)
3. Émotion dominante
4. Couleur dominante
5. Genre (comique, dramatique, documentaire, policier)
6. Genre musical (rock, pop, hip-hop, rap, country)
7. Action (Qu'est-ce qui se passe ?)

Nekfeu "We'll see." (2015)

Pre-reading Exercises:

Research and explain the following expressions:

- a. To skip classes
 - What are the consequences when a student skips classes?
 - Why do students skip classes, usually?
 - What kinds of grades do students get when they skip classes?
 - Why is it important to go to class?
- b. To not care
 - Do today's young people not care about anything?
 - What interests today's youth?

Analyze the following excerpt:

We'll soon see what the future holds for us
We'll find out soon enough, let's go, let's not think about it
We'll soon see what the future holds for us
We'll soon see; we'll soon see

1. Is it important for students to prepare for their future? Why or why not?
2. What should you do to prepare for the future?

Do some research on BACKSLANG. What is it? Where does it come from?

1. Who uses backslang today?
 - a. Bosses
 - b. Parents
 - c. Children
 - d. The president
 - e. Teens
 - f. ????
2. Give the back slang equivalent for the following:
 - a. Crazy
 - b. Mean
 - c. Music
 - d. Bizarre
 - e. Shame

Do some research on contemporary slang in France. What is it and who uses it?

Relationships:

1. Is it easy or hard to be in a relationship?
 - a. Give the advantages
 - b. Give the disadvantages
2. Friendship
 - a. Define friendship.
 - b. Yes or no: Should a friend:
 - Let you drive drunk? _____
 - Talk behind your back? _____
 - Help you build your future? _____
 - Steal your boy/girlfriend? _____
 - Share your joys? _____
 - Share your sorrows? _____
 - Always be there for you? _____
 - Give you bad advice? _____
 - ???
3. On becoming an adult: What are the difficulties?
4. What is the importance of money in today's world? Can you succeed in life without money?

Mini-Essay: In two paragraphs, explain the importance of friendship and money.

Lyrics Analysis:

1. Locate all the slang words in the text, and give their standard French equivalent.
2. Why is the use of slang so important in this song?
3. If there were no slang in this song, would the song's impact change? Explain your answer.
4. Why is it ironic to die in fetal position, according to the singer?
5. In paragraph 1, what has the young man still not found? Is it important for him?
6. Third stanza: according to the artist, does one become a man rapidly? What is the example he gives? Do you agree?
7. Why does the artist not want his friend to drive?
8. Find the slogan (in the song) for: "Taking the wheel while inebriated."
9. What would you do if your friend wanted to take the car after drinking alcohol?
10. What is the artist's opinion of technology? [We speak to each other from behind a computer, but do we see each other?]
11. According to the artist, young people are interested in what? [Young people think more about stupid stars than Martin Luther King / Never get up before noon unless there's a warrant]. Is this a new phenomenon? Is it an exaggeration? What could have brought this change about?

Pre-viewing Activity:

Now that you have studied the lyrics of this song, work with a partner to create a video to accompany the text.

1. Describe the characters.
2. Describe the setting (place, historical era, costumes, accessories)
3. Dominant emotion
4. Dominant color
5. Genre (comedy, drama, documentary, thriller)
6. Musical genre (rock, pop, hip-hop, rap, country)
7. Action (What happens?)

Post-viewing Activity: See video critique worksheet (Appendix C).

"Cool" de Kendji Girac (2015)

Pré-lecture –
Travail de réflexion
en petits groupes:

**CONVERSATION:
CHOISISSEZ LE BON MOT**

Dialogue entre deux amies :

- Sandrine : Qu'est-ce qu'on peut faire pour [s'amuser / s'ennuyer] ce soir ?
- Violette : Je ne sais pas. Mais je veux tuer [le fun / l'ennui] .
- Sandrine : J'adore chanter !
- Violette : Moi aussi ! Je [kiffe / drague] la musique.
- Sandrine : J'ai une idée! Allons à un concert de Kendji Girac ! Il a une super [voix / star] !
- Violette : Oui ! Allons-y ! Kendji Girac est adorable. Tu devrais le [décider / draguer] ! Je suis sûre que tu peux [rêver / toucher] son cœur.
- Sandrine : Moi aussi ! Et je [kiffe / rêve] de devenir sa femme.
- Violette : Il est très célèbre en France. Si tu te maries avec lui, tu passeras à la [lune / une] des journaux !
- Sandrine : Et je pourrais partir en [lumière / tournée] avec lui ! Ce serait trop parfait parce que je kiffe ses concerts !
- Violette : Il faut essayer de le rencontrer après son concert ! Et qui sait ? Peut-être que la [destin / chance] se penchera sur ta vie.
- Sandrine : Oui, j'aurais l'impression de décrocher la [lune / une] !
- Violette : Si cela arrive, il ne faut pas oublier tes amis ! Et surtout n'oublie pas tes [famille / copines] ! ;)
- Sandrine : Rassure-toi ! Je n'oublierai jamais d'où je [vais / viens] .

Petit essai : Quand une personne « normale » devient célèbre tout à coup, cette personne doit faire face à de nouveaux challenges dans la vie. Décrivez un personnage célèbre qui ne réagit pas bien à sa célébrité. Donnez des exemples concrets (actions, incidents, etc.) qui montrent que cette personne est devenue victime de sa célébrité.

Prénom:

- i. Est-ce que c'est un compliment ou une insulte de dire que quelqu'un est cool ?
- ii. Encerclez tous les adjectifs qui s'appliquent à une personne « cool » : violent, calme, sympa, méchant, modeste, vaniteux.
- iii. Quand vous pensez à un homme ou une femme cool, quelles images vous viennent à l'esprit ?
- iv. Comment est-ce qu'une personne « cool » réagit à :
 1. une crise ?
 2. une insulte ?
 3. la popularité ?
- v. Faites une petite liste de quelques acteurs ou athlètes qui sont « cools » à votre avis. Que font-ils pour mériter cet adjectif ?
- vi. Faites une liste de quelques acteurs ou athlètes qui ne sont pas « cools ». Expliquez pourquoi vous trouvez qu'ils (elles) ne sont pas « cools ».

Quels sont les avantages et les inconvénients de la célébrité ?

Je suis une star !	
Avantages	Inconvénients

Extrait à analyser :

J'ai passé des heures à chanter tard dans la nuit
Pour m'amuser un peu ou pour tuer l'ennui
Pour le fun, pour draguer les copines
Pas pour passer dans les magazines
Je n'pensais pas pouvoir toucher le cœur des gens
Mais le destin en a décidé autrement

- i. Pourquoi le chanteur chantait-il ? Donnez au moins 2 raisons (il y en a 4).
- i. Comment savons-nous que cette période de sa vie est au passé ?
7. Est-ce qu'il chantait pour devenir célèbre ? Comment le savez-vous ?
7. Comment savons-nous que le chanteur est maintenant célèbre ?

Travail sur les paroles en petits groupes:

Refrain :

- Expliquez la phrase : « Je suis passé de l'ombre à la lumière. »
- Comment réagit-il à la célébrité ?
- Est-ce qu'il essaie de contrôler tout ce qui se passe dans sa vie ?
- Que fait Kendji pour être sûr de ne pas changer ?

Troisième strophe :

- Est-ce que Kendji est surpris par son succès ?
- Comment le savez-vous ?
- Est-il content de sa nouvelle vie ? Expliquez votre réponse.

Expliquez la morale de la chanson. Est-ce que vous pensez que le chanteur a une bonne attitude vis à vis de la célébrité?

Première strophe :

- À qui est-ce que Kendji chante?
- Selon Kendji, comment sa vie a-t-elle changé ?
- Quelle est son attitude vis à vis de sa célébrité ? Comment le savez-vous ?
- Pourquoi parle-t-il d'amour et de peine ?

Deuxième strophe :

- En quoi consiste la vie actuelle de Kendji ?
- Faites une liste de ses activités en tant que star.
- Est-ce qu'il sait quand tout ça finira ?
- Il a chanté à quelle actrice connue ?

Quatrième strophe :

- Trouvez-vous que Kendji soit idéaliste ou réaliste ? Pourquoi ?
- Kendji ne sait pas où il va ou comment les choses vont finir, mais il n'est pas inquiet. Pourquoi ?

Exercice de pré-visionnement

Maintenant que vous avez étudié les paroles de cette chanson, travaillez avec un(e) partenaire pour créer une vidéo pour accompagner le texte.

1. Décrivez les personnages.
2. Décrivez la mise en scène (endroit, période historique, costumes, accessoires)
3. Émotion dominante
4. Couleur dominante
5. Genre (comique, dramatique, documentaire, policier)
6. Genre musical (rock, pop, hip-hop, rap, country)
7. Action (Qu'est-ce qui se passe ?)

“Cool” by Kendji Girac

1. Pre-reading Activity: Reflection questions (small group work)
 - a. Calling someone “cool” is a compliment or an insult?
 - b. Circle all the adjectives that apply to a “cool” person: calm, violent, mean, nice, modest, vain.
 - c. When you think of a “cool” man or woman, what kind of images come to mind?
 - d. How does a “cool” person react to the following situations:
 - I. A crisis
 - II. An insult
 - III. Popularity
 - e. Make a list of actors or athletes whom you consider “cool.” What have they done to merit this description?

- f. Make a list of actors or athletes whom you do not consider “cool.” What have they done to make them “uncool”
- g. What are the advantages and the disadvantages of celebrity?
2. Vocabulary: Read the following dialog between two friends. There are a few missing words. Complete the dialog by choosing the most logical word in the parentheses:
- Sandrine: What can we do to [have fun / be bored] tonight?
 - Violette: I don’t know, but I want to kill [the fun / the boredom].
 - Sandrine: I love to sing!
 - Violette: Me too. I [love / flirt with] music.
 - Sandrine: I have an idea ! Let’s go to a Kendji Girac concert! He has a super [voice / star]!
 - Violette: Yes! Let’s go! Kendji Girac is adorable! You should [decide / flirt with] him. I am sure that you can [dream / touch] his heart.
 - Sandrine: Me too! And I [love / dream] of becoming his wife.
 - Violette: He is very famous in France. If you marry him, you will be on the [moon / front page] of the newspapers.
 - Sandrine: And I could go on [light / tour] with him. That would be too perfect because I love his concerts!
 - Violette: You have to try to meet him after his concert! And who knows? Perhaps [destiny / luck] will shine on your life.
 - Sandrine: Yes, I’d have the feeling of plucking the [moon / title page] right out of the sky!
 - Violette: And if that happens, you can’t forget you friends! Above all, don’t forget your [family / girlfriends]!
 - Sandrine: No worries! I’ll never forget where I [go / come] from.
3. Analyze the Following Excerpt:
- I’ve spent hours singing late into the night
 Just to have fun or kill the time
 For fun or to flirt with girlfriends
 Not to be featured in magazines
 I didn’t think I’d be able to touch the hearts of the people
 But destiny decided otherwise
- i. Why did the singer sing? Give at least 2 reasons (He mentions 4).
 - ii. How do we know that this period of his life is over?
 - iii. Did he sing to become famous How do you know?
 - iv. How do we know that the singer is now famous?

4. Mini-Essay: When a “normal” person becomes famous all of a sudden, this person has to face many new changes in life. Describe a famous person who has not reacted well to his or her celebrity status. Give concrete examples (actions, incidents, etc.) that show how this person has become a victim of his or her celebrity.

III. Lyrics Analysis:

1. First Stanza:
 - a. To whom is Kendji singing this song?
 - b. According to Kendji, how has his life changed?
 - c. What’s his attitude towards celebrity? How do you know?
 - d. Why does he speak of sharing his love and pain?
2. Second Stanza:
 - a. Describe Kenzi’s current lifestyle? Make a list of his “celebrity” activities.
 - b. Does he know when all of “this” will end?
 - c. Who was the famous actress he serenaded?
3. Chorus:
 - a. Explain the phrase: “I went from the shadows to the light.”
 - b. How does he react to celebrity?
 - c. Does he try to control what’s going on in his life?
 - d. What does Kendji do to make sure he doesn’t change?
4. Third Stanza:
 - a. Is Kendji surprised by his success? How do you know this?
 - b. Is he happy with his new life? Explain your response.
5. Fourth Stanza:
 - a. Do you find Kendji to be realistic or idealistic? Why?
 - b. Kendji doesn’t know how things are going to end, but he’s not worried. Why?
6. Explain the moral of the song. Do you think the singer has a good attitude towards celebrity?

IV. Pre-viewing Activity:

Now that you have studied the lyrics of this song, work with a partner to create a video to accompany the text.

1. Describe the characters.
2. Describe the setting (place, historical era, costumes, accessories)
3. Dominant emotion
4. Dominant color
5. Genre (comedy, drama, documentary, thriller)
6. Musical genre (rock, pop, hip-hop, rap, country)
7. Action (What happens?)

V. Post-viewing Activity: See video critique worksheet (Appendix C).

3

Enhancing the Use of Music in Language Learning through Technology

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Abstract

Music is a rich source of authentic aural input frequently underused in the world language classroom. More than engaging background noise, the artistic usage of language found in the lyrics can provide a powerful teaching tool. In this article multiple song-based activities for promoting proficiency are presented, addressing each mode of communication: interpretive, presentational and interpersonal. A difficulty in incorporating music into instructional tasks is the time required for preparing them. Lyricstraining.com is a free website that pairs music videos with their lyrics to engage students through karaoke-style presentations of the captioned music videos, fill in the blank or multiple choice comprehension activities of varying difficulties, or teacher-created cloze activities. Links are provided to [lyricstraining.com](http://Lyricstraining.com) examples for each of the activities presented. Lyricstraining.com is an excellent tool for enhancing the use of music in the world language classroom through technology.

Music in the Classroom

Research supports the claim that music is “a means of lowering anxiety and diminishing tension, and inducing the state of relaxed alertness considered optimal for second language acquisition” (Krashen, 1982, p. 145). Simply playing music in the background has been linked to alleviating student anxiety (Haynes, 2003), thereby lowering affective filters (Oxford and Shearnin, 1994). Furthermore, background music has also been linked to increased retention of target language vocabulary (de Groot, 2006) and improved performance on language learning tasks such as writing in the target language (Cho, 2015; Kang and Williamson,

2014). However, the power of music goes well beyond engaging background noise. The power of music truly lies in its integration into instructional tasks.

Songs provide a unique text and context for language and culture learning. They are short, repetitive, rhythmic, catchy, authentic and engaging. Generally they tend to tell a short story, which limits them to some degree to a specific grammatical tense. These characteristics are suited for integration into instructional tasks. A prime example is Manu Chao's *Me gustas tú* (I like you) which includes close to 50 simple statements expressing what the singer likes, covering the three most used conjugations of the verb *gustar* (to like). One could easily create a worksheet out of the lyrics, blanking out all of the *gustar* conjugations (see Appendix 1). Similar to a traditional worksheet geared toward grammar concepts, this activity requires students to fill in the blanks with the correct conjugations of the verb. However, this worksheet could serve other purposes as well.

For example, it could serve as a listening comprehension activity, asking students to fill in the blanks as the song is playing. Following the listening comprehension task, students engage in an inductive grammar task, hypothesizing when and why to use the different conjugated forms. The teacher could also use the same worksheet as a pronunciation / speaking activity, asking students to sing along. Among other possibilities, the teacher could use the song as a springboard for student conversations focused on likes and dislikes. Because the worksheet is based on a song, students will be more engaged in the learning process in spite of the repetitive nature of the lyrics.

Research and theory have linked engaging students with song-based instructional tasks to: the acquisition of vocabulary and grammatical structures; improved listening comprehension ability; the development of reading, writing, speaking and listening skills; enhanced cultural awareness; and increased interest in and motivation to learn a second language (Brown, 2006; Lems, 2001; Medina, 2002; Sağlam, 2010; Ward, 1991). Moreover, because the repetition is paired with the melody of the song, students will be more likely to remember what they have learned (Mora, 2000).

Incorporating music-based instructional tasks into the classroom can significantly enhance language learning. Integrating instructional technology takes these activities to another level.

Multimedia Videos

Multimedia presentations are videos that combine visual and aural input. Garza wrote in 1994, "As a medium for presenting a foreign language teaching text, video offers language instructors and students a highly-accessible and manipulatable product" (p. 106). Video can be easily stopped, rewound, and fast-forwarded, allowing for user-control over the input. The use of videos in the world language classroom has been linked to enhanced comprehension and increased motivation (Lynch, 1998). Captions, where the spoken text is transcribed onto the video, can increase student attention, improve processing, reinforce prior knowledge, and enhance learning (Garza, 1994; Gernsbacher, 2015; Winke, Gass & Sydorenko,

2010). Finally, with current technology, multimedia videos are easy to create, edit and share.

An excellent illustration of an effective multimedia presentation further enhancing the *Me gustas tú* example is provided by youtube.com user flor1666 (2009). Each verse of the song is accompanied with a PowerPoint slide which displays the captions and includes an image for the two things the singer likes. For the verse, “*Me gusta la guitarra, me gustas tú*” (I like the guitar, I like you), the accompanying slide splits the verse into its two clauses, displaying one on the left and the other on the right side of the screen (see Figure 1). Directly below the displayed captions is an image of a guitar and a couple in love, respectively. Flor1666 (2009) also edits out one verse referencing liking marijuana; a verse that would otherwise prohibit the use of the song in the classroom. Combining the song (aural input) with a video (visual input – images and captions) is a significant enhancement.

Figure 1. *Me Gustas Tú* Multimedia Presentation (flor1666, 2009)



Evaluating Multimedia Presentations

When evaluating (and producing) multimedia presentations such as flor1666’s (2009) *Me gustas tú* video, it is important to remember that there is a fine line between providing too much and too little input. Derived from Cognitive Load Theory, Mayer (2009) developed eight principles for evaluating multimedia content. These principles were further developed by Moreno and Mayer (2010), adding five principles for evaluating the interactive components of multimedia presentations (see Table 1 on the next page).

Table 1. 13 Principles for Enhancing Learning with Multimedia Materials (Mayer, 2009; Moreno & Mayer, 2010)

<i>Principles for Reducing Extraneous Processing</i>	
Coherence	Eliminate irrelevant words, sounds, and symbols.
Signaling	Include cues to draw attention to important details.
Redundancy	Minimize multiple representations of a single concept.
Spatial Contiguity	Pair corresponding images and text close together.
Temporal Contiguity	Display corresponding images and text at the same time.
<i>Principles for Managing Essential Processing</i>	
Segmenting	Allow for user control over the pace of the presentation.
Pre-training	Pre-teach essential concepts prior to viewing.
Modality	Include aural and visual representation of key concepts.
<i>Principles for Fostering Generative Processing</i>	
Multimedia	Ask students to build referential connections between audio and visual representations.
Personalization	Foster a feeling of active participation, rather than passive viewing.
Guided Activities	Include interactive components.
Feedback	Provide principle-based feedback based off student responses
Reflection	Prompt students to evaluate their understanding.

Based on Mayer's (2009) principles for reducing extraneous processing (i.e., mental work required by ignoring irrelevant information), flor1666's video follows the principles of coherence (i.e., reducing imagery to only relevant information), redundancy (i.e., not including multiple representations of a single concept), spatial contiguity (i.e., pairing corresponding text and images closely together), and temporal contiguity (e.g., displaying text and images together as the corresponding verse is sung). Applying Moreno and Mayer's (2010) principles for managing essential processing (i.e., mental work required for attending to relevant material), the multimedia video illustrates segmenting (i.e., users can pause, rewind, or fast-forward the video), and modality (i.e., essential information is presented aurally and visually). To improve the presentation, the target vocabulary presented visually, or dual coded (e.g., the guitar and you) could have been underlined in the text to draw viewers' attention, adhering to the principle of signaling. Also, to ensure that viewers understand the concepts which are communicated, Mayer (2009) recommends pre-training, or pre-teaching before viewing the multimedia presentation. This would eliminate the ambiguity of some of the images. For example, the image representing "ocean" is that of the ocean meeting a beach which also includes an image of a starfish. In this case, without pre-training the target vocabulary word could be potentially misunderstood as either the beach or the starfish.

Evaluating flor1666's (2009) video in accordance with the principles for fostering generative processing (i.e., mental work required for organizing and integrating the material), is more difficult. As the YouTube video does not contain any interactive components, it does not directly engage students in generative processing. A teacher using the video would need to rely on a worksheet similar to Appendix 1.

Alternatively, teachers could use free Web 2.0 sites for adding interactive components to YouTube videos such as zaption.com, educannon.com, and edpuzzle.com. While a full review of these websites is not within the scope of this article, each of these allows the user to import a video from YouTube and add interactive components, such as multiple choice and open ended questions. When watching, the video pauses at the teacher assigned point and requires viewers to respond to a prompt before continuing. Reflecting on Moreno & Mayer's (2010) principles for fostering generative processing, this added interactive component could be used to address the principles of multimedia (i.e., asking students to build referential connections between aural and visual representations of the target concepts), personalization (i.e., fostering a feeling of active participation among viewers), guided activities (i.e., including interactive components), feedback (i.e., providing an principle-based feedback based off viewer responses) and reflection (i.e., prompting students to explain or evaluate their learning). An attractive feature of these Web 2.0 sites is the ease with which these principles for fostering generative processing are added; and, while the current article focuses on the enhancement of music in the world language classroom, it is important to note that any YouTube video (music or not) may be imported into these sites and augmented with these interactive features.

Returning to flor1666's (2009) *Me gustas tú* video, creating this exemplary application of Mayer's (2009) eight principles for evaluating multimedia materials was labor intensive. First, an individual slide for each of the verses was created in a slideshow program, such as Google Slides, PowerPoint or Keynote. Next, a screen recording program such as the free software Screencast-O-Matic or the Google Chrome extension Screencastify was used to record the presentation synchronized to the music. Then, a video editor such as the free Web 2.0 site WeVideo was used to censor the inappropriate verse before finally uploading the finished product to YouTube. While certainly feasible for some, for many this requires an overwhelming amount of technological savvy to accomplish. An alternative to creating one's own multimedia presentation to enhance a song can be found in enlisting a song's official music video.

Music Videos

Official music videos accompany the vast majority of the songs dating back to the 1970s. These professionally produced short films significantly enrich songs by visually communicating the message of the music. In the world language classroom, these additional cues provide valuable information which enhances a song's comprehensibility (Sağlam, 2010). The result is an authentic text that is both

more engaging and more culturally relevant than the song alone (Burke, 2012), as the videos display authentic imagery from the target culture.

Benefits aside, it is important to note that the advent of the music video has drawn multiple investigations into the negative impact inappropriate imagery can have on society in general and on adolescents in particular. Topics of inquiry include drug use (DuRant et al., 1997), violence (Sherman & Dominick, 1986), race (Brown & Campbell, 1986), gender roles (van Oosten, Peter & Valkenburg, 2015), sexual permissiveness (Strouse, Buerkel-Rothfuss & Long, 1995), and self-perceptions of body (Mischner et al., 2013) among others. When considering the use of a music video for instructional purposes, a teacher should take into account not only the instructional value of the lyrics, but also the content of the video itself. Table 2 presents criteria for selecting music videos to be incorporated into instructional tasks.

Table 2. Criteria for Selecting Music Videos

Engaging	Music videos should be culturally relevant to students: catchy and fun.
Comprehensible	Music videos should be understandable: proficiency-level appropriate and clear.
Appropriate	Music videos must be school appropriate: lyrics and imagery.

First, music videos should be engaging for students. The song selected must be something students want to hear and can relate to (Beasley & Chuang, 2008). The best song selections include catchy, fun, repetitious lyrics which produce the “song stuck in my head” phenomenon (Murphey, 1990), facilitating long-term retention. The imagery in the video should captivate the viewer’s attention. Second, teachers must select music videos which provide comprehensible input. Language used in the lyrics should be proficiency-level appropriate and clearly heard over background noise (Lems, 2001), and imagery used in the videos should clearly communicate the song’s meaning. Finally, both the lyrics and the imagery of the music video must be school appropriate. While the term appropriate lends itself to grey-area interpretation, teachers should err on the side of caution.

In terms of Mayer’s (2009) eight principles for evaluating multimedia content (see Table 1), authentic music videos may not be as effective at reducing extraneous processing and managing essential processing as teacher-made videos. Speaking to the comprehensibility of the music video, attention may be overly drawn to extraneous information included in the video, reducing student ability to attend to the essential information (i.e., the instructional objective). However, the increased level of engagement generated by authentic music videos may overcome a decreased level of comprehensibility. This interplay between comprehensibility and engagement is relevant when selecting a music video. An alternative to culturally authentic music videos is a growing body of high quality teacher videos, such as our flor1666 (2009) example. While the Manu Chao official music video may be significantly more engaging, the imagery in the video does not directly communicate the meaning of the lyrics nearly as effectively as the PowerPoint presentation pairing target vocabulary words with images.

The quality of learning will depend heavily on the principles for fostering generative processing incorporated into the instructional task (Moreno & Mayer, 2010). Like the flor1666 (2009) example teacher-made video, music videos do not actively foster generative processing. As mentioned, Web 2.0 tools exist which enhance videos with interactive features. One tool designed specifically for use with music videos is lyricstraining.com.

Lyricstraining.com

Lyricstraining.com is an engaging free online educational resource that pairs music videos (embedded from YouTube or Vevo) with their lyrics, creating captioned music videos. The lyrics are time-stamped to the video, meaning that individual lines of the lyrics will progressively scroll up from the bottom of the screen as the video plays. Users can interact with the videos in three ways: karaoke mode, game mode, and exercise mode (see Table 3).

Table 3. Interactive Modes of Lyricstraining.com

Karaoke	Displays captioned music video. Users may pause video by clicking on it, or repeat a line by pressing the backspace button.
Game	Random words are blanked throughout the lyrics. Users fill in the blanks or select the correct word from a list. Users may pause the video by clicking on it, repeat a line by pressing the backspace button, or skip a blank by pressing the tab button. Points are awarded for speed and accuracy.
Exercise	Selected words are blanked throughout the lyrics. Users fill in the blanks or select the correct word from a list. Users may pause the video by clicking on it, repeat a line by pressing the backspace button, or skip a blank by pressing the tab button. Points are awarded for speed and accuracy.

The karaoke mode plays the video and displays the lyrics. Two lines of the lyrics are displayed (the current and the following) in a queue directly below the video (see Figure 2 on the next page). As the video progresses, the lyrics advance to when the line was time-stamped to the video. This feature accomplishes spatial and temporal contiguity, principles for reducing extraneous load. Users are able to pause the video by clicking on it, or replay the current line of the lyrics by pressing the backspace button, allowing for user control over the pace of the presentation (i.e., segmenting, a principle for managing essential processing).

The game mode adds another layer of interactivity to the experience (see Figure 3 on the next page). Lyricstraining.com will randomly blank out words. Users must fill in the blanks by typing them in or select the correct word from a list. If the user cannot fill in the blank by the end of the line to which the word corresponds, the video automatically pauses. The user then may press the backspace button to replay that line of the lyrics, or skip the word by pressing the tab button. For tablet users, a 'virtual keyboard' can be enabled, displaying a keyboard directly under the queue of lines of lyrics. Points are awarded for the speed and accuracy with which the user fills in the blanks. There are four levels: beginner (10% of the words are blanked), intermediate (25% of the words are blanked), advanced (50% of

Figure 2. Lyricstraining.com – Karaoke Mode

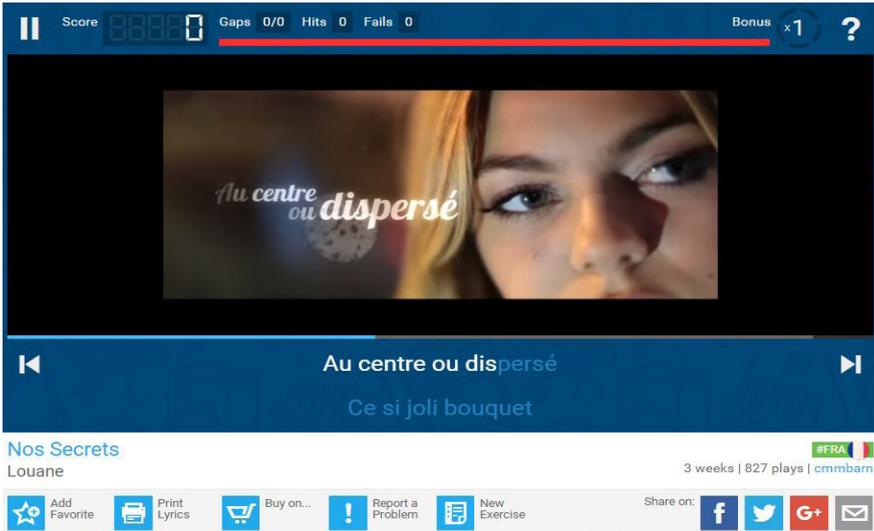
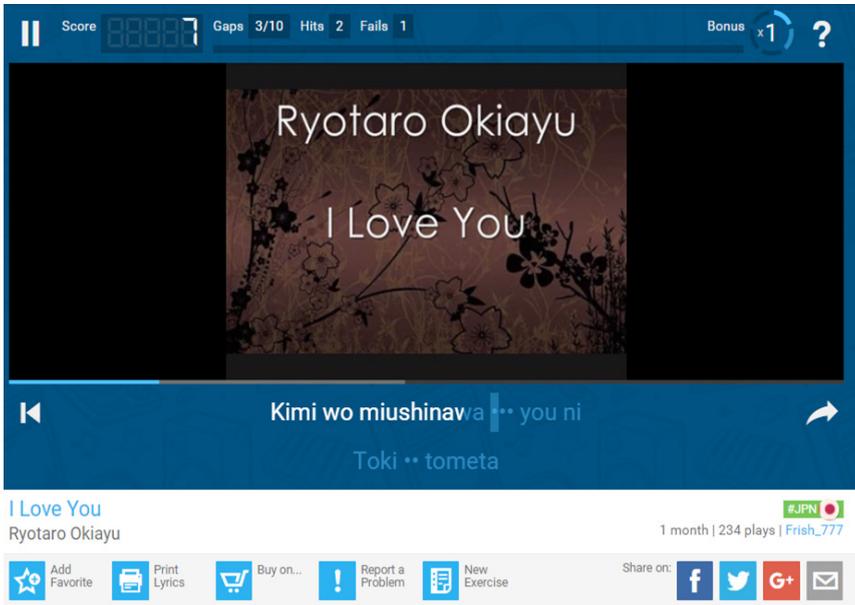


Figure 3. Lyricstraining.com – Game Mode



the words are blanked) and expert (100% of the words are blanked). As points are awarded for the speed and accuracy with which users fill in the individual blanks, the total possible score for a song increases with the level (i.e., number of blanks). Users may create an account on the site which will allow them to track their points as well as participate in song-specific leader boards. Alternatively, if the user wishes, the points component of the game can be turned off by selecting “practice”, after selecting the desired level.

Based on the principles for fostering generative processing, the game mode provides personalization (i.e., the feeling of active participation, rather than passive viewing), guided activities (i.e., interactive components), and feedback (i.e., principle-based feedback based off student responses).

The exercise mode allows a teacher (or a student) to select the words to be blanked out (see Figure 3). This is a significant enhancement which facilitates the creation of cloze texts. Users interact with the exercises similarly to the game mode, except that they are not able to select different levels, as the blanks have been predetermined. Users have access to a “practice option,” which does not record points. Teachers can decide whether to require students to type in the missing words, allow them to select from a word bank, or permit students to decide between the two. Should students not have access to devices, teachers could lead whole group instruction, or they have the option for printing the cloze texts as well.

Figure 4. Lyricstraining.com – Exercise Mode

The screenshot shows the Lyricstraining.com interface for the song "A Dios Le Pido" by Juanes. At the top right, there is a "#SPA" badge and a play button icon, with text indicating "3 years | 9203 plays | sochsscchs". The main content area is titled "Edit Exercise" and contains the following elements:

- Title*:** A text input field containing "Subjunctive".
- Level*:** A dropdown menu set to "Intermediate".
- Input Modes:** Two radio buttons: "Write" (checked) and "Choice".
- Buttons:** "Save" and "Preview" buttons.
- Instructions:** "Select the words to be filled" and "Press on a word to select it. To select multiple words at once just hold and drag to the adjacent words."
- Word Bank:** A list of words with play button icons:
 - Que mis ojos se **despierten**
 - Con la luz de tu mirada yo
 - A Dios le pido
 - Que mi madre no se **muera**

Lyricstraining.com is a dynamic tool for enhancing the use of music through technology. The gamified nature of the learning activities (e.g., assigning points and including leader boards) has been linked to further increases in student interest, motivation, and performance (Hwang & Wu, 2012). The site categorizes the music videos, available in 10 languages (Catalan, Dutch, English, French, Italian, German, Japanese, Portuguese, Spanish, and Turkish), into three levels of difficulty (easy, medium and hard). Songs are searchable by title, author and language.

Also, users themselves are the ones continually adding new songs. Hence, if a teacher is unable to find a specific song they wish to include in an instructional task, they have the opportunity to create it themselves. After doing so, users can submit their creation for review and eventual use by the lyricstraining.com community, or decide to keep their creation private, accessible only via a specific link that can be shared with students directly. While the site publishes official music videos only for the public, the ability to easily create learning activities from any YouTube, or Vevo video is important for two reasons. First, it opens the door for teacher-created music videos to be imported into the Lyricstraining system (e.g., flor1666, 2009). While these videos may be less engaging, they can be significantly more comprehensible, following Mayer's principles for reducing extraneous processing. Second, this opens the door for teachers to use lyricstraining.com for the creation of captioned video activities outside of music videos. For example, a teacher could find an interview with an important figure in the target language on YouTube, transcribe the conversation and turn that into a lyricstraining.com instructional task.

Lyricstraining.com Instructional Tasks

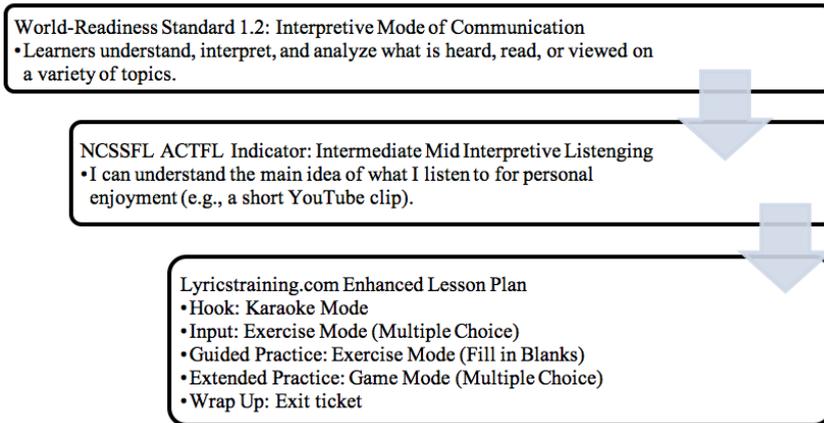
The purpose of this final section is to illustrate how lyricstraining.com instructional tasks can enhance various aspects of language learning. It is important to note that good instructional design does not focus first on instructional tasks, but on the desired results, as defined by learning standards. While an extensive conversation on backward design is not within the scope of this article (see Wiggins and McTighe, 2005), for each of the examples an attempt is made at modeling best practices by identifying first a target world-readiness standard for learning languages (2015), next a NCSSFL ACTFL proficiency indicator for that standard (2013), and finally an instructional task aimed at scaffolding students toward accomplishing the proficiency indicator. Example instructional tasks are provided for each of the modes of communication (interpretive, presentational, and interpersonal). Links to these can be found in Appendix 2.

Interpretive Mode of Communication

The interpretive mode of communication can be understood as unidirectional. The learner is placed in the position of receiving aural (i.e., listening comprehension) or written (i.e., reading comprehension) input. Music is a natural source of input as it can be presented to students in both aural (i.e., song) and written (i.e., lyrics) form. A music video further enriches the quality of input through visual stimuli.

Figure 5 presents our first lyricstraining.com enhanced lesson plan. Addressing World-Readiness Standard (2015) 1.2 (learners understand, interpret, and analyze what is heard, read, or viewed on a variety of topics), the activity is geared toward students at an intermediate mid proficiency level. An example NCSSFL-ACTFL proficiency indicator (2013) for this level is: I can understand the main idea of what I listen to for personal enjoyment (e.g., a short YouTube clip).

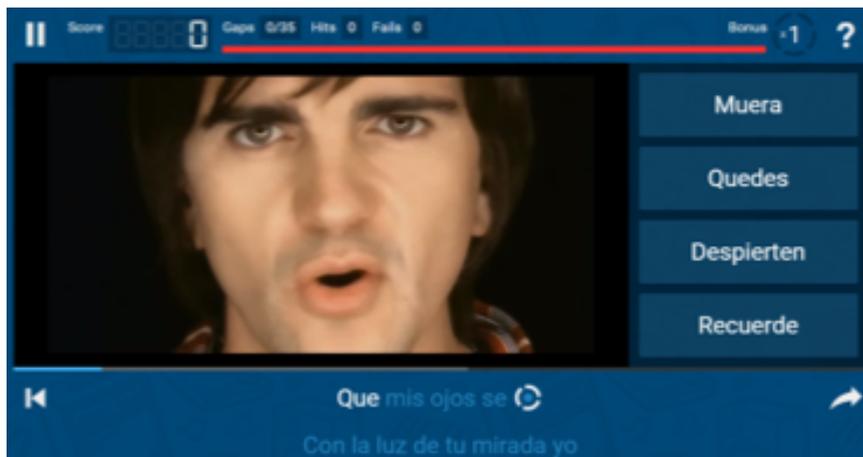
Figure 5. Instructional Task: Interpretive Mode of Communication



A Dios Le Pido (I pray to God) by Juanes is an example of an engaging, comprehensible and appropriate music video which can be incorporated into a lyricstraining.com instructional task to scaffold students toward this NCSSFL ACTFL proficiency indicator. As the song includes 35 instances of subjunctive mode, this example lesson would be well placed in a unit in which students are learning to express their desires (using the subjunctive), generally a third year learning objective.

To engage students, they first view the music video as a class in Karaoke Mode on lyricstraining.com. Remaining in the target language, the teacher then reminds students what *pedir* (to ask for) means and elicits from students the use of the subjunctive mode to express desire. Returning to the lyricstraining.com, the teacher then continues this focus on form by engaging the class in a lyricstraining.com exercise in which all 35 instances of the subjunctive are blanked out. Using the multiple choice interface, four options are displayed to the right of the lyrics (see Figure 6 on the next page). As the song pauses on each line with a blank until the correct word is selected, this offers an excellent opportunity for the teacher to clarify the key terms and review the mechanics of the subjunctive mode.

After finishing with the input phase, the students then individually complete the same exercise, by filling in the blanks (instead of multiple choice). This activity requires students to both listen for the correct word and produce the correct subjunctive form for each blank. As an extended practice activity, students use the Game Mode (multiple choice) to compete with each other to see who could get the

Figure 6. Lyricstraining.com Exercise Mode: Multiple Choice Example

highest score. This requires students to match the words they hear to those they read, two functions of the interpretive mode of communication. Toward the end of the lesson, the teacher refocuses student attention to review the subjunctive and asks that students produce two original sentences expressing their wants / desires as an exit ticket.

Lyricstraining.com significantly enhanced this model lesson. It is utilized at the beginning to gain student attention, during the input phase to facilitate direct instruction, for guided practice to provide a grammar-based worksheet, and in the extended practice to allow students to engage in a game-based listening comprehension activity. While the focus was on the interpretive mode of communication, this lesson illustrates how lyricstraining.com can facilitate a focus on form.

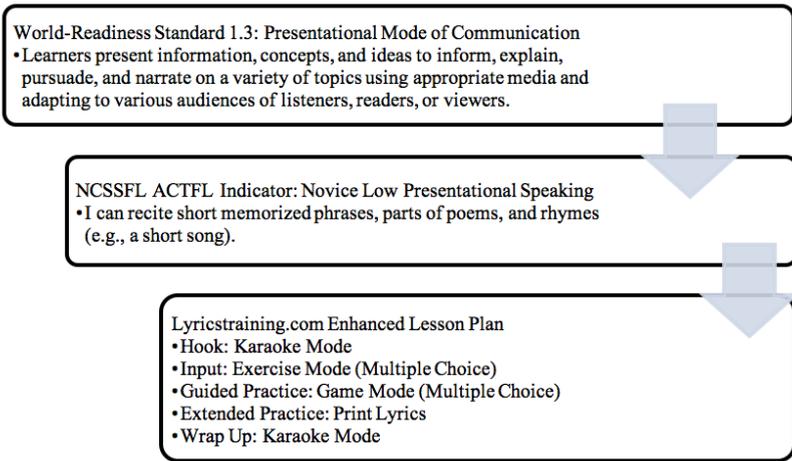
Presentational Mode of Communication

The presentational mode of communication can also be understood as unidirectional. The learner is placed in the position of providing oral or written input. Music provides a further means of expression, as the rhythm elicits movement / dancing.

Figure 7 presents our second lyricstraining.com enhanced lesson plan. Addressing World-Readiness Standard (2015) 1.3 (learners present information, concepts, and ideas to inform, explain, persuade and narrate on a variety of topics using appropriate media and adapting to various audiences of listeners, readers or viewers), the activity is geared toward students at a novice low proficiency level. An example NCSSFL-ACTFL proficiency indicator (2013) for this level is: I can recite short memorized phrases, parts of poems, and rhymes (e.g., a short song).

The song *Tengo una Familia Grande* (I have a big family) by educator Barbara MacArthur is an excellent example which could be integrated into the first week of a first year Spanish class. It contains simple, repetitive language including vocabulary for the family and numbers. Because it is teacher created, it is not

Figure 7. Instructional Task: Presentational Mode of Communication



accompanied by a professionally produced music video. However, YouTube user Señora McPeak Spanish (2009) created her own much in the same way flor1666 (2009) did, syncing the music to a PowerPoint presentation. Importing the song into lyricstraining.com is a simple process (see Figure 8). Selecting “add lyrics” opens the lyrics editor. There, one searches for the desired YouTube or Vevo video, adds the details and the lyrics for the song, and timestamps the lyrics to the video. The process is quick and easy.

Figure 8. Importing a Song into Lyricstraining.com



In the hook of our example lesson, the teacher shows the video in Karaoke Mode. In the target language, the teacher then explains that the purpose of the lesson is to talk about members of students' family. Returning to lyricstraining.com, the teacher displays an exercise created by blanking out all of the family members. Once again, it may be preferable to use the multiple choice option as a presentation tool for delivering direct instruction. As the song progresses, the teacher draws a family tree on the board to provide a graphic representation depicting the relationships among the new vocabulary. After multiple iterations of playing the Exercise Mode together as a class, next students use the Game Mode to help them memorize the song. Starting at the beginner level (10% of the words blanked out), students practice multiple times, increasing the degree of difficulty with each game.

As an extended practice activity, the teacher distributes a skeleton text of the lyrics, in which the number of family members for each relationship is blanked out (see Figure 9). Using lyricstraining.com, creating such an assignment is easy. For every song, you are able to select "print lyrics" and decide to either print the full lyrics or select words to be blanked out. Doing so in this example allows students to use the lyrics as a template for the presentation of their own family. As a wrap-up activity, the teacher could play the music video in Karaoke Mode and asks that the students sing along. However, instead of singing verbatim they sing the number that actually represents their family members. While students sing, they

Figure 9. Lyricstraining.com: Print Lyrics

The screenshot shows the Lyricstraining.com interface. On the left, there are two radio buttons: "Print full lyrics." (unselected) and "Manual selection of the blanks." (selected). Below the second option, it says "8 blanks selected." There is a button that says "Click on the words to put and remove blanks." Below that, under "Options:", there are three checkboxes: "Show line index." (unselected), "Show missing words." (checked), and "Show line at the top to enter the name and date." (unselected). At the bottom left is a blue "Print Now" button.

On the right, the lyrics are displayed in Spanish. The first two lines are "¡Qué familia grande!" and "¡Qué familia tan grande! Oh yeah!". The next two lines are "Tengo una familia grande en una casa muy pequeña" and "Tengo una familia grande en una casa muy pequeña". The following lines are "Tengo _____ tíos", "Tengo _____ tías", "Tengo _____ primas", "_____ primos", "_____ peces", and "_____ conejos". The next line is "Oh yeah!". The final two lines are "Tengo una familia grande en una casa muy pequeña" and "Tengo una familia grande en una casa muy pequeña".

physically show how many of each relative they have with their fingers, adding a kinesthetic component to the song.

This example illustrates how lyricstraining.com enhances the use of music to facilitate a lesson focused on the presentational mode of communication in the first week of the first year of a world language class. While the lesson focuses on

scaffolding progress toward the presentational mode of communication, it starts with instructional tasks emphasizing the interpretive mode. Through music, students first learn vocabulary words for the family and then craft a personalized presentation modeled on the lyrics. An additional benefit to using music in the classroom is that students learn the vocabulary through the song, as they mimic the correct pronunciation of the words.

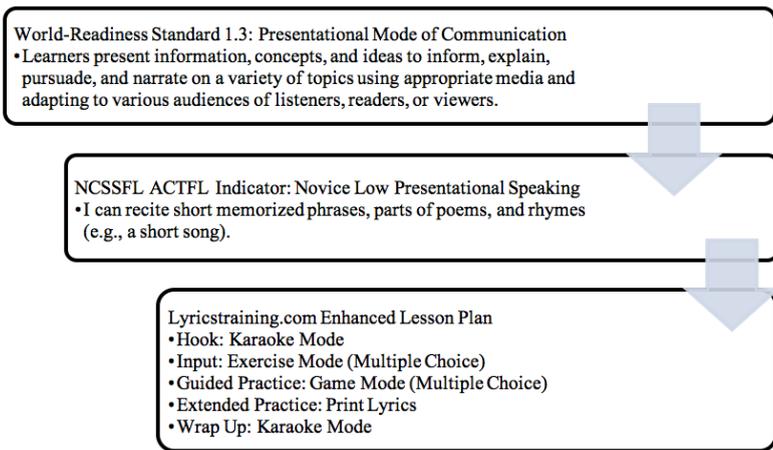
Interpersonal Mode of Communication

The interpersonal mode of communication can be understood as bidirectional. The learner is placed in the position of both sending and receiving aural or written input. The emphasis is placed on successfully negotiating a shared understanding in the target language.

Music is a natural source of input as it can be presented to students in both aural (i.e., song) and written (i.e., lyrics) form. A music video further enriches the quality of input through visual stimulus as well.

Figure 5 presents our first example instructional task. Addressing World-Readiness Standard (2015) 1.1 (learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings, and opinions), the activity is geared toward students at an intermediate mid proficiency level. An example NCSSFL-ACTFL proficiency indicator (2013) for this level is: I can participate in conversations on familiar topics using sentences and series of sentences (e.g., historical events).

Figure 10. Instructional Task: Interpersonal Mode of Communication



The song *Es war nicht alles schlecht* (It wasn't all bad) by Die Prinzen is an example of how music can provide authentic input for facilitating cultural conversations. Throughout this semi-nostalgic song the singers express their lives growing up in the German Democratic Republic, or East Germany. Deemed *Ostalgie*, this sentiment is shared by a large portion of the East German population.

The song is potentially accessible to an advanced second year German class, as it is sung with clear diction. The music video significantly enhances the song as the singers appear in a movie theatre where they view clips illustrating their memories.

As the hook of the lesson, the teacher shows an image of the Berlin wall falling and asks the students to brainstorm how they envision life in East Germany. This occurs in a Think-Pair-Share activity, where students first brainstorm by themselves, then pair up to compare with a partner, and finally share via a class discussion conducted in the target language. Transitioning to the input phase, the teacher leads students through a lyricstraining.com Multiple Choice exercise in which the difficult vocabulary words are blanked out, allowing the teacher to check for understanding as the video progresses. Alternatively, the teacher blanks out the final word of every second verse, allowing for students to request for clarification as needed. After engaging once with the exercise, it is beneficial to utilize the Karaoke Mode, allowing students to watch the captioned music video uninterrupted. Using a handout, such as Appendix 3, students take notes on the singers' opinions. During the guided practice segment of the lesson, students are asked to compare their opinions with those of the singers, exploring similarities and differences. The product, a short text, is the basis by which students engage in another Think-Pair-Share activity, in the extended practice segment of the lesson. After concluding the class conversation, the teacher shows the music video in Karaoke Mode once more as a wrap up to the lesson.

While this lyricstraining.com enhanced lesson is geared toward fostering interpersonal communication skills, it also involves elements of interpretive communication (e.g., deducing the singers' opinions), and presentational communication (e.g., a short essay). Interacting with authentic input in all three modes of communication is a requirement of integrated performance assessments. Moreover, this lesson facilitates a conversation on the relationship between the products (e.g., music) and perspectives (i.e., beliefs and values) of the culture studied, World-Readiness Standard (2015) 2.2. This final point is important as it illustrates best practices in engaging students in the target language in cultural conversations using authentic input.

Conclusion

Carole Poppleton (2001) wrote, "The possibilities for using music and lyrics in the classroom are limitless" (p 26). Students benefit from songs because they are both educational and entertaining (Brown, 2006). Moreover, there is no minimal student proficiency required for utilizing music-based multimedia materials (Beasley, Chuang & Liao, 2008). While these are statements the majority of teachers agree with, it has been found that music is commonly underused in the world language classroom (Bravo, 2015).

The purpose of this article is to illustrate how the use of music in the world language classroom can be enhanced through technology. Lyricstraining.com, a site which incorporates authentic captioned music videos into engaging game-based practice, is highlighted as a powerful tool for accomplishing this effect without a significant time investment from teachers. Instructional exemplars

presented demonstrate the potential for developing lyricstraining.com lessons to foster all three modes of communication, a hallmark of integrated performance assessments, and to incorporate other World-Readiness Standards (2015). Lyricstraining.com is truly a must-have teacher resource.

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4

The Case for Integrating Dance in the Language Classroom

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“In dance, I found a world where I could express myself and use my imagination...Dance was not only physical and athletic, it was also expressive.” —Nancy Lemanager (Nathan, 2008, p. 191)

Abstract

While significant research has proven the benefits of physical movement in learning, many world language classrooms still do not incorporate the use of movement or dance as part of the curriculum. The integration of movement and dance can be achieved in the world language curriculum and should even be considered an integral part of the curriculum. There are numerous resources and research-supported methods for teachers to integrate music and movement, or dance into their comprehensible input (CI) classrooms. For the purpose of this article, the comprehensible input classroom is one in which the target language is used as much as possible to communicate, and methods of instruction are focused on integration of authentic materials and target language use in authentic contexts to support language acquisition.

This article offers the opportunity to consider and explore the cognitive, linguistic, and cultural benefits of integration of dance in a classroom where the objective is to support and increase student competence in target language use. Practical ideas are offered for effective integration of dance in a comprehensible input language learning environment.

Introduction

“Your brain is much happier if you learn to place or move your body to a designated location.” —Jeff Allen (Allen, 1998, p. 1)

World language teaching professionals are encouraged to create and utilize curricula that integrate not only competencies in terms of linguistic input and output, but also those competencies needed to succeed in a globalized world. These competencies can include knowledge and skills related to cultural nuances, skills that relate to other disciplines and skills that relate to the needs of a local or even global community

In a rapidly and ever-changing profession, there are methods and activities that can facilitate fulfillment of these curricula needs and help develop a sustainable and successful world language program. In an era of reliance on technology, and lightening-speed communication, teachers have at their disposal many choices for integration and support of their curricula. Even in this era of technology saturation, world language teaching professionals may find that instructional practices rooted in tradition can offer many benefits to language learners and world language programs that have yet to be fully explored.

Integrating dance on a regular basis into language learning curriculum, for example, necessitates rich use of the target language to communicate in a variety of contexts and for a variety of purposes. Dancing affords language learners the opportunity to delve into deeper cultural meaning and understanding. Additionally, the regular and purposeful integration of dance into a world language curriculum opens the doors of opportunity for language learners to connect their learning to other disciplines, such as art, history, and even mathematics. This article offers language educators a rationale for integrating dance into a robust world language curriculum, one rich with connections to other disciplines and cultural celebrations.

The Cultural Case for Dancing

“The truest expression of a people is in its dance and in its music.” —Agnes de Mille (goodreads.com, n.d.)

The following statement from an online encyclopedia, presents the idea that dance and culture are linked:

The idea of dance...allows for greater attention to the categories that define movement systems within individual cultures, nations, or societies... For anthropology and its related disciplines (folklore, ethnomusicology, ethnology, and ethnography), aspects of culture are revealed in dance practices. These disciplines also look at dancing itself as a culturally constructed activity that offers information about human behavior and, by extension, culture. (Dox, 2005, n.p.)

Dox states that dance is linked to culture, a behavior that is defined by those that practice it within a specific culture. This underscores the reciprocal relationship that exists between dance and culture. Hanna (2008) posits:

An individual's creativity and culture influence her or his dance-making, performing, and viewing. Culture, another key concept in the discipline of dance, refers to the values, beliefs, norms, and rules shared by a group and learned through communication. The relationship between dance and culture is reciprocal. Culture gives meaning to who dances what, why, how, when, where, and with and for whom, in addition to the dance audience. Such variables...may promote self-esteem, separatism, or nationalism. Dancers may reflect and/or influence culture....History attests to dance as a means of sending messages of grievance and remedy. (p. 492)

Marion (2006) asserts that “the separation of dance from the rest of culture is, at best, a conceptual abstraction—and a faulty one at that. (n. p.)” Marion continues to indicate that dance ought and cannot be “separated from robust anthropological conceptions of culture, . . . dance cannot be understood as anything less than integral to human life” (p. 93). Clearly, Marion feels that dance is as essential to culture as any other practice—perhaps more so. Arguably, failure to include dance as part of language learning is a failure to implement one of the most valuable elements within a culture.

If we consider dance an integral and relevant aspect of a culture, we must consider the importance that it bears on our language curriculum. The cultural benefits of dance in the classroom can include a deeper understanding of the history, geography, music, clothing, motion, and behaviors related to dance, the country. There are many forms of dance and many components that can illuminate cultural values.

In her book titled *Dance*, Lorrie Mack (2012) delves into some of the cultural considerations related to dance, including dances from African, Asian, Middle Eastern, and Latin American countries. We can see through her comments the different virtues that are celebrated through dance, as well as the links between communities that are shared. Mack (2012) makes the following observations regarding dances from various cultures: On African dances: “African dances are often based on a ritual or tradition. Some are dances of love, some of war, and some are rites of passage” (p30); on Middle Eastern dances: “In the traditional cultures of India and Pakistan and the...Middle East, dance has played an important role since ancient times...many...are linked by shared history and traditions;” and on Asian dances “For centuries, there have been close artistic links between China, Japan, and Korea, so their dances share many cultural traditions” (p30).

Mack (2012) even describes and details different types of groupings or patterns for dancing, such as dancing in lines, squares, pairs, and circles. These patterns of grouping can reflect deeper meaning and cultural values that may go unnoticed. Mack's comment on the meaning of circle in dance richly illustrates the reciprocal relationship between culture and dance:

One of the most common, and certainly the oldest, dance formation(s) is the circle. In early societies, the circle may have symbolized togetherness or strength, as everyone can see each other as they dance around. The ancient Albanian and Romanian version of the circle dance is the hova, which found its way to the Jewish community at the end of the 1800s. This dance is central to occasions such as weddings and coming of age ceremonies. (p. 16)

Through these observations, we see that dance is not only a celebration of culture, but also offers the opportunity to empower communities, building strong bonds and relationships between the people within a nation or community.

Additionally, Mack (2012) delves into customs related to the attire, props, and instruments of different dances. She explains that “In many societies, traditional dances use specific props...(that) may symbolize ancient customs” (p. 21). Mack points out that props used in Flamenco dancing include castanets, flared skirts, shawls, flowers, and combs in the hair, but in a Middle Eastern dance called Bhangra, a two-sided drum called a dhol is used. The attire and props are very specific to the types of dances being performed, and are an important aspect of the rituals and customs of participants in the dance. (p. 27-28)

In a presentation at the Butler County Educational Conference, Dr. Sandra L. Johnson explained that dancing is connected to cultural values. Citing a Balinese dance-chant called a *kecak*, Dr. Johnson explained that in Balinese culture, no person is ever alone and that the same holds true in their music and dance, where each part of the song is shared by many people within the community (Johnson, personal communication, November 3, 2015).

Dancing is indeed an act of celebration that contains a rich wealth of movement, sound, clothing, color, and emotion that connect us on a fundamental and very human level. As stated by Donnelly (2007) “How can one taste the culture without swaying to the music? What is Argentina without it’s tango...? Since music is the language of our students, let us teach our language through their language!” (p. 106).

The Cognitive Case for Dance

“Dancing satisfies the emotional, the artistic, the intellectual, the physical, and even the competitive spirit of its participants”- Jeff Allen (Allen, 1998, p. 1)

According to a website from the International Society of Teachers of Dancing (2009), “dance is a fun way to open up new possibilities, keep healthy, and enjoy yourself,” and “keeps both the body and the brain active, vital for people of every age” (ISTD, 2009, n.p.). Neurologist John Krakauer (2008) of Columbia University further delineates possible reasons people may derive pleasure from dance, explaining that “music is known to stimulate pleasure and reward areas (in the brain) like the orbitofrontal cortex...as well as...the ventral striatum...In addition, music activates the cerebellum,...which is involved in the coordination and timing of movement” (Krakauer, 2008, n.p.). Clearly, participants derive enjoyment from

a combination of music and movement, as a result of the stimulation of both music and movement on the brain.

Audrey Dascomb, (n.d), Director of Dance Expressions Unlimited, categorizes dance into physical, intellectual, artistic, social, and individual benefits (see Appendix A). Among the cognitive (intellectual) benefits listed are benefits such as planning and calculating, increased academic performance, mental flexibility and problem-solving, patterns, and increased motivation.

Particularly valuable traits for students include understanding of patterns, planning and calculation, all of which can contribute to improved academic performance in a language learning setting. The mental flexibility and problem-solving benefits are traits that will enhance student motivation and prepare them for skills needed in an ever-changing global world. Such intellectual benefits justify the integration of dance in a world language classroom, where motivation is essential to success and understanding of patterns can help language learners connect their language learning to other patterns such as those in dance, fostering connections among other disciplines. Additional connections in artistic fields such as musicality, creative expression, imagination and innovation provide further justification for including dance in the language classroom (Dascomb, n.d.).

Hanna (2008) describes the link between dancing, brain function, and language stating “Areas in the brain that control the hands and gesture overlap and develop together with the areas that control the mouth and speech” (p. 494). She further states that the “process of making a dance engages some of the same components in the brain for conceptualization, creativity, and memory as do verbal poetry or prose” (p. 494). Dance can engage learners, provide a direct link between physical movement abstract concepts and promote creativity (Hanna, p. 499).

Cooke (2014) notes “Dancing...prepares the brain for prime learning...it pumps blood to the brain, giving it the glucose and oxygen it needs to function well” (n.p.). As a result of dancing, “energy levels are increased because of the constant influx of the hormone serotonin.” Dance offers the opportunity to create new neural pathways through kinesthetic, rational, musical and emotional connectivity (Powers 2010). These benefits help to prepare the brain for other learning tasks, increasing participant alertness and energy levels. As Amar Ramasar, Ballet Dancer, stated in *Meet the Dancers* (2008) “Dancing is...a challenge...but it keeps me happy, keeps me wanting more...I love it...there’s this wonderful music...and it’s incredible. Nothing compares” (p. 80).

As world language teachers, we can take advantage of the benefits of dancing to increase alertness and energy levels of our students, as well as build neural pathways and connections by integrating dance into our courses. Teachers and language learners alike can enjoy the benefits of dancing, in particular as dance activates pleasure and reward systems within the brain which can promote a positive learning environment.

The Linguistic Case for Dancing

“I was born in Hong Kong...Because of my dad’s job, we’ve lived in many different places: Taiwan, China, Canada, and the United States. We like to travel a lot, too.

Wherever we visit, we go to the ballet. Dance is an international language!— Eva Lipman (Feldman, 1999, p. 5)

Opportunity to Use the Target Language

Undoubtedly as noted above there are benefits to introducing language through the context of dancing within the language classroom. One such benefit is the opportunity to foster connections to other disciplines through dancing's connections to history, music, physical movement, art, and culture. When introduced in a classroom that is founded on practices that require comprehensible input, dancing allows language learners and teachers to employ a variety of vocabulary including body parts, locations, words related to historical and folkloric stories and to music and rhythm.

Other linguistic features inherent in a dancing lesson are the use of the imperative voice, the use and formation of questions and answers related to steps or other related topics, and utterances of joy and happiness, or discomfort and complaint if participants become fatigued and thirsty. Students and teachers may reflect in the target language on the history and culture surrounding the dance, as well. This can occur through a guided (group) discussion, small group research in think-pair-share style, or other methods the instructor finds appropriate within the learning environment.

For many dances, song lyrics may provide an additional opportunity to connect language to movement. In songs such as Jennifer Lopez's "Ven a Bailar," instructions are integrated in the song, such as "*Salta, ven a bailar... no, no pares, sigue, ven...*" "Jump, come and dance... no, don't you stop, keep going, come on..." Such instructions offer the opportunity for students to jump and dance the steps, following directions as provided in the music. Or, in "Danza Kuduro," listeners hear "*con la mano arriba...mueve la cabeza...*" "with a hand up... move your head..." Similarly, students can respond by putting hands up and moving their heads. Other songs may offer opportunities to express emotional content with hand gestures and to learn about such gestures and attitudes within the culture of the language being acquired.

Linguistic and inter-curricular connections in dance

According to Bell (1997), there are seven major and compelling reasons to integrate dance into the language learning classroom, as follows:

1. Dance in the language classroom provides engaging ways in which students can gain functional control of language by emphasizing phonological chunks, sentence stress and intonation, conversational rhythm, gesture and body movement, and other paralinguistic features.
2. Dance and gesture can combine to provide powerful kinesthetic connections for vocabulary development.
3. Dance can be used as a force to unify the community of the classroom, to enact and visualize language learning objectives, and by so doing lower affective factors in the classroom.

4. Dance has a power to transform our notions of classroom space. When you begin to make use of the open spaces of the classroom, you discover both that there is a lot of unused working space in a classroom and that large classes are much less formidable and remote than they appear when arranged in rows behind desks.
5. Dance helps expose language learners to the culture which underlies the target language. The dances I have used in class draw on a wide range of rhythmic sources: children's skipping or jump rope songs and rhymes, hand- clapping, sports chants, cheer-leading, together with blues, jazz, gospel, rock and roll, rap, etc.
6. Dance may allow students to get in touch with those rhythmic resources which played a part in the acquisition of their first language and make these available for the kinesthetic learning of their second language.
7. Dance liberates language learners from the silence and stillness which pervades many language classrooms, thereby helping to prepare the body (and the mind) for the more cognitive demands of language learning. (Bell, 1997, n.p.)

Johnson further affirms these connections of music and rhythm to language as she explains that in the Balinese *Kecak* that there are linguistic features in the rhythm of the drum, including tonal, syllabic, and accentuation (S. Johnson, personal communication, November 3, 2015) that can assist the language learner in acquiring more authentic pronunciation skills.

Additionally, in a hypothesis provided by Krashen (2015) and supported with research from others, Krashen indicates that there are different types of "dins," akin to an echo of learning that continues after a particularly impacting activity or experience. These dins, Krashen asserts, "produce involuntary mental activity that can be pleasant and even ecstatic (p.1)" Among the types of dins are linguistic (reading) dins, such as mulling over quotes or comprehensible input, as well as musical and kinesthetic dins. Arguably, dance provides input for all three of these types of dins, activating pleasure stimuli for language learners and making the language acquisition experience more positive and the experience more meaningful (pp. 1-4).

In a different article regarding TPR, Krashen (2015) suggests expanding the use of movement in the classroom to include other forms beyond TPR. Krashen states that "the core idea of TPR is the use of movement to make input comprehensible and engage students. But we don't have to limit ourselves to 'stand up.'" Krashen goes on to list suggestions of other forms of integrating movement in the classroom, including exercise (particularly yoga), and juggling. While Krashen does not specifically list dance as such an activity, dance is an excellent venue for movement and exercise (p. 7).

Reduction of Affective Barriers

According to the International Society of Teachers of Dancing (2009), dancing can “help reduce stress levels...build vital communication skills...increase self-esteem and confidence”(n.p.). These claims are further supported in statements from an article by University of California Berkeley Wellness (2014), indicating that

dancing provides physical, psychological, and social benefits galore... (and) may also be good for your mood. (Dancing) has been shown to reduce depression, anxiety, and stress and boost self-esteem, body image, coping ability, and overall sense of well-being, with the benefits lasting over time.” (n.p.)

Dascomb (n.d., n.p.) lists improvements in listening skills, accuracy, persistence, and open(ness) to new ideas as additional benefits of dance, all of which are desirable traits in an ideal language learner.

The benefits of reduced anxiety, improved self-esteem, and improved communication skills as derived from dance are highly relevant and valuable in a language learning environment. Such benefits help to combat the very affective barriers and filters that plague language learners. In a report by Du (2009) on the Affective Filter in second language teaching, Du indicates that anxiety correlates to performance (increased anxiety impedes linguistic performance) which manifests itself in three ways: communication apprehension, test anxiety, and fear of negative evaluation.

Communication apprehension is a type of anxiety related to exchanges with other people. Du (2009) indicates that it may be a type of shyness, or reticence that is part of a personality trait. The second type of anxiety addressed in the article is testing, essentially anxiety related to an anticipated evaluation of performance or skill. Du indicates that this fear may be due to a lack of confidence, and even asserts later that the more confident language learners are, the greater their risk-taking, and thus, the stronger their language skill becomes. The final type of anxiety that Du describes in a world language classroom is the fear of negative evaluation, essentially a fear of, or concern for negative judgment by other people. These types of anxiety, if left unchecked, can significantly impede language acquisition and production. If dancing can indeed reduce anxiety and improve confidence and self-esteem, we can expect increased output and uptake of language by learners that could be otherwise afflicted with such anxiety or lack of confidence.

Creating an Ideal Learning Environment

Dancing fits well with Du’s (2009) suggestions for lowering anxiety, indicating that “classroom atmosphere is very important and should be delighted, lively, friendly and harmonious...can help students overcome their psychological barrier and lower their anxiety”(p. 3). He further suggests that to reduce classroom anxiety, teachers can “creat(e) a warm, welcoming classroom environment, take time to allow classmates to get to know each other; and ...encourag(e) social and oral activities” (p. 3). Dancing meets these criteria very well. Through dancing,

world language professionals and students are creating a warm, lively environment rich with social activity that allows students to get to know one another. The introduction of dance into a classroom supports and creates an environment that celebrates the language, culture, people, from which it originates.

Compared to other traditional activities, dance offers the opportunity to interact with peers and the instructor(s) in a contextualized scenario, unlike traditional video or audio listening activities where students are unable to engage by asking questions or participating actively in the dialogue. Dance offers an authentic context in which students can communicate verbally and non-verbally in structured and spontaneous ways. The authenticity of the activity, as well as the support offered by peers and the instructor can help to lower the level of anxiety in the classroom, increasing productivity and uptake of the language.

Worthwhile Results

In a study conducted by McMahon (2003), the impact of dancing on literacy skills for first graders had a significant positive impact when arts, particularly dance were integrated into reading and literacy programs. The program that was used was a Basic Reading through Dance (BRD) program, which integrated movement and dance into reading activities for students.

The program's specific objectives were to teach students to (a) move and freeze their bodies on cue, (b) use their bodies as instruments of communication, (c) create and dance fluidly a locomotive movement sequence, (d) say the sounds of letters or letter combinations they see, (e) dance/write the letter or letter combination that represents a spoken sound they hear, (f) say the individual sounds of short-vowel words they see and blend them into one spoken word, (g) say the individual sounds of short vowel words they hear and write the letters that represent them, and (h) manipulate sound symbols to change words into other words. (p. 110)

At the end of the study, the students who participated in the BRD program showed significant improvement compared to peers in a control group in the areas of consonant and vowel sound recognition, and phoneme segmentation. MacMahon (2003) reflected that "The results of this study are overwhelmingly positive regarding the impact of the BRD program on ... students' reading abilities" (p. 119). While this study was limited to first graders and aimed at a very specific set of linguistic and literacy skills, one would expect that integrating dance into world language programs could also help students build literacy skills in the target language.

Implementation of Dance

"Let us read and let us dance; two amusements that will never do any harm to the world"— Voltaire (goodreads.com, n.d, n.p.)

Now that we have considered the benefits of dance in a language classroom, we must consider best practices for engaging students in this valuable practice.

As with any other teaching approach or practice, timing and execution must be well planned and thought out. A poorly planned lesson, or series of lessons will surely not glean the same benefits as a well thought out, sequential and robust program that integrates dance seamlessly into the curriculum. Just as language educators plan instruction in terms of time management, timing, content, and materials, world language professionals should expect to plan and prepare lessons that include dance with the same level of detail.

Teachers should consider what topics or themes are already being studied and how to integrate dance with that unit, theme, topic, or chapter of study to make a cohesive lesson. For example, if a class topic is the history of a country during a specific time period it would be appropriate to introduce a dance performed in that country during that specific time period. Or, if a class is learning about social rules related to parties, festivals, or other celebrations in a particular country, dance can be introduced as a topic, along with the social norms for asking for a dance, who dances with whom, and so on. Teachers can support the learners in language acquisition throughout lessons on dance using visual cues such as gestures, photographs of dancers, and videos in tandem with linguistic input. For example, the teacher can call out to students while gesturing to their heel “*empujen con el talón*” (push with your heel), “*sacuden las manos*” (shake your hands), or “*meneen*” (wiggle).

Challenges in Real Classrooms

Special consideration and preparation needs to be made also for students who may be physically, or for other reasons, unable to participate. Some students with physical challenges may still wish to participate as much as possible so as not to feel left out. It is the teacher’s responsibility to prepare adaptations as necessary based on their student population, such as providing research activities or adapting the movements so that a student without use of their hands or feet can still participate in the movements. For students, who for religious or other personal reasons wish to refrain from dancing, teachers can arrange for an alternate lesson or select an appropriate alternative research project.

Some students may also demonstrate a lack of maturity or readiness and will act out, requiring actions congruent with classroom expectations and a classroom management plan. Typically, if teachers are clear and consistent regarding behavior expectations, students realize that they are expected to conduct themselves respectfully and participate fully and respectfully. According to Boynton and Boynton (2005), “Having high expectations of all students, even the students you struggle to have high expectations for, is very powerful” (n.p.). Teachers can plan and monitor behavior and make appropriate behavior modifications during dance activities just as they would with a seating chart to help minimize distractions or disrespectful conduct, such as asking certain students to stand closer to the teacher.

There is a possibility that instructors may also meet resistance to dancing at the administrative level. Such resistance can be minimized with the support of research

evidence. Additionally, demonstrations of dance activities that display a high level of professionalism and decorum can help diminish concerns by administrators.

Another challenge teachers may face is resistance, or student reluctance to participate. Teachers can help reduce student anxiety by modeling the dances, by making deliberate and even exaggerated mistakes in their own dancing, thereby taking the pressure and attention away from students who are unsure of themselves. It is advisable to monitor for use of electronic devices, some students may want to chronicle their participation, but unless they have permission from all participants, they should refrain from making videos. Not all students are willing to participate if they think they might wind up on YouTube.

As with any other activity, certain physical classroom spaces are more conducive to certain dances than others. For many classrooms, it is ideal to move desks or tables and chairs to the perimeter of the room where they are still accessible to allow students to take notes during breaks. This ensures an open dance “floor” in the center of the room, allowing space for students to move freely. This is part of why such careful planning is required—a poorly planned lesson could easily unravel if the space and equipment available will not allow for freedom of movement. Teachers may want to enlist the help of their students in arranging desks before and after a dancing activity.

Some instructors may also cite the issue of time as a challenge for integrating dance. There are already so many topics and issues to cover in a world language curriculum and instructors may see dance as just one more topic, or activity to squeeze into an already tight schedule. However, dance offers the opportunity to address the content themes delineated in the College Board Advanced Placement curriculum such as Beauty and Aesthetics, Contemporary Life, and Families and Communities. Andrews (2013) explains the deep connection between dance (performing arts) and knowledge, “Performing artists are in essence living bodies of knowledge—each body part a chapter in a collective whole that inscribes knowledge through performance and practice...” (p. 5). Given the link between dance and the curriculum, as well as the many intellectual and motivational benefits instructors are encouraged to integrate such activities as a worthwhile and meaningful component in their curriculum.

The Dancing Lesson

The steps and guidelines that follow are suggestions derived from experience and experimentation within the classroom in an effort to find the most functional approaches for introducing dance in the language classroom. Teachers are encouraged to experiment, consult with other professionals, and consider the needs of their students and classrooms and adapt these dancing lessons accordingly. Some teachers may find a handout cumbersome or unnecessary, and may wish to experiment with the dances to determine whether the suggested order is ideal for their classrooms.

First, the teacher plays music that is appropriate to the type of dance to be studied. While students listen to the type of music they list instruments they hear, or emotions provoked by the music. Teachers may print off photographs

or share them on a projector of dancers engaging, or bands playing the different types of music for the dances. Note that the handouts, notes, and instructions are presented in the target language. At this time, the teacher may also display a map of the country where the music comes from, offering the opportunity for students to list the country of origin. The teacher may also identify the musicians that are credited with the song and any notable related items, which students can also note. In Appendix B, readers will find a handout that can be used for students of the Spanish language for note-taking on the different dances. This handout can be used for a single- lesson where a sampling of dances are provided or can be used one dance at a time over a period of time..

Once note-taking is completed regarding the music, the students stand up and regroup in lines in the center of the classroom (on the created “dance floor”) and the teacher introduces basic steps, instructing students in the target language regarding directions, body parts, and types of movement, while students imitate and practice until they are able to execute the steps independently (teacher monitors for comprehension). For example, in a *bachata*, the teacher might call out “*Vayan a la izquierda con el compás de la música... un, dos, tres, bum... Cuando llega el «bum» empujen con el pie en el suelo y levanten la cadera. Repitan el patrón, a la derecha...un, dos, tres, bum*” “Go to the left with the beat of the music...one, two, three, boom... When the “boom” arrives, push with the foot on the floor and lift the hip. Repeat the pattern to the right...one, two, three, boom.”

Teachers may offer the opportunity for students to ask questions to clarify instructions. Depending on the dance and rhythm, the teacher may elect to chant or create a mnemonic device in the target language which students can also imitate while they are moving. For example, there are five beats in a Tango dance, so spelling out T-A-N-G-O in the Spanish language works well for each step and for keeping the beat. Or, the beat of a cha cha can be kept with the words “*un, dos, cha cha cha, un, dos, cha cha cha*” “One, two, cha cha cha, one, two, cha cha cha,” and so on.

This pattern of sit and note, stand and dance is followed throughout the lesson. According to Kuczala and McCall (2011), the “average (high school) student will only be able to focus for approximately fifteen minutes while listening to a lecture... After that, the brain becomes bored, inattentive, and begins to day dream” (n.p.). These authors further explain that “sitting for long periods of time actually works against the ability of students to learn effectively” (n.p.). The method of using both a written (and seated) portion of the lesson and the physically active portion allows students the physical rest they may need to recuperate if they are out of breath.

When the students have successfully executed a basic step, they sit again and take notes on the handout about the steps, and may also note the type of clothing worn in the dance (the teacher may provide a picture or instruct students to find one if resources are available). At this point, students are rested, and regroup in lines to practice the basic step to the rhythm of the music. Once students can execute a step to music, they sit again and write about the steps or rhythm they hear. Finally, if the dance is a partner dance, students line up and partner dance to the music, rotating partners. On occasion, teachers may choose to include a video

of dance performers. This can be followed by a lesson that explores the country from which the dance originated, or perhaps a reading or writing activity that provides greater depth about the dance, country, clothing, or other related topic.

In order to minimize anxiety, it is best to refrain from assessments, or competitions in the classroom when integrating dance. The fear and anxiety of judgment and testing mentioned earlier by Du (2009) could negate any benefit of dancing if the dancing itself develops into an evaluated skill. If some students express interest in competing, teachers can opt to allow this through extracurricular organizations and clubs, removing the anxiety from the classroom.

If teachers wish to evaluate student notes after a dancing lesson for particular trends in student language comprehension, and to verify that language uptake is taking place, that is acceptable. Monitoring student ability to perform the dance moves upon command or to name them in the target language are valid and worthwhile forms of formative assessment designed to improve learning.

For paired dancing, students may be shy or feel awkward choosing a dance partner if the dance is a partner dance, and certain dance holds may prove too intimidating for young learners. Again, teachers can adapt the dances, so that students may execute the steps in a line-dance style, or hold hands loosely rather than in a close hold. Also, social anxiety can be reduced by having students line up in two or more lines and rotate partners, dancing with each person for only 15-30 seconds. This works much like an inside/outside circle or a conga line, pairing students with various partners but giving the teacher the option to determine whether pairings are heterogeneous or homogenous. These types of pairings serve to build confidence and also can reduce the stress on shy students for selecting a partner. If students are paired with someone they dislike, they can trust it will be only be for a moment.

In order to maintain a high level of professionalism, it is best to refrain from sexualized moves or expressions in the dances and from teaching students such moves. Additionally, it is wise to select music for dancing that is not only appropriate in terms of rhythm, beat, and origin, but also has tasteful or non-offensive words and messages. Students often become curious about the music they are hearing in class and may wish to further explore a song outside of class. It is best to select songs you would want them to learn more about, and ones that connect dancing to certain linguistic features, cultural themes, or other aspects of the song(s).

Conclusion

“Dancing is surely the most basic and relevant of all forms of expression”—Lyall Watson (goodreads.com, n.d.)

If teachers are to effectively integrate dance into their world language curriculum, there are several components that are essential to success. These components include the skills to execute the steps, motions, and patterns associated with the dance, to identify the appropriate types of music, and to know about the history, culture, and origins of the music. Ideally, this would mean that it would be

desirable that a world language teacher would have at least a functional working knowledge and skill in the basic or more advanced steps of the dances they intend to integrate into their lessons, as well as knowledge of the music, history, and culture of the dances. However, if a teacher is not inclined to demonstrate dance moves first hand, multimedia can provide dance demonstrations, or the teacher can invite dance performers as guests to demonstrate dance moves. Pedagogical strategies such as jigsaw cooperative learning can be integrated, placing the learner in the role of discoverer of knowledge about various dance customs and their history, thereby alleviating the teacher from being the sole purveyor of knowledge and placing the learner in the role of active constructor of knowledge.

The integration of dance into the language classroom can serve as a valuable source of comprehensible input in language and cultural learning. The benefits of dance include cognitive, linguistic and cultural competencies that have been well documented in the research. The integration of dance in the language classroom, if used effectively, can contribute to creating an optimal learning environment that meets the affective and cognitive needs of its learners as well as promote an active and engaging learning approach that provides an authentic experience and life long skills that improves the quality of life beyond the classroom walls.

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Appendix A**Table 1.** Dascomb, A. (n.d.). Benefits of Dance. <http://nrde.org/benefitsofdance.html>

PHYSICAL	INTELLECTUAL	ARTISTIC	SOCIAL	INDIVIDUAL
Fitness	Intellectual Stimulation	Arts Appreciation	Team Exploration & Cooperation	Confidence, Self-esteem
Coordination	Calculation & Planning	Musicality & Rhythmic Expression	Communication	Listening Skills
Cardiovascular Conditioning	Sequential Learning	Creative Expression	Camaraderie	Self-Discipline
Flexibility	Patterns	Imagination		Sense of Accomplishment
Strength	Spatial Development	Innovation		Persistence
	Increased Motivation to Learn			Accuracy
	Mental Flexibility, Problem Solving			Open to New Ideas
	Right & Left Brain Inclusion (Holistic Thinking)			
	Improved Academic Performance			

Appendix B

Llenen los espacios con la información que falta mientras aprendemos los bailes, sus orígenes, y sus tradiciones.

Baile	Música: Título/ Autor	Origen	Compás/ Instrumentos	Ropa Tradicional
	Santa María del Buen Ayre/ Gotan Project	Argentina	T-A-N-G-O;	Colores: Rojo y negro; trajes y vestidos formales
La Cha-Cha	Oye, Como va/ Celia Cruz		Un, dos, cha-cha-cha; tambores;	Ropa cómoda, faldas flojas
La rumba		Cuba	Rapi-dito, nooo...	

	Será el quererte/	España	Castañuelas, las manos, la voz, ...	Colores: rojo y rosado Vestidos largos
La Cumbia	/ Celso Peña	Colombia	El acordeón, la guitarra, ...	
La bachata	Niña de mi corazón/			
	Salsa, salsa/		La guitarra, los tambores,	Ropa cómoda
El merengue	/Don Omar		Los tambores, ocho pasos/ocho tiempos	Ropa cómoda

Comentarios sobre los bailes:

5

Digital Language Learning: Bringing Community to the Classroom

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Abstract

There is no substitute for direct immersion in target culture; however, some students are unable to travel and experience another country, culture, and community first hand. Digital tools and platforms are now able to bridge these distances and provide valuable cultural context for students. The Technology Evaluation Rubric for Communicative & Cultural Competence (Communities) (TERCCC-Communities) is a tool that was developed to assess the relative strength of digital platforms used to increase communicative, cultural, and global awareness. This paper and the TERCCC-Communities framework seek to provide greater insight into which tools offer the most value for students as they build their competency. The authors' research shows evidence that selection of the appropriate digital tool can also provide significant benefit for those students to actually have access to study abroad opportunities. Data supports these students may be better prepared to engage and understand immersive cultural study by utilizing digital platforms prior to their travel. The integration of direct, digital cultural experiences is increasingly important for developing L2 and cultural competency. This underlines the need for pedagogical tools like the TERCCC-Communities to help educators make informed decisions about which platforms provide the most value for their students.

Introduction

According to Merriam-Webster (2015) community is defined as, “a group of people with a common characteristic or interest living together within a larger society.” As educators, we work diligently to create a positive learning environment among a community of learners; we all participate within local communities; and whether or not we engage in it, we belong to a larger global community. Participation within community is a core of our existence, and language is the vehicle by which we engage with our communities and its culture. As students learn another language, we must show them relevance of its use and provide students with opportunities to engage with communities at home and globally. “The 21st century isn’t coming; it’s already here. And our students have the opportunity and challenge of living and working in a diverse and rapidly changing world. Public schools must prepare our young people to understand and address global issues, and educators must re-examine their teaching strategies and curriculum so that all students can thrive in this global and interdependent society” (VanRoekel, 2010, p. 1). One might posit that encouraging and offering study abroad experiences is the best, most natural fit to support global competence. While true, not all students are able to make a study abroad experience a reality. Only 2% of US students studied abroad during the 2012-2013 academic year (NAFSA, 2015). Reasons for this low percentage can include financial constraints, or even just access to opportunities. Nonetheless, a vast majority of students are missing out on the learning experiences afforded by travel abroad opportunities. Therefore, as educators, we must look to find other avenues to provide meaningful, relevant, enriching language-learning opportunities that connect with communities and collaborate with the globalized world.

Digital tools and technology offer additional venues that afford students the availability to communicate and reflect upon their language development for enjoyment, enrichment, and advancement in the classroom, at home and around the world. The benefits of pairing technology with language learning is not new, but rather widely recognized, “computers seem to realize the dream of every language teacher - to bring the language and culture as close and as authentically as possible to students in the classroom” (Kramsch & Anderson, 1999, p.31). Fast forward over a decade and the potential that exists within digital tools is staggering; providing platforms for learning opportunities that closely mirror and at times replicate authentic experiences students find in local and global communities. Computer-mediated conversations can offer authentic learning environments where learners practice L2 pragmatics while engaged in real-life interactions (Belz, 2007; Eslami, Mirzaei, & Dini, 2014). Actively engaged students are vital to successful learning. The active engagement of chemicals and neurons within the brain lead to long-term learning; therefore, instructional strategies that motivate students in the classroom will create students who become consciously engaged (Nevills, 2011, p.37).

Technology and virtual environments should not be considered a frill; it is a staple of our society and the lives of our students (Prensky, 2001). While digital environments are a mainstay of daily interaction, *how* they are used can be important areas of growth for our students. We have moved beyond being a community of consumers of

information to one of creators of content (Jonas-Dwyer & Popisil, 2004). As educators we play a meaningful role in this space, helping teach and shape how our students interact and create within these digital environments. “The ‘spaces’ where students learn are becoming more community-driven, interdisciplinary, and supported by technologies that engage virtual communication and collaboration” (Johnson, Smith, Levine & Haywood, 2010, p. 4). The pairing of digital tools with language learning offers a powerful presence within instruction allowing for the juxtaposition of communicative L2 pragmatics, culture, and community. Through well designed, technology-mediated instructional activities students can create meaningful and relevant projects that allow for creativity, foster critical thinking, and encourage collaborative communication. These are foundational characteristics of 21st century learners.

While the value of technology is undeniable, it is only as good instructionally, as how it is implemented pedagogically. One-to-one computing in schools took root over a decade ago; however, its prevalence has risen exponentially in the past few years, with no expectation to slow (Author, 2008). “Technology, then, if used wisely can play a major role in enhancing L2 learners contact with the target language, especially in the absence of study abroad. Whether technology can actually fulfill this promise depends on how it is used in the curriculum.” (Blake, 2013, p.2). Instructional tools and techniques evolve, and as educators we must remain abreast of these advancements, while still remaining grounded within pedagogical decisions. As teachers, we must judiciously craft learning opportunities and choose digital tools that allow for optimal learning experiences for our students. It is paramount that integration of technology focuses on functionality and alignment to instructional goals and objectives (McGrail, 2007; author & author, 2014, 2015).

It is with this foundation in SLA (Krashen, 1987), world language readiness standards (ACTFL, 2014), 21st century skills (P21, 2011) and through the lens of computer mediated communication (Blake, 2013) that the authors sought to extend the work that has been previously done with the Technology Evaluation Rubric for Communicative and Cultural Competence (TERCCC) (McKeeman and Oviedo, 2014; McKeeman an Oviedo 2015). These tools (TERCCC focused upon Communicative competence, and TERCCC-P3 focused upon Culture) were created for educators to help gauge and evaluate the value and effectiveness of digital tools as it relates to L2 competence. The latest iteration of the TERCCC is intended to focus on the Community standard (ACTFL, 2015) and explore how digital tools can support participation in multilingual communities at home and around the world, encouraging L2 development for enjoyment, enrichment and advancement. To demonstrate the use and practicality of the TERCCC-Community (Figure 1, page 102), digital tools will be highlighted, and examples outlined regarding how each was integrated within instruction.

Connecting with Communities

Communities provide the context for which we interact and engage with our world. We communicate with others in our community, we develop our cultural and social norms and expectations based upon those in our community. Community is a cornerstone concept for language acquisition. “One of the most important variables

that affects the nature and the extent to which learners acquire a second language is the context of learning, that is, whether the learning takes place within the society in which the L2 is productive or where the L1 is productive” (Collentine, 2009, p. 218). Language is not learned in isolation but in context.

According to the ACTFL World Language Readiness Standards, the Community standard supports learners’ communicating and interacting with cultural competence in order to “participate in multilingual communities at home and around the world. Learners use the language within and beyond the classroom to interact and collaborate in their community and the globalized world. Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement” (2015). In more traditional classroom settings, community is promoted through activities such as field trips, guest speakers, clubs, and when possible exchange programs. Exchanges and study abroad opportunities being ideal, yet not universally achievable, therefore, unauthentic activities prevail in classrooms. These unauthentic L2 classroom activities lack social consequences and context (Gabrovec, 2007; Kasper & Rose, 2002). “Global competence is vital to successful interactions among diverse groups of people locally, nationally, and internationally. This diversity continues to grow as people move from city to city and country to country. The need to communicate with someone of a different language or culture may arise at any time; knowing more than one language prepares one to know how, when, and why to say what to whom” (ACTFL, 2014, p. 1). Promotion of community and global competence is a part of all our lives. With the influx of digital tools, the options available to promote community, while supporting communication and culture have grown exponentially. It is easier than ever to interact with other cultures and communities, to participate globally. While it is ideal to take advantage of study abroad opportunities, that experience will never be able to be fully replicated, but digital tools can offer glimpses into other cultures, communities, and global interactions. Computer-mediated communication allows learners to practice L2 pragmatic interactions in a meaningful, relevant, and authentic manner (Eslami, Mirzaei, & Dini, 2014).

So how can we establish community and support global competence in order to become norms within instruction? True communication happens in “real world settings” rather than through artificial pre-fabricated sentences and scenarios (Savignon 1997). We must offer opportunities, multiple opportunities, for learners to engage with others who are socially, linguistically, and culturally diverse both at home and globally. As educators we work to prepare learners to communicate in culturally authentic communities. This connection to relevant real-world experiences and people promotes value laden, practical learning.

Standards-Driven Instruction

“Language teaching should prepare learners as world citizens instead of global human capital” (Byram, 2011, p. 29). Viewing language instruction through this perspective instantly provides additional relevance and value to teaching language within the context of culture and community. As educators we must intentionally work to structure learning opportunities that not only align with content standards

for language learning but also embed meaningful chances for communication and interactions, while motivating learners through engaging and authentic resources.

Sound language pedagogy supports a collaborative learning environment (Vygotsky, 1978), deliberate efforts to establish intrinsic engagement for learners (Deci & Ryan 2002), and tasks that allow for a gradual release of responsibility (Pearson & Gallagher, 1983) in order to eventually create autonomous learning; coupled with 21st century skills (P21), Common Core State Standards (CCSS), and the 5 C's of world language readiness standards (ACTFL, 2014), this is standards-driven instruction. The World Readiness Standards for Learning Language stress the, “application of learning a language beyond the instructional setting. ... To prepare learners to apply the skills and understandings measured by the Standards, to bring a global competence to their future careers and experiences” (ACTFL, 2014, p. 2). CCSS and P21 skills echo this message of ‘application for the future;’ the interdisciplinary skills and understandings that support success within 21st century society.

Language learning that is purposeful fosters global competence and is positioned within the context of community. It is the role of the educator to put these different pieces together to create rich learning opportunities. Hiller (2010) says, “intercultural competence does not happen automatically when people from different nations meet under the same instructional context” (p.150). This recognition that learning does not just ‘happen,’ even when the setting is ideal is important for educators to realize. Whether preparing to take students on a travel abroad/exchange trip or creating a culturally authentic performance based task, we must teach, prepare learners, scaffold instruction, and create engaging authentic experiences.

The authors have found this theoretical grounding and instructional environment to be highly supportive of contextualized language learning within a digital space. Without being able to take all learners abroad, the authors sought pathways in which learners could meaningfully communicate in the L2, participate within L2 communities and cultures, gain global experiences, and have authentic or quasi-authentic learning opportunities. However, in order to embark upon the creation of digital language learning experiences, the authors had to identify, evaluate, and choose digital tools that were well aligned and supportive of the overall language learning outcomes

Technology Evaluation Rubric for Communicative and Cultural Competence (Communities) (TERCCC - Communities)

McGrail (2007) emphasizes, “pedagogy before technology, rather than technology before pedagogy, ... constructively re-envisioning technology in their (teachers) classrooms” (p. 83). Holding this as a foundational truth, the authors employed the TERCCC-Communities (Figure 1, next page) to pragmatically approach instructional design when integrating digital tools within language instruction.

The TERCCC-Communities is a semi-subjective evaluative tool to gauge the value of a digital tool in relation to the Communities Standard of World Language Readiness Standards. Paired with the suite of rubrics (the TERCCC, communicative competence and the TERCCC-P3, cultural competence), an educator can determine how to supplement the technology if necessary or simply

Figure 1. Technology Evaluation Rubric for Communicative and Cultural Competence - Communities (TERCCC-Communities)

Technology Evaluation Rubric for Communicative & Cultural Competence (Communities) (TERCCC-Communities)				
	Highly supportive	Moderately Supportive	Unsupported	
Part 1	Collaboration within globalized world	Technology allows learners to use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.	Technology offers participants exposure to the language and the ability to observe and/or analyze their community and the globalized world.	Not possible to collaborate with their community or globalized world.
	Participation within multilingual communities	Technology allows participants to demonstrate their communicative and cultural competence in order to interact and participate in multilingual communities at home and around the world	Technology offers participants exposure to multilingual communities with the ability to observe and/or analyze communicative and/or cultural competencies.	Participation within multilingual communities is either prohibited or discouraged.
	Lifelong Learning (enjoyment, enrichment, & advancement)	Technology encourages participants to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Technology offers participants the ability to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Technology does not provide opportunities for reflection.
	Authenticity of Interactions	Technology encourages/supports authentic interactions among participants. Communication with other communities are genuine, communicative, and culturally authentic.	Technology offers the potential for authentic interactions among participants. Communication is scripted, staged, forced - - semi-authentic communication with other communities.	Technology allows for unidirectional, informative, interpretive communication. Authentic interactions between communities do not exist.
Part 2		Technology offers participants options for timely interactions and feedback (synchronous and/or asynchronous communication, text, audio, oral, video, etc). There is ease of use when posting/communicating - the technology is intuitive to use (and a tutorial is provided).	Technology offers limited options for communication (synchronous and/or asynchronous communication, text, audio, oral, video, etc). Minimal learning curve for communicating with the technology (a tutorial is provided).	The technology is unidirectional and communication is not offered. Technology is challenging to use or a tutorial is not provided.
	Communication Loop		There is limited connection between communicative and cultural competency. Interactions with other communities offer potential for communicative <i>or</i> cultural competence.	Interactions with other communities tend to be in isolation. Communicative and/or cultural learning opportunities are unavailable.
	Connection between Communicative and Cultural Competencies	Technology encourages/supports communicative and cultural competency through interactions with other communities.		

determine if it is worth the time and learning curve required in order to integrate it within the instructional design.

Community was evaluated in two parts, and further subdivided into its components based upon how it was defined by ACTFL's World Language Readiness Standards (2015) and the global competence position statement (ACTFL,

2014). Part 1 looked at how community was defined, through collaboration within a globalized world, participation within multilingual communities, and encouragement of a community of lifelong learners. Part 2 explored some of the more nuanced characteristics of language interactions; authenticity of communication, the nature of the communication loop (format, timing, etc.), and how community connected with communicative and cultural competencies.

Pawson and Tilley (1997) state, “the ‘findings’ of evaluation are inevitably equivocal, but ... they are still profoundly useful” (p. 16). The intent of the TERCCC rubric is to provide a measure in which to *assist* world language teachers to evaluate and determine if a particular digital tool will support and help meet instructional objectives and language outcomes. It may also be viewed as a resource to justify to administrators or curriculum specialists the feasibility of a specific technology tool’s integration within world language instruction.

Putting Digital Language Learning into Practice

The catalyst to create and embark upon this research began as the authors were reflecting upon the study abroad experiences they witnessed and experienced. It was unsettling to realize that too often the students who were able to afford and take part in these opportunities were also the same students who were already traveling and being exposed to different cultures and communities. It was discouraging to realize many students would love to travel and gain these experiences, but for whatever reason, were unable to take advantage of the opportunity. Furthermore, for the students who *did* travel, minimal preparation was available to help acculturate students before they arrived. These unsettling circumstances led the authors to consider and ask the question: how can teachers positively impact the study abroad experience for students, while also offering quasi-authentic cultural experiences to all students. Supporting the purpose to bring L2 culture and communities into the classroom.

Prior to even using the TERCCC-Communities, the authors brainstormed different experiences learners have when traveling abroad and interacting with the L2 language and culture. Based upon some of the most common interactions and subsequent challenges that learners face, instructional tasks and objectives were identified. Once the instructional trajectory was established, digital tools were considered in order to be platforms for the learning tasks. Upon consideration, the digital tools had to meet a few prerequisite criteria before moving on to the next round of selection, they had to be: open source, asynchronous, intuitive, allow for creativity, collaboration, offer ways in which community and culture were highlighted, and support L2 communication. It is during this stage that the TERCCCs can be used to analyze and evaluate the effectiveness of a technology tool in relation to curricular design; this stage occurs when the instructional goals have been defined, the learning outcomes are clear, and possible digital tools have been identified. The TERCCC-Communities rubric was chosen for these projects because of their intent within the tasks. However, it would be advisable and plausible to use all three TERCCCs (Communication, Culture, and Communities) especially if the digital tool is completely new and unfamiliar.

Internal Review Board (IRB) approval was acquired once the authors embarked upon purposeful exploration of how digital language learning could be brought into the classroom. IRB protocol was followed when informing participants of the scope and potential impacts of the project. Participants for the study represented a diverse cross section of backgrounds, but were also a convenience sampling (Saumure & Given, 2008) of students. There were 6 students from Russia who traveled here to the United States, 10 students from across the continental U.S. who traveled to Salamanca, Spain during a study abroad experience, and 15 students from a post-secondary Spanish 1 classroom. General qualitative research methods were employed (Creswell, 1998) using case study design (Stake, 1995). For the students who were participating within study abroad experiences, digital preparatory assignments were given to expose students to situations they will likely encounter with the L2 culture and community prior to their arrival. Students in the more traditional classroom setting were offered similar digital assignments, but rather than preparing them for experiences to come, the intent was to offer L2 culture and community insights that would mirror those they likely would have had if they had traveled abroad. Data were collected through artifacts, surveys, qualitative comments, researcher observations and field notes. These data sets were triangulated with the TERCCC-Communities data to create a more holistic analysis of the juxtaposition between instructional design with digital tools, communicative competence within the context of community, and intercultural competence within a global society.

Digital Language Learning Platforms

Digital Language Learning Platforms (DLLP) was created to establish learning experiences melded together with all the essential elements of sound pedagogy and content. These digital classroom-based assignments were created upon a digital platform and additional digital tools were embedded, creating a truly integrated pedagogically sound lesson. Students were provided with meaningful cultural, communicative, and community-based input, a chance to process information in a collaborative digital environment, and demonstrate their learning through interpersonal output opportunities. For this study, Thinglink was chosen to be the platform with which to position these digital assignments. ThingLink is an open-source, online tool that allows participants to make images interactive through embedding video, audio, and/or text (ThingLink, 2015). Looking at the TERCCC-Community results for ThingLink (Figure 2), it is moderately supportive overall in how it supports cultural and communicative competence in relation to community. This evaluation is satisfactory, especially since it is the intent of the instructional design to use ThingLink with other digital tools, and culturally relevant resources.

Results show moderate support in collaborating within a globalized world, offering students the chance to observe and analyze the community and the globalized world. ThingLink is moderately supportive when participating within multilingual communities, offering students exposure with the ability to observe and analyze communicative and cultural competencies. There is also moderate support pertaining to lifelong learning, allowing students to reflect on their progress, this is particularly the case after pairing ThingLink with other digital tools like VoiceThread and Twitter.

Figure 2. ThingLink TERCCC-Communities

Technology Evaluation Rubric for Communicative & Cultural Competence (Communities) (TERCCC-Communities)		Highly supportive	Moderately supportive	Unsupported
Part 1	Collaboration within globalized world	Technology allows learners to use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.	Technology offers participants exposure to the language and the ability to observe and/or analyze their community and the globalized world.	Not possible to collaborate with their community or globalized world.
	Participation within multilingual communities	Technology allows participants to demonstrate their communicative and cultural competence in order to interact and participate in multilingual communities at home and around the world Technology encourages participants to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Technology offers participants exposure to multilingual communities with the ability to observe and/or analyze communicative and/or cultural competencies. Technology offers participants the ability to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Participation within multilingual communities is either prohibited or discouraged. Technology does not provide opportunities for reflection.
Part 2	Lifelong Learning (enjoyment, enrichment, & advancement)	Technology encourages/supports authentic interactions among participants. Communication with other communities are genuine, communicative, and culturally authentic.	Technology offers the potential for authentic interactions among participants. Communication is scripted, staged, forced - - semi-authentic communication with other communities.	Technology allows for unidirectional, informative, interpretive communication. Authentic interactions between communities do not exist.
	Authenticity of Interactions	Technology offers participants options for timely interactions and feedback (synchronous and/or asynchronous communication, text, audio, oral, video, etc.). There is ease of use when posting/communicating - the technology is intuitive to use (and a tutorial is provided).	Technology offers limited options for communication (synchronous and/or asynchronous communication, text, audio, oral, video, etc.). Minimal learning curve for communicating with the technology (a tutorial is provided).	The technology is unidirectional and communication is not offered. Technology is challenging to use or a tutorial is not provided.
	Communication Loop	Technology encourages/supports communicative and cultural competency through interactions with other communities.	There is limited connection between communicative and cultural competency. Interactions with other communities offer potential for communicative or cultural competence.	Interactions with other communities tends to be in isolation. Communicative and/or cultural learning opportunities are unavailable.
Connection between Communicative and Cultural Competencies				

ThingLink is unidirectional in that information can be shared with students, but students are unable to engage in any specific two-way conversation using only this particular digital tool. Communication can offer semi-authenticity of instructional resources, again, very dependent upon what content the educator chooses to embed. Moderate support is recorded when looking at the communication loop, with limited options for communication. ThingLink did rank highly supportive when evaluating the supportive connection between communicative and cultural competencies. The

The use of VoiceThread enhances and boosts the overall DLLP when considering its support of a communication loop and the ability to allow participants to demonstrate their communicative and cultural competence. VoiceThread can be set up with intent to be synchronous or asynchronous and there is potential for timely interactions and feedback offering the opportunity for a two-way or multi-path communication loop. The other significant strength is the ability that students not only are able to learn and take in information, but then to collaborate within a classroom community, and provide opportunities for meaningful output.

Twitter was also chosen as a consistent digital tool within the DLLP. Intentionally integrated because of its strengths and how supportive it can be in providing a structure and platform in which to communicate, collaborate, and share insights about culture and community with one another. The TERCCC-Communities results highlight these strengths (Figure 4, next page).

Twitter is social media, by nature a community (Twitter, 2015); therefore, as a digital tool it supports language and community. Individuals can follow others for professional/educational development, for entertainment, or for social connection. This tool allows for versatility. Twitter allows technology that is normally considered out of school to be brought into the classroom, which can proote student motivation (Klopfer, Osterweil, Groff, & Haas, 2009).

The premise of these digital language learning platform assignments is to align with travel abroad experiences and support standards based instruction by fostering community and global competencies. The DLLPs emphasize culture and community awareness and learning, yet a linguistic communicative component is integrated within each. Previewing activities for Novice /Intermediate learners is important to maximize learning potential, whether it be teaching through textbooks, photographs or web-based materials. The use of authentic texts within instruction eliminates repetition and helps students make cultural connections through use of current web-based content (Omaggio Hadley 2001). Students must have the ability to relate to the assignments and make connections reflecting their own interests, desires, needs and dreams.

The DLLP serves as a stand-alone unit, subdivided into five sections; an introductory lesson, 3 major individual assignments, and a final assignment. Videos, graphics and images are used in all of the activities, the visual support serves as a scaffold in developing communicative and cultural competence. Various activities are embedded for students to work on in pairs in order to help one another complete them. The interrelationship between linguistics and cultural contexts of community is not only significant but also essential for students in order to recognize the relevance and context of grammar and linguistic paradigms. Without the mixture of culture in the class, language connection is lost. Videos within the DLLP are intentionally kept short, typically no longer than three minutes. Learning activities include individual work, paired interactions and a final collaborative cooperative learning task. The summary of the unit ends with a collaborative information gap assignment that promotes L2 communicative competence and overall cultural understanding.

Figure 4. Twitter TERCCC-Communities

Technology Evaluation Rubric for Communicative & Cultural Competence (Communities) (TERCCC-Communities)		Highly supportive	Moderately Supportive	Unsupported
Part 1	Collaboration within globalized world	Technology allows learners to use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.	Technology offers participants exposure to the language and the ability to observe and/or analyze their community and the globalized world.	Not possible to collaborate with their community or globalized world.
	Participation within multilingual communities	Technology allows participants to demonstrate their communicative and cultural competence in order to interact and participate in multilingual communities at home and around the world.	Technology offers participants exposure to multilingual communities with the ability to observe and/or analyze communicative and/or cultural competencies.	Participation within multilingual communities is either prohibited or discouraged.
	Lifelong Learning (enjoyment, enrichment, & advancement)	Technology encourages participants to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Technology offers participants the ability to reflect on their progress in using languages for enjoyment, enrichment, and advancement.	Technology does not provide opportunities for reflection.
	Authenticity of Interactions	Technology encourages/supports authentic interactions among participants. Communication with other communities are genuine, communicative, and culturally authentic.	Technology offers the potential for authentic interactions among participants. Communication is scripted, staged, forced -- semi-authentic communication with other communities.	Technology allows for unidirectional, informative, interpretive communication. Authentic interactions between communities do not exist.
Part 2	Communication Loop	Technology offers participants options for timely interactions and feedback (synchronous and/or asynchronous communication, text, audio, oral, video, etc). There is ease of use when posting/communicating - the technology is intuitive to use (and a tutorial is provided).	Technology offers limited options for communication (synchronous and/or asynchronous communication, text, audio, oral, video, etc). Minimal learning curve for communicating with the technology (a tutorial is provided).	The technology is unidirectional and communication is not offered. Technology is challenging to use or a tutorial is not provided.
	Connection between Communicative and Cultural Competencies	Technology encourages/supports communicative and cultural competency through interactions with other communities.	There is limited connection between communicative and cultural competency. Interactions with other communities offer potential for communicative or cultural competence.	Interactions with other communities tends to be in isolation. Communicative and/or cultural learning opportunities are unavailable.

DLLP with Russian Exchange Students in the US. ThingLink is an interactive media tool assignment enabling Russian students to view media that is delivered through Google docs prior to their visit to the United States. ThingLink serves as a platform for content input such as videos, graphics and text regarding American stereotypes, foods, schools, attire, movies; all things that students from Russia benefit from knowing during their travel abroad. By previewing this

information prior to their visit, students can be more prepared and aware, helping with the acculturation process. The objective of this lesson is twofold. First, the ThingLink assignment is creating a welcoming atmosphere for Russian students in preparation to visit the United States of America for the first time. Second, the ThingLink assignment serves as an introductory technology-based language learning assignment. This assignment heightens cultural awareness for the Russian students while traveling abroad to America. The content for the assignment is selected in observance from a previous visit to Russia in December of 2014 where Russian students were observed asking various questions to American students about America. American students were also observed asking similar questions about Russian culture prior and during their study abroad trip to Russia. Both American and Russian students seemed to have the same concerns regarding the school system, music, sports, movie stars, fashion and food eaten within the school and outside of school.

The “Welcome to America” assignment is created to be a welcoming assignment that integrates technology with essential American cultural particularities, which are indispensable in order for American nuances not to be misinterpreted and for Russian students to be able to embrace a deeper understanding of a different culture upon their arrival to the United States, or America as they preferred to say. Students are able to view an assignment resembling a digital poster with multiple media, with rich American and Russian graphics, a twitter icon, a welcoming video and a link to Google Docs all within the ThingLink platform (Appendix A). Instructions are located within the first icon. As students hover over the first number a recording in both English and Russian languages appear with instructions. The assignment is to be completed as an individual assignment and completed prior to students’ arrival in America. Interestingly, on two occasions the assignment was modified, becoming more collaborative, partially due to linguistic breakdown. Numbers are placed as icons in order to assist students and guide them how to navigate within the Thinglink website. As students learn, they are problem solving, cooperating and developing communication skills in both L1 and L2. One example was regarding students working cooperatively to navigate and understand the assignment. A student helped another complete the assignment, carefully using the L1 to explain the importance in completing the assignments in numerical order. The same student went on to tell his classmate in both L1 and L2 “Go go complete, *da* [yes] *da* [yes], you will like videos.” It is important to note how the numerical order carefully creates scaffolding layers of different important events, and in the end portrays a visual tour of cultural highlights from the region to be visited within the United States. Below is the numerical order of the assignment.

1. Begin with the Red Star for Instructions.
2. Video Lunches in the United States
3. Video about America’s melting pot
4. MTV icons à music the language we all understand
5. High school video showing all the sports and a song by Katy Perry
Roar...

6. Video of High school Stereotypes
7. Grammy's
8. Spelling Bee
9. Video of the Grammys. What will your song be in America? www.etonline.com
10. Tweet What do you want to learn or see or taste in America? @oviedob

Cultural highlights include integrating both similarities and differences between the two countries and more specifically the two communities. It is important to find both similarities and differences because the recognition of both allow for appreciation of cultural learning opportunities within those differences. For example, American students observed how the Russian community drank tea after every meal, but not during the meal. In a conversation a Russian student commented, “*Da* [Yes] but you drink much water, water and tea are similar *nyet* [no]?” Within some of their differences students were able to integrate their own cultural understanding and appreciation of the L2 culture. This allowed students to view differences through similar lenses while developing an understanding of different perspectives from the L2 culture.

ThingLink provides instructional support for students in L2, content is embedded within the platform allowing students to process information prior to their arrival and visits to the schools in order to offer them an understanding of different cultural norms while giving them a snapshot of American schools, food and music. After processing the input from the multimedia embedded within ThingLink, students are to complete a reflective tweet about what they want to learn while in America on Twitter, another integrated digital tool. Upon completion of all the numbered hotspots on the DLLP, students are prepared to embrace different products, practices and perspectives they might encounter during their stay.

DLLP with US Exchange Students in Spain. *Plaza Mayor* is the community context behind this digital language-learning platform. Three online learning technologies are embedded within the overall ThingLink DLLP; Voicethread (VT), GoogleDocs and Twitter. This assignment is created with a similar intent to the previous one in which students use these learning opportunities to prepare themselves for experiences they will likely encounter during their travel abroad (Appendix B). The VoiceThread task challenges students to give directions as they doodle while speaking in the L2. A screenshot of Google Maps is embedded within the VT to offer a beginning destination pin, and a final destination being *Plaza Mayor*, Spain. Linguistically, students are directed to use *ser y estar* [to be] (Appendix C) for the task; this grammatical concept is a review, but offers a nice, meaningful context in which to practice.

The *Plaza Mayor* activities are designed to introduce students to Spain's everyday life at the plaza where many students and Spaniards socialize, “hang out” and meet friends. The term “hang out” is used because at any given time during the afternoon or evening one can go and find someone there to talk to, or “hang out” while waiting for others to talk to or go out with. The *Plaza Mayor* is located in downtown in the middle of the city and is surrounded by cafes, restaurants and shops. People visit and like to linger, talk and drink, or simply people watch.

Introduction to this mainstay of Spanish culture serves as a springboard to L2 activities that students will complete after they navigate the ThingLink DLLP. For example, when gathering, they meet by the clock where the bells are. This practice is explained within one of the ThingLink hotspots. The sounds of the bells are also embedded to help “take” students there. This cultural practice offers students a different exposure, as most youth in the United States do not tend to hang out in the Plaza, because most American cities do not have a Plaza, yet most cities in Spain do. Additional icons are spread out throughout the informational digital ThingLink platform showcasing music, historical notes, and architectural information about the buildings and icons found at the *Plaza Mayor*.

This cultural context of the Plaza Mayor DLLP is the beginning of a linguistic, communicative task that all students who travel abroad will eventually do, meet a friend at the *Plaza Mayor* underneath the clock tower and greet one another. The different dialect spoken by native speakers in Spain along with the *vosotros* form [you pl informal] is challenging for students as they try to understand the language when they receive directions in L2. The assignment encourages students to interact and communicate with native speakers while practicing the language, abiding by cultural norms, negotiating meaning, and circumlocuting, all skills and strategies that need to be used concurrently to be successful. Some students used the phrase *repita por favor* [please repeat] or *que dices, no entiendo* [what are you saying, I do not understand] and pointed or used body language in order to eventually understand. The dialect and the *vosotros* form [you pl. informal] were a few of the many linguistic challenges that learners were exposed to when traveling abroad in Spain.

DLLP based upon *Plaza Mayor*: Bringing Community into the Classroom. The authors wanted to re-create similar experiences that students who were traveling abroad would have with students in a more traditional classroom setting. Again, a graphic of *The Plaza Mayor* covers the ThingLink DLLP trying to mirror similar experiences for students in the classroom. There are a total of four hotspots within the digital ThingLink poster. Students experience similar points; the sound of the clock bells, architectural history of the *Plaza Mayor*, entertainment provided by authentic musicians. Learning tasks are completed using VoiceThread, Twitter and a Google form to be submitted via Google Docs all within ThingLink. When students log on to VoiceThread they are able to see a graphic picturing *La Plaza Mayor* in Spain. Their assignment entails giving instructions to a friend, describing to them how to get to *La Plaza Mayor* [the plaza] by doodling on the map as they spoke in L2, and using the Spanish grammatical component of *ir* [to go] + *a* + the infinitive. The assignment establishes the importance of applying useful expressions using the verb *ir* [to go] + *a* + the infinitive and most importantly having students practice the second verb in the infinitive form, all within a relevant and quasi-authentic context. Students view the map with locator pins and the streets of downtown Salamanca leading to *La Plaza Mayor*. The map represents streets and buildings of downtown Salamanca in L2; students practice their pronunciation of street names. Many of the names are not familiar. This mirrors those students traveling abroad to Spain and similar experiences, when they were receiving directions to *La Plaza Mayor*. Students were heard repeating phrases,

seeking clarification and negotiating meaning. Students would get up from their chairs and use their arms to confirm their comprehension of vocabulary words like *la derecha* [to the right of] and *la izquierda* to the left of and phrases such as *Primero, vas a doblar a la derecha en la calle Ursulas* [First you are going to take a right on *Ursulas* street.] One of the students completed the assignment incorrectly and was corrected by another student via e-mail as she noticed the student posted the wrong directions. Miscommunication occurred and students had to negotiate meaning, just as they would if communicating with a native speaker abroad. One student told another that she could not understand her, resulting in practice and questioning until comprehension was achieved. Students vocalized the need to be able to give and receive instructions in L2; they also collaborated on an individual assignment and learned more from one another similarly to the study abroad students learning from the native speakers.

Another task students are given on VoiceThread via Google Docs entails a series of questions asking students to think about cultural similarities and differences between Spain and the United States. This encourages reflection on the perspectives different cultures and communities have. Students are also given the opportunity to select a country of their choice to hypothetically study abroad and give a reason why they want to visit the country. In addition to choosing a country, students find a link with information of that country and then virtually visit the country online. The assignment creates an opportunity for students to cross linguistic barriers and bring cultural awareness of Latin-American countries into the classroom. A student noted how learning the language would interest him as he observed a different dialect spoken in Ecuador. "I would like to travel to Ecuador and learn the language better. The foods they eat are different than Mexican food. Some stuff they say is different from the way I would say it in Spanish. It will be a good experience to learn the way they speak in Ecuador." Another student was interested in the indigenous people and their customs. "I think that traveling to Mexico would be an exciting adventure. I am very interested in the cuisine, culture, and customs, but mainly the heritage seems the most intriguing. The history of the indigenous people seems the most fascinating to me. The sheer length of history and all that has been created and come from those cultures would be very educational for anyone." The classroom assignment introduced students to different cultures as they practice simple yet much needed grammatical components in L2.

Twitter is a reflective tool for the previous assignments and is to be completed on their own time. Many times students need additional time to reflect on what they learned. Study abroad students reflect on their experiences a day or a week after. This reflection piece is invaluable and why Twitter is incorporated, to give students time to process and internalize their learning. Students are given the option to tweet to the teacher's private account and/or reflect on an open discussion board set on the school's learning management system. All students chose to tweet a reflection. A couple of students decided to follow Univision news because it popped into the news feed and was recommended by a native speaker. Her comment, "Yeah, I get to practice reading *español*". Another student followed

Hurricane Patricia on twitter, “This is interesting. I can understand some of the words and I can go to other websites in Spanish.” Some of the reflective tweets referenced what they had learned from the assignments. One tweet stated, “I’ve been taking Spanish since the 2nd grade but I’ve learned more in 6 weeks than 6 years of class.” Another student commented, “Learning helps to encompass not just the Spanish language but also understand the culture.” The reflective tweets became a seed that grew, developed and blossomed, cultivating lifelong learning.

DLLP based upon Madrid: Bringing the Community into the Classroom. This assignment is created for students to visit a city in its entirety and to take place in multiple locations within Madrid Spain. A VoiceThread task asks students to record themselves ordering *tapas* or *pinchos* [appetizers]. “*Un Viaje a Madrid*” [A trip to Madrid] is created in order for students to be able to view the cathedrals and culture and reinforce *ser y estar* [to be] (Appendix D). Students are able to view Spanish restaurants and visit the capital, Madrid, as a tourist or student would except in this case it is via a digital language-learning platform and through virtual technologies. The authors struggled whether to show a 26 minute movie in L2, but came to the conclusion that when traveling abroad one often rents audio guides to listen in L1, partly due to most students being novice or intermediate speakers. In addition, students can ask tour guides for additional information in L1. Students engage with both L1 and L2 while visiting Madrid, therefore there are elements of L1 and L2 within the DLLP technologies and tasks created.

The objective of “*Un Viaje a Madrid*” [A trip to Spain] is for students to encapsulate key linguistic concepts, observe cultural products and practices, and recognize perspectives that are encountered and gain an overall global appreciation as if they had been ‘study abroad students’ actually visiting Spain. Students experience virtual yet authentic walks through historical buildings, digitally enter majestic palaces, museums, have a front row seat to watch a flamenco show, remotely walk to the *Plaza Mayor*, and view the delicious *tapas* and *jamón* [ham] that tourists eat while visiting. “The Majesty of Madrid” video allows a student to experience a “travel abroad experience” without leaving the classroom. Students order food in a downtown café as a virtual study abroad student via their VoiceThread assignment. Students complete a unit chapter on food and this assignment fits perfectly as it supports vocabulary taught in the classroom. Everything viewed is directly aligned to what one can see, eat and do while visiting the country or studying abroad.

The assignment facilitates students’ ability to review and learn historical anecdotes of the city of Madrid. This is important because students are beginning to analyze and put together cultural puzzle pieces of language assignments and formulate the advantages of learning through their own perspectives as they complete each digital language-learning platform. ThingLink serves as the base platform for the DLLP, enabling them to learn a different language and culture as they hover over and click on each icon. Students navigate within the digital poster to learn cultural elements of the presented topic, and complete each of the 5 assignments within the ThingLink platform. A visit to the Reina Sofia museum is a

topic taught, showing students Pablo Picasso's famous painting of "*Guernica*" painted during WWII. A short video is placed on another icon giving a tour of Madrid's *tapas* [appetizers]. An additional icon is a famous monument in Madrid Spain; known as "*La puerta de Alcalá*" [Alacálá's door], and a brief video in L2 takes students on a virtual tour of historical buildings to visit while in Madrid. After all this input, students are to record a VoiceThread using the video camera feature to greet the waiter or give an introduction, and order a food item and a drink for themselves and a friend while also comparing the food they order with something similar they have eaten in the past. The food item chosen has to be mentioned as one of the *tapas* or *pinchos* [appetizers] on the food menu in the video that is embedded within the VoiceThread assignment. Chronologically, students watch the video, then complete the assignment, and then view "The Majesty of Madrid" at the end. As students watched the movie, they were smiling and asking questions as the movie was playing, ironically similar to observations made of travel abroad students as they visited the Reina Sofia museum in Madrid. Demonstrating the power of well-articulated DLLP lessons and the power they possess when bringing community into the classroom. On one occasion a student instructed the teacher to pause the movie in order to continue with a conversation and ask if the *Valley de los Caídos* [Valley of the Fallen] where the former dictator Franco was buried, would be similar to War Memorials in Washington D.C. or anywhere in the United States. Students were intellectually engaged and curious while taking a virtual tour of Madrid. In addition, they asked to repeat the section of the "*Plaza Mayor*" as they noticed it was different from the one they had studied in Salamanca, Spain. Another student wanted to return the movie to a particular section because she is from New York and one of the buildings reminded her of the exact same building in New York. She asked to e-mail her reflection because Twitter only allowed 140 characters. "The video captivated me in a manner in which I felt a part of what I was watching. I started to imagine myself in Spain and trying different foods, going to different museums and memorials, and just embracing a different culture or way of life than my own. Thank you for the experience!" The movie is an instructional tool that captivates students' attention while creating cultural awareness and authentic conversation among students, reinforcing the creation of a community of learners within the language classroom.

Twitter is the intended reflective tool and is to be completed on students' own time. Students are given the option to tweet to the teacher's private account and/or reflect on an open discussion board set on the school's learning management system. Not all the students tweeted; some students chose to e-mail the teacher, as they were excited because they wanted to express their reflections on e-mail. "Speaking-Watching-Learning helps to encompass not just learning the Spanish language but to also understand the culture".

DLLP Information Exchange: Addressing Inevitable Linguistic Challenges. Upon completion of the three DLLP activities, an information exchange task is created to mirror a challenge students might encounter abroad as a result of linguistic breakdown or incomplete knowledge about a topic. One of the areas in which many students expressed interest was art and artists. The objective of the assignment is for students to be able to express sentences in the preterit tense as they discover new artists and

paintings while completing the activity, strengthening linguistic skills and gaps. Students view Khan Academy videos, complete the information exchanges, and then reflect upon the experience via a Google Form on GoogleDocs.

Students do not use a DLLP to visit the museums where each artist's painting was displayed. The students are divided into pairs. A total of three different artists and their paintings are represented within the activity. The artists and their paintings are Diego Velázquez (Appendix E), Pablo Picasso (Appendix F), and Frida Kahlo (Appendix G). Each pair is given a sheet A or B, as each sheet has omitted information with questions to answer. The students enjoy the activity taking their time as they visit the museum virtually. A native speaker recognized Frida Kahlo's painting and was adamant the painting was located in Mexico. She read the heading "Frida Kahlo in Mexico." She is mistaken; Frida Kahlo's painting had been displayed at the Hermitage Museum in St. Petersburg Russia. Students had not heard of the Hermitage museum, only a non-traditional student who had lived in Germany knew about the museum. Another incident entailed a student assuming Picasso's *Guernica* painting was in France because she saw French wording. Her partner corrected her and told her the painting was located at the *Museo Reina Sofia* in Madrid, Spain. Students enjoyed visiting all three museums to include *El Museo del Prado* [Prado Museum] in Madrid, Spain. It wasn't long before the class became a gelled, cohesive learning community that discussed the artists and their paintings. Students were engaged and motivated even wanting to search for additional artists and extend the assignment. Students stayed mostly in L2; a word bank was available to help them sustain L2 as they maintained conversation searched for the information on their different sheets. When trying to express themselves students applied verb forms and vocabulary words to create sentences, leading to short yet more extended dialogue. Students expressed this being a fun collaborative activity and requested a similar activity be completed with the use of the digital language-learning platform. When the time came to reflect they didn't need any reminder and tweeted a reflection.

All the assignments within the different digital language learning platforms (DLLP) were created with the intent to again, mirror experiences students might have encountered if they were to go and travel abroad. This immediately created a context and meaningfulness for the learning. Furthermore, by incorporating the linguistic tasks and challenges, these experiences were 1. more authentic and realistic in regards to what they would experience, and 2. maintained a connection and learning link among community, culture, and communicative competence. Student responses to these learning opportunities were positive; observation indicated and student output on assignments confirmed their engagement in rigorous, relevant, and meaningful learning. The classroom became a cultural island in which students joined together and truly became a community of learners exploring other cultures and global communities.

Discussion and Bringing Community to the Classroom

Based upon the data collected and analyzed from the implementation and integration of L2 digital tools within the classroom the authors were able to generalize that the TERCCC-Communities is a valid metric when evaluating the

potential support a technology offers instructionally, and it's potential for students to engage, communicate, and collaborate with community and the globalized world. However, the key word here is *potential*. While potential may exist, it is ultimately up to the educator to design instruction and implement these digital tools to truly be effective and meet the learning objectives of the classroom. Instructional goals and objectives are the keystone when choosing, designing, and implementing digital tools within instruction. For optimal success, students also need to be privy to these learning goals and objectives (McKeeman and Oviedo 2013; McKeeman and Oviedo 2015). Students will have more buy-in and a better overall understanding if they recognize *why* they are learning something and *why* they are learning it within a particular format; this was supported by comments from students within the study. By allowing students insight into the instructional decisions of the educator in itself creates a community, a classroom community in which they are collaborators and contributors. Therefore, while the TERCCC-Communities may not be the definitive answer to choosing a technology, when used concurrently with the suite of TERCCC rubrics, they do offer a framework in which to begin sifting through and choosing from digital technologies in order to more accurately align with instructional decisions. This is the true value of the rubric: a way for educators to make informed, supported, and validated decisions when aligning L2 instruction with digital tools into a well-articulated instructional design.

Since it is recognized that instructional standards, goals, and objectives need to be at the precipice of instruction, the question remains how can we establish Community and support global competence as norms within our instruction? It is clear and undeniable that nothing can replace the experiences afforded from traveling abroad, yet, the data supports that some of the same learning outcomes can be achieved from designing instructional learning opportunities that closely mirror the experiences students would likely encounter when abroad. Assignments were created *not* as stand alone activities, but rather contextually and conceptually integrated learning experiences that aligned with authentic encounters. Assignments paid homage to the necessity of a silent period in which students can observe and analyze communicative and cultural interactions. This was often attained through some sort of culturally authentic video that drew student attention toward a particular linguistic feature and/or cultural situation in order to offer exposure without the pressure of production and/or interaction. The next step was to offer guided, supported, scaffolded practice to students as they developed their communicative competence through contextualized and meaningful activities. Finally, students were presented a challenge in the form of an information exchange activity via GoogleDocs that required students to assimilate knowledge of the language, the culture, and the community in order to accurately respond and negotiate meaning effectively. This progression of observation, collaboration and participation clearly aligns with experiences that some students could and others did encounter when traveling abroad.

Using a recent study abroad trip as the foundation, DLLP assignments, via digital tools (VoiceThread, Twitter, and ThingLink), were created and aligned to

the content and context of those traveling abroad. Students within the classroom had similar aha moments, similar concerns, similar realizations, as did the students who took part in the actual trip. In reflecting with students, there was a general consensus as to what was either the perceived challenges they might face or the actual challenges they did encounter. These challenges tended to hone in on issues concerning linguistic barriers and communicative breakdowns. One student was quoted saying, “I think my biggest challenge would be understanding the dialect. It’s one thing to try and learn a language but then when you’re talking to someone who has spoken Spanish their whole life they have their own way to say things. Whereas, I learned everything so proper. I’m sure it will be somewhat difficult.” Another student who took part in the trip echoed this sentiment by saying, “I found it really hard to keep up with the way they speak.” Both students are getting to the essence of the communicative challenges that exist. Table 1 highlights other trends students reported through reflective feedback, which paralleled one another.

Table 1. Comparison between travel abroad and Digital Language Learning Platforms

Students who Traveled Abroad	Students who participated within the Digital Language Learning Platforms (DLLP)
<p>Challenges encountered during study abroad</p> <ul style="list-style-type: none"> • understanding the dialect <ul style="list-style-type: none"> • “I had to explain to the nuns that I had to be leaving early. I managed to mime out the actions in order to communicate.” • conversing with native speakers <ul style="list-style-type: none"> • “Communicating with my Landlord is difficult she speaks in rapid Spanish and many of the words she uses are apart from me and nothing i understand, I write some words and take to school to better understand each other and use hand gestures.” • understanding directions <ul style="list-style-type: none"> • “The Spaniards used different terms to give directions than I was used to.” • “Finding my classes, resolved by crudely gesturing a map and saving the picture of my building in my phone.” • “Geographically how to get around was challenging because every corner looked the same”. • ordering food <ul style="list-style-type: none"> • “Being a vegetarian, not eating meat, fish, mushrooms, eggs can be quite a bit of a challenge, The app Happy Cow helped through it otherwise simple exploring.” 	<p>Anticipated challenges if they were to travel abroad</p> <ul style="list-style-type: none"> • understanding the dialect <ul style="list-style-type: none"> • “I now understand what they are saying for the most part and even if I don’t I can pinpoint certain words that I do know.” • conversing with native speakers <ul style="list-style-type: none"> • “I think the biggest barrier in any culture is language. Spanish people have a tendency to speak fast so I know it would be hard for me to follow.” • understanding directions/reading street signs <ul style="list-style-type: none"> • “After I practiced with both my hands I knew which way to record <i>a la derecha y a la izquierda</i> [to the right of and to the left of] • ordering food <ul style="list-style-type: none"> • “I think ordering food would be tough. I would be worried that I have no idea what I would be getting and it could turn out to be something I really don’t like.”

<p>Cultural similarities were perceived as the perspectives of the different L2 cultures.</p> <ul style="list-style-type: none"> • value of family <ul style="list-style-type: none"> • “I noticed family is important for the Spaniards.” • art • music • religion 	<p>Cultural similarities were perceived as the perspectives of the different L2 cultures.</p> <ul style="list-style-type: none"> • value of family <ul style="list-style-type: none"> • “Family is a top priority.” • engagement with sports <ul style="list-style-type: none"> • “...soccer in Spain is like baseball in the US.”
<ul style="list-style-type: none"> • Cultural differences shared surrounded the products and practices of the L2. • fashion/clothing (ex. styles of shoes) • food/cuisine <ul style="list-style-type: none"> • “Everything happens much later, especially mealtimes. The <i>Plaza Mayor</i> being a central front for people to meet and eat etc..” • “I embraced the culture of Spain especially the siestas even though it was different because we got to rest so we could go out at night.” • greetings <ul style="list-style-type: none"> • “Two kisses on each cheek when you meet someone is new, especially if you do not know them, this was different” 	<p>Cultural differences perceived were around the products and to a lesser extent the practices of the L2.</p> <ul style="list-style-type: none"> • food/cuisine <ul style="list-style-type: none"> • “The passion that they show for the preparation and tradition of food is amazing and I would love to be in an environment where I could experience that.” • pace of life (ex. siestas after lunch) • greetings <ul style="list-style-type: none"> • “I would anticipate getting a kiss on the cheek because it is a natural greeting in Spain. Since I know it’s a greeting I will just have to prepare myself to be ready to accept it.”

Data supported some similarities between what students actually experienced when interacting with the L2 community, culture, and language and what students perceived might occur if they were to travel to the L2 community. As mentioned, the unanimous concerns students expressed surrounded challenges in communicative competence. There was some overlap in data regarding students’ perceived perspectives regarding L2 cultural similarities and differences, such as food and cuisine. Interestingly however, when analyzing student perceptions of cultural similarities and differences, students who participated within the L2 digital community platform of the classroom, while aware of cultural products, were also more attuned to cultural perspectives and practices. Whereas students who studied abroad focused upon big “C” culture, the products of the L2. This indicates that when carefully crafted learning experiences are created to honor the importance of culturally authentic situations, educators can effectively steer students in the direction of thinking that gets to the heart of deeper and more insightful learning.

As students put these different elements together it was clear they were gaining an appreciation and understanding of a community that was not their own. This demonstrates that while artificial, these scenarios, experiences, and situations were created with the intent to be authentic. And this semi-authenticity closely aligned to “real world” situations allowing for meaningful learning opportunities that promoted connections with community.

Implications

There are multiple points that can be taken away as meaningful discoveries as a result of this study, some geared towards maximizing student learning, others aimed at pedagogical and professional growth and reflection for us as educators. This study confirmed that sound, integrated, contextualized instructional design lies at the heart of sound instructional decisions and that the TERCCC-Communities rubric can serve as an important tool in evaluating digital tools that optimize student learning. Once decided upon, these L2 digital community platforms (DLLPs) heavily integrated video and multimedia elements. As educators, we must recognize that sound pedagogy can and should integrate these elements within instruction. The literature tells us that we need not be sages on the stage (Lee & VanPatten, 2003), but good teachers can indeed be guides on the side. When designed well, video and multimedia are powerful educational tools that allow us as educators to differentiate instruction for our students, facilitate meaningful learning opportunities, and support student learning with instructional scaffolds.

One of the most powerful implications of this study is the power of pairing L2 digital community platforms with travel abroad opportunities in order to optimize learning potential. While travel abroad arguably is the most authentically supportive for communicative L2 learning, cultural appreciation, and collaborative participation within community, the study clearly illustrates that L2 digital community platforms can and do offer learning opportunities that are unique and valuable. L2 digital community platforms when carefully crafted offered a remarkably close parallel experience to traveling abroad. This study demonstrated that learning could be channeled to encourage deeper analysis, higher order thinking, and focused appreciation. When used as a precursor to travel abroad, it could be hypothesized that the overall learning would be greater and more meaningful. This is an area for future research and exploration.

Another major implication of this study reinforced that students need opportunities for spontaneous communication (VanPatten & Williams, 2014) to practice their skills of circumlocution and support communicative burden, the responsibility of speakers to achieve mutual understanding. When traveling abroad, students' encountered situations in which they were forced to communicate and they had to use the tools at their disposal (knowledge of language, cultural norms, and community awareness) in order to effectively express themselves. In the classroom, the instructional design offered similar encounters. They were not the more traditional dialogues that were staged, practiced and performed, but circumstances that created a need; a need to communicate, a need to share an opinion, a need to acquire information. This need was the alignment to create a more authentic context. Here again, the teacher is scaffolding the learning experiences, and crafting instruction in a way that is purposeful, meaningful, and relevant. The teacher is a resource, but students are driving their learning. Students are taking ownership and autonomy of the lesson and their education. When feasible, it is ideal to expose students to native speakers from different regions, with different dialects will enhance student confidence and versatility in

understanding and producing language. Seeking opportunities to bring in guest speakers or go out into the community to interact with native speakers. When participating purposefully in the L2 community, abroad or in the classroom, communication appears authentic and students can participate within the L2 community that requires them to think on their feet, negotiate meaning and use language spontaneously.

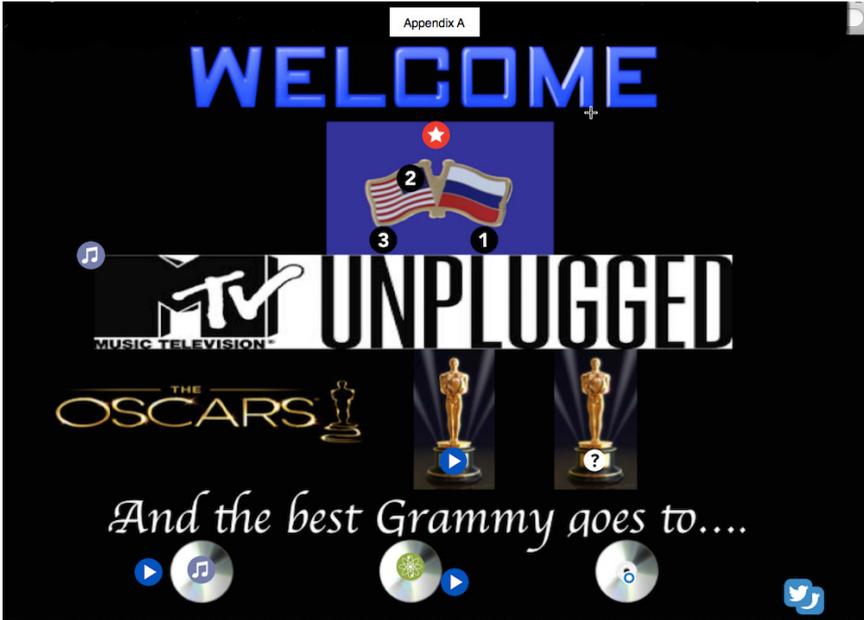
The authors sought to explore and answer how teachers can positively impact the study abroad experience for students, while also offering quasi-authentic cultural experiences to all students. This was achieved through the use and creation of digital language learning platforms (DLLPs) that supported community awareness while encouraging meaningful communication and supporting cultural competence. When used prior to travel abroad trips, students were alerted as to what they might expect to encounter and thus be more prepared and/or gain a greater appreciation from situations as a result of developing their schema. However, it was equally effective if not more so when used within the traditional language classroom. This is because when abroad, learning encounters happen every moment, but they are spontaneous. In the classroom, the teacher can help guide, direct, navigate students to encounter specific teachable moments and learning opportunities. The very nature of the classroom versus traveling abroad provides unique situations based upon the context. However, it was shown that while distinctive experiences, there could be similarities in student learning outcomes. Thus supporting the overall goal and purpose to bring L2 culture and communities into the classroom.

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Appendix C

Las Catedrales de Salamanca

Objective: An introduction to downtown Salamanca.

Cultural: *Las catedrales, arquitectura, historia* [The cathedrals, architecture and history]

Gramática: *Ser & Estar*—

Vocabulario esencial para viajar: [Essential vocabulary to travel]

¿Dónde está ...? [Where is]

El museo [the museum]

La plaza [the plaza]

El restaurante [the restaurant]

La catedral [the cathedral]

El cine [the movie theatre]

La habitación [the room]

La clase [the classroom]

Instrucciones:[Instructions]: Choose the correct verb of *ser* or *estar* then conjugate *ser* or *estar* to the correct verb form according to the sentence. If in doubt double check the rules.

Introduction

Hola me llamo Obi, no (ser/estar) un estudiante típico. En la mañana yo tomo un café en la Plaza Mayor porque _____ (ser/estar) con mis amigos en el café. _____ (ser/estar) estudiando para el examen de historia sobre las catedrales de Salamanca. Nosotros vivimos _____ (ser/estar) en España. Vamos a visitar el Museo del Prado el próximo fin de semana pero el museo _____ (ser/estar) lejos de la ciudad de Salamanca. Mi amigo John y yo _____ (ser/estar) estudiantes extranjeros de los Estados Unidos. El Sr. Kanobi _____ (ser/estar) el profesor de Español. El profesor _____ (ser/estar) en la sala de clase. El profesor habla de la historia de España. La catedral de Salamanca _____ (ser/estar) muy grande y _____ (ser/estar) cerca de la clase de español y de la plaza. La catedral vieja _____ (ser/estar) cerca de la catedral nueva. Por una parte, está _____ (ser/estar) la Iglesia Vieja de los siglos XII-XIII y, por otro lado, _____ (ser/estar) la Iglesia Nueva de los siglos XVI-XVIII. Me gusta estudiar en un país diferente. _____ (ser/estar) estudiando español e historia porque tengo la oportunidad de viajar a Salamanca por un mes y _____ (ser/estar) feliz aprendiendo la cultura. Nos vemos la próxima semana en Madrid.

Hello my name is Obi, I _____ (be / be) not a typical student. In the morning I drink coffee in the Plaza Mayor because I _____ (be / be) with my friends in the cafe. I _____ (be / be) studying for a history exam story about the cathedrals of Salamanca. We live _____ (be / be) Spain. We will visit the Prado Museum next weekend but the museum _____ (be / be) far from the city of Salamanca. My friend John and I _____ (be / be) foreign students from the United States. Mr. Kanobi (be / be) the Spanish professor. The professor _____ (be / be) in the classroom. The teacher tells the story of Spain. Salamanca's cathedral _____ (ser/ estar) very big and _____ (be / be) near the Spanish classroom and the square. The old cathedral (be / be) near the new cathedral. On one side, _____ (be / be) one of the churches, the old

near the new cathedral. On one side, _____ (be / be) one of the churches, the old XII-XIII centuries the Church and, on the other, _____ (be / be) the new church of the XVI-XVIII centuries. I like to study in a different country. _____ (be/be) am studying Spanish and history because I have the opportunity to travel to Salamanca for a month and I _____ (be / be) happy learning its culture. See you next week in Madrid.



Appendix E

Alumno A

Soy



¿Soy la misma la mi persona?

Hace _____ años pinto, tomo, la foto, cartel o el cuadro?

HAY VARIAS EXPRESIONES. Es un cuadro famoso.

Haz Clic aqui [https://www.museodelprado.es/en/the-collection/online-gallery/online-gallery/obra/the-family-of-felipe-iv-or-las-meninas/](https://www.museodelprado.es/en/the-collection/online-gallery/online-gallery/obra/the-family-of-felipe-iv-or-las-meninas)

¿Quiénes son las niñas?
Una niña se llama la infanta Margarita?

En que museo se encuentra?
En que ciudad esta localizado el museo?

Alumno B

¿Quién soy?



¿Quiénes son?

¿QUÉ EXPRESION SE COMUNICA?
Pinto una foto, cartel, dibujo O un cuadro?

Hace cuanto pinto, tomo, la foto, cartel o el cuadro?



Una de las niñas es la infanta.
¿Cómo se llaman?

En que museo se encuentra?
En que ciudad esta localizado el museo?

Alumno A

Appendix F

Alumno B



Hola soy...

Hace _____ años pinto, tomo, la foto, cartel o el cuadro?

SE COMUNICABA LA MUERTE Y

Se pinto

http://www.museoreinasofia.es/en/buscar?bundle=obra&keyword=picasso&f0j=&f1j=obra_en_exposicion%3Atrae&items_per_page=15&pasado=1

EL HOMBRE SE LLAMABA _____.

En que museo se encuentra? En que ciudad esta localizado el museo?



¿Quién Soy?

Hace _____ pinto, tomo, la foto, cartel o el cuadro?

¿QUÉ EXPRESION SE COMUNICABA ?

Pinto una foto, cartel o dibujo un cuadro?

¿QUÉN ES EL HOMBRE? COMO SE LLAMA?



En que museo se encuentra? En que ciudad esta localizado el museo?

Appendix G

Alumno A

Alumno B



Hola soy...

Hace _____ años pinto, tomo, la foto, cartel o el cuadro?

SE COMUNICABA EL DOLOR Y

Ella dibujaba y

http://www.hermitagemuseum.org/wps/portal/hermitage/what-s-on/temp_exh/2015/fridakahlo/?lng=en

LA MUJER SE LLAMABA _____.

En que museo se encuentra? En que ciudad esta localizado el museo?



¿Quién soy?

Hace _____ años pinto, tomo, la foto, cartel o el cuadro?

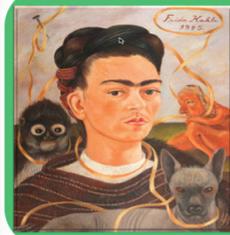


¿QUÉ EXPRESION SE COMUNICABA?

Pinto una foto, cartel, dibujo O un cuadro?

¿Quién es la mujer?
¿Cómo se llama?

En que museo se encuentra?
En que ciudad esta localizado el museo?



APPENDIX H

Digital Language Learning Unit

Introduction: *Las Catedrales de Salamanca*

Objective: An introduction to downtown Salamanca, Spain.

Cultural: *Las catedrales, arquitectura, historia*

Gramática: *Ser & Estar*—

La Plaza Mayor

Technologies: ThingLink/VoiceThread/Twitter/Google Docs

Students navigate to downtown Spain assimilating directions to: *La Plaza Mayor*

Objective: Students will express how to give directions to “*La Plaza Mayor*” in Salamanca as a virtual study abroad students.

Cultural: *La Plaza Mayor, restaurantes, cafés, la vida cotidiana* [The Plaza Mayor, restaurants, cafes, everyday life]

Activities

ThingLink: Students will navigate within the digital poster and learn about cultural elements to “*La Plaza Mayor*” in preparation for the assignment as he or she navigates and clicks on all the icons completing each assignment within the ThingLink platform.

VoiceThread Grammatical: *Ir + A+ Infinitive*

Pre-Reflective Activity-Google Docs

Reflective Activity via Twitter

Movie-pre reflective tool for students.

Un Viaje a Madrid-[A Trip to Spain]

Technologies: ThingLink/VoiceThread/Twitter/Google Docs

Students visit all the key points of a city in Madrid as a study abroad student.

Students visit a downtown café in Salamanca as a virtual study abroad student and experience challenges of ordering different food items.

Rick Steve's- *The Majesty of Madrid*

[<https://www.ricksteves.com/watch-read-listen/video/tv-show/the-majesty-of-madrid>]

Objective: Students will be able to understand previous assignments via Rick Steve's *The Majesty of Madrid* documentary. Students will express how to order food in a downtown café in Salamanca as a virtual study abroad student.

Cultural: Learn cultural and historical anecdotes of Madrid. *Los establos, ordenando el pincho la comida cotidiana de los estudiantes.* [The stables ordering food items in a student café]

Activities

ThingLink: Students will navigate within the digital poster and learn about cultural elements to the topic in preparation to the assignment as he or she navigates and clicks on all the icons completing each assignment within ThingLinks platform.

VoiceThread Gramatical : *Comparaciones: Compara una de las comidas o pinchos del restaurante con un comida que hayas comido antes.* [How to make comparisons of equality and inequality with food items]

Students will express how to order food at a downtown café in Salamanca Spain as a virtual study abroad student, in addition he or she will make comparisons of equality or inequality to another similar food item eaten before.

Google Docs- Pre-Reflective Activity

Twitter- Reflective Activity

Information Gap Activity (collaborative assignment)

Technologies: Twitter & Google Docs

Objective: Students will express different artists and their paintings using the preterit

Gramática: Review the Preterit

Cultural: Students will visit various museums and identify Spanish artists and their paintings.

Activities: Information Gap assignments

1. Information Gap Assignments
2. Khan Academy Videos
3. Reflective Activity reference Information Gap activity via Google Docs.

Reflective Activity via Twitter

Appendix I

Frida Kahlo/ Picasso Picasso *Guernica* / Velásquez *Las Meninas*

Lesson collaborative

Technologies: Twitter & Google Docs

Objective: Using the Preterit

Cultural: Students will visit various museums and identify their paintings using the Preterit

Gramática: Review the Preterit

Assignment:

Both documents have similar information but not the same. You are to communicate in Spanish and answer questions that are on the sheet. Please keep in mind the following:

- You have different information than your partner
- You or your partner may have similar information and or important that will help you answer the questions and understand the assignment.
- Only talk in Spanish.
- You can use vocabulary listed below to help you communicate.
- All the information is related to a museum.
- Take 5 minutes to read prior to beginning the assignment.
- You have 30 minutes to answer the questions.

After 30 minutes the instructor stops everyone and pairs them together. In pairs they Exchange information for 10 minutes.

Discussion takes place.

Vocabulario esencial para viajar:

el museo [museum]

el cuadro [painting]

el cartel [poster]

el artista [artista]

el pintor [painter]

el pincel [brush]

obra de arte [Work of art]

Escultura [Sculpture]

O diferentes técnicas de pintura como:

Pintura acrílico [acrylic painting]

óleo [oil]

acuarela [watercolour]

pintura sobre seda [silk painting]

impresión sobre linóleo [linoleum print]

pintura mural [wall painting]

pintura abstract [abstract painting]

pintura sobre vidrio [glass painting]

collage [collage]

Post Reflective assignment:

Movies from Khan academy

<https://www.khanacademy.org/humanities/art-1010/early-abstraction/cubism/a/picasso-guernica>

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/spain/v/velazquez-las-menas-c-1656>

<https://www.khanacademy.org/humanities/art-1010/art-between-wars/latin-american-modernism1/v/frida-kahlo-frida-and-diego-rivera-1931>

Reflective activity: Twitter

6

Digital Storytelling in the Foreign Language Classroom

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Abstract

A digital story is a personal and emotional short narrative that can be set to music, can contain images and/or video footage, and is presented to an audience. University Spanish Language learners wrote multiple drafts of their stories in the target language, packaged the stories digitally, and presented their projects to their peers. In this article, we will describe a digital storytelling project and its impact on language learners. Data collected suggest that a digital storytelling project can increase technological self-efficacy, create awareness of the value of teacher feedback, and raise self-assessment of writing competence. The findings support the use of digital storytelling projects in the foreign language classroom to meet the needs of the 21st century learner.

Introduction

In order to meet the needs of the 21st century learner, today's language curriculum requires meaningful and engaging learning tasks. The 21st century curriculum is defined as one with "core competencies such as collaboration, digital literacy, critical thinking and problem-solving" (Cator, 2010). Digital storytelling projects provide novel and effective opportunities for educators to engage the language learners through collaborative and meaningful digital literacy tasks as well as help meet best practices in the language classroom.

Digital storytelling is the practice of combining multiple modes—photographs, text, music, audio, narration, and video clips--to create a compelling, emotional, and

in-depth personal story (Lambert, 2007; Ohler, 2006). The personalized emotional story is then packaged digitally and shared with an audience (Lambert, 2007; Ohler, 2006).

General benefits of digital storytelling in the classroom include advancing cognitive development, self-authoring, and identity construction (Davis, 2004; Sadik, 2008). Moreover, the digital storytelling process can teach valuable technical skills, engage students, sharpen critical thinking skills, and expand the audience to whom students present (Ohler, 2006; Sadik, 2008). In all cases of digital storytelling, the story itself is at the forefront of the project and the technology is used to complement the narrative by adding digital effects and supports such as photographs, music, and transitions (Kajder, 2004).

Although personalized digital storytelling projects have great potential for the foreign language classroom, most digital projects in the U.S. are typically completed in English courses for native speakers (Davis, 2004; Kajder, 2004). As an extension, other researchers and authors in the English to Speakers of Other Languages (ESOL) field have implemented digital storytelling projects with adolescents learning English (Cloud, Lakin & Leininger, 2011; Vinogradova, Linville & Bickel, 2011) and in content areas with students learning subjects such as science (Sadik, 2008). Few manuscripts have been published that discuss or investigate digital storytelling in the foreign language classroom (Castañeda, 2013; Rainders, 2010).

A best practice of writing in the foreign language classroom entails the use of the multiple-draft approach (Paulus, 1999). A digital storytelling project necessitates using a multiple-draft approach as well as obtaining feedback from teacher and peers. Teacher feedback in digital storytelling is comprised of formative yet substantive, content and language feedback whereas peer feedback involves general, holistic, and affective comments. When teacher and peer feedback are compared, research has found that teacher feedback is more valued (Hyland, 2003; Miao, Badger, & Zhen, 2006; Saito, 1994). Accordingly, one aspect of this project and study focused on providing and examining perceptions of teacher feedback.

An additional potential benefit to introducing a digital storytelling project into a language classroom is the development of self-efficacy. According to Bandura (1997), there are four sources of self-efficacy: mastery experience; vicarious experience; social persuasion; and physiological and affective states. Mastery experience refers to success in previous personal performances and accomplishments, whereas vicarious experience involves observing and imitating someone else perform a task or handle a situation. Social persuasion is the encouragement and evaluative feedback that one receives when performing a task. Finally, physiological and affective states refer to the feelings a person typically experiences when in front of a crowd. An example is the feeling often described as “butterflies in the stomach.” When examining the impact of digital storytelling on pre-service teachers’ self-efficacy, Heo (2009) found that creating a digital story positively impacted participants’ self-efficacy with regard to technology competence.

Related to self-efficacy and the writing process, *LinguaFolio* “I-Can” self-assessment statements can provide insights into learners’ own evaluation of their language (Ziegler & Moeller, 2012; Ziegler, 2014). In the traditional use of *LinguaFolio*,

students document their language performance and individual cultural interactions, and manage their own language learning through goal setting (Moeller, Scow & Van Houten, 2005). LinguaFolio “I-Can” Statements can additionally provide a self-assessment opportunity from which students can better understand the language-learning process, and the statements serve as a way to document what students can do with the language (Moeller and Yu, 2015; Van Houten, 2007).

Methodology

Participant Population

The participants in this mixed-methods study consisted of eleven university students enrolled in an Intermediate Spanish Conversation course taught by one of the authors at a medium-size public university in the Midwest region of the United States. Descriptive and quantitative data were collected from: freshman (n=2), sophomores (n=3), juniors (n=3), seniors (n=2), and a non-traditional (n=1) student. No two students shared a major and their areas of specialization varied greatly: accountancy; creative writing; exercise science; finance; general studies; kinesiology and health; microbiology; psychology; sociology; Spanish Education; and zoology. Ten participants were native English speakers and one participant was a Spanish heritage speaker. The majority of the participants (n=7) had studied between five and six years of Spanish at the time of the study. Three participants had studied Spanish between seven and ten years and one participant reported studying Spanish 15 years at the time of the data collection. In general, students were able to successfully perform functions associated with the Intermediate-Mid level of proficiency based on the ACTFL proficiency guidelines (ACTFL Proficiency Guidelines, 2012).

Integrating Digital Storytelling Process into the Classroom

The two-credit class met face to face twice a week for sixty minutes each day. Throughout the semester, students completed several units on familiar topics for Intermediate level speakers including family traditions, musical folklore, and food cultures. The course relied solely on authentic materials found online rather than a textbook. Units were centered around performance-based activities practicing Intermediate-High and Advanced-Low level functions (ACTFL Proficiency Guidelines, 2012). The functions included, but were not limited to, obtaining and giving information by asking and answering questions; satisfying personal needs; sustaining and bringing to a close a number of basic uncomplicated exchanges; and narrating a story in the past (ACTFL Proficiency Guidelines, 2012). Furthermore, classroom activities were used as both practice and assessment in the three modes of communication (The National Standards Collaborative Board, 2015).

For the culminating unit, students completed a personalized digital story as their presentational performance summative assessment. For research purposes, a researcher and the instructor, who is also a co-author of this paper, administered the pre-survey. Then, the instructor and researcher introduced the project to the students and showed sample digital stories. Although most digital stories available online are in English, the instructor and researcher purposefully identified and used a website containing stories in Spanish produced by heritage speakers (Digital Stories @ UMBC, 2009). The stories provided additional Spanish language input to the students. After

showing the sample digital stories, the instructor and researcher presented the students with the project's prompt "¿Quién eres?/Who are you?"

Students were given instructions their narrative between 250-375 words in order to keep the digital story video within the recommended length. The instructor and researcher provided space and time in class for students to brainstorm possible content for their stories. One week later, students brought two hard copies of the first draft of their digital story. One copy was given to the instructor and she provided content feedback on this first draft. The second copy was used in story circles. For the story circle activity, the class was divided into two groups, one of five and one of six students. In each group, students took turns reading their story out loud and receiving feedback from peers. Peers were instructed to provide feedback using the expression "si fuera mi historia, yo.../if it were my story, I would..."

Students incorporated peer and teacher feedback and wrote a second draft of their stories. The second draft was only submitted to the instructor and she provided content as well as grammatical feedback. Students were instructed to incorporate the feedback and write a final draft. The final polished draft became the narration of the digital story. Finally, to facilitate the digital aspect of the project, students attended a library workshop where they were guided through the process of making a digital video. Students were given one week to use the library resources and/or home computer to create their final digital story. The digital stories were presented in class. Following the digital story presentations, students completed the post-survey.

Data Collection and Analysis

The purpose of the current study is to examine the impact of digital storytelling in the foreign language classroom and the benefits to the language learner as measured by a survey. A one semester mixed-methods study was conducted in one Spanish Intermediate conversation class. Descriptive and quantitative data for this study were gathered from multiple sources, including pre- and post-surveys as well as short-answer questions expanding on the surveys' Likert items. The pre-survey contained 35 total items (See Appendix 1). Questions 1-10 gathered demographic information. Questions 11-35 were Likert scale items divided into three sections: technology experience and efficacy, value of teacher feedback, and writing competence self-assessment. The post-survey asked the same questions with the exception of the demographic questions.

The questions addressed in this article include:

1. How do students describe their experience in creating a digital story as regards technology efficacy?
2. How do students perceive teacher feedback received during the digital storytelling process?
3. How do students describe and self-assess their writing competency as a result of crafting multiple drafts for a digital story?

Results

As mentioned earlier, the pre- and post- surveys both contained three sections focusing on technology, teacher feedback, and writing. The pre-survey also collected

demographic and experiential information. The Likert scale items on the pre- and post-surveys were matched using unique identifiers. A t-test using a significance level of 0.05 was used to analyze the data for possible differences in perception found after the students completed the digital storytelling project. One limitation of this study is the small sample size of participants and that may indicate non-generalizable attributes. As such, the results need to be interpreted with caution.

The technology background experience questions revealed that eight of the eleven students had previously created digital videos using editing software. Topics of the videos included: preterite vs. imperfect, a tutorial instructing the audience how to complete a task, and a silent movie. Previously created projects were completed in theatre and language courses. Also, the open-ended question showed that none of the students had ever created a personalized digital story as operationalized in this article. The technology section of the survey, questions 1-9 (see Table 1 on the next page), contained Likert scale items and one open-ended question where students could describe specific experiences with technology. The Likert scale items examined self-perception of technological skills specific to digital storytelling: finding, downloading and uploading photos and music as well as using editing software. The analysis of these items showed that self-efficacy improved on most items when comparing pre- to post-survey; however, there were only two items that were statistically significant: uploading downloaded music to a new place and creating an audio recording of oneself using audio recording software such as Audacity.

The teacher feedback section of the survey, questions 10-12, contained Likert scale items focusing on beliefs about changes in accuracy, complexity, and lexical variation in response to teacher feedback (See Table 2 on page 137). The mean score for all three items decreased on the post-survey, but no statistically significant differences were found.

Using the NCSSFL-ACTFL writing competency self-assessment statements as a guide, the last section of the survey, questions 13-25, contained Likert scale items with "I can" statements from the Intermediate and Advanced writing level functions. The mean score for most items on this writing section improved from pre- to post-survey (See Table 3 on page 137). Two items showed a statistically significant change. Students reported that after the class, when writing in Spanish, they were better able to state their opinions and give supporting reasons using connected sentences. They also reported a better ability to state their viewpoints and give supporting reasons using connected, detailed paragraphs. Two items in this section revealed a decrease in self-assessment of writing competency from pre- to post-survey, although this change was not statistically significant.

Table 1. Self-perception of Technological Skills Specific to Digital Storytelling

	<i>n</i>	Mean		D (POST- PRE)	<i>p</i> -value
		PRE	POST		
1. I am able to find photos online and download them to my computer.	11	5.00	5.00	0.00	1.000
2. I am able to upload downloaded photos to a new place.	11	4.55	4.73	0.18	0.167
3. I am able to find music online and download it to my computer.	11	4.27	4.55	0.27	0.391
4. I am able to upload downloaded music to a new place.	11	3.82	4.45	0.64	*0.026
5. I am able to create an audio recording of myself using audio recording software such as Audacity.	11	3.73	4.64	0.91	*0.000
6. I am able to use video editing software such as Photo Story and iMovie.	11	3.73	4.00	0.27	0.465
7. I am able to insert audio-recorded files to video editing software.	11	3.45	4.09	0.64	0.132
8. I am able to add title pages to video projects.	11	3.45	4.27	0.82	0.108
9. I am able to vary the sound level of the music within a video project.	11	3.36	4.00	0.64	0.132

Table 2. Beliefs on Teacher Feedback

	<i>n</i>	Mean		D (POST- PRE)	<i>p</i> -value
		PRE	POST		
10. I find that my teacher's feedback improves the accuracy of my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	11	4.64	4.55	-0.09	0.341
11. I find my teacher's feedback improves the complexity of my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	11	4.09	4.00	-0.09	0.779
12. I find my teacher's feedback improves the variety of words I use in my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	11	4.36	4.18	-0.18	0.588

Table 3. Writing Competency Self-Assessment

	<i>n</i>	Mean		D (POST- PRE)	<i>p</i> -value
		PRE	POST		
13. When writing in Spanish, I can describe something I know using a series of sentences with some details.	11	4.55	4.73	0.18	0.167
14. When writing in Spanish, I can express my opinion on familiar topics using a series of sentences with some details.	11	4.36	4.64	0.27	0.082
15. When writing in Spanish, I can compare things using a series of sentences.	11	4.09	4.45	0.36	0.104
16. When writing in Spanish, I can write questions to obtain and clarify information.	11	4.27	4.55	0.27	0.277
17. When writing in Spanish, I can write personal communications on familiar topics using connected sentences with many details.	11	4.18	4.45	0.27	0.192

18. When writing in Spanish, I can state my opinion and give supporting reasons using connected sentences.	11	4.00	4.55	0.55	*0.006
19. When writing in Spanish, I can write a short report on a familiar topic using connected sentences with many details.	11	4.36	4.27	-0.09	0.588
20. When writing in Spanish, I can write a description or explanation of a familiar topic using connected sentences with many details.	11	4.36	4.27	-0.09	0.676
21. When writing in Spanish, I can write about personal experiences and give my reaction to them using connected sentences with many details.	11	4.36	4.64	0.27	0.192
22. When writing in Spanish, I can write personal communications on familiar topics and some new topics using connected, detailed paragraphs.	11	4.18	4.36	0.18	0.167
23. When writing in Spanish, I can state my viewpoint and give supporting reasons using connected, detailed paragraphs.	11	3.91	4.27	0.36	*0.038
24. When writing in Spanish, I can write a report using connected, detailed paragraphs.	11	4.00	4.09	0.09	0.756
25. When writing in Spanish, I can write descriptions or narratives in the present, past, and future, using connected, detailed paragraphs.	11	4.00	4.00	0.00	1.000

Discussion

The purpose of this study is to examine the impact of digital storytelling in the foreign language classroom and the benefits to the language learner. This current project offers insights into the implementation of digital storytelling as a means of enabling students with technological self-efficacy, creating awareness of the value of teacher feedback, as well as raising self-assessment of writing competence.

Although the survey does not explicitly tie to Bandura's (1997) four sources of self-efficacy, the digital storytelling project inherently enacts three of the four sources of self-efficacy: mastery experience, vicarious experience, and verbal persuasion. All students in the study completed a substantial project that provided them with evidence of mastery experience and in turn reinforced the learner's

self-efficacy. Another source of self-efficacy, vicarious experience, may have been facilitated as students read peers' written submissions and watched their digital stories in class. Finally, a third source of self-efficacy, verbal persuasion, might have been enacted when the instructor and researcher purposefully provided positive comments to all learners throughout the project. Therefore, we can conclude that completing specific technology tasks during the course of the project can facilitate enacting three sources of self-efficacy, potentially increasing students' perception of self-efficacy (Bandura, 1997).

The one source of self-efficacy that was not impacted in this project was the physiological and affective state. Typically, when presenting to an audience, learners are nervous. During the presentation of their digital stories, students did not stand up in front of the class to present, but rather the teacher played the finalized products. The researcher and instructor provided a comfortable environment by sitting the students in a circle, turning down the lights, and presenting the videos using a volunteer order. There was little room for students to become nervous. On the contrary, students seemed comfortable as they eagerly volunteered to show their story, held their head high, and smiled as their video was played to the audience.

Learners perceived an increase in their abilities to use technology. Eight of the nine Likert items in the technology section of the survey increased from pre-to post- evaluation. Moreover, two of the items examined were statistically significant. The findings suggest that the digital storytelling project helped raise self-efficacy particularly for "upload[ing] and download[ing] music to a new place" as well as "creat[ing] an audio recording of [one]self using audio recording software such as Audacity." We can speculate that prior to this project, students were mostly passive consumers and superficial users of music and audio technology, as items related to music and audio files were statistically significant when compared to items related to photos and editing software. This project provided students with the opportunity to record themselves, work closely with an audio file and in turn become active creators of a meaningful digital literacy task. Students were hybridizing – that is, articulating the established practice of telling a story in a new way using 21st-century technology products and processes (The New London Group, 1996).

With regard to teacher feedback, it has been established that teacher feedback is valued, especially over peer feedback, in second language writing (Hyland, 2003; Miao, Badger, & Zhen, 2006; Saito, 1994). In this present study, however, the responses on this section of the survey revealed a minor overall decline in the value of teacher feedback to improve accuracy, complexity and lexical variation. Although the difference is not significant, it is important we address the drop in mean scores from the pre- to the post-survey. One student's comment seems to provide insights regarding the value of teacher feedback within the writing process to improve accuracy, complexity and lexical variation. The student suggests this project was too brief to have an impact on his/her writing: "I think it was too small/short of a project with only two weeks of preparation."

For self-assessment of writing competence, we can conclude that for two skills, stating opinions and viewpoints, the digital story had a significant effect. We can speculate that the reason for the statistically significant change in these two items is connected in part to self-efficacy. According to (Ziegler & Moeller, 2012) accuracy in self-assessment can be positively linked to motivational and affective measures. It appears that completing a digital storytelling project impacted student perceptions of their own abilities to complete the task similarly to how vicarious experience increases self-efficacy.

Conclusion

Because the present study involved a very small sample, interpretations of data and findings need to be taken with caution. Still, this study supports the idea that using a digital storytelling project can afford multiple benefits to the learner as well as enhance a foreign language curriculum. These benefits include: technological self-efficacy, awareness of the value of teacher feedback, and an increase in self-assessment of writing competence.

As a benefits to learners, this study suggests that completing a digital storytelling project can facilitate the overall development of self-efficacy (Bandura, 1997). Especially in language classrooms, students need to feel successful (Pajares, 1996), as well as confident and willing to experiment (Clement, Dornyei, Noels, 1994). We can also conclude that digital storytelling on its own is not a panacea but rather a means to provide students with a project to create meaningfully with language while practicing 21st-century skills. The value of this project lies in its ability to give learners confidence to succeed in foreign language classrooms. The steps required to complete the project, namely writing multiple drafts, receiving peer and teacher feedback, working with digital media and presenting to an audience, can specifically help foster literacy and 21st-century skills.

For enhancing the language curriculum, a digital storytelling project can meet best practices in the classroom by providing a natural space for learners to practice writing using a multiple draft approach (Paulus, 1999). Because digital stories are personal, they create a context to practice using language meaningfully. Learners practice Intermediate and Advanced level language functions by narrating stories in a second language and engaging in the presentational mode of communication as their project is presented to an audience of peers. Moreover, with the use of technology to create a final product, digital storytelling gives learners the opportunity to advance in what Davis (2004) and Sadik (2008) term self-authoring and identity construction while at the same time practicing second-language and 21st century skills.

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Appendix 1: Spanish Learners' Technology, Feedback and Writing Efficacy Belief Pre-Survey

Demographics: Please take a moment to answer the following questions.

1. What is your name? _____
2. What is your age (in) years? _____
3. What is your gender? Female _____ Male _____
4. What year are you at the university? _____
5. What is/are your major(s)? _____
6. What is your native language? _____
7. How many years have you studied Spanish? _____
8. Have you created videos using video editing software such as Photo Story and iMovie before? If yes, why did you make such a video? _____

9. Have you created digital stories about yourself using video editing software such as Photo Story and iMovie before? If yes, why did you make such a video?

10. Have you ever turned in multiple drafts of a composition in a Spanish language class?

Technology: Please indicate the degree to which you agree or disagree with each statement below by circling the appropriate letters to the right of each statement.

SA = Strongly Agree A = Agree UN = Uncertain D = Disagree SD = Strongly Disagree

11. I am able to find photos online and download them to my computer.	SA A UN D SD
12. I am able to upload downloaded photos to a new place.	SA A UN D SD
13. I am able to find music online and download it to my computer.	SA A UN D SD
14. I am able to upload downloaded music to a new place.	SA A UN D SD
15. I am able to create an audio recording of myself using audio recording software such as Audacity.	SA A UN D SD
16. I am able to use video editing software such as Photo Story and iMovie.	SA A UN D SD
17. I am able to insert audio-recorded files to video editing software.	SA A UN D SD
18. I am able to add title pages to video projects.	SA A UN D SD
19. I am able to vary the sound level of the music within a video project.	SA A UN D SD

Please describe your experiences with the tasks above: _____

Teacher Feedback: Please indicate the degree to which you agree or disagree with each statement below by circling the appropriate letters to the right of each statement.

SA = Strongly Agree A = Agree UN = Uncertain D = Disagree SD = Strongly Disagree

20. I find that my teacher’s feedback improves the accuracy of my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	SA A UN D SD NA
21. I find my teacher’s feedback improves the complexity of my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	SA A UN D SD NA
22. I find my teacher’s feedback improves the variety of words I use in my writing in Spanish (NA if you have not received feedback on your writing in Spanish)	SA A UN D SD NA

Please describe your experiences with the tasks above: _____

Writing: Please indicate the degree to which you agree or disagree with each statement below by circling the appropriate letters to the right of each statement. (Modified from National Council on State Supervisors of Languages (200). *Linguafolio* Retrieved from: http://www.ncssfl.org/LinguaFolio/index.php?linguafolio_index on December 13, 2012.)

SA = Strongly Agree A = Agree UN = Uncertain D = Disagree SD = Strongly Disagree

23. I can describe something I know using a series of sentences with some details.	SA A UN D SD
24. I can express my opinion on familiar topics using a series of sentences with some details.	SA A UN D SD
25. I can compare things using a series of sentences.	SA A UN D SD
26. I can write questions to obtain and clarify information.	SA A UN D SD
27. I can write personal communications on familiar topics using connected sentences with many details.	SA A UN D SD
28. I can state my opinion and give supporting reasons using connected sentences.	SA A UN D SD

29. I can write a short report on a familiar topic using connected sentences with many details.	SA A UN D SD
30. I can write a description or explanation of a familiar topic using connected sentences with many details.	SA A UN D SD
31. I can write about personal experiences and give my reaction to them using connected sentences with many details.	SA A UN D SD
32. I can write personal communications on familiar topics and some new topics using connected, detailed paragraphs.	SA A UN D SD
33. I can state my viewpoint and give supporting reasons using connected, detailed paragraphs.	SA A UN D SD
34. I can write a report using connected, detailed paragraphs.	SA A UN D SD
35. I can write descriptions or narratives in the present, past, and future, using connected, detailed paragraphs.	SA A UN D SD

Please describe your experiences with the tasks above: _____

7

Collaborative Online International Learning: Students and Professors Making Global Connections

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Xavier University

Abstract

Collaborative International Online Learning (COIL) interactions create multiple innovations for cross-cultural development among professors and students. Recently trained through grant funding in the latest COIL theory and innovations, two faculty teams at Xavier University and the Universidad Antonio Ruiz de Montoya, in Lima, Peru developed new COIL course initiatives at their respective universities. This article outlines the process of implementing COIL courses, and reports the impact of such courses on student perspectives with regards to language development, motivation to study Spanish and intercultural competencies. The program description addresses course curriculum, creation of joint course objectives, task design and student artifacts. Finally, the authors reflect on the challenges and successes of using technology to facilitate global education.

Introduction

Educational institutions have been called upon to prepare students for the challenges of a global work force, with technology and creative curricular design potentially playing a crucial role in meeting the demands of globalization (Moore & Simon, 2015; Stearns, 2009). Virtual cross-cultural experiences can help by providing students access to equitable and affordable educational opportunities in order to enhance global learning (Blake, 2013; Ceo-DiFrancesco, 2015; and Schenker, 2013). Collaborative Online International Learning (COIL) addresses

these educational challenges by offering multiple innovations for cross-cultural development among professors and students, without learners and instructors leaving their campuses (McKinnon, Smith & Thomson, 2015). COIL is not an educational theory. It can be viewed as a method utilized to virtually link two institutions in order to encourage cross-cultural interactions among students and professors. COIL provides a structure of best practices for developing an international course component with partner institutions across the globe. According to the SUNY COIL Center, COIL is defined as "...globally networked learning and virtual exchange,...a new teaching and learning paradigm that promotes the development of intercultural competence across shared multicultural learning environments" (SUNY COIL Center 2015).

Advancing Internationalization through COIL, a grant funded by the American Council on Education and SUNY COIL, was awarded to three universities nationally in March 2014 (Rubin & Guth, 2015). Recently trained through this funding, two faculty teams at Xavier University and Universidad Antonio Ruiz de Montoya, in Lima, Peru developed new COIL course initiatives, engaging their respective universities. The current study outlines the process of implementing COIL courses, and reports on the impact of such courses on student perspectives with regards to language development, motivation to study Spanish and intercultural competencies. The program description addresses course curriculum, creation of joint course objectives, task design and student artifacts. Finally, the authors reflect on the challenges and successes of using technology to facilitate global education.

Review of Literature

As the world becomes more interconnected, educational challenges to develop individuals who exhibit intercultural competence is increasingly more important (Byram, 1989; Branche, Mullennix & Cohn, 2007; Brewer & Cunningham, 2009; Gurung, 2009; Kramsch, 1993; Liddicoat & Scarino 2013; Stearns, 2009; Wilkinson, 2014). Ideally these goals could be achieved through a study abroad experience for all students in order to be exposed to a new cultural lens in an immersive experience. However, although many study abroad programs exist, the reality is that few students can enroll in long or short-term study abroad. Barriers such as financial issues, work responsibilities, and family commitments prevent some students from participating in short or long-term study abroad programs (Institute of International Education, 2013). Many U.S. students exhibit a lack of knowledge with regards to world geography, global languages, history and current events in comparison with their peers worldwide (Stearns, 2009). This lack of knowledge translates into students who are less prepared to function in a global society.

According to ACTFL's Position Statement on Global Competence, "Global competence is fundamental to the experience of learning languages whether in classrooms, through virtual connections, or via everyday experiences" (ACTFL, 2015). Language learning plays a key role in the globalization process, due to the fact that languages and cultures are inextricably connected (Byram, 1991; Kumaravadivelu, 2008; Moeller & Nugent, 2014; Risager, 2006). Indeed, the vital role of culture in language learning challenges world language educators to move beyond a presentation

of culture as a fixed set of memorized facts, generalized beliefs or a check list of typical attitudes and values. According to Bennett, Bennett, and Allen (2003) one of the major challenges of teaching culture is that educators still uphold "...the disadvantage of defining culture as something out there-a body of material to be explored and eventually mastered-as opposed to an interactive process between learners and cultural contexts" (p. 242). A definition for intercultural competency, however, continues to be negotiated (Moeller & Nugent, 2014). Instead of focusing on a singular competency, Bennet (2008) defines intercultural competencies as consisting of the following core competencies:

- Mindset (cognitive competencies): include culture-general knowledge, culture-specific knowledge, identity development patterns, cultural adaptation processes, and cultural self-awareness.
- Skillset (behavioral competencies): include the ability to empathize, gather appropriate information, listen, perceive accurately, adapt, initiate and maintain relationships, resolve conflict, and manage social interactions and anxiety.
- Heartset (affective competencies): include curiosity, initiative, risk-taking, suspension of judgment, cognitive flexibility, tolerance of ambiguity, cultural humility, and resourcefulness (p. 18-21).

Although one definition of intercultural competency does not exist, the continued processes of globalization cannot be ignored, and the need for individuals to exhibit greater flexibility, openness to differences and a willingness to engage in intercultural encounters is critical.

According to Moore and Simon (2015) educators need "...to teach students to think in nuanced ways about their own multilayered, shifting global contexts and to recognize the value and viability of worldviews different from their own" (p. 2). Today's students need to examine beliefs, stereotypes and values, and to develop the capacity to negotiate, collaborate and interact in a positive way with their peers from various perspectives and backgrounds (Bartolome, 2002, 2004; Byram, 1997, 2008; Deardorff, 2006; Garcia, 2004; O'Dowd & Waire, 2009; Wilkinson, 2012). Learners begin to challenge their beliefs, assumptions and habits of mind. This kind of critical reflection changes what students believe, how they act and who they are (Weimer, 2014), leading ultimately to the process of the development of intercultural competence and transformational learning. Dean and Montoya (2014) claim that "Global perspectives and practices present learning experiences that take students beyond their comfort zone, pushing them to reexamine and reinterpret their own behavior as well as their initial impressions regarding the social realities of others. Students need to ask questions and become researchers for their own inquiries, and educators must open the doors of the classroom and lead their students out" (p. 34). In doing so, students learn to accept and celebrate differences and similarities (Byram & Flemming, 1998; Byram, Nicholas & Stevens, 2001), and, as they engage in collaborative tasks and activities, they can negotiate a middle ground that both sides can accept.

Students can begin to explore the world virtually through new curricular models. The online environment provides distinct advantages by linking students located in different parts of the world and by offering effective and multiple means of facilitating collaborations (Belz & Kinginger, 2002; O'Dowd, 2014; Thorne,

2010. According to Kern et al. (2004) educators are offered opportunities to "... use the internet not so much to teach the same thing in a different way, but rather to help students enter into the realm of collaborative inquiry and construction of knowledge, viewing their expanding repertoire of identities and communication strategies as resources in the process" (p. 21). Virtual connections offer a unique opportunity for language educators to integrate global learning, social justice, and intercultural communication into course design. Student cross-cultural interactions provide the basis for deep reflection and analysis of one's own and others' perspectives and the impact of those perspectives on daily communication, decisions and actions. The deep level of critical thinking and negotiation required for collaborations encourages students to construct a new reality as they consider other perspectives and alternatives to their personal way of thinking and doing. The objective of intercultural communication, according to MacDonald and O'Regan (2007) is "to empower people, to raise their awareness about exploitation, manipulation, prejudice and abuse, and to *move* them to act upon this awareness—we want to provoke a transformational response" (p. 269).

By leveraging technology and establishing links between cultures, academic institutions, educators and students, COIL courses provide a model for increasing students' global awareness and cross-cultural development that can be executed without the expenses or barriers that exist with international travel (Rubin & Guth, 2015). In the COIL model, students are enrolled in separate courses, each at their home institutions, and receive grades from their respective professors. The courses may pertain to different disciplines or different courses within the same discipline. They are collaborative in the sense that faculty have constructed an on-line module within each course which shares student learning objectives, learning tasks and even a culminating project. Modules can last between four weeks and an entire semester and may be a component of a face-to face environment, a blended course, or a fully on-line course. They may employ a combination of synchronous and asynchronous, or, depending upon the academic calendars of the institutions, the time difference between the two countries and the student learning objectives for the modules, the intercultural interactions may be only synchronous or asynchronous (Rubin & Guth, 2015). "Such courses convey deeper understanding of ideas and texts, while also providing students a venue in which to develop their cross-cultural competence, as well as their teamwork and problem solving skills. These initiatives also provide a valuable internationally-focused professional development opportunity for faculty and staff" (SUNY COIL Center 2015).

Utilizing the COIL model can create positive interdependence fostered through collaboration. Proponents of collaborative educational models have utilized the terms cooperative learning, collaborative learning and group work to define students working together on activities to achieve a common goal (Cooper, Robinson & McKinney, 1993). Based on social constructionism, the theory that students construct meaning through interaction with others, thus deepening their own understandings, supports the notion that collaborative efforts can accomplish more than individual student efforts (Nilson, 2010; Stage, Muller, Kinzie & Simmons, 1998). Research on collaborative learning has determined that

students who participate in a course where collaborative learning is implemented experience better conceptual understanding, greater persistence, deeper learning, increased engagement, superior class attendance and effective problem solving skills (Johnson, Johnson & Smith, 2014). When collaborative techniques are employed in language classrooms, students become more active in the learning process. Collaboration requires social skills that can be modeled and practiced through multiple tasks and activities when collaborative tasks are infused into course design.

During a COIL module, students are communicating with and creating products collaboratively with students from other countries. COIL tasks often involve the exchange of products that the students construct through the use of technology, for instance photos taken of their surroundings or a video representing a particular concept pertaining to their culture. Tasks are hands-on, interactive and experiential in nature. Kim and Lyons (2003) have found the most effective teaching models tend to be those with a hands-on, experiential learning component that positively impact students' levels of knowledge, skills and awareness. The concept of experiential learning suggests that students comprehend information when they are actively engaging in experiences related to the concepts are learning (Scales, Roehlkepartain, Neal, Kielsmeier, & Benson, 2006). Experiential learning promotes learning as a change in mental associations or behavior due to a specific experience (Ormod, 1990).

The COIL model proposes collaboration across disciplines, departments, and colleges, and sets an example for collaboration across diverse environments and circumstances. In order to put the COIL model into practice, the purpose of the current study is to report the process and outcomes of implementing two COIL courses at a Midwestern university. The overarching research questions are: (1) To what extent will implementing COIL courses have an impact on students' perceived gains in language development and motivation to study the Spanish language? (2) What growth with regards to intercultural competencies do students report as a result of participation in COIL courses?

Methods

Context

Two COIL courses facilitated links between Xavier University in Cincinnati, Ohio and Universidad Antonio Ruiz de Montoya in Lima, Peru. The COIL modules occurred in January and February of 2015. The two pairs of professors collaborated for three months to prepare the COIL modules and communicated regularly via Skype and email throughout the six weeks of the modules. One COIL module paired a Multicultural Literature course in the United States with a Peruvian Literature course in Peru. The students read four common Peruvian texts (specifically a short story, a vignette, a poem, and a rap) and then produced a variety of responses. The professors were interested in understanding students' responses to the common texts in light of their location and understanding of the Peruvian literature and history. Shared learning objectives were created during a face to face meeting to gain specific COIL training. They included the following:

- Students will be able to identify and collect examples of the other language in their everyday lives;
- Students will be able to reflect on the presence of the other language in their lives;
- Students will be able to apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts, drawing on prior experience, interaction with other readers, knowledge language, and understanding of textual features;
- Students will be able to read a wide range of print and non-print text to build an understanding of texts, of themselves, and of Peruvian cultures in order to acquire new information, respond to the demands of society and the workplace, and for personal fulfillment.

Students did not necessarily share a common language, as this was not a prerequisite for the course at either institution. Working in small groups, learners were challenged to negotiate meaning of texts within the confines of their shared knowledge of each other's languages.

The second COIL module paired a second semester intermediate Spanish course in the United States with a philosophy and ethics course in Peru. Shared learning objectives, devised by the Spanish and Philosophy colleagues, included the following points:

- Students will be able to apply linguistic skills and culturally appropriate language to engage in authentic interactions with U.S. and Peruvian peers.
- Students will be able to identify ethical dilemmas and potential solutions.
- Students will be able to discern basic nuances of contemporary ethical perspectives.
- Students will be able to collaborate as they reflect upon current ethical issues in today's global society.
- Given a variety of text types and technology options, students will present in Spanish on topics related to contemporary global social issues.
- Having compiled research in Spanish, students will argue a position on a contemporary global social issue.

The faculty engaged students in a Spanish immersion environment that intersected two cultures. As students described the positive and negative aspects of their own cultures, compared ethical challenges and examined perspectives through a new lens, they discussed ways to identify commonalities and to create possible solutions to global social issues. The courses shared a graphic novel in Spanish along with interactive tasks that encouraged students to examine commonalities regarding their social realities.

All four faculty members decided to share a common learning management system housed at the U.S. university which, due to a recent adoption, was new to all parties involved. The courses included synchronous and asynchronous collaborations through discussion boards, wikis, and live conferences housed in the learning management system, in addition to additional tools such as email and Skype.

Participants

The participants (N=25, 17 females) were enrolled in an Intermediate Spanish II course and a Multicultural Literature course at a private Mid-western university.

The average age of participants was 21, with a range of ages from 18 to 38, due to the fact that the Multicultural Literature course included seven graduate students. The rest of the students were undergraduates, including 15 freshman, two sophomores and one junior. Four students listed previous study abroad experience. Only one student had never studied the Spanish language. The rest of the participants were divided, with 11 commencing Spanish studies in high school and 14 beginning at the university level. One participant did not provide language background information. Finally, the average self-reported grade point average of the participants was 3.35. See Table 1 for a complete description of the participants.

Table 1. Background of Participants

Class Rank	Freshman 15	Sophomore 2	Senior 1	Graduate 7
Gender	Females: 17	Males: 8		
Previous Language Study	None 1	High School 11	University 12	
Previous Study Abroad	No 22	Yes 3		
	Minimum	Maximum	Mean	Std. Deviation
Age	18	38	21.6	5.5
GPA	2.00	4.00	3.35	.58

Role of Language

Language, literacy, and culture were the focus of our sense of purpose and direction for the COIL courses. In keeping with the Ignatian and Jesuit educational tradition, the process of language learning as an intellectual pursuit is valuable in itself as it contributes to the formation of persons who are increasingly aware of their own as well as others' cultural orientation biases. The COIL courses continued that long tradition of Jesuit educational philosophy, which stresses the study of languages other than one's native tongue as an important humanistic and humanizing element.

Language learning strategies are an important component in the language acquisition process. However, university students often do not apply strategies effectively and adequately to develop proficiency. According to recent estimates by the U.S. Department of Education, "more than five million school-age children in the United States (more than ten percent of all K-12 students) are English language learners" (National Clearinghouse for English Language Acquisition, 2006). Curricular integration that includes international virtual experiences can help faculty better internalize, model, and provide authentic contexts for second language learning. The inextricable connection between language and culture provides a compelling rationale for the integration of global learning, social justice, and cultural communication into course design. This is critical because, as

Matsumoto (2009) states “Dealing with culture is a major challenge not only on a local scale, but also on a global scale, and it can mean the difference between war and peace” (p. 9).

In the spirit of true collaboration, the two teams of faculty members addressed differences in linguistic competencies in order to facilitate positive student interaction. The two literature courses did not share a common language nor was knowledge of English or Spanish a prerequisite for the course. To address these differences, each professor grouped the students with at least one person with some proficiency or background knowledge in the other language. Additionally, the students were provided lists of cognates and basic language learning websites. During synchronous exchanges, students had the option of chatting in writing since reading allowed more time for processing and using translation tools. Moreover, the first two assignments included students producing visual representations rather than print response, which provided time for students’ comfort to increase and anxiety to lessen during the collaboration.

In the case of the Intermediate II Spanish course, students were challenged linguistically to communicate in an immersion environment. Specifically, during the synchronous collaborations, interacting online with a native speaker one on one and entirely in Spanish was a new experience. To assist these students, the Spanish professor conducted role play activities in Spanish for students to practice conversational expressions and strategies. The Philosophy professor emphasized supportive verbal and non-verbal communication strategies with his Peruvian students in order to foster a collaborative and supportive environment. Examples of these strategies included making eye contact, smiling, avoiding interruptions, supporting linguistic gaps and making positive interactive comments to keep the discussion moving forward.

Structure of Collaboration and Task Design

Generally the structure of the COIL module allowed for some real-time course activities in each country. Assignments included asynchronous interaction with partner university students through discussion board posts on the learning management system. Students reflected on the posts in preparation for class synchronous interactions in order to compare cultural perspectives. Structured tasks guided the synchronous interaction so as to support linguistic deficits and cultural differences. Finally, students wrote reflections following each synchronous interaction on the discussion board.

Both courses began with an on-line asynchronous icebreaker activity which students posted on the discussion board of the learning management system. Students were instructed to review the information that their colleagues posted and to write comments and questions. Professors set specific expectations by posting their own introduction and by discussing proper protocol for discussion board posts and interactions.

Students enrolled in the Spanish and Philosophy courses produced one minute introductory videos for the icebreaker activity. Clear instructions guided the video content, along with the introductions posted by each professor. Guidelines can be viewed in the sample below:

Ice Breaker

Nota: Es recomendable escribir tu trabajo en Microsoft Word en donde puedes incluir las tildes ortográficas. Entonces, puedes copiar y pegar tu trabajo en Canvas. Acuérdate, no tienes que compartir información personal si es incómodo para ti.

Para conocernos mejor

¿Quién eres? ¿Cómo eres? Para ti, ¿qué palabra mejor te describe? Utiliza la palabra que escoges para el título de tu presentación en el foro.

Prepara una autobiografía corta, 'Un día en la vida de _____,' y produce un video para presentarte al grupo. No te olvides de incluir la siguiente información:

Nombre

Descripción personal

Clases y Especialización

Intereses y pasatiempos

¿Por qué tomas este curso?

Una cosa interesante sobre ti

Una palabra que mejor te representa y explica por qué la seleccionaste

¿No conoces la tecnología?

Utiliza estas instrucciones para hacer un video (Links to an external site.)

[Ice Breaker

It is recommended that you write in Microsoft Word in order to include accent marks. Then you can cut and paste your work to the discussion board. Remember, you do not have to include any personal information that is uncomfortable for you.

To get to know one another better

Who are you? What kind of person are you? In your opinion, what word best describes you? Utilize the word you have chosen as the title for your presentation on the discussion board.

Prepare a short autobiography entitled 'A Day in the Life of _____,' and produce a video to introduce yourself to the group. Do not forget to include the following information:

Name

Personal description

Classes and major

Interests and hobbies

Why are you taking this course?

One interesting thing about you

A word that best represents you and explain why you selected it

Don't know technology?

Use these instructions to create your video.]

Student enrolled in Peruvian Literature in Lima and Multicultural Literature in Cincinnati began their course collaboration with the creation of photo collages.

They were instructed to find examples of the presence of the language of the partner university in their own country. These collages were uploaded to the learning management discussion board for viewing by all students. Students wrote reflections on the presence of the other language in their culture, followed by a synchronous discussion with their international partners.

Photo Collages

Task 1.

Students were asked to create a collage that demonstrates the presence of the other language (English in Lima and Spanish in Cincinnati) in order to recognize the value it has in the other cultural environment.

Task 2.

After examining all of the collages, students answered this question:

Is the presence of the other language in your lives a limitation or benefit for your culture?

Your response should be between 300-400 words. We will use this response to discuss with our international partners.

Additional collaborative tasks included posting and reflecting upon photo representations of both positive and negative aspects of the students' cultures, constructing concept maps of key terminology, creating photo collages as responses to common texts, composing a bilingual rap based on a justice theme and comparing photo collages of the presence of the non-dominant language in the students' country.

Data Collection

Data were collected throughout the COIL project. Students completed a pre and post survey constructed by the researchers regarding cultural competence related to their knowledge of Peru, global citizenry, linguistic self-assessment and intercultural competence. Question types included both Likert scale and open-ended items. The questionnaires can be found in Appendices A and B. Student artifacts from both courses were collected regularly through posts on the learning management system's discussion board. Professors maintained notes throughout the planning and implementation of the program.

Although 25 participants began the study, results are shown for 23 students, due to the fact that two students did not complete either the pre or post survey. Students self-rated pre and post surveys in the areas of cultural competence, such as their understanding of the following aspects of Peruvian culture: popular culture, family norms, history, politics, poverty, education, and religion. In addition, students rated their change in language competence during pre and post treatment periods, including their listening comprehension, speaking skills, accurate grammar usage and breadth of vocabulary. Participants rated their pre and post global citizenry competence, which included socioeconomic and educational responsibility, global competence, global civic engagement, and Jesuit philosophy

and education. Finally, students rated their intercultural competence by answering a series of statements related to cultural attitudes using a Likert scale of 1-5.

The post survey included fourteen additional questions related to program outcomes. Students self-rated their growth based on COIL course participation on a Likert scale of 1-5. We grouped these questions into categories pertaining to motivation, language post assessment, confidence and comfort speaking the Spanish language, cultural difference awareness and overall course assessment.

Statistical data analysis

For the pre and post survey we calculated the mean change across subjects in each questionnaire response and then performed a one-sample T test to determine if there was a significant mean change using a test value of zero. For the post only survey questions, we assessed whether the mean answer on each survey question was significantly different than the neutral answer. The test value was 3 on a scale from 1 to 5.

Qualitative Data Analysis

Data from the open-ended survey questions were analyzed using analytic induction, a process in which initial coding categories are identified from patterns within the transcripts (Bogdan & Biklen, 2003). Coding the data helped to identify the prevalent information found within the student pre and post surveys. By using qualitative grounded theory, we created the codes as the data were studied (Charmaz, 2004). First, data underwent microanalysis, a detailed line-by-line analysis to identify categories and relationships among these categories (Strauss & Corbin, 1998). This “line by line coding forces you to think about the material in new ways that may differ from your research participants’ interpretations” (Charmaz, 2004, p. 506). Through open coding (Strauss & Corbin, 1998) we determined possible patterns and categories. We began, as Charmaz (2004) suggests, with initial codes that ranged widely across topics and then moved to more focused coding in order to sift through all of the data.

Categories of Analysis

In qualitative analysis, it is common for stacks of data to be reduced to a small number of core themes (Patton, 2002). This creative synthesis is a necessary step of qualitative analysis and consequently this content analysis yields core consistencies and meanings. We became immersed in the data, reading it multiple times.

The researchers coded separately and then shared the codes each had found in the data. We thought it was important to read survey results along and against others in order to better identify prevailing themes and patterns. We therefore, never coded one survey at a time. Surveys were grouped in no particular order. Consequently, we first coded separately, which generated approximately 34 codes such as similar values, learning about culture, and social problems. At that point, the researchers met to share the codes that were generated individually.

We compared the code lists, highlighting similarities, and analyzed them to create categories for more focused coding. The categories and subcategories we created were as follows:

- Social Justice Issues
 - Peru
 - United States
- Personal Growth
 - Language Skills
 - Language Motivation
- Perspectives
 - Cultural Similarities
 - Cultural Differences

After we began the process of coding, we used our own notes as a place for memo-writing in order to examine the various codes and raise them to categories. “Memo-writing helps you to elaborate processes, assumptions, and action that are subsumed under your code. When memo-writing, you begin to look at your coding as processes to explore rather than as solely ways to sort data into topics (Charmaz, 2004).

Results

Student Artifacts

In the literature courses, students began their interaction by posting photo collages of the presence of their partner university’s language in their own country. A sample collage can be viewed in Display 1.

Display 1. Photo Collage: Presence of English.



Once students posted their photo collages and viewed others' work, they reflected upon the presence of the other language in their society. During these reflections, students realized the nature of the world and their place in it, "...as a fresh breath of air from our Americana-bubble world. I feel so outside myself when I travel abroad, or interact with people from different cultures—mostly because I am pushed beyond my self-imposed limitations." Another student described the photo collages as a "...a great reminder of a world so much more alive and unmeasurable, different and established, beautiful and unfamiliar, intriguing and (oddly enough) calming, that I begin to remember my place and value in this world. I remember that I still have so much to learn." Intrigued by the COIL experience, a student mentioned "...that I get to share my life and space with people different from myself. And that is refreshing."

The Spanish and Philosophy courses discussed the significance of abstract terms in their own courses and then shared perspectives regarding the the concept of individualism. Students brainstormed the terms in pairs during a synchronous session and subsequently created a word graphic utilizing an online application. The graphics were uploaded to the discussion board for other pairs to view and comment. Sample word graphics can be found in Display 2.

Display 2. Word Graphics.



Students in the Intermediate Spanish course increased their vocabulary through this interactive, scaffolding activity with native speakers. Both groups of students examined similarities and differences in perspectives and cultural values as they collaborated to complete the word graphic.

Moreover, the literature courses listed their thoughts on specific terms prior to and following the reading of a Peruvian literary selection of a woman's memoir and poem about the impact of war on women. This task enables students to not only reflect upon the literary work, but to notice language terms and to compare cultural perspectives.

Display 3. Comparison of Terms by Peruvian student

Before Reading	After Reading
Woman: strength/ <i>fuerza</i>	Woman: strength/ <i>fuerza</i>
Feminist: stress/ <i>estrés</i>	Feminist: determination/ <i>determinación</i>
Marriage: Monogamy social	Marriage: Support/ <i>Apoyo</i> Contract/ <i>Contrato social de monogamia</i>
Work: Way of helping/ <i>Forma de ayudar</i>	Work: Struggle/ <i>Lucha</i>
Feminine: Pink/ <i>Rosado</i>	Feminine: Strong/ <i>Fuerte</i>
Struggle: Fight/ <i>Pelea</i>	Struggle: Fight/ <i>lucha</i>
Sexuality: Intercourse/ <i>Relaciones sexuales</i>	Sexuality: Intercourse/ <i>Relaciones sexuales</i>
Home: Where you can be at peace/ <i>Donde puedes estar en paz</i>	Home: Where you can be at peace/ <i>Donde puedes estar en paz</i>
Power: Strength/ <i>Fuerza</i>	Power: Strength/ <i>Fuerza</i>
War: Standing up for what you believe in/ <i>Defender aquello en lo que uno cree</i>	War: Death/ <i>Muerte</i>

An examination of this display from one of the Peruvian students showed evidence that some of the word associations stayed the same, but many changed after the reading. Students shared their word associations with their group members and then had the opportunity to comment on them via online asynchronous discussions.

Survey Results

For the pre and post questions students increased their scores between the pre and post assessments for the cultural competence, language competence and global citizenry. Conversely, for the category of intercultural competence, we found that the change was not significant. Details of these statistical results are listed in Table 2.

Table 3 shows the statistical results of the post only survey questions. Most of the questions had mean answers that were significantly greater than the neutral answer of 3. All but 2 were significant at a p-value of .05 uncorrected for multiple comparisons. After correction for multiple comparisons eight of the fourteen questions had mean scores significantly greater than the neutral value.

Table 2. Descriptive Statistics of Change in Cultural Competency, Global Citizenry and Language Competence

	t	P-value	Mean Change
Change in Cultural Competence	11.235	.000	3.8209
Change in Language Competence	3.071	.006	.60326
Change in Global Citizenry	3.146	.005	.89130
Change in Intercultural Competence	-1.204	.242	-.07670
N=23; df=22; test value=0			

Table 3. Post Survey Results

	t	p-value un-corrected	Mean Difference	95% Confidence Interval of the Difference	
				Lower	Upper
1. I have been more motivated to learn the language through participating in this course.	3.761	.001*	.7174	.322	1.113
2. Due to this experience, I am more motivated to further my Spanish competency for use in my future work or career.	6.092	.000*	.8261	.545	1.107
3. I feel that my language skills have improved.	4.380	.000*	.6522	.343	.961
4. I feel that I can speak with more fluency now than prior to my participation in this program.	1.860	.076	.4348	-.050	.920
5. My comprehension of spoken Spanish has improved due to this program.	2.522	.019	.6087	.108	1.109
6. I feel confident speaking Spanish after participating in this program.	1.030	.314	.2609	-.264	.786
7. I feel more comfortable speaking in class now that I did before I participated in this program.	2.208	.038	.4783	.029	.927
8. I feel more comfortable speaking with a native speaker now that I did before I participated in this program.	2.517	.020	.5217	.092	.952
9. I feel confident that I can conduct virtual meetings in Spanish in a work environment.	2.105	.047	.3913	.006	.777
10. This program has made me more aware of the needs, interests, and abilities of Spanish-speaking communities.	8.657	.000*	1.1739	.893	1.455
11. This program has changed the way that I interact with others of cultural background different from my own.	5.564	.000*	.9565	.600	1.313
12. Due to this experience, I would like to study abroad.	5.391	.000*	1.0435	.642	1.445

13. In general terms, I rate this experience:	5.978	.000*	.9565	.625	1.288
14. I would recommend this program to other students.	5.391	.000*	1.0435	.642	1.445
N=23, df=22, test value = 3. * p < 0.05 corrected for multiple comparisons					

Discussion

This study sought to assess the efficacy of the COIL model for engaging students in language learning with a strong intercultural component. Three of the four language and cultural competencies measured before the COIL course showed significant improvement by end of the course. A fourth survey category, targeting intercultural competence, showed no significant change. The pre-COIL average score for this measure, however, was significantly above 3 on the Likert scale from 1 to 5. Thus, assessment of intercultural competence for this group of subjects may have been limited by a ceiling affect, with not much room for improvement between the pre and post surveys. Additionally, the program itself had a duration of only six weeks. Perhaps a longer COIL program would show different levels of change.

Survey questions posed only at the conclusion of the COIL course generally showed a positive response. In particular, the broader questions regarding cultural outlook, motivation for further study, general improvement of language skills, and rating of the course experience (questions 1-3 and 10-14 in Table 3) had average responses significantly above the neutral score of 3 on the Likert scale of 1-5, after correction for multiple comparisons. Questions focused on student self-assessment of Spanish language ability either trended positive (questions 5 and 7-9 in Table 3) or could not be distinguished from neutral (questions 4 and 6 in Table 3). These results suggest that while a single COIL module of only five weeks may not result in large gains in perceived second language competency among students, the marked gains in motivation for further study and cultural sensitivity are promising for future success in language acquisition.

Several categories reflecting student growth and transformation emerged from the qualitative data. Students demonstrated an increased awareness of social justice issues at in the United States and in Peru. Pertaining to global realities, one student recognized the importance of learning at a deeper level. "It gave me a new perspective on other cultures and how sometimes things seem beautiful and fine on the surface but can actually have many internal problems." Culture was a central focus of the course, as students learned the benefits of communication with others in order to gain a sense of cultural norms and social issues. As one student wrote, "I learned more from speaking with them directly than looking at it on the internet. I learned more about the social problems in their country: things that people who live there would only see." The student recognized that learning from a native speaker who was living within the culture allowed more opportunities for deep learning and understanding than researching culture on the internet or reading information in a textbook.

Students demonstrated personal growth in both Spanish language skills and the motivation to continue their language learning. They noted improved abilities to speak and understand the language and the ability to hold a conversation in Spanish. As one student stated, "I was able to hear the inflection and depth behind the words spoken by the Peruvians which helped me understand the language better." Another student expressed a new motivation for language learning: "I struggled with understanding them sometimes so it makes me want to learn more and improve my Spanish." Students' qualitative comments regarding the benefits and improvements to their language skills were positive.

One student recognized the importance of videoconferencing in preparing him for the workplace, "I am now comfortable using Skype or any other video conference to talk to others, which is a global reality of communication in the workplace." Identifying the connection between the technical skills the student was developing and future workplace expectations may increase student motivation to engage in a COIL program.

Moreover, qualitative data from students following the COIL modules demonstrated self-reported personal growth in the core competencies of intercultural competence as defined by Bennet (2008). For instance, one student explained her development of skillset, mindset and heart set by "respecting the opposite culture, I waited for a reaction. I was friendly and smiled. I showed genuine interest and I compromised." Another student defined the competencies in the following way.

The ability to empathize, listen, and manage social interactions were very important during our video conferences and group discussions. It took patience and the will to speak to someone who many not now a lot about your culture. I had to be very open-minded during the experience to gain knowledge from our peers, especially the language and learning about their culture.

Showing genuine interest and curiosity seemed to be attitudes that the students considered important for the experience. One student claimed she learned the importance of being a good listener. Another spoke of cautiously listening. "I became more curious when they brought up a term or item I didn't know about. Having them talk a lot about their culture I was very cautious about listening especially with their accents."

Students demonstrated a shift in perspectives, recognizing clear cultural similarities and cultural differences. Students frequently commented on the similarities and/or differences that they recognized between the two countries. For example, one student said, "Being able to see the similarities/differences helped me to understand different cultures better." Another believed, "That the US and Peru are not so different after all." More specifically, one student explained, "The Peruvians are passionate about food, family, music, and art. Catholicism is prevalent. We have very similar values." Contrasting and comparing helped them understand the other group as well as their own culture.

Challenges and Limitations

Faculty developed specific competencies along with the students. Notes in faculty logs reveal the realization of the importance of flexibility, open-mindedness and professional trust as the course syllabi and common student learning objectives were developed. Particularly important in the planning process was the consideration of the collaborative nature of the endeavor, especially while creating common learning tasks, whether synchronous or asynchronous, as well as making decisions regarding what technology applications to utilize in the implementation process.

Moreover, power differentials needed to be taken into account continually, as preconceived notions regarding course and task design always had to be set aside in an attempt to cultivate a collaborative spirit. Faculty quickly realized the importance of weekly meetings during the implementation of the courses in order to discuss student reactions, troubleshoot cultural misconceptions and to clarify communications and future learning tasks.

When implementing a new pedagogy, timing was everything. The academic calendars of the two institutions overlapped for only the five weeks at the commencement of the U.S. university Spring semester. We learned the difficulties of beginning the course with a COIL module without any lead-time to prepare students in the areas of cultural sensitivity, interpersonal communication and virtual technologies. All four colleagues agreed to offer the COIL course collaborations again for the following semester, but preferred the U.S. fall semester in order to extend the pre-module course preparation with each group of students and to allow for a longer COIL module.

The greatest obstacle to the course implementation process pertained to a lack of sensitivity of the technology staff to adequately address minor connection and application issues without allowing assumptions and stereotypes to threaten their ability to find appropriate solutions. While technology staff from both universities had reviewed and listed their technology capabilities, such as bandwidth, clearly a session for information technology staff to meet and perform trials of software and hardware would have been beneficial prior to conducting synchronous sessions with students. Furthermore, including staff in a preparation session on intercultural sensitivity may assist in lessening their tendencies to feel threatened by the new processes of global realities or the tendency to lay blame for technology issues on the 'other' university.

Due to the small sample size it is important to interpret the results as unique to this study as these results are not generalizable. This effort was intended, however, to provide preliminary assessment of the impact of the COIL program based on the first two courses offered and will form the basis of a broader study that will include a larger sample size and more faculty trained in COIL methodology.

Conclusion

The results of this study provided insights into the impact of the COIL model on students' progress toward intercultural competence. In light of the significant

barriers to greater participation in study abroad for some students, this study offers alternative curricular models in the form of COIL courses to enhance students' growth in the areas of global citizenry, language and cultural competence. However, there is much to consider when planning and implementing such a program. Though such courses are not developed effortlessly, the learning experience for both students and faculty is a low-cost option for growth that might prove to be even more substantial if the COIL modules were extended over a longer period of time. The progression toward intercultural competence is crucial for today's students to function productively and harmoniously in tomorrow's ever increasing global society. Providing international opportunities for learning, such as COIL, may help set students up for that type of success.

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Appendix A

Initial Questionnaire for COIL Initiative

Section I. General Information:

Male female Age: _____
 Freshman Sophomore Junior Senior
 Previous courses in Spanish, other languages or global studies: _____

 Previous study abroad: _____ GPA: _____
 Expected grade in this course: _____

Section II. BEFORE TAKING COIL course

A. Cultural Competence

(10=highest rating, 1=lowest rating)

Rate your current understanding of the following aspects of Peruvian culture:

Pop Culture	1	2	3	4	5	6	7	8	9	10
Familial norms	1	2	3	4	5	6	7	8	9	10
History	1	2	3	4	5	6	7	8	9	10
Civilization	1	2	3	4	5	6	7	8	9	10
Politics	1	2	3	4	5	6	7	8	9	10
Poverty	1	2	3	4	5	6	7	8	9	10
Education	1	2	3	4	5	6	7	8	9	10
Religion	1	2	3	4	5	6	7	8	9	10

B. Language Competence

Rate your current ability with regard to the following aspects of the Spanish language:

Listening Comprehension	1	2	3	4	5	6	7	8	9	10
Speaking skills	1	2	3	4	5	6	7	8	9	10
Accurate Grammar Usage	1	2	3	4	5	6	7	8	9	10
Breadth of Vocabulary	1	2	3	4	5	6	7	8	9	10

C. Global Citizenry

Socioeconomic/Educational Responsibility

Rate your current interest in social progress in foreign countries (Examples: Malnutrition, Water sanitation, Literacy)

1 2 3 4 5 6 7 8 9 10

Global Competence

Rate your current interest in international perspectives and affairs.

1 2 3 4 5 6 7 8 9 10

Global Civic Engagement

Rate your current desire to volunteer or engage in international service work.

1 2 3 4 5 6 7 8 9 10

Jesuit Philosophy/Education

Rate your current understanding of the impact of Jesuit mission and identity.

1 2 3 4 5 6 7 8 9 10

Section II. Rate your agreement with the following statements.

Please comment next to each aspect according to the following scale:

5=strongly agree 4=agree 3=neither agree nor disagree 2=disagree 1=strongly disagree

Questions	Rating of 1-5	Comments
1. I enjoy interacting with people from different cultures.		
2. I tend to wait before forming an opinion regarding culturally distinct individuals.		
3. I am open-minded regarding people from different cultures.		
4. I don't avoid situations where I will have to deal with culturally distinct persons.		
5. I enjoy interacting with people from different cultures.		
6. I am very observant when interacting with people from different cultures.		
7. I try to obtain as much information as I can when I interact with people from different cultures.		
8. I am sensitive to the subtle meanings of interactions with culturally distinct people.		
9. I am pretty sure of myself in interacting with people from different cultures.		

10. I always know what to say when interacting with people from different cultures.		
11. I am interested in participating in a study abroad Program.		
12. I think people from other cultures are narrow-minded.		
13. I don't like to be with people from different cultures.		
14. I cannot tolerate the values of people from different cultures.		
15. I cannot tolerate the ways people from different cultures behave.		
16. I would not accept the opinions of people from other cultures.		
17. I think my culture is better than other cultures.		

Appendix B

Final Questionnaire for COIL Initiative

Section I. General Information:

Male female Age: _____
 Freshman Sophomore Junior Senior
 Grad Student

Previous courses in Spanish, other languages or global studies: _____

Previous study abroad: _____ GPA: _____

Expected grade in this course: _____

Section II. After TAKING COIL course

A. Cultural Competence

(10=highest rating, 1=lowest rating)

Rate your current understanding of the following aspects of Peruvian culture:

Pop Culture	1	2	3	4	5	6	7	8	9	10
Familial norms	1	2	3	4	5	6	7	8	9	10
History	1	2	3	4	5	6	7	8	9	10
Civilization	1	2	3	4	5	6	7	8	9	10
Politics	1	2	3	4	5	6	7	8	9	10
Poverty	1	2	3	4	5	6	7	8	9	10
Education	1	2	3	4	5	6	7	8	9	10

Questions	Rating of 1 - 5	Comments
1. I enjoy interacting with people from different cultures.		
2. I tend to wait before forming an opinion regarding culturally distinct individuals.		
3. I am open-minded regarding people from different cultures.		
4. I don't avoid situations where I will have to deal with culturally distinct persons.		
5. I enjoy interacting with people from different cultures.		
6. I am very observant when interacting with people from different cultures.		
7. I try to obtain as much information as I can when I interact with people from different cultures.		
8. I am sensitive to the subtle meanings of interactions with culturally distinct people.		
9. I am pretty sure of myself in interacting with people from different cultures.		
10. I always know what to say when interacting with people from different cultures.		
11. I think people from other cultures are narrow-minded.		
12. I don't like to be with people from different cultures.		
13. I cannot tolerate the values of people from different cultures.		
14. I cannot tolerate the ways people from different cultures behave.		
15. I would not accept the opinions of people from other cultures.		
16. I think my culture is better than other cultures.		
17. I am more motivated to interact with those of another culture and language background after participating in this course collaboration.		
Why or why not?		

18. I feel that my language skills have improved. Why or why not?		
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Religion 1 2 3 4 5 6 7 8 9 10

B. Language Competence

Rate your current ability with regard to the following aspects of the Spanish language:

Listening Comprehension

1 2 3 4 5 6 7 8 9 10

Speaking skills

1 2 3 4 5 6 7 8 9 10

Accurate Grammar Usage

1 2 3 4 5 6 7 8 9 10

Breadth of Vocabulary

1 2 3 4 5 6 7 8 9 10

C. Global Citizenry

Socioeconomic/Educational Responsibility

Rate your current interest in social progress in foreign countries (Examples: Malnutrition, Water sanitation, Literacy)

1 2 3 4 5 6 7 8 9 10

Global Competence

Rate your current interest in international perspectives and affairs.

1 2 3 4 5 6 7 8 9 10

Global Civic Engagement

Rate your current desire to volunteer or engage in international service work.

1 2 3 4 5 6 7 8 9 10

Jesuit Identity

Rate your current understanding of the impact of Jesuit mission and identity.

1 2 3 4 5 6 7 8 9 10

Section II. Rate your agreement with the following statements.

5=strongly agree 4=agree 3=neither agree nor disagree 2=disagree 1=strongly disagree

19. I feel that I can speak with more fluently now than prior to my participation in this program.

5 4 3 2 1

20. My comprehension of spoken Spanish has improved due to this program.

5 4 3 2 1

21. I feel confident speaking Spanish now after participating in this program.

5 4 3 2 1

8

In Search of Defining “Best Practice:” A K-16 Connection

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Abstract

In an effort to better define “best practice” in world language (WL) teaching, to connect theory and practice, and to enhance communication between those preparing WL teachers at the university level with those actually teaching in the K-12 community, a qualitative study was conducted based on the “Bright Spots Research” model. It involved the visitation of more than 35 classrooms accompanied by teacher interviews and review of materials. This article focuses on part of that study, namely (a) unanswered questions in the field that initiated the study; (b) the selection process to define “Bright Spots” for programs and teachers; (c) a review of “best practice” checklists and rubrics to serve as observation guides; and, (d) assessments used in these classrooms and the effect that assessment had on teaching practices.

Introduction

One would think that with all of the various standards and guidelines we now have in world languages (WL) it would be easy to define “best practice” and to find high-leverage practices used by such teachers. This past year the American Council of Teachers of Foreign languages (ACTFL) Teacher Development SIG (4/8/15) posted a message requesting feedback on professional learning needs, specifically, “What can ACTFL be doing to help WL teachers better their instruction?” Part of that answer is sharing what is happening in some of our best K-12 classrooms. The general concern is echoed by many teaching WL methods courses, those observing student teachers in the field, and those teaching in the K-12 system who

at times feel overwhelmed with the gap between their initial expectations and the reality of many classrooms. Some pre-study questions were: How do we identify good teaching? What does best practice really look like and how might methods teachers share that with their students? What are ways that K-12 WL teachers and university methods instructor can better collaborate, sharing theory with practice? What is the connection between student success, type of assessment, and teaching? These were some of the initial questions prompting this study as well as those that others have pondered. Muijs (2010), for example, concludes that determining exactly what constitutes effective teaching in the classroom is notoriously difficult, adding that often we evaluate based on the teachers' knowledge instead of assessing their effectiveness. The Teacher Effectiveness for Language Learning (TELL) Project information corroborates this opinion, stating, "And while a solid foundation in subject matter content is clearly important for any teacher, research suggests that it is not so much what the teacher knows but what the teacher does in the classroom that maximizes student achievement" (<http://www.tellproject.org/about/purpose/>).

McAlpine and Dhonau (2007) express concern that significant national attention has been centered on student outcomes, but relatively little on teacher performance. However, that is not to contradict the effect teacher performance has on student outcomes. Indeed, Huhn (2012) states, "Research that connects student outcomes to teacher preparation would help bridge this gap" (p. 177). The purpose of this descriptive study was to find common traits of teachers in programs whose students had high outcomes on selected assessments deemed to be standards-based and which reflect construct validity.

Review of Literature

Background

The author of this article is a professor of Spanish and second language acquisition at a state university; and also visits each student teacher twice a semester as a subject-matter supervisor. Both roles were the impetus for the project that began by reconnecting to selected K-12 teachers themselves. In agreement with Kearney's (2015) research and conclusions that the work of teaching is learnable, the author sought to find teachers with best teaching practices and thus share that knowledge with pre-service teachers.

What Model Might Be Used?

In an attempt to look at the issue from another perspective, the author decided to use an investigative option that has been utilized in the realm of health--"Bright Spots Initiative." This model was designed to identify and later disseminate successful Health Information Exchange (HIE) implementation practices and approaches at the state and local level. Its aim is to help accelerate effective HIE implementation efforts while showcasing the solutions-focused innovations of State HIE Program grantees and their colleagues. (See <http://www.healthit.gov/policy-researchers-implementers/hie-bright-spots>.) The purpose of their project is to find successful examples, find what

makes them successful or what characteristics they have in common, and share those. The four qualifiers for selection are:

1. Solutions-focused (solves a problem)
2. Results-driven (produced results or positive outcomes)
3. Replicable (can be done by others)
4. Innovative (new, effective strategies and tactics).

The decision to find “Bright Spots” or what others might label “best teaching” or practices that produced the best results led to other methodological questions that will be examined below.

How would these Bright Spots be Chosen?

In determining how to select classrooms or teachers for this project, and in accordance with the Bright Spots Index qualifier number two, it was decided to use student outcomes. The relationship between student results and good teaching is thought to be highly related. As Rhodes (2014) has stated, “Good instruction is associated with higher student outcomes regardless of the instructional model.” (p. 118), and many would agree. Indeed, for better or for worse, more and more states are using student assessment of learning to evaluate teacher practices.

Past research looking for best practice and outcomes has been varied, but limited. Fellowships funded by the Carnegie Foundation for the Advancement of Teaching, for example, have examined impact of documented practices of K-12 teachers nominated for teaching excellence (i.e., Franke & Chan, 2006; Hatch & Grossman, 2009; Hatch et al., 2005). Other studies have used results of student assessment, such as the Houston Independent School District (2009), to investigate best practice and analyze how teachers are accelerating student progress. From another perspective, Adair-Hauck, et al. (2006) investigated the effect that an assessment, in this case, the Integrated Performance Assessment (IPA), had on teaching practice. The IPA involves students moving from the interpretive mode to the interpersonal and then to the presentational mode with well-defined rubrics and built-in feedback. The researchers concluded that this process changed teacher practices.

Based in part upon the above research, several factors were combined to select the teachers for this project. For geographical reasons, the selection was limited to the state of the interviewer. Other factors included the following:

1. Michigan State Department of Education website listing the top performing public schools in the state for the past year. (These were all public schools.)
2. The top scoring schools and teachers on the American Association of Teachers of Spanish and Portuguese National Test in Michigan. (These were private as well as public schools.)
3. Schools with students scoring with high Advanced Placement (AP) or International Baccalaureate (IB) in Spanish who come to Central Michigan University.
4. Teachers who had won Teacher of the Year (TOY) awards in the state. To be considered for this award, candidates must submit a portfolio in which they explain their professional philosophy, provide evidence of their teaching effectiveness including innovative practices based on the national standards,

provide examples of assessment, list steps taken to continue professional development, and provide letters of recommendation. Inclusion of specific examples of student work is required for TOY applicants at state, regional and national levels, again underscoring the importance of outcomes.

5. High school teachers named by students at Central Michigan University who placed high on the Brigham Young Placement Test for Spanish with respect to their past years of WL study in high school.

Teachers/schools were selected if they met two or more of the above criteria; most had three. Ten school systems were chosen, and Spanish teachers from seven systems volunteered to participate. (See Table 1 on the next page for teacher/school and visitation data.)

Often two teachers from the same school were observed or interviewed so that the researcher could better understand a program, especially if it was a K-12 program. There were three K-12 programs. Only one school was private; the rest were public. All programs offered between three and four levels of high school Spanish and did either AP or IB testing. High school size varied, with enrollment under 1,000 for two schools and between 1,000 and 2,000 for the other five. Over 35 classrooms were visited during the semester; 13 teachers observed and 10 interviewed. All teachers had been teaching at least seven years. All had studied abroad and most took their students abroad. One had arranged classroom exchanges with a teacher in another country. Visits varied from 1-2 days, and many materials including anonymous student recordings, files, student portfolios and national test results were shared with the interviewer to review after the visit.

It was interesting to note that class size ranged from sometimes 30 students in beginning courses to no more than 15 in some upper levels. These numbers seemed consistent to those in most public schools in the state. As an additional note, the TELL project (<http://www.tellproject.org/about/purpose>) states, "Research shows that it is not the particular school that students attend, or the size of the school or even the size of their classes that impacts learning nearly as much as the effectiveness of the teacher."

What Would Serve as a Guide for the Observations and Interviews?

Prior to beginning of the visits, an investigation began to find observation tools or rubrics that are currently used to determine best practice. The review included the following well-known, teacher-effectiveness frameworks. While most of these evaluations target similar traits, the author decided to use the ACTFL/CAEP because it specifically deals with WL, has comprehensive rubrics, and includes most aspects of the other tools. A brief description appears below.

Table 1. *School and Visitation Data*

	SCHOOL A	SCHOOL B	SCHOOL C	SCHOOL D	SCHOOL E	SCHOOL F	SCHOOL G
Private Or Public	public	public	public	public	private	public	public
Average High School Enrollment	1040	1330	1360	350	500	2000	1040
Levels Of Classes Observed	2 FLES 2 Middle School 4 High School	3 High School	2 FLES 3 High School	2 FLES 3 High School	5 High school	5 High School	3 High School
# Classes Observed (35)	8	3	5	6	5	5	3
# Teachers Observed (13)	3	1	2	2	2	2	1
# Day Visits (12)	2	1	2	2	2	2	1
	(SPN 1, 2, Advanced Placement (AP))	(SPN 1,2, AP)	(SPN 3, International Baccalaureate (IB))	(SPN 1,2, AP) -	(SPN 1,2, AP	(SPN 1,2, IB, AP)	(SPN 1,2, AP)

ACTFL/CAEP Program Standards for the Preparation of World Language Teachers. While these are standards for pre-teaching candidates, it would be assumed that all “best practice” teachers would be evaluated at the “target” level or higher on each of the rubrics and not at “acceptable” or lower. These standards have become an established measure of what determines an effective and innovative model of WL teacher education (Hildebrandt & Swanson, 2014; Huhn, 2012). The six areas evaluated are: (1) Language proficiency (all 3 modes); (2) Cultures, linguistics, literatures and concepts from other disciplines; (3) Language acquisition theories and knowledge of students and their needs; (4) Integration of Standards in planning, classroom practice, and use of instructional resources; (5) Assessment of languages and cultures –impact on student learning; and (6) Professional development, advocacy, and ethics. (For specific and detailed rubrics, please see <http://www.ACTFL.org/sites/default/files/pdfs/ACTFLCAEPStandards2013princnohighlight15Apr2015.pdf>.)

Other Related WL Frameworks that were examined include:

The National Association of District Supervisors of Foreign Languages. (NADSFL). NADSFL has two checklists, one for administrators evaluating WL teachers (i.e. http://www.nadsfl.org/docs/pdf/resources/documents/Walk_thru_for_Admin_UBD_Checklist.pdf) and another for administrators to consider when hiring a WL teacher (http://www.nadsfl.org/docs/pdf/resources/documents/Q_to_consider_when_hiring_a_FLWL_teacher.pdf).

Association of Departments of Foreign Languages Statement of Good Practice <http://www.adfl.org/bulletin/V25N3/253122.HTM>).

Teacher Effectiveness for Language Learning Framework (<http://www.tellproject.org/framework/>).

Findings

Before beginning a listing of common findings, the reader needs to understand that when a “Bright Spot” selection is based on assessment, as previously mentioned, it may really reflect as much on the program as a single best practice teacher. For that reason, it is important to begin with programs and what they had in common before addressing the teacher traits.

Findings: Programs Traits

Rhodes (2014) has stated, “It takes a community to build and sustain a world language program, and that ‘community’ must also include school board members, parents, and other members of the community at large”(p. 121). The classrooms visited were all in programs that appeared to be in such communities; and the majority of teachers stated they had a building-level administrator who was interested in and committed to program’s success as well. Many of these programs had K-12 offerings, and upon examination of the curriculum, it was obviously well-planned, sequential, with evidence of horizontal and vertical articulation. Because of the State of Michigan’s current one-year WL requirement, two of these schools even offered two types of beginning Spanish classes, one for those fulfilling the requirement and one for those who planned to continue with the language.

Findings: Teacher Traits

The ACTFL/CAEP measures served as a guide for basic in-class observations and visitations. In addition, teachers offered examples of their syllabi, teaching materials, complete student portfolios, types of assessment they used-- both formative and summative, and results. Several times after the visit, the researcher would talk to a teacher regarding questions related to the visit or to the materials. Based on the qualitative research process proposed by Marshall and Rossman (2011), the common, recurrent, salient observations and practices will be the ones reported.

These teachers (seven-year or more “veterans”) demonstrated characteristics at the highest level for Standards 1-5 on the ACTFL/CAEP framework as evidenced in limited observations, interviews, and examinations of materials. But are there other aspects to consider? Cummings, Hlas and Hlas (2012), for example, state that “the lack of precision in delimiting and defining *best practice* has recently led to the re-conceptualization of accomplished teaching as one that involves the use of high-leverage teaching practices (HLTPs)”(p. S77), and write that best practice seeks to identify effective teaching strategies. They define HLTPs as “a core set of teaching practices that, when executed proficiently by accomplished novice teachers, are said to promote higher gains in student learning over other teaching practices” (S76). The observations in the present study truly focused more on practices seen in the classroom--sample actualizations of the many plans observed. While concrete examples or micro practices are too numerous to mention in this article, the major salient points observed will be addressed below and include target language (TL) usage, lessons and activities, general attitude, professionalism, expectations, and assessment—the final factor that seemed to guide all of the above practices and characteristics together.

TL use. Teachers spoke in Spanish from 95% -100% of the time in ALL level classes. The most English observed was never more than several minutes. The majority of the students were able to answer questions and respond appropriately in Spanish at a level of proficiency related to their years of language study, making it obvious that the TL was used daily and functioned as the language of communication. To accomplish this, there was often paraphrasing, circumlocution, and use of props or visuals—lots of comprehensible input plus one. In most cases, new vocabulary was taught in some contextual, thematic manner. Overall, students volunteered frequently and seemed to enjoy talking in the language.

Lessons (plans and teaching). Rhodes (2014) states that good teachers can identify and clearly state intended outcomes from the beginning of their planning (p. 118). That was observed on many levels—yearly program objectives for students, unit objectives, and daily objectives. All teachers employed backward design and could easily explain to the author what the students would be able to do at the end of a unit or semester. Their planning began with what they wanted student to be able to do, employing construct validity based on the *World-Readiness Standards for Learning Languages* (2015) and proficiency levels. The second step was to decide what evidence would be needed to demonstrate those constructs; and the

third step involved unit and daily planning of how to get there. Yearly goals for upper levels usually consisted of one of the external tests (AP or IB).

Most teachers had well-sequenced/scaffolded, student-centered lessons to prepare students to successfully complete the next task. They appeared to have anticipated problems students would have, be they in language, literature, or culture. While there was no common “method” seen, formative assessment was a daily occurrence and a critical key to this progression. It will be discussed in detail in section 4.

With respect to classroom materials, the majority of these classrooms used textbooks by the most popular publishers--similar to those in non-selected schools, and especially at the first and second-year levels. However, the textbooks were selectively used along with authentic readings, videos and artifacts. All three modes of communication were observed, either during the visits or in materials and plans shared. There were a variety of interactive tasks to increase communication—from simpler information-gap activities to more complex task-based ones (e.g., reading two movie reviews and deciding which to attend, or a joint letter project to a native speaker with a partner using Google docs).

Although none of the programs were immersion programs, connections with other disciplines was evident in every class at every level, and to some degree content was learned along with language. It was often this content that fostered activities in which students brainstormed, shared different thoughts, and raised more questions that lead to more investigation. Some of the many theme questions included: Which country is responding best to climate change? Which type of people make a difference in a community? Students examined famous Spanish paintings with women over the ages to answer the question: How is beauty defined? They arranged themselves by puzzle pieces of the war paintings of Picasso, Dali and Goya to answer: What are emotions of war? They examined different versions of grade-school history texts, one Mexican and another from the United States, to answer: Whose version of history is correct? After another class had read a newspaper article about Venezuela and Maduro, they watched news clips from a Venezuelan TV station giving a different perspective. A lower level class was learning vocabulary about natural and human-caused disasters around the globe, and had to categorize and investigate the various causes.

General attitude. First and foremost, as a group these teachers expressed overall happiness with teaching and their profession. They were eager to show the author what their students were doing and could do, and wanted to share their materials with university methods students. They had a sense of purpose; and were proud of their school and their students.

Professionalism. While they were well versed in the World-Readiness Standards, as reflected in their practices, many stated they did not attend state or regional WL conferences for varied reasons, most having to do with time and monetary compensation. Most mentioned collaboration with colleagues at a program and district level. It was evident that many kept current through reading. One teacher, for example, had a sequenced think-pair-share activity based upon a photo in which students’ interpretations and perspectives actually changed

as reflected in their small group discussions and could see another possibility or perspective. After class she mentioned how important it is to make thinking visible to students, and cited a book she had recently read on the topic by Ritchart and Morrison (2011). Another teacher, inspired by a general education book she had just read (i.e., Rothstein, Dan & Santana, Luz, 2011) has begun to encourage more student interactions by making students ask questions. She would either show something such as a cultural artifact, an interesting, relevant picture, or offer part of a dialog or video to pique student interest. To find out more, they had to ask her questions. These observations are consistent with Hattie’s (2012) findings that great teachers are earnest learners. New ideas seemed to invigorate them and consequently their classes.

Expectations of Students. As a group, they demonstrated high expectations of their students, often guided by curriculum goals of the program. Dweck, author of *Mindset* (2007), contends that lowering standards only leads to poorly educated students who feel entitled to easy work and lavish praise, but warns that raising standards without giving students the means to reach them is disastrous, for it only pushes poorly motivated or prepared students into failure (p. 253). Yet, in spite of having high expectations and standards for their students, the majority of teachers had created a relaxed atmosphere that encouraged risk taking in using the TL. Most students seemed comfortable trying to express complex ideas with limited language. This might be regarding a cultural issue they had just read about or seen or even a new language structure, which students were encouraged to co-construct via the PACE model. (See Adair-Hauck & Donato, 2010.) Having high standards did not mean that every minute was programed or that teachers did not have days that did not go as well as others, as some lamented at the end of an hour. It did seem to mean, however, that even if “off track” for a bit, they did not lose sight of those more overall outcomes. Another factor that appeared to contribute to lowering the affective filter in many classes was the teacher’s humor, a characteristic cited by Swanson (2013) as being characteristic of good teachers.

Assessments Used. With the data collected, the teachers in these programs met the targeted level of ACTFL/CAEP Program Standard number five (2013), which focuses on backward design:

Candidates plan authentic assessments as part of designing instruction, before instruction begins, and they inform students of how their performance will be assessed (Shrum & Glisan, 2010; Wiggins & McTighe, 2005). Candidates use multiple formative and summative measures unique to language assessment to measure student progress in communicative and cultural competencies.

Examples of formative assessments were varied, ranging from commonly used quizzes targeting vocabulary and grammar to creative, interactive missing-gap activities for interpersonal, and reading and listening comprehension checks for interpretive. Many of the teachers had students using computer assisted self-checks on Quia, Quizlet, and Conjuguemos.com., especially for work at home.

The summative assessments ranged from debates and historical time-line reenactments to IPAs and class presentations of content area in which some could only use a slide of a graphic organizer for an aid. The latter example was observed in a third-year class doing presentations on religious differences. With so little to read, the students were pushed to use language they knew, and it seemed quite comprehensible to most students. As previously mentioned, all programs visited used an external assessment (i.e., AP, IB, AATSP) as an evaluation of their progress.

As stated earlier, many of these classrooms used the same textbooks for beginning classes as others around the country, and although some used the publishers' test bank, their assessment did not end with those tests nor their materials with the textbook, primarily because that was not their final student learning objective. As noted above, the first step in backward design is deciding what students should be able to do at the end of instruction. Because the teachers' goals were to have students communicate at a certain level of proficiency in the three modes, as well as demonstrate understanding of cultural perspectives and other disciplines, their assessment needed to be able to provide that evidence. According to these teachers, the latest versions of the Spanish AP and IB exam appear to do that. (For questions on the International Baccalaureate exam, see <http://www.ibo.org/contentassets/7f6c7681e0b34fc8b0541c1229c7521d/gp2-spanisha2sl2.pdf> and for the 2014 Spanish AP, refer to http://media.collegeboard.com/digitalServices/pdf/ap/ap14_frq_spanish_language.pdf.)

Both of these tests are based on comprehensive programs integrating language with various content area themes. Teachers stated that their curriculum prepares students for the tests as well as specific upper-level texts (e.g., Diaz, 2014). The National Spanish Examinations are standards-based assessments that measure both achievement and proficiency, but measure them separately for six levels. (Members of AATSP may view past exams on the AATSP website.) While the achievement section tends to be more discrete point, the proficiency part of the tests focuses on contextualized reading and listening comprehension. Teachers using the test, however, felt both parts of the test were useful in different ways.

Step three of backward design involves planning to help students be successful on the chosen assessments, which leads to the question: If external tests are used as one of the forms of summative assessment, should the teacher be teaching to the test? Wiggins ([Edutopia.org/www.edutopia.org/authentic-assessment-grant-wiggins](http://www.edutopia.org/authentic-assessment-grant-wiggins)) has always contended that if the test is authentic, we SHOULD teach to it (e.g., as one would a driving test). Wiggins and McTighe (2011) state, "Many assessments measure only recently taught knowledge and never ask for authentic performance (conditional knowledge and skill in context)—whether students know when, where, and why to use what they have learned" (pp. 4-5). They go on to say that teachers are coaches of understanding, not mere purveyors of content or activity.

The author saw many examples of coaching and teaching to these tests from increased use of Spanish at all levels to targeting specific skills. In one class students were reviewing past listening sections of the AATSP National Spanish Exam. They were actively engaged in self-assessment, asking at times for a section

to be repeated. In another class, there were debates on cloning of animals and definitions of beauty in preparation for the AP. To do well on the AP and IB tests, students need to be able to communicate in all three modes on a variety of topics; to use Spanish to analyze, critique, explain, and persuade. Teachers brought in many authentic reading and listening resources to expand knowledge and vocabulary. One of the schools also used the STAMP test at lower levels to test proficiency and even gave students grades based on proficiency level. There were many other forms of non-external assessments, including the IPA that often had a formative as well as summative purpose.

A very noticeable feature were the numerous comprehension checks seen in every class from fingers held up for understanding to a rapid inventory and redirect if a teacher found students were not able to understand as evidenced by their response or lack thereof. On many tasks, the feedback to students was descriptive, not just evaluative so they had an idea of how they could improve the next time. In writing paragraphs, for example, some used codes to categorize errors in written work so that students could correct and turn the work in again. One had students use charts to keep track of the number of errors in different categories (misspelling, subject-verb agreement, wrong tense, etc.).

Most summative assessments were preceded by similar formative ones. Most had rubrics that students had seen before, thus making assessment more objective and less subjective. Rubrics and other activities were used to help make students accountable and aware of their own learning. One class was divided into groups that analyzed a writing sample from another class and groups were to discuss what ACTFL level they thought this represented and why. Several teachers gave students self-evaluation sheets early in the course asking questions such as what is your current grade, has the course been too easy or difficulty for you, have you sought help, what has been helpful in the class, what would be more helpful, what is the most difficult or challenging aspect of this class, what percent of class time do you speak in the TL. Students turned these in and the teachers returned them with helpful comments such as a website for additional practice, offers for extra help, study tips, etc.

Many teachers were using Can-Do statements, ones they had created or those from NCSSFL-ACTFL (http://www.actfl.org/global_statements) to help students to monitor their progress. One teacher is considering using LinguaFolio to help students analyze and direct their own learning. (See http://www.ncssWL.org/LinguaFolio/index.php?linguafolio_index.) As a group, these teachers appeared to have assessment and student achievement as their goal, not book or chapter completion.

Discussion

While the above section on Findings deals with common observations, they are listed because they were the most salient and recurring, not because they were observed in every teacher or in every classroom. There were segments observed that were not standards based, seemed to have no tie-in to the daily objectives, or that were disrupted by student behavior. The characteristics reported, however,

were the most commonly observed, including the similar attitude they seemed to have about assessment in general and its importance.

Part of the selection process for identifying Bright Spot schools was using student results on an external assessment (e.g., Spanish AP or IB, AATSP National Test), so some of the observations noted in the above section on assessment may not be surprising. But as the visitations continued, assessment appeared to permeate programs, to become a unifying “project” or goal for teachers and their students. It may have even created some of the teacher characteristics and practices observed above, corroborating Rhodes (2015) previously cited statement, “Good instruction is associated with higher student outcomes regardless of the instructional model that is chosen” (p. 118).

The interesting effect that an external assessment can have is that the teachers’ “evaluation” may be aligned to that of the students’ since results are more public, more meaningful than grades, and, in the case of AP and IB scores, have an impact on students’ credit and placement if they attend college. This idea is further explored by Crouse (2014), who promotes the ACTFL Assessment of Performance toward Proficiency in Languages (AAPPL), a standardized, external assessment for seeing how well programs are doing. In cases like these, the teacher begins to function more as a coach, which Dweck (2011) would say is the ideal role for a teacher. Examples of coaching were evident in most every classroom, as indicated in the previous section.

A cautionary note must be made with respect to “teaching to the test,” especially in the light of President Obama’s recent calls for limits on testing in schools (Kate Zernike, <http://www.cnn.com/2015/10/24/new-york-times-digital-obama-administration-calls-for-limits-on-testing-in-schools.html>). Teachers and test makers must always be sure the summative tests have construct validity, that they are asking students to demonstrate what is essential in the TL as exemplified in the World Language Standards and is needed to function in a diverse and global community.

The ways in which these teachers seemed to prepare their students were consistent to what others have deemed important; for example, connections with other disciplines in the curriculum. That was evident from elementary through secondary in the classes themselves and in materials used, many of them authentic. Moeller and Faltin Osborn (2014), in discussing the importance of developing intercultural competence (ICC) in students, state, “It is vital that authentic materials be used when creating ICC tasks. If language teachers use inauthentic, simulated texts, then learners are denied the opportunity to interact with the target culture” (p. 680). It is also important to use language to learn about other areas, including current issues that affect these students such as environment and sustainability as advocated by Prádanos (2015). These themes were dealt with using authentic sources and representing different perspectives, and student interest was evident as they worked in groups. Some of the themes and content area appeared to be dictated by the AP or IB test themes, while others were not. What appeared to be common regardless of topic was the push for students to read and think critically, share, and revisit a piece of information or a perspective—skills they would need for relevant tests.

Conclusions

The purpose of the research was to find common traits of teachers whose students had high outcomes for the purpose of generalizing practice to other situations, which is the third point of the Bright Spots model—What is replicable? If we take out some of the uncontrollable variables, be they community support, socio-economic background of students, differing abilities of students, program articulation, offerings, etc., what can be done by other classrooms and teachers? The answer might be using backward design: (1) beginning with student objectives based on the Standards and construct validity, (2) choosing authentic assessments to provide evidence that the objectives were achieved, and (3) designing lessons to help them be successful on those assessment, aided by increased feedback and coaching. In other words, the teacher teaches to the test! If the summative assessment had construct validity and a teacher was teaching to that test, s/he had to have good practices to insure good student outcomes.

While it is not possible with this study to demonstrate a cause-and-effect relationship between the use of choosing real-world, standards-based assessments and the effect that has on teacher traits, it does corroborate the findings of Adair-Hauck et. al., 2006 that were presented in the Review of Literature. They found that teachers using the IPA were motivated to change their practices. Likewise, the teacher traits listed in the section above (e.g., amount of TL usage in the class, varied types of activities, use of authentic sources for reading and listening, multiple comprehension checks, formative assessments combined with feedback, and coaching) were a crucial part of getting students to perform well on these more standardized, external assessments.

Grant Wiggins (Edutopia.orgwww.edutopia.org/authentic-assessment-grant-wiggins) would concur with the varied formative assessments and feedback, and even suggests that we need more assessment, not less:

Seem crazy? Substitute feedback for assessment, and you'll better understand what I mean. The point of assessment in education is to advance learning, not to merely audit absorption of facts. That's true whether we're talking about that fourth-period pop quiz, the school play, or the state test. No one ever mastered a complicated idea or skill the first — or fifth — time. To reach any genuine standard, we need lots of trials, errors, and adjustments based on feedback. Think of assessment, then, as information for improving.

Limitations and recommendations

Limitations

The author used the ACTFL/CAEP Standards for general areas of observation in order to begin to identify salient, recurring patterns or traits. While that provided some framework at the Target Level, the use of yet another instrument might provide additional information. The TELL Framework, for example, has a section on self-assessment for each of the seven domains. The questions are more specific and relate well to teachers in the field. Another perspective might be gained by having these teachers self-assess.

By design (i.e., Bright Spots Research), this investigation was limited by the number of teachers interviewed, the variety of classrooms visited, and the amount of time spent in each school even though there was ample time to review the assessments and other materials that were shared with the author after each visit. Another limitation might be that because the visits were planned, the teachers were able to demonstrate their best practices. Indeed, this study might well be labeled “best practice with best conditions” because the natural question that emerges is: What would all teachers be able to do if they taught in some of these schools where there was a greater “buy-in” to learning languages on the part of the students, the parents and the administration?” But perhaps the limitations become recommendations because it truly was inspirational to see what students in these chosen classrooms could do with the language, to see how they placed on the AP and IB exams, and to examine some of their work.

Recommendations

Recommendations for all districts would be for well-articulated K-12 programs, for targeted WL professional development support for the teachers, and for K-16 teacher exchanges or visits. Another is for the expansion of program awards. A few states, such as Wisconsin, offer awards recognizing schools and districts that promote language learning through quality programs (e.g., The Donna Clementi Blue Ribbon Award for Excellence in World Language Programs <http://www.waWLT.org/member-resources/scholarshipsawards>). Criteria for this award is based on the following major components: Program Model (percent of students enrolled in WL at various levels, year-long programs and articulation), Curriculum (aligned to standards and placement plan), Staffing (“highly qualified” degree, teamwork and professional development), Advocacy and Institutional support (within and outside of institution), Achievement (evidence of student success in program and beyond, program outcomes aligned with program model) There are also specific criteria at the various K-12 levels. Awards such as these promote and reward articulated programs. Another recommendation for districts might be to investigate additional standardized, external tests that are proficiency based such as STAMP or AAPPL.

Recommendation for the profession include providing more examples of high-leverage teaching with accessible on-line videos, including updating the Annenberg series; making available the videos and materials sent in by ACTFL TOY award winners; creating a new series for teachers of beginning classes demonstrating what speaking 90% in the target language looks like (comprehensible input and comprehension checks). There is need for video showing a longitudinal perspective of a well-articulated, standards-based K-12 program that could be used by schools to promote such programs and show what students can say and do in the TL at the various levels. And, nothing would change the image of WL in the public schools more than showcasing how well these students who score highly on the AP or IB can perform in their TL.

Based on the positive experience of these visits, a strong recommendation is for more cooperation, collaboration, and participant-learner experiences between

those preparing our WL teachers and those professionals in the K-12 classrooms. This is a main source of connecting theory to practice and preparing pre-service teachers for realistic challenges and experiences.

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9

Challenges and Triumphs of Co-Teaching in the World Language Classroom

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Abstract

This article examines the challenges and benefits that exist for co-teaching between K-12 and university partners and discusses the implications of the findings for designing, delivering, and collaborating on world language curriculum. The researcher team consisted of one university instructor and one high school level instructor who worked together to co-plan and co-teach a third-year high school Spanish unit. The researchers completed a series of reflective journals on the co-planning and co-teaching experience as part of a case study for an action research project. The journals were analyzed to identify common themes during the experience. Key findings included (1) challenges with regards to time, scheduling, and finding an instructional balance between teachers (2) benefits of connecting with colleagues at other levels, increased opportunities for authentic oral communication, and reduced student-teacher ratios. The researchers also found increased awareness of technological tools, thoughtfulness when planning, and new activities and assessments to use in the classroom through the co-teaching experience. Finally, co-teachers reported the co-teaching experience to be a valuable professional development opportunity.

Introduction

Put a group of teachers together in a room and what do they do? Talk. Teachers like to talk, to collaborate, bounce ideas off one another, brainstorm with each other, share their successes and to lament their challenges. Teachers are social creatures, but if you consider the typical teacher day, it includes very little time for collaboration and true common planning. Even when time is dedicated to Professional Learning Communities (PLC) or Communities of Practice (COP) or whatever it may be called from district to district, many teachers spend that time getting caught up on the day-to-day administration of their jobs.

Teachers often feel like islands. Once the door closes to the classroom for the allotted amount of class time, the learning environment typically includes only one teacher to the number of students present that day. But what could happen if the learning environment included another teacher: an extra set of eyes, hands and ears; another example of what the target language sounds like; another perspective on vocabulary and grammar explanation; another creative brain to plan lessons? Enter the co-teacher.

ACTFL (American Council on the Teaching of Foreign Languages), along with the NEA (National Education Association) and the ADFL (Association of Departments of Foreign Languages), recommends that the student to teacher ratio in a second language classroom should not exceed 15:1 (ACTFL, 2010). Take a peek into the average American second language classroom, and you will find less than ideal circumstances. In a 2009 *New York Times* article comparing class sizes around the world, it was noted that the average secondary classroom in the United States was about 24 students (Rampall, 2009).

This action research project explored a co-taught classroom with 22 students: almost 50% more than the recommended amount by ACTFL. With the addition of the co-teacher, an 11:1 student to teacher ratio was achieved. In addition to the benefits of a small student-teacher ratio, the co-teachers were able to dedicate time to co-planning, co-teaching, and professional development, connecting at least two islands of a much larger archipelago of second language teachers.

Literature Review

Co-teaching is not a new concept in the field of education, reaching back to as early as 1973 (Heck, 2010, p. 6). Therefore, the definitions and interpretations of co-teaching are many. Villa, Thousand, & Nevin (2008) emphasize shared responsibility in their definition: “Co-teaching is two or more people sharing responsibility for teaching some or all of the students assigned to a classroom. It involves the distribution of responsibilities among people for planning, instruction, and evaluation for a classroom of students” (p.5).

Co-teaching originated as a method to better serve special education students in inclusion classrooms (Cook & Friend, 1995). Special educators teamed with general classroom teachers to develop strategies and deliver instruction in which all students could succeed. Literature on co-teaching between general educators

and special educators shows positive academic gains for students with disabilities (Magiera & Zigmond, 2005; Murawski and Hughes, 2009).

The success of the co-teaching model led teacher preparation programs across the United States to adopt a similar model for pre-service teachers. In many teacher preparation programs, pre-service teachers now team with classroom teachers to use a co-teaching model for their student teaching experiences. From 2004-2009, St. Cloud State University (SCSU) in Minnesota collected data on their teacher preparation program and co-taught students in first through sixth grade. Researchers compared standardized test scores of the elementary students enrolled in co-taught classrooms to their peers in traditional classrooms. Researchers found statistical significance in academic achievement in reading scores of co-taught students compared to their peers in traditional classrooms for all four academic years in the study. For the math scores, statistical significance in academic achievement was noted in two of the four years (Heck, 2010). With the data confirming co-teaching improves student achievement scores, SCSU has emerged as a leader in training university professors and classroom teachers how to implement co-teaching programs.

One now finds examples of co-teaching at many educational levels, including university. One type of partnership includes a university pre-service teacher education candidate and K-12 teacher for teacher preparation coursework at the university level, as described by the SCSU co-teaching model (Heck, 2010). In such settings, pre-service teachers co-teach with general classroom teachers during their student teaching internship. Research shows that this type of partnership yields pre-service teachers who are more efficient in their practice (Larson, 2008), as well as confident (Pancsofar & Petroff, 2013). Co-teaching at the university level also extends to university faculty pairs in which two professors may co-teach an interdisciplinary course (Ferguson & Wilson, 2011; Letterman & Dugan, 2004). This model is popular in honors courses and humanities, where instructors from the college of arts and sciences team up to deliver courses on literature and music, or history and art, etc.

In other instances, university faculty design field courses where they teach with field or community partners. Rutherford, Walsh, and Rook (2011) describe a type of curriculum delivery focused on co-learning, which they define as an “environment where university faculty and students learn side-by-side with agency staff and clients” (p.482).

What is missing from the literature is research on the benefits and challenges of co-teaching between a university and K-12 partner, both in the field of education and second language acquisition. In addition, rarely does the literature reflect any findings on co-teaching between two educators of the same content area (non-interdisciplinary) other than that of a student teacher/mentor teacher relationship.

Research Questions

This project begins to address what university faculty and K-12 teachers partnerships in the same academic field might look like. Using the co-teaching definition of Villa, Thousand, & Nevin (2008) that focuses on shared responsibility

for planning, instruction, and evaluation for a classroom of students, this project analyzes the experience and perceptions of a university and K-12 co-teacher in the same academic field. The project is divided into two research areas, co-planning and co-teaching. The project was designed to address the following research questions for each of the two research areas.

Co-Planning

- RQ1. How would you describe the lesson planning process when working with a co-teacher as compared to planning alone.
- RQ2. What modifications could be made so that co-teaching planning would work better for future lessons?
- RQ3. Describe today's challenges regarding lesson planning with a co-teacher.
- RQ4. Describe today's triumphs regarding lesson planning with a co-teacher.

Co-Teaching

- RQ5. What challenges exist for co-teaching between k-12 and university partners?
- RQ6. What benefits exist for co-teaching between k-12 and university partners?
- RQ7. How does this inform our practice when designing and delivering curriculum?

Methodology

A research team of two co-teachers conducted the action research project. Action research is defined as “a disciplined process of inquiry conducted by and for those taking the action” (Sagor, 2000). The purpose of the action research project was to improve understanding of co-teaching as an instructional method and reflect upon how it might impact teaching practices. For the purpose of the action research project, the researchers employed a case study of a Spanish course at the high school level to gather data to address the research questions. The case study method was selected due to its value in allowing researchers to gain deeper understanding of an issue. Case studies are often used by researchers to examine real-life situations, issues, and problems and can strengthen the knowledge of what is already known about an event or phenomena through analysis of a particular event, circumstance, or situation. Case studies have been used across many disciplines, particularly by social scientists, as a method that uses qualitative research to examine real-life situations and “provide the basis for the application of ideas and extension of methods” (Soy, 1997). Specifically, this project used the case study method to examine how various users (high school and university faculty) perceive co-teaching strategies in the Spanish classroom and the implications these perceptions have on curriculum planning, course delivery, and professional development. This case study made use of several journal questions to gather a well-rounded view of co-teaching in the Spanish classroom.

Participants and setting

For this project the team of co-teachers consisted of one university instructor and one high school level instructor who worked together to co-plan and co-teach

a third-year high school Spanish unit. The university instructor taught at a small, Midwestern, private liberal arts college while the high school instructor taught at a mid-sized, private, Midwestern high school. The co-planning sessions occurred at various locations including a coffee shop, the high school, and the university. The co-teaching sessions were delivered in the high school classroom.

Project Design & Details

The project was designed and implemented in six stages:

Stage 1. Co-teachers met to choose week, topic, class, and academic level for the project, as well as co-plan. Lessons were to include formative/summative assessments and best practices for the discipline. Co-teachers were to use the St. Cloud Co-teaching Methods (adapted from Cook & Friend, 1995). See Table 1: Co-Teaching Strategies.

Table 1: Co-Teaching Strategies*

Strategy	Description
One Teach, One Observe	One teacher has primary instructional responsibility while the other gathers specific observational information on students or the (instructing) teacher. The key to this strategy is to have a focus for the observation
One Teach, One Assist	One teacher has primary instructional responsibility while the other teacher assists students with their work, monitors behaviors, or corrects
Station Teaching	The co-teaching pair divides the instructional content into parts and the students into groups. Groups spend a designated amount of time at each station. Often an independent station will be used.
Parallel Teaching	Each teacher instructs half of the students. The two teachers are addressing the same instructional material and present the lesson using the same teaching strategy. The greatest benefit is the reduction of student to teacher ratio.
Supplemental Teaching	This strategy allows one teacher to work with students at their expected grade level, while the co-teacher works with those students who need the information and/or materials extended or remediated.
Alternative/Differentiated Teaching	Alternative teaching strategies provide two different approaches to teaching the same information. The learning outcome is the same for all students, however the instructional methodology is different.
Team Teaching	Well planned, team-taught lessons, exhibit an invisible flow of instruction with no prescribed division of authority. Using a team teaching strategy, both teachers are actively involved in the lesson. From a student's perspective, there is no clearly defined leader, as both teachers share the instruction, are free to interject information, and available to assist students and answer questions.

* St. Cloud State University. (2011). Co-Teaching in Student Teaching. *Teacher Quality Enhancement Center*. Retrieved from <http://www.cehd.umn.edu/TERI/Co-Teaching/Foundations/Resources/SCSU-Facts-Sheet.pdf>

During Stage 1 of the project, co-teachers met to co-plan the lessons. Co-teachers elected to teach a three-week unit in a third-year high school Spanish course. The unit revolved around careers vocabulary in the target language, with a grammar focus on the subjunctive tense. Due to the schedule of the co-teachers as well as the way the unit would progress from start to finish, it was determined that the first three days of the unit would be co-taught. The middle week of the unit was devoted to student workshop time and would not necessitate a co-teacher. The last three days of the unit before the final assessment would also be co-taught. Each lesson consisted of a 45-minute class period and used a co-teaching strategy (listed above in Table 1: Co-Teaching Strategies).

Stage 2. Co-teachers kept a personal reflective journal of what they see as strengths and challenges of co-planning between university and K-12 partners.

The co-teachers agreed to answer the prompts on the Co-Planning Journal (see Appendix A) in order to gather data on RQ1, RQ2, RQ3, and RQ4.

Stage 3. Co-teachers taught a series of lessons together during one unit of the class.

Co-teachers delivered the planned unit, including 6 co-taught lessons over a series of three weeks. See Table 2: Unit Plan for lesson details.

Table 2: Unit Plan

Day	Strategy	Activity	Description
Day 1	Team Teaching	Warm Up	Conjugations of verb <i>ser</i> using worksheet (Note: Daily warm-ups were selected to review verb conjugations in all tenses taught up to this point)
		Activity #1	Presentation of Nurse infographic Padlet for students to post observations **
		Activity #2	Introduction of non-cognate career vocabulary using circumlocution (modeling)
Day 2	Station Teaching	Warm Up	Conjugations of the verb <i>tener</i> using flubaroo/ Google Form
		Activity #1	Co-teachers developed four stations (1) Small group discussion on infographic questions with co-teacher (2) Online career test in target language with writing prompts (3) Circumlocution vocabulary activity and writing definitions in small groups (4) Grammar lesson on subjunctive. Students to rotate through stations. Complete two stations on day two and two stations on day three.

Day 3	Station Teaching	Warm Up	Conjugations of the verb <i>estar</i> using a Kahoot review game
		Activity #1	Students complete the two stations remaining stations from day two
Middle Week	n/a	Workshop	Workshop time for students to research and create their own career infographics
Day 4	Alternative/ Differentiated Teaching	Warm Up	Conjugations of the verb <i>dar</i> with an answer key to identify common mistakes
		Activity #1	Students grouped into two groups based on ability. Each co-teacher delivers lesson on impersonal expressions to her group.
		Activity #2	Co-teachers model a career fair assessment conversation
Day 5	Team Teaching	Warm Up	Conjugations of the verb <i>ir</i>
		Activity #1	Students participate in the career fair oral assessments using the infographics that they designed during the middle week. Co-teachers team teach/lead the assessment and evaluate students using determined rubrics.
Day 6	Team Teaching	Warm Up	Conjugations of the <i>ver</i>
		Activity #1	Continued from Day 5. Students participate in the career fair oral assessments using the infographics that they designed during the middle week. Co-teachers team teach/lead the assessment and evaluate students using determined rubrics.

** This activity became homework due to 2-hour delay (inclement weather) schedule

Stage 4. Co-teachers will co-evaluate projects and student learning that occurs during the co-taught unit.

The co-teachers co-evaluated the end of unit projects using different evaluation tools each day.

Stage 5. Co-teachers keep a personal reflective journal daily of what they see as strengths and challenges during the co-teaching sessions.

The co-teachers agreed to answer the prompts on the Lesson Delivery Journal (see Appendix B) in order to gather data on RQ5, RQ6, and RQ7.

Stage 6. Co-teachers met to analyze results from journals on co-planning and co-teaching.

Co-teachers met to analyze their co-planning and co-teaching journal for common themes. Journals were analyzed using a constant comparative method in order to find patterns within the narratives (Glaser and Strauss, 1967).

Data Collection

The Co-teachers provided two data sets for the project. The first data set consisted of a series of co-planning journals (see Appendix A). The co-planning journal contained a series of open-ended prompts for participants to use during reflection on lesson planning during the co-teaching experience. The second data set is similar to the first, but focused on the lesson delivery experience. The second data set collected information from a lesson delivery journal (see Appendix B), which contained a series of open-ended prompts for teachers to use during lesson delivery during the co-teaching experience.

Results & Discussion

The results of the planning and lesson delivery journal analyses are organized below according to each research question.

Co-Planning

RQ1. How would you describe the lesson planning process when working with a co-teacher as compared to planning alone?

Journals revealed that co-teaching was more time consuming than individual lesson planning for classes. Co-teachers noted that although the process took more time it was not a negative characteristic of the co-planning experience. Both teachers found value in having an additional teacher with whom to collaborate and brainstorm

creative strategies, and troubleshoot common problems encountered in the modern language classroom. Both teachers thought that they produced a better quality unit after having time to plan and think through each teaching strategy and activity with a partner. In addition, the co-teachers found co-planning to be a more social activity and not as isolating as teaching alone can sometimes be. Although their discussions would occasionally diverge from the lesson topic, most discussion still revolved around teaching strategies and new methods of teaching modern language.

RQ2. What modifications could be made so that co-teaching planning would work better for future lessons?

The university co-teacher struggled with unfamiliarity of the students, making it harder to plan and differentiate for their unique learning needs. One modification for this would be to select a unit to plan at the beginning of the year, so both the assigned classroom teacher and the co-teacher have equal knowledge of the students and their abilities. The co-teachers also planned their lesson a month in

advance (due to calendars and timing), and it may have been more effective to plan closer to the date of lesson delivery.

RQ3. Briefly describe today's challenges regarding lesson planning with a co-teacher.

As mentioned in RQ2, one major challenge for the university professor was unfamiliarity with the students. In addition, co-planning was a struggle for the university co-teacher as she was unfamiliar with the sequence of the curriculum and the previous content covered in the course. The journals showed that time commitment was a challenge. Finding time to meet when both teachers had different workdays, work hours, and work locations made it challenging.

RQ4. Briefly describe today's triumphs regarding lesson planning with a co-teacher.

Both co-teachers expressed that they found the co-planning experience to be more dynamic and enjoyable than individual planning. The opportunity to converse with another professional in their field left them feeling excited about their chosen profession and gave them renewed energy for teaching. In addition, co-teachers were able to grow professionally from planning with each other, learning of new ideas, strategies, and technologies to incorporate in their respective classroom. Finally, as noted above, both co-teachers agreed that the unit they planned together was a stronger lesson sequence than if they had planned alone.

Co-Teaching

RQ5. What challenges exist for co-teaching between k-12 and university partners?

The journals on co-teaching revealed several challenges during the experience. Two initial challenges were finding a balance of instructional time between the two co-teachers and finding a rhythm between the two teachers' instructional styles. Both teachers noted that as the experience continued, they were better able to find that "back and forth flow" between the two of them. As the pair logged more co-taught classes together, they were better able to balance instructional time and flow between who was leading the activities as well. This is not surprising, as many new experiences in the teaching field (new curriculum, new position, new colleague, new course) may require an adjustment period. Although it took the co-teachers a few class sessions to find their instructional flow, they found the rewards worth the initial challenges.

Additional challenges came from items outside the co-teacher's control, such as weather and scheduling. Teaching in the Midwest in the winter runs the risk of having snow/weather delays that then require adjusting the daily teaching schedule. Such weather and adjustments made it difficult for the co-teacher to arrive in time for the right class period and return to her campus in time to teach her regularly scheduled classes. Scheduling co-teaching units at the beginning or end of the school year can minimize these challenges, when weather is typically less of a scheduling issue.

RQ6. What benefits exist for co-teaching between K-12 and university partners?

As with the challenges for co-teaching, there were several benefits. First, when the co-teachers used the Alternative/ Differentiated Teaching strategy, they were able to divide the class into two smaller teaching groups. This led to a lower student-to-teacher ratio and provided more individual attention on the students. In addition, students could be grouped by ability and instruction could be more appropriately designed and paced to meet their current learning levels and abilities.

Co-teachers found that by having an additional teacher they were able to provide more opportunities for students to speak and/or ask questions, thus increasing language production during the class period. An additional teacher in the classroom created more opportunities for students to interact with a teacher, participate in the target language, and listen to live conversations between two proficient speakers. Co-teachers found that the experience also increased time of task and produced better behavior from the students. These results were not surprising, as having an extra adult in the classroom can help with issues of classroom management.

The university co-teacher also noted that she felt more connected to the K-12 field through this experience. She came away from this experience with a better understanding of how the field had changed since she moved from K-12 to university teaching 5 years earlier. Specifically, she noted the role of technology in the classrooms (as the K-12 classroom was a 1-to-1 iPad classroom). Typically university teachers in the College of Arts and Sciences have not taught their discipline at the high school level, or have been out of the k-12 field for several years, so participating in such an experience can bring new awareness to their discipline.

RQ7. How does this inform our practice when designing and delivering curriculum?

By working with a peer in a co-teaching experience, the co-teachers made several discoveries on how their practice was altered. Both co-teachers mentioned a more deliberate and thoughtful planning experience when working with a peer. What might have been a rushed, “what am I going to do tomorrow?” planning experience was converted into scheduled, prioritized planning session. Instead of defaulting to using the lesson plan from last year or last semester, co-teachers were able to take a deeper look at their plans, recall the positive and negatives of the lesson, and search for creative solutions as well as discuss new methods with a partner. The co-teacher focused on altering the lessons to involve more student interaction with the language and production opportunities. Overall, this collaboration led to what the teachers thought was a stronger, more thoughtful unit.

The co-teachers also noticed that co-teaching influenced their planning and grading of assessments. During one of the activities, both co-teachers graded the students using the same rubric, and then compared scores. Co-teachers were able to see if they had reached interrater reliability, which led to confirming and affirming that the teacher was assessing the students fairly and consistently with the

rubric. In addition, co-teachers were able to brainstorm new ways of assessment and providing students with feedback for oral activities.

Both co-teachers found that they were “better together” and increased their awareness of not only their own practice, but of what was happening in their field at other levels, K-12 or university. The co-teachers felt like the experience was productive professional development time, where they were able to actually plan for a class, while at the same time reflect on their teaching and collaborating on ways to improve instruction. Instead of leaving a professional development presentation with ideas only, they were able to use the time to actually create better units and lessons.

Conclusions, Limitations, and Recommendations

The results from the journals on the co-teaching experience led the co-teachers to believe that co-teaching may be a great professional development tool to engage teachers. Collaborating with peers can provide teachers with new ideas and help keep the passion alive for the profession. The co-teaching experience did call for extra time, but the extra time created multiple professional benefits including 1) time for reflection on personal practice, 2) exposure to new ideas, strategies, technologies and assessments, 3) stronger units with more opportunities for student language production, 4) increased opportunities to model live, authentic communication between proficient speakers, 5) confirmation of assessment reliability and 6) additional feedback for students on their work/abilities. These benefits outnumber the challenges that came with the project, which were 1) balance/flow in the classroom, and 2) scheduling.

The results of this project are limited due to the small number of participants. This project looked at a singular team of two teachers. Future co-teaching projects should strive to include more co-teaching teams to see if findings among multiple teaching pairs would be similar to the findings presented here. In addition to the journals, researchers may want to conduct a formal survey on the co-teaching teams with both Likert scale and open-ended questions to measure teacher perceptions and satisfaction during the experience. Also, while the co-teachers collected informal feedback from the students during this project, future projects should conduct a formal survey of the students using both Likert scale and open-ended questions to measure students' perceptions of the co-teaching experience. Future projects should also consider having a control class with one teacher and a project class that is co-taught. Assessment scores could then be compared between the control class and the co-taught class to see if student assessment scores increase through participation in a co-taught classroom. Finally, researchers may want to look more specifically at the challenges and benefits of one or all of the individual co-teaching strategies (listed in Table 1).

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Appendix A: Co-Teaching Planning Journal

Please use the following questions to frame your journal writing on the co-teaching planning experience. You will complete a journal entry for each session you meet with your co-teacher to plan.

Planning Date: _____

Planning Topic: _____

1. How would you describe the lesson planning process when working with a co-teacher as compared to planning alone?
2. What modifications could be made so that co-teaching planning would work better for future lessons?
3. Briefly describe today's challenges regarding lesson planning with a co-teacher.
4. Briefly describe today's triumphs regarding lesson planning with a co-teacher.

Appendix B: Co-Teaching Lesson Journal

Guiding Questions for this Study:

- What challenges exist for co-teaching between k-12 and university partners?
- What benefits exist for co-teaching between k-12 and university partners?
- How does this inform our practice when designing and delivering curriculum?

Please use the following questions to frame your journal writing on the co-teaching planning experience. You will complete a journal entry for each session you meet with your co-teacher to plan.

Lesson Date: _____

Lesson Topic: _____

Lesson Objective: _____

1. How do you think having a co-teacher during today's lesson impacted/did not impact your students? (their comprehension/engagement/participation/behavior/interest/time on task/critical thinking, etc.)
2. What effect did co-teaching have on the four communication skills (reading, writing, speaking, listening) of the students during the lesson, if any?
3. What effect did co-teaching have on the three communicative modes (interpersonal, interpretive and presentational) of the students during the lesson, in any?
4. Were there any results/situations in class that surprised you (specific to co-teaching or student behavior/outcomes)?
5. How was your lesson delivery different when working with a co-teacher?

6. What modifications could be made so that co-teaching would work better for future lessons?
7. Briefly describe today's challenges regarding co-teaching this lesson.
8. Briefly describe today's triumphs regarding co-teaching this lesson.

10

Developing World Language Students' Proficiency with Reader's Workshops and Extensive Reading During Literature Circles

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Abstract

For students to achieve global competence, world language teachers must develop students' literacy early and not wait until the third or fourth year of world language study. By incorporating Reader's Workshops and literature circles into lessons, teachers can explicitly teach and model various strategies for students to improve their reading comprehension (Daniels, 2002; Harvey & Goudvis, 2007; Keene & Zimmerman, 2007). Novice-level students can learn skills such as activating schema, scanning, and asking questions. Intermediate-level students can learn to make inferences, determine importance, and synthesize. Advanced-level students can read extensively inside and outside of class and be trained to discuss various texts during literature circles. If students are taught to use strategies when reading in their world language, they will learn to read text instead of translate it. Ultimately, students will be able to think critically, engage in meaningful dialogue with others, and communicate their ideas in multiple languages with a diversity of people to address global problems more effectively and improve our future.

Introduction

With the current emphasis on improving students' oral proficiency in world language classrooms, it is important to remember that developing literacy in a language is as essential as learning to speak it. Even though one can develop oral proficiency skills in a language without becoming literate in it, being able to read

and write in multiple languages allows a person access to more knowledge, more expertise, and more professional and personal opportunities. While some gains have been made, illiteracy in general is a widespread and worldwide issue that presents major challenges in improving life quality around the globe.

UNESCO Institute for Statistics (2015) reports that there are 757 million illiterate adults (15 years and older) and 115 million illiterate youth (15-24 years) in the world. Sub-Saharan Africa and South and West Asia have the highest illiteracy rates. Adult illiteracy rates are above 50% in Afghanistan, Benin, Burkina Faso, Central African Republic, Chad, Côte d'Ivoire, Ethiopia, Guinea, Haiti, Liberia, Mali, Mauritania, Niger, Senegal, Sierra Leone, and South Sudan (UNESCO Institute for Statistics, 2015). As a result of increased access to schooling, youth illiteracy rates (15-24 years) are generally lower than adult illiteracy rates (UNESCO Institute for Statistics, 2015). In the U.S., several illiteracy statistics show evidence for concern: 44 million adults cannot read a simple story to their children; 50% of adults cannot read a book written at the eighth grade level; 44% of adults do not read a book in a year; six out of 10 households do not buy a single book in a year; 50% of the unemployed between the ages of 16 and 21 cannot read well enough to be considered functionally literate; three out of five people in prisons cannot read; and 85% of juvenile offenders have problems reading (Literacy Project Foundation, 2015).

World language teachers have the ability to teach students another language while also improving their knowledge and skills in their first language. Even though students may not learn certain valuable skills in other content areas such as how to read effectively, they can learn these skills in world language classrooms. Freire and Macedo (1987) assert that illiteracy threatens democracy because illiterates cannot make informed decisions or participate in the political process. They call for "a view of literacy as a form of cultural politics" (p. viii) and challenge teachers to participate in a critical literacy campaign in which students learn more than words and letters. They urge teachers to develop a critical pedagogy and to view literacy as "the relationship of learners to the world, mediated by the transforming practice of this world taking place in the very general milieu in which learners travel" (p. viii).

Similar to Friere and Macedo (1987), Daniels & Ahmed (2015) warn teachers that the passive, top-down pedagogy many of today's adults experienced in school caused them to become bystanders who do not possess the tools necessary to think critically, make informed judgments, and react in a variety of situations. They challenge teachers to inspire the present generation to become "upstanders" who are "active and informed human beings who will make thoughtful and brave choices in their own lives, in their communities, and on the ever-shrinking world stage" (p. 4). To become upstanders who effectively solve world problems and improve our future, Daniels & Ahmed (2015) believe students must be taught to read, write, think, investigate, and collaborate.

In order to foster connections, empower communities, celebrate the world, solve local and global problems, and improve our future, students must become literate and learn to think critically in their world language. Teachers can use the English

Language Arts Common Core Standards (2010) and World Readiness Standards for Learning Languages (2015) to inform their curriculum and instruction and promote communicative and cultural proficiency in world language classrooms. To train students to *read*—and not to *translate*—in their world language, teachers can use the Reader's Workshop model with Novice and Intermediate-level students (Harvey & Goudvis, 2007; Keene & Zimmerman, 2007). Intermediate High and Advanced-level students can read texts extensively and engage in literature circles (Daniels, 2002). If teachers focus on developing students' literacy early on in world language classrooms, students will develop global competence and be able to think critically, engage in meaningful dialogue, and communicate their ideas in multiple languages with a diversity of people.

In this paper, I first review literature on the teaching of reading in world language classrooms. Then, I present two models for developing literacy in world language classrooms: Reader's Workshop and literature circles. Next, I suggest strategies world language teachers can use to teach reading skills explicitly to Novice, Intermediate, and Advanced learners. In conclusion, I make recommendations for integration, research, and collaboration among world language researchers, applied linguists, and reading researchers to investigate best practices in teaching reading in world languages and to discover the effects of using strategies such as Reader's Workshop, extensive reading, and literature circles.

Review of Literature

Recent studies that focus on the development of world language students' reading proficiency in K-12 U.S. classrooms are non-existent, mostly because reading researchers cannot function in languages other than English (Bernhardt, 2005). They never developed proficiency to read, write, or speak in languages other than English. Nevertheless, multiple studies have been conducted in English as a Foreign Language (EFL) classrooms, where students learn English during classes in European and Asian countries (Alhaqbani & Riazi, 2012; Fredericks, 2012; Loh, 2009; Parsons & Lyddy, 2009; Roohani & Asiabani, 2015; Takase, 2007; Yamashita, 2013; Zhang, 2012). Although most of these studies have occurred in university classrooms, some have taken place in K-12 schools. Perhaps little research has been conducted in the U.S. because teachers, administrators, and curriculum designers view reading in a world language to be too challenging. Grabe (2010) asserts "developing highly skilled reading abilities is a very challenging goal that takes a lot of effort (and motivation) and a long time" (p. 12). He believes that to be proficient independent readers in a world language, students must be able to engage in a wide range of comprehension and interpretive tasks. To succeed in developing reading proficiency, Grabe (2010) asserts students must possess:

1. A very large recognition vocabulary
2. A well-developed awareness of discourse (and genre) structure in a wide range of texts
3. The strategic resources to interpret (and use) complex and challenging texts for a variety of purposes

4. Extensive exposure to texts in the world language over long periods of time and with a variety of texts
5. The motivation to engage, persist, and achieve success with more and more challenging texts
6. An awareness of goals for learning that support motivation
7. A supportive and engaging curriculum (p. 12).

Students cannot reach high levels of reading proficiency without extended reading practice and long-term intensive reading instruction (Grabe, 2010).

Bernhardt (2005) cautions world language teachers and researchers not to procrastinate any longer: reading in a second or world language is “a critical area for research and scholarship well beyond the borders of applied linguistics” (p. 133). In particular, she notes that a focus on compensatory processing, what students do to compensate for deficiencies in reading, is a particular area of need. She advises researchers to conduct studies that focus on strategy training and to collaborate with teachers in classrooms. Otherwise, students will continue to lack necessary instructional support and will be “forced to fend for themselves” and “rely on the Internet in conjunction with electronic dictionaries” to translate rather than learn how to read (p. 143). Urlaub (2013) concurs, claiming there are few concrete approaches available to aid instructors in developing students’ reading competencies. Research in this area will be challenging because in many EFL settings, and potentially in many U.S. world language classrooms, “teachers and administrators remain so heavily invested in grammar-translation and other methods that involve using reading as a route to form-focused grammar and vocabulary learning, to the exclusion or near-exclusion of developing fluent reading skills” (Huffman, 2014, p. 17).

In the following sections, I review research that has been conducted in EFL and world language classrooms in countries such as China, Iran, Japan, Saudi Arabia, Singapore, Taiwan, and Tajikistan. First, I present research that demonstrates the need for teachers to train students to think in the world language as they read, and not to translate the text. Then, I review studies that focus on strategies that teachers can teach students to use when reading. Lastly, I discuss the success of using extensive reading and literature circles to improve students’ reading fluency, comprehension, and motivation to learn world languages.

Training Students to Think in the World Language

For world language students to develop high levels of reading comprehension, many researchers agree that they must possess certain vocabulary and grammatical knowledge (Alderson, 2000; Grabe, 2005, 2009, 2010; Ellis, 2005; Koda, 2005; Qian, 2002; Stæhr, 2008; Zhang, 2012). Most recently, Zhang (2012) examined the importance of vocabulary and both explicit and implicit grammatical knowledge on reading comprehension. The participants were 190 EFL learners working on their master’s degrees in engineering at a university in China. Most students had studied English for six years in secondary school and two years in college. The results showed that vocabulary knowledge was more strongly predictive of

their reading comprehension abilities than grammatical knowledge. With further analysis of the data, Zhang discovered that implicit grammatical knowledge appeared to influence reading comprehension more than explicit knowledge. Zhang concluded, "effective comprehension requires a type of grammatical knowledge that can be rapidly accessed in reading for syntactic parsing or word integration" (p. 570). Implicit grammatical knowledge requires automatic processing and syntactic efficiency; effective readers must be able to think in the language with ease, and not focus attention on grammatical structures at the expense of understanding texts (Zhang, 2012).

In order for teachers to understand how students can be trained to think in their world language and develop implicit grammatical knowledge to improve reading comprehension and overall proficiency, it is important to understand Vygotsky's (1962) socio-cultural theory, specifically the concept of inner speech or what Ridgway (2009) refers to as the "inner voice" (p. 46). Ridgway (2009) explains the inner voice as the language-productive module people think with and sometimes have difficulty shutting down. He explains the inner voice develops in childhood and remains with people for the rest of their lives. When reading, Ridgway suggests people hear voices in their head, which helps them comprehend texts. Specifically related to second and world language learning, he proposes that a "breakthrough period" occurs when learners begin to hear the inner voice in their second or world language, which aids them to think, and read, in that language (p. 51). To develop the inner voice in their world language, learners must develop automatized phonology or prosody, or recognized speech sounds and patterns (Ridgway, 2009). To promote inner voice and literacy development, Ridgway recommends teachers read stories aloud to students, allow students to listen to songs and rhymes, present vocabulary in written and spoken form simultaneously, and teach students poems and parts in plays that they can perform.

Teaching Reading Strategies Explicitly

As a result of the American Council of Teaching of Foreign Language's (ACTFL) (2010) position statement recommending teachers and students use the target language at least 90% of instructional time, focus seems to be more on developing speaking proficiency than reading proficiency, and few approaches to teaching reading in world language classrooms have been proposed (Urlaub, 2013). To continue to promote target language use and to help students develop their inner voice, it is clear that world language teachers are in need of effective reading strategies and methods to avoid translation (Alhaqbani & Riazi, 2012; Stoller, Anderson, Grabe, & Komiyama, 2013; Urlaub, 2013).

Stoller et al. (2013) understand that world language teachers may feel restricted in their ability to be creative with curriculum and instruction. They recognize that teachers, particularly in EFL contexts, are provided established curricula, textbooks, and exams, and, as Giroux (1988) has pointed out, are sometimes treated as technicians as opposed to intellectuals. After meeting EFL teachers that said they had few opportunities to adjust instruction to address students' needs, interests, and learning styles, Stoller et al. (2013) suggested teachers integrate

several strategies into lessons for at least 10 minutes a week. They recommend teachers expose students to a variety of texts by posting student work and creating a classroom library of texts in the world language that appeal to students' interests and life experiences. They encourage teachers to read aloud to students and to promote paired or buddy reading where students alternate reading aloud to each other. Repeated oral reading, silent reading, and echo reading can take place during designated time periods with teacher guidance (Stoller et al., 2013). To build vocabulary, students can become "word collectors" and record new words in journals, eventually categorizing these words and using them in written and oral production activities. As opposed to testing comprehension, Stoller et al. encourage teachers to teach students reading comprehension strategies explicitly, model strategy use, and show students how to use graphic organizers to organize discourse of texts.

At King Saud University in Saudi Arabia, Alhaqbani and Riazi (2012) investigated 122 undergraduate, male, non-native Arabic students' reading strategy awareness as they read academic texts in Arabic. Students reported high usage of reading strategies while they read Arabic, with the most preferred strategy being problem-solving; specifically, re-reading to improve understanding. The second most common strategy used was global reading. Students described a real purpose in learning to read Arabic because of their motivation to understand the Muslim religion better. Ninety-eight percent of the male participants were studying in the Department of Islamic Studies and the Department of Arabic Studies. Alhaqbani and Riazi found that students using global reading strategies used background knowledge and context clues, and they determined importance while reading. This study was limited in that it only examined students' perceptions of strategy use and did not examine how students developed strategic competence in reading.

Roohani and Asiabani (2015) compared the effects of self-regulated strategy development and non-strategic-based instruction on students' reading comprehension of argumentative texts. Participants were 70 Iranian females aged 16-26 enrolled in two intermediate-level EFL courses at an English Institute in Neyriz, a city in the Fars province. The control group was given brief discussion questions before reading after which they read the text silently. The teacher then asked a student to read one paragraph of the text aloud, which the teacher re-read, and then gave students definitions and synonyms of difficult words. The teacher and students continued to read the text aloud, and the teacher explained important vocabulary. At the end of the lesson, students answered comprehension questions posed by the teacher.

The experimental group was taught the "TWA strategy", a self-regulatory strategy in which students are prompted to think before reading, while reading, and after reading (Hoyt, 2010; Roohani & Asiabani, 2015, p. 37). Before reading, students identified the author's purpose, reflected on what they already knew, and determined what they wanted to learn. While reading, they monitored their reading speed, linked their knowledge to what they read, and reread parts of the text that were confusing. After reading, students established the main idea for each paragraph, summarized the text with supporting details, and identified what

they learned. The teacher modeled the TWA strategy, had students practice the skills, and asked students to use graphic organizers and highlighters while reading. Roohani and Asoabani (2015) found that students who used the TWA strategy performed significantly better than the non-strategy group on summary reading post-tests. They concluded that strategy training improves EFL students' reading comprehension and asserted that there is more to reading than decoding words.

Jiang (2012) investigated the effect of modeling reading strategies explicitly with students using discourse graphic organizers (i.e. cause and effect, problem-solution). The study included 174 first semester and 166 third semester undergraduates that were non-English majors at a major university in China. Their average age was 19.2 years and they had taken nine years of uninterrupted English courses. The researcher trained teachers during two 90-minute sessions on how to use discourse graphic organizers. The students' reading comprehension improved significantly as a result of teachers using discourse graphic organizers, with the effects of the instruction persisting seven weeks later upon retesting. Jiang recommended EFL teachers utilize discourse graphic organizers to keep students engaged and to improve reading comprehension. Additionally, Jiang believed teachers must be properly trained to recognize discourse structures and to integrate discourse graphic organizers into reading instruction.

Liu and Todd (2014) studied the effects of various repeated reading methods: visual only, shadowing (participants mimicked what they heard in real time), time-lapse imitation (participants repeated what they heard as accurately as possible after each sentence), and subvocalization (participants read in their mind while listening to recording). Eighty Mandarin-speaking college students majoring in Japanese at a university in Taiwan, who had been in Japanese classes for an average of 3.5 years, participated in the study. Liu and Todd found that only shadowing had a significant impact on vocabulary test scores. Students' reading comprehension; however, improved when using shadowing, time-lapse imitation, and subvocalization. Subvocalization showed the strongest effect in enhancing reading comprehension (Liu & Todd, 2014). The researchers cautioned teachers that repeated reading methods did not benefit all learners and advised them to assess students' learning styles to best meet their needs. It appears from this research that world language learners need to hear and see text, and think in the language, developing their inner voice, to improve their reading proficiency (Liu & Todd, 2014).

Integrating Extensive Reading and Literature Circles

Besides integrating reading strategy training into world language curriculum design, research in EFL settings, mostly in Japan, encourages the use of extensive reading to improve students' motivation, attitudes, and reading comprehension (Loh, 2009; Takase, 2007; Yamashita, 2013). Day and Bamford (2002) assert that extensive reading operates best when (1) a variety of texts are available on a wide range of topics at varied level of reading difficulty; (2) students choose what they read, read independently, and are intrinsically motivated to read; (3) students can read at a faster pace because they choose books that are at their reading level and

of interest to them; (4) teachers guide students in their reading instead of teaching them explicitly (pp. 137-140).

Yamashita (2013) studied the effects of extensive reading on students' attitudes about reading in a world language. Sixty-one undergraduate EFL students who were majoring in agricultural studies, economics, and informatics at a university in Japan participated in the study. Students read during and outside of class. To earn credit in the 15-week course, they were required to submit book reports for each book they read, which they chose to write in Japanese instead of English. The students felt more comfortable and less anxious towards reading as a result of the course. Extensive reading had a positive effect on the intellectual value students attached to reading. In a short period of time, the participants' attitudes improved significantly because they enjoyed the extensive reading (Yamashita, 2013). Yamashita believed that reading materials should be accessible to world language students in classrooms that use extensive reading programs, and that a classroom library "is a responsibility of teachers" (p. 259).

In Singapore, Loh (2009) described a setting in which teachers' beliefs about modeling the act of reading did not match their actions during uninterrupted sustained silent reading (USSR). Ten teachers in an English-immersion primary school where USSR had been implemented to promote reading habits participated in the study. USSR took place for 15 minutes with the discipline mistress signaling the beginning and the end of silent reading time. During two five-week long semesters, Loh observed that teachers rarely read during USSR with two teachers confessing during interviews, "...I'm guilty of just standing there and making sure my pupils read..." and "...I don't bring along my book, so I just sit and stare..." (p. 106). Even though teachers claimed in written questionnaires to value modeling of reading for students, they did not model in practice. Teachers did not value USSR as much as enrichment and remedial programs that were taking place at the same time. Loh suggested that Singapore re-examine their approach to extensive reading programs, emphasizing the need for teachers to read while students read during USSR or other activities.

In order to increase her second-year high school Japanese students' motivation to study English and improve their reading proficiency, Takase (2007) implemented and researched an extensive reading program that spanned three years. Participants attended a private girls' school and had received at least four years of English education, with reading proficiency levels ranging from Beginning to Intermediate according to the Second Language English Proficiency Test. A variety of graded readers and easy-reading books for high school students were available to students. The girls read primarily outside of the classroom, while rapid reading and reading comprehension skills were practiced in the classroom. Takase modeled expectations for students, showing them how to choose books, read extensively, write summaries, and complete book records. Each student participated in the extensive reading treatment for one academic year (11 months). They were required to write a book summary for each book they read. Unlike participants in Yamashita's (2013) study, students wrote summaries in Japanese the first semester and in English the second semester. Takase (2007)

found that several students who liked to read in Japanese were not motivated to read in English, and students who enjoyed reading in English did not like reading in Japanese. Some students were motivated to read in English because “doing so attracted the attention of students from other high schools when they were using public transportation” and it “made them feel cool” (p. 11).

In another study examining high school students' motivation for extensive reading in Japanese, de Burgh-Hirabe and Feryok (2013) collected data from nine advanced Japanese students at two high schools in a New Zealand city. Extensive reading was not part of a class, but rather an outside project for the students. Researchers met students at their schools, discussed reading materials (graded readers, children's books, six newly published low-leveled books), and provided students with journals and reading records. Researchers instructed students to choose easy, interesting books, and to read as much and as often as possible. They also modeled expectations for students regarding journal and reading record completion. From analysis of participant interviews and journal entry data, de Burgh-Hirabe and Feryok discovered that motivation to read in Japanese changed for seven of the nine participants. Motivation increased for four students, decreased for three students, and remained stable for two students. All students remained positive about the experience, but some criticized their dedication to the project. Issues related to time management and social life affected students' participation in extensive reading. Students appreciated being able to choose books to read, and several students mentioned how reading in Japanese would better prepare them for the national exam they must take to earn credits. de Burgh-Hirabe and Feryok (2013) concluded that implementing a monitoring system or doing extensive reading in class would be more effective than asking students to engage in voluntary reading.

Literature circles is an effective monitoring system, or discussion protocol, that could benefit world language teachers interested in integrating extensive reading in their classroom (Daniels, 2002). With Intermediate and Advanced adult EFL learners in Tajikistan, where Soviet-themed textbooks were being used, Fredericks (2012) moved away from traditional grammar-translation approaches to teaching reading, and instead she implemented critical literature circles. During critical literature circles, “the facilitator invites members to analyze depictions of events, communities, characters, and themes and to relate them to pertinent issues in their lives” (Fredericks, 2012, p. 495). Based on their schedules, 33 adults participated in five groups of six to seven students, with each group reading numerous texts during the academic year. Fredericks collected data through interviews, written participant reflections, and a researcher journal to study the effects of implementing critical literature circles with EFL learners. Participants most frequently discussed exploring life lessons and regularly debated political and social issues. They felt they became more confident readers because the texts offered them more linguistic input and they enjoyed reading texts they had chosen. Occasionally, participants felt challenged emotionally and psychologically by a text, especially when reading *The Pursuit of Happiness* (Gardner, 2006) and *The Kite Runner* (Hosseini, 2003). Fredericks concluded that the “flexibility of the [critical literature circles] revealed

members' dynamic reading preferences and propensity for discussing opinions on issues such as relationships, social norms, traditions, and history" (p. 502). Critical literature circles allowed members to use English in meaningful ways and promoted critical discussion about culturally relevant topics (Fredericks, 2012).

Two Models for Literacy Development: Reader's Workshop and Literature Circles

Some parents and teachers may wonder why it is necessary to teach comprehension strategies explicitly. They may think, "we learned to read without them", and for those who became proficient readers, they intuitively determined which strategies helped them comprehend text (Harvey & Goudvis, 2007, p. 32). Harvey and Goudvis claim that teachers must explicitly instruct students "to ensure children don't simply become expert decoders but also learn to create meaning naturally and subconsciously as they read" (p. 32). They believe students should read a wider variety of texts and a larger volume of reading materials. Students today frequently read information and texts on the Internet and must think critically and judge the credibility of authors more frequently (Harvey & Goudvis, 2007). Harvey and Goudvis caution teachers that some children may not benefit from strategy training in reading because it slows them down and makes reading less enjoyable. Nonetheless, explicit comprehension instruction allows for children to think and learn at higher levels, and be informed citizens who are upstanders and not bystanders (Daniels & Ahmed, 2015; Harvey & Goudvis, 2007).

Reader's Workshop

Daniels & Bizar (2005) present the "classroom workshop model", which they describe as the "pedagogical embodiment of constructivist learning theory" (p. 152). They describe this best practice strategy as a student-centered experience where students do "less telling and more showing" and have "time to do learning" (p. 152). During workshop time, teachers model their thinking, investigating, and authoring processes (Daniels & Bizar, 2005). They conference with students after teaching carefully planned mini-lessons in which they model and explain the type of work students will engage in during the workshop (Daniels & Bizar, 2005). Daniels & Bizar (2005, p. 154) provide a schedule that could be useful for teachers interested in designing classroom workshops that includes a mini-lesson (5-15 minutes), status-of-the-class conference (5 minutes), work time/conferences (20-30 minutes), and sharing (10 minutes). They remind teachers that a defining element of the workshop model is student choice. Students must be allowed to choose "their own phenomena for investigating, topics for writing, books for reading" (p. 154).

Harvey and Goudvis's (2007) Reader's Workshop model complements Daniels and Bizar's (2005) classroom workshop model. During a Reader's Workshop, the teacher models a reading strategy to the whole class during a mini-lesson. Then, the teacher gives students time to practice the strategy in small groups, pairs, or independently (Harvey and Goudvis, 2007). At this time, the teacher circulates in the room, conferences with students to make sure they understand and can

apply the strategy, and meets with small groups, if needed, to provide additional modeling. At the end of the workshop, the teacher facilitates a debrief session in which students share their learning (Harvey and Goudvis, 2007). Keene (2008) also believes incorporating these four components ensures a successful Reader's Workshop: mini-lesson, independent or small group practice, needs-based reading groups, and debriefing or sharing time.

After extensive collaboration with teachers in classrooms, Keene and Zimmerman (2007) developed a list of conditions necessary for a successful Reader's Workshop, which world language teachers can incorporate when implementing the strategy (see Figure 1) (pp. 116-117).

Figure 1. Keene & Zimmerman's (2007) Conditions for a Successful Reader's Workshop

Teachers...	Students...
<ul style="list-style-type: none"> ▶ Create a climate of respect and civility using rituals, a predictable schedule, and well-defined procedures for meeting routine needs ▶ Create a culture of rigor, inquiry, and intimacy by continually expecting more, probing ideas further, and pressing students to explore their intellect ▶ Create a culture conducive to in-depth study of books, genres, topics, authors, and comprehension strategies ▶ Provide equal access for all students to the materials and expertise needed by readers ▶ Serve as learners by living literate lives and modeling how literacy plans an important role in their lives 	<ul style="list-style-type: none"> ▶ Confer with teachers individually about their work as readers ▶ Engage in reading daily so they can apply strategies learned during workshop time ▶ Choose most reading materials and the ways in which they share thinking and knowledge ▶ Participate in focused, intensive small-group instruction when needed to meet specific learning needs ▶ Engage in in-depth discourse about books and ideas in groups of varying sizes ▶ Share ways they have applied what they learned in new contexts, such as by teaching one another during reflection sessions

Keene and Zimmerman remind teachers, “Remember, the strategies are tools. They are a means to an end—comprehension—not an end in themselves” (p. 43). The main goal of the teacher should be to help students become avid readers who love to read (Keene & Zimmerman, 2007).

Literature Circles

In addition to recommending teachers use the classroom workshop or Reader's workshop models to build literacy, Daniels (2002) designed a discussion-based, student-centered approach to reading books that he calls literature circles. Eleven features are important to the success of literature circles (Daniels, 2002, p. 18).

1. Students choose their own reading materials.

2. Small temporary groups are formed based on book choice.
3. Different groups read different books.
4. Groups meet on a regular, predictable schedule to discuss their reading.
5. Students use written or drawn notes to guide both their reading and discussion.
6. Discussion topics come from students.
7. Group meetings should be open, natural conversations about books that promote students to share personal connections, digressions, and open-ended questions.
8. The teacher is the facilitator rather than a group member or instructor.
9. Students are evaluated through teacher observation and student self-evaluation.
10. A spirit of playfulness and fun pervades the room.
11. When books are finished, readers share with their classmates, and then new groups are formed around new reading choices.

When first implementing literature circles, it is crucial that teachers train students how they function by using a story or novel and post-its, response logs, or role sheets (Daniels, 2002). Daniels recommends teachers (1) explain how literature circles work; (2) demonstrate what they look like by providing live or videotaped examples; (3) practice various approaches with students; (4) debrief activities and experiences while training and provide feedback; (5) provide ongoing feedback on how students can improve through mini-lessons and coaching. Examples of possible student roles during literature circles are connector, questioner, literary illuminator, and illustrator (Daniels, 2002). Once students become experienced with literature circles, roles might not be necessary (Daniels, 2002). Students can learn a variety of content and skills by engaging in literature circles by reading fiction and non-fiction texts in a variety of classrooms (Daniels, 2002).

Integrating Reading in World Language Classrooms

During my four years of high school French, I only remember reading one book, *Le Petit Prince* (de Saint-Exupéry, 1987), which I read my third year. We translated passages and answered questions about different sections of the book over a period of several weeks. As someone who enjoyed theatre, I asked my French teacher if we might be able to act out scenes from the book. He was intrigued by this idea and allowed us to pick partners to perform a scene in class. The next time I was asked to read a text in French was not until my second French course in college. Up until that point, I had thought of myself as an excellent French student, earning mostly As and some Bs. In this Intermediate-level college French course, the graduate teaching assistant required us to speak exclusively in French, which was motivating but also challenging because she did not coach students who had never experienced the immersion approach before on how to develop strategic competence. Even worse, she assigned us the text *Les Jeux sont faits* (Sartre, 1952) and did not provide students with any guidance on how to approach reading it. Consequently, I went straight to the Modern Languages library, checked out a translated copy in order to survive the next few weeks, and pretended

that I was reading the text in French. I knew something was wrong with this approach, but I wanted to be sure I earned a good grade in the course as I had just changed my major to French education.

Years later as a high school French teacher, based on my experiences studying abroad in France and participating in French literature courses, I understood the importance of developing curriculum and employing instructional strategies that helped students develop literacy in French. My goal was to teach students reading strategies to help them comprehend shorter texts in their beginning French courses, and then to build their literacy skills in ways so they could read longer texts in French (short stories, plays, fables, satires) without translating words or phrases. I wanted them to be able to *really* read *Les Jeux sont faits* in fourth year high school French without having to translate every word. In my classroom, whether reading, writing, speaking, or listening, I wanted to train students to think in French. Without having had any formal courses or professional development about Reader's Workshop, I used a modified version of this model with my first and second year French students. After further experimentation with my third and fourth year French students, I became more successful at integrating more student-centered strategies to discuss literature. Eventually, through graduate coursework, professional development, and working as a school designer and differentiation coach, I learned about Reader's Workshop and literature circles. To illustrate the potential of these two models to improve students' reading proficiency in their world language, I will now explore how they can be integrated effectively into world language classrooms.

Reader's Workshop in World Language Classrooms

Harvey and Goudvis (2007) and Keene and Zimmerman (2007) discuss multiple strategies teachers can teach explicitly during Reader's Workshops to improve students' reading comprehension. These strategies were intended for use in first language reading instruction, but students learning to read in an additional language also can benefit from explicit strategy instruction. Harvey and Goudvis (2007) define and provide examples of strategy lessons that focus on: monitoring comprehension; activating and connecting to background knowledge; questioning; visualizing and inferring; determining importance in text; and summarizing and synthesizing text. Similarly, Keene and Zimmerman (2007) explain and give classroom examples of monitoring for meaning; using and creating schema; asking questions; determining importance; inferring; using sensory and emotional images; and synthesizing.

With Novice-level students, world language teachers can teach simpler strategies such as activating schema, scanning, and asking questions. During the first Reader's Workshop with Novice-level students, for example, teachers should stress that reading is not translating, and that there are various types of reading, including scanning, skimming, intensive reading, and extensive reading. A handout that explains the process of reading in a world language is provided to students (Appendix A). In English, the teacher and students read this handout and discuss how to approach reading in a world language. After discussing the importance of reading without translation, teachers model reading strategies that are easier for Novice-level students to understand and practice.

With my undergraduate and graduate methods' students, I model a Reader's Workshop on activating schema, scanning, and asking questions, similar to what I did with my first year high school French students during their first semester (Appendix B).¹ I choose different texts according to students' interest, and use current events or culturally relevant topics. Since I teach students at Bowling Green State University in Ohio to use Expeditionary Learning design to plan curriculum and instruction, I encourage them to incorporate Reader's Workshops into their in-depth investigation plans (see Burke, 2007, forthcoming).

As a high school teacher, for the first Reader's Workshop I implemented with Novice-level students I chose texts that activated students' background knowledge: a short newspaper article on the Chicago Bulls and a brief article about the French presidential election. Being from Chicago, everyone had an interest in the Chicago Bulls, and students also were curious about who the French president and prime minister were at the time. To begin my mini-lesson, I provided each student with a copy of the Chicago Bulls article and gave them a separate sheet with five specific questions to answer while reading the text. In French, I modeled how students could scan the article, looking for key words from the questions. I asked them to use colored pencils or markers to underline and mark #1, #2, #3, #4, and #5 in the text where they thought they could find possible answers for each question. Then, I demonstrated how students could answer each question by going back to the sections they had marked. I taught them to answer questions in a few words. They were not required to respond in complete sentences. After answering each question and writing responses on the board, I read the questions aloud and chose students to read the answers aloud. Students verified that their responses matched those on the board.

After modeling activating schema, scanning, and asking questions, I distributed the article on the French presidential election along with five more questions to answer using the text, and asked students to apply the skills they had seen me demonstrate. They were allowed to work with a partner, and as was typical in my class, they spoke only French. After students had marked their article and written responses to the questions, I asked student pairs to write their responses on the board and we discussed the questions together as a class. At the end of the workshop, we debriefed the experience in English.

After modeling simpler reading strategies, Novice High and Intermediate-level students can be taught reading strategies such as re-reading, making connections, determining importance, making inferences, and synthesizing. Teachers can choose appropriate texts, or excerpts from texts, and follow the same format for their Reader's Workshop: mini-lesson, practice/application, and group share/debrief (Appendix B). World language teachers should design a variety of graphic organizers appropriate for the specific reading strategy they are modeling to improve students' reading comprehension and engagement (Jiang, 2012; Roohani & Asoabni, 2015; Stoller et al., 2013) (Appendix C).

Extensive Reading During Literature Circles in World Language Classrooms

My first two years as a high school French teacher, I struggled to motivate my third and fourth year students to engage in reading literature. I used methods I had experienced myself, assigning pages or chapters for students to read with reading comprehension questions to answer and vocabulary words to define. Students often did not complete their homework, so I tried giving pop quizzes to help motivate students, which also was ineffective. With experience, my methods improved and became more student-centered. I abandoned traditional approaches, and student groups became responsible for leading discussions, providing peers with questions, identifying important vocabulary, and developing engaging activities to help understand texts. We read portions of text aloud in class, and some groups asked students to act out parts of the story. Additionally, for every genre we read, students wrote their own satire, fable, play, etc.

Once students are experienced readers and can read more challenging text, literature circles provide an excellent format for Intermediate High and Advanced-level students to read and discuss texts in their world language. Teachers can still use Reader's Workshop to reinforce specific reading strategies as needed. Several researchers have recommended using extensive reading with Intermediate and Advanced world language students, but have reported challenges in keeping adolescents motivated to read (de Burgh-Hirabe and Feryok, 2013; Takase, 2007; Loh, 2009; Yamashita, 2013). Literature circles offer students opportunities for socialization while they discuss life and debate political and social issues (Fredericks, 2012). Students might feel "cool" reading and discussing texts in their world language and thrive on having a group with which to share emotional and psychological challenges (de Burgh-Hirabe and Feryok, 2013; Fredericks, 2012; Takase, 2007).

While I was a differentiation coach in the Chicago Public Schools, I worked with a classroom teacher to train second graders in literature circles. I was surprised at how well second graders could function in student-centered discussions on books of their choice. As a result of this experience, I believe world language teachers can use similar strategies to train their students. We found that using a common text to teach students how to assume various literature circle roles was effective. We modeled each role with the students: discussion director, summarizer, word watcher, illustrator, and connector. Students learned to read text and focus on certain aspects of reading comprehension according to their roles. For each role, we had a recording form students completed before and during their literature circle discussion (Appendix D). We discovered it worked better to give each student a separate role sheet.

Once students are trained in literature circles, the teacher can offer a variety of texts in the world language from which students can choose to read inside and outside of class. Enough time must be scheduled weekly so that students can prepare for discussions in class and meet in their literature circles. Weekly self-evaluation is important so that teachers can assess students' performance. Teachers should praise students for working well during literature circles, and,

when needed, they can coach students on explicit strategies they should use to improve their collaboration and discussions.

Although Daniels (2002) suggests only teacher observation and student self-evaluation be used to evaluate student learning during literature circles, authentic, performance-based assessment also can be integrated. With the second graders in Chicago, we created a choice board based on students' levels of readiness, interest, and learning styles (Appendix D). Students chose between writing a book review, creating a commercial, writing a letter to the author, drawing scenes from the book and writing a summary, acting out a scene from the book, or writing a different ending for the book. Teachers can decide how to evaluate student performance based on their particular assessment criteria and overall learning goals.

Recommendations for Integration, Research, and Collaboration

If students are taught to use reading strategies in the first and second years of world language instruction, they can learn to read text rather than just translate it. By training students to think in their world language, they will be able to think critically, engage in meaningful dialogue, and communicate their ideas in multiple languages with a diversity of people. Using the English Language Arts Common Core Standards (2010) and World Readiness Standards for Language Learning (2015) to inform instruction, teachers can integrate Reader's Workshops, extensive reading, and literature circles to promote communicative and cultural proficiency.

Research is severely lacking in the area of reading proficiency in world languages other than English (Bernhardt, 2005). Multiple studies have been conducted in EFL classrooms and world language classrooms outside of the U.S. It is necessary for U.S. world language researchers, applied linguists, and reading researchers to collaborate with classroom teachers to investigate best practices in teaching reading in world languages and to discover the effects of using strategies such as Reader's Workshop, extensive reading, and literature circles with students. If students are literate in more than one language, they will be able to read, write, think, investigate, and collaborate with many more people. In order to foster connections, empower communities, celebrate the world, solve local and global problems, and improve our future, our students must develop literacy in multiple languages and learn to think critically in those languages so they can make informed decisions for themselves and participate in the political process in our country.

Note

1. Examples in Appendices B-D are in English so all teachers can understand them. Teachers should revise these documents to be in the world language students are studying. Appendix B is the plan from the Reader's Workshop modeled at my session at CSCTFL 2016.

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Appendix A: Student Handout on Reading in a World Language

Reading in Your World Language

Many of you will want to read signs, advertisements, and menus when you travel to the countries where your world language is spoken. Others of you may read literature in your world language eventually. Whatever the reason may be, remember that reading is a skill that will help you acquire proficiency in your world language.

At least four reading skills that you probably use regularly in English can be transferred to world language reading: scanning, skimming, intensive reading, and extensive reading.

- ❖ Scanning means searching for particular information. You scan a menu to find something you want to eat. You scan the Internet when looking for topics of interest to you. When scanning, you do not need to understand every word in the document or website to find the information you need. Read or listen to the questions your teacher asks you and scan for that piece of information.
- ❖ Skimming means getting an overview of the main ideas in the reading. You may skim newspaper articles or websites, or skim a new chapter in a textbook or book before deciding on which section(s) to concentrate.
- ❖ Intensive reading is what you do when you study. You need to read every sentence carefully when you prepare for history or English class because you will likely be assessed formally on the information within days of reading it. You will read more intensively in your world language at the intermediate and advanced levels of study.
- ❖ Extensive reading is what you do to understand the main ideas and most of the content in a reading. You usually do not study the materials and there are usually words or ideas you do not understand. When reading extensively, you use the context and your common sense to guess the meaning of words you do

not know. Sometimes there will be whole sentences, or even paragraphs, that you only vaguely understand. You may use a dictionary or ask someone for help to understand what you are reading when unknown words prevent you from understanding the main ideas of the passage. Extensive reading is associated with reading large quantities.

Reading is *not* translation. If you look at the different readings you are assigned for this class and translate the words into English, you are not reading but rather translating. This is an extremely slow and laborious way of extracting meaning from the text. It is understandable that translating into English may be your natural inclination when you first start to read, but you must resist the temptation and try to think in your world language. If you are looking up a lot of words and translating, you are not reading.

The best approach to take is to follow your world language teacher's instructions about how to go about reading your assignment in or out of class. Find out if the goal is to scan, skim, or read intensively or extensively. S/he usually has a specific goal in mind related to the assignment you are reading.

Good luck as you begin a new venture in reading...reading in a world language!

*This text was adapted by Brigid M. Burke from an edition of *Dos mundos: En breve* (Terrel, Andrade, Egasse, & Muñoz, 1998) that she received in a world language methods course as an undergraduate at the University of Illinois at Urbana-Champaign. It is to be used with world language students as they begin reading in their world language.

Appendix B: Sample Reader's Workshop

Reader's Workshop Planning Template

Preparation

In-depth Investigation or Learning Experience Topic: “*La Santé et Le Bien-Etre*”

Comprehension strategy to be taught: Activating Schema, Scanning, and Asking questions

Text/s to be used for modeling and practice: «*Laloe vera*» (Romance, 2011) and «*Monsieur Bernard*» (Valette & Valette, 1996)

Background Information: (What scaffolding needs to be done prior to this workshop?)

Teacher must read “Reading in Your World Language” handout with students to discuss the difference between translating and actually reading in French.

Handouts and student materials:

Copy of readings and question sheets for each reading; copies of “Reading in Your World Language” handout, colored pencils, pens, or markers

Materials & Teaching Tools: (What tools will you need to perform your think aloud and to capture students' thoughts from the debrief?)

SMART board or document viewer, pdfs or copies of articles, colored markers, copies of question sheets

Mini-Lesson (5-15 minutes)

Introduction: (How will you introduce this strategy?) 5 min.

I will tell students we will be focusing on activating schema, scanning, and asking questions after we read the "Reading in Your World Language" handout. I will model the strategies with the story «*Monsieur Bernard*» and then they will do their independent practice with the «*L'aloë vera*» article.

Think aloud: (The teacher models strategy with no student interruptions) 5-10 min.

Amount to be read: I will read the first question on the question sheet for the «*Monsieur Bernard*» article and then begin reading the article, scanning for the same words in the question, underlining the possible answer with colored marker/pen. I will do this for each question.

How will students distinguish when you are sharing your thinking and when you are reading? What type of signal will you use?

I will refer to the text when I am reading, and I will look at the students when I am thinking aloud.

What questions will you ask during your think aloud? (refer to recording form you are using)

I will make comments in French like, "oh I think the response might be...because these same words can be found right here, and it seems that at this time, he is doing this and she is doing that."

How will you record the questions you have just listed so that they are accessible as you do your think-aloud in front of the students?

I will not record the questions because as beginner French students this will be too much information for them to focus on at one time. I only want them to focus on the questions we are trying to answer about the story *Monsieur Bernard*. We will go over all the questions together and read the story at the end.

Practice/Application (20-30 minutes)

Individual work:

Students will then get a copy of «*L'aloë vera*», which relates to our in-depth investigation specifically. I will model scanning again for the first question, and then ask student to mark the other possible questions with their colored pens or markers. We will share these ideas with the large group.

Small group:

After marking where all the possible responses are to the questions, students will work in small groups to answer the questions.

Individual work: (as needed)

Small group: (as needed)

Group Share/Debrief (5-15 minutes)

How are students going to report out on work they have done during Application/ Practice? How will the teacher record the responses?

Students will be assigned a certain question from the «*L'aloë vera*» article to write on the board. We will go over all the questions as a class.

Will students share in pairs, a group, or as a whole class? As a whole class.

Debriefing Questions: What question(s) will you ask the students in order to focus their debrief?

How did you feel about learning to read and write in French?

What strategies did you use to understand the context of the story and article?

Were you translating or reading?

Recording: How will you keep track of this great thinking? (Anchor chart, student journals, sticky notes on wall, etc.)

The students will be asked to write a reflection about their first reading experience in French in their journals. They will be asked to write in French. They also will be asked to discuss what they learned about aloe vera and its magnificent benefits to our health.

Appendix C: Sample Graphic Organizers

Determining Importance

Text quote	This quote is important to me because...

Making Connections

Text quote	This quote makes me think about... (make text-to-self, text-to-text, and text-to-world connections)

Re-reading

This sentence confuses me...	I think it means...	After asking questions and clarifying meaning...

Synthesizing

The three main parts of the chapter/story were about:		
1.	2.	3.
At this point of the story/book, I know/understand:		

Appendix D: Role Sheets and Choice Board for Literature Circles

Literature Circles Role Sheets

Discussion Director: Write your group's questions and possible answers here about the story.

Our questions	Possible answers

Summarizer: In 4-5 sentences, write a summary of what you read about your story/book today.

Word watcher: List 3 new words that your group learned today and explain what they mean in your own words.

New word	Our definition

Illustrator: Draw a picture to show what you read about today (important event, character, setting).

--

Cool Connector: Write about 4 connections your group had to the story today (text-text, text-self, text-world).

Text quote or summary	Connection	Type of connection

Literature Circles Choice Board

Write a one page book review	Create a commercial to sell the book
Write a one page letter to the author	Draw 3-4 scenes from the story and write a summary for each scene
Act out a scene from the book	Write a different ending for the story

Possible grading scale or rubric:

- A Effort is high, work is high quality, and understanding of book is obvious
- B Effort is good, work is good quality, and understanding of book is obvious
- C Effort is mediocre, work is mediocre, and understanding of book is not obvious
- D Effort is low, work is low quality, and understanding of book is not obvious

Possible guidelines for Literature Circles projects:

Book review

Summarize the book, talking about the best parts and the worst parts. Share with the readers why you would recommend the book to other kids or why not, and to whom. The review must be 1 page handwritten. Be sure to include the price, number of pages, and publisher, along with the title and author.

Letter to the author

You must write a letter to the author of the book. Share with the author what you liked best about the book and what you would have done differently. Be specific about different parts of the book, citing page numbers. The letter must be at least 1 page handwritten.

Act out a scene

Choose one scene from the book that you will act out in front of the class. You can choose whether or not you memorize your lines. If you do not memorize your lines, the lines must be written on note cards. You must wear a costume to

represent the character you are interpreting. Be ready to answer questions or take comments at the end of your performance from your classmates.

Change ending

Rewrite the ending to the book. Follow the author's writing style and do not change the events that happened before the ending too much. If the story had a happy ending, consider changing it to a sad ending, and if the story had a sad ending, consider writing a happy ending. Use the same characters and setting, but change the outcome of the plot. The ending must be at least 2 pages handwritten.

Commercial

Pretend that you are the Public Relations person for the author of your book. Design a commercial to convince people to buy it, writing out the words and creating scenery. The commercial should last between 1-2 minutes and be persuasive.

Draw scenes

Choose important events from the story and draw them. Be sure to use pencil and then color in the pictures. Then for each scene, write a short explanation of what happened in the scene you drew.

11

Fostering Connections: Using memorials to teach history in study abroad

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Abstract

In light of the 70th anniversary of the liberation of Auschwitz, the Holocaust is once again on everyone's mind. World leaders vow to "never again" allow such an event, but how do we ensure that and how do we teach 21st century students its relevance? During a month abroad in Germany (January Term 2015), students from the University of St. Thomas were introduced to different forms of responses to the Holocaust through literary and cultural products, investigated memorials, and analyzed diverse types of memorialization; understanding them as ways of remembering history. A comparison between Holocaust testimonies, historiographical writing, and the fictional rendering of analogous motifs complementing the readings, highlighted key issues in the way the Holocaust has been and continues to be discussed, debated and remembered. Such varied sources provide an excellent venue for an interdisciplinary approach to culture and language learning. The class introduced beginning, intermediate, and advanced students with little or no background of the Third Reich to the topic of Holocaust Memorialization, and gave those with previous knowledge an opportunity to build on existing information and experience it within the target culture. The course incorporated different kinds of texts to show ways of approaching the topic in an interdisciplinary manner geared toward a diverse student body with varying language skills and content knowledge. With the goal of attracting more students, the class, "Berlin Yesterday & Today: The Holocaust and coming to terms with the past", had two main foci—history and language acquisition—and was open to students with intermediate German language proficiency and above. This paper focuses on the responses to the Holocaust in the form of cultural products discussed during the course, on study abroad as a means to develop students' global and intercultural awareness, and on the benefits of study abroad to build up smaller German programs. Besides giving an overview of the

particular study abroad course, this article may be used as a guide and resource for developing culture and language learning programs in Berlin.

Memory and Memorials: The Memorialization of the Holocaust

Memorials today reflect the pluralistic memories of a heterogeneous society, and may embrace persons, ideas, artifacts, or events, around which memory crystallizes. Memorials may include the traditional 19th century war monument like the *Siegestsäule* [Victory Column] in Berlin or more recently an archive, a museum, a garden, a work of literature, important dates, or even an iconic battle, “(f)or the sites of memory are many and diverse, deliberate and accidental.” (Young, 1993, p. viii) To that end, Young calls the Berlin Wall “Germany’s greatest, if unintended, monument to the Second World War” and its dismantling an act of memorialization, the remaining pieces, dispersed all over the world, forming the “monuments to a disappeared monument” (Young, p. vii). The former Wall, the void it left or spaces it created, is in itself a prime example of the “counter monument” Young describes.

Memorialization is a conscious process and a part of a generation’s memory and imagination. The main function of a monument is remembrance. Until the mid 20th century, memorials additionally served as gathering places for political rallies or festivals. Memorials are usually visible¹, tangible, and readable. “The traditional purpose of commemorating is to formulate a binding concept of history with monumental means and pass it on to present and future generations as a valid model and example” (Stih, 2005, p. 6). While there may not be a collective memory, a nation may have collected memory shaped through a common culture and common traditions. Distinct nations and political systems may remember the same event differently. The political circumstances, the interest of the community, and even the personal taste of the artist or the curator are important factors in shaping the memorial. While the display in itself creates the meaning, at the same time, a memorial shapes public memory, no matter what form it may have. The definition of a (Holocaust) memorial depends on its location, and the local context is invaluable in understanding its meaning. Furthermore, the effect a memorial tries to establish is shaped by aesthetics of the memorial as an art form or *Gebrauchsgegenstand* [utensil]. Young argues, “(b)y bringing different formal qualities to bear on memory, every ‘memorial text’ generates a different meaning in memory” (Young, p. viii). The many Holocaust memorials created throughout the world, recall and represent a unique Holocaust, addressing the viewer through an interpretive discourse and constructing a singular, individualized display of memory. This suggests “the fundamentally interactive, dialogical quality of every memorial space. For public memory and its meaning depend not just on the forms and figures in the monument itself, but on the viewer’s response to the monument, how it is used politically and religiously in the community, who sees it under what circumstances, how its figures enter other media and are recast in new surroundings” (Young, p. xii).

Society as such cannot remember, only the individual human being in the name of a people, a fact that is appropriately noted in the following occurrence: To Israeli Prime Minister Benjamin Netanyahu’s remark that it was indeed the Palestine’s grand mufti who gave Hitler the idea for the Final Solution, German Chancellor Angela Merkel’s spokesman Steffen Seibert responded: “All Germans know the history of the

murderous race mania of the Nazis that led to the break with civilization that was the Holocaust. This is taught in German schools for good reason, it must never be forgotten. And I see no reason to change our view of history in any way. We know that responsibility for this crime against humanity is German and very much our own” (PressTV, 2015).

Just as memory changes over time, so do memorials, which are subject to taste, political opinion, historic events, and economic deliberations. The traumatic end of the Second World War, including the unconditional surrender, distressing defeat for millions, painful occupation, and the realization of many Germans that unconscionable and despicable things had been done in their names, required a new style of memorial to express the newly found message, a more honest and humbler expression of reference. During the Cold War, both German states were blaming the other for the National Socialistic Dictatorship and its atrocities, creating two voices and two ways to commemorate the past and its victims. After the Fall of the Wall and the German Re-Unification, this rhetoric changed again and the memorialization of NS-victims was developed more rapidly than ever before. The events around the only successful German revolution triggered changes in the public opinion in which memorial traditions had to be reconsidered – resulting in modification or rejection, and a revitalized memorial culture. To this day, National Socialism influences everything that has come afterward and demands a new interpretation of events that came before.

United Germany took responsibility for its murderous past at a central, regional, and local level, resulting in more honest, self-critical memorials and memorialization of the victims of the Third Reich. Many of the post-*Wende* [post-re-unification] memorials in unified Germany are supported and prescribed by the German government, some are overseen by individual German states, others are federally funded. The *Gedenkstättenförderung des Bundes* [governmental brief on memorial funding] defines what constitutes a national monument. In remembering the National Socialist terror, Stalinism, and the dictatorship of the *Sozialistische Einheitspartei Deutschlands* [Socialist Unity Party, SED], while paying reference to the victims and those who opposed these regimes, the German unified government sets out to strengthen the sense of justice and democracy, by consolidating the anti-totalitarian consensus in Germany (Gedenkstättenkonzeption der Bundesregierung, 1999, Drucksache 14/1569).

Program overview

Stumbling over the past: teaching Holocaust Memorialization in the foreign language classroom

Research shows how important study abroad is for students’ learning and growth, not only for language acquisition but also for the development of intercultural competency and cross-cultural understanding, and for the health of a small German program. Study abroad is one way to meet the needs of our programs and align them with the strategic plans of the institution as well as with concepts such as globalization, internationalization, and intercultural competency. J-Term study abroad courses accompanied by a faculty director, offering students and parents a sense of security, are often best suited in times of tight budgets

and students' rigid academic schedules since they take place during the interim semester. They are a time effective and financially reasonable alternative that allow students to experience study abroad without taking time off from work, or adding an academic semester. Furthermore, the class discussed here fulfilled major, minor, or core curriculum requirements (depending on the placement of the student) that students would have taken even at the home campus. Beneficial too is that faculty has control over the academic content of the course, making it easier to integrate into the overall curriculum.

During the 2015 J-Term class "Berlin Yesterday & Today: The Holocaust and coming to terms with the past" in Berlin, Germany, students were able to put their German language proficiency to work in real-life situations earning academic credit, while living in and learning about the capital of Germany and its history and culture. Berlin was chosen as the home-base of the course since the city presents a wealth of opportunities illustrating different aspects of German history, offering a rich canvas for the topic of Holocaust and examples of Holocaust memorialization.

The city, its culture and past served as a site of research, active learning and remembrance, demonstrating the relevance of history in order to understand current events in context. More than 70 years after the end of the Second World War, the Third Reich still engenders public debate and political decisions. The effects the Holocaust continue to have on post-war Germany and the city of Berlin are immense. By visiting Berlin, the heart of Nazi Germany, students gained a visceral understanding of the period from the 1930's to 1945. Site visits in and out of Berlin included a concentration camp, monuments, memorials, and museums, which represent the recent efforts of the German people and the unified German government to come to terms with its past. The themes of the course included the causes of the Holocaust and the reactions to it, the connection between politics and place, the experience of victims in representative memoirs, and the role of memory in the aftermath for both victims and perpetrators². Within the historical context of National Socialism, in particularly the Holocaust, questions of German nationalism, *Vergangenheitsbewältigung* [coming to terms with the past], Christian-Jewish relations, Jewish cultural life then and now, and representations and memorialization of the Holocaust were thematized.

Berlin today is again one of the most important cultural centers in Germany and Europe, providing an ideal "jumping-off" location for weekend excursions to absorb the art and culture of Germany and Europe³. Several walking tours and day trips to nearby points of interest such as Potsdam and Wannsee helped round out students' experience of the many influences that converge to shape modern Germany and Europe. A weekend excursion to the city of Dresden further highlighted and revealed the blending of past and current events and Jewish and Christian cultures. The course objectives were for students to acquaint themselves with the historical background of the Third Reich (particularly the Holocaust), to explore the relationship between place and event, to interrogate the issues of memory and memorialization as they relate to the Holocaust, and to bring awareness of how the Holocaust and the Second World War bear on contemporary events and thought. The atrocities of the Holocaust have all but faded from human

memory, and the concept is still part of the lingo even in such far away places as the United States. The word evokes painful and emotional memories of the National Socialist assault on the European Jewry between 1933 and 1945. In the 2016 election cycle, voters in the United States heard as Mike Huckabee, former Governor of Arkansas and GOP Presidential Candidate, invoked holocaust imagery when voicing his opposition to the Iranian Nuclear Deal, saying that the deal would “march Israelis to the doors of the oven” (Bradner 2015)⁴.

Key Sites visited during J-Term Course with pictures and short description

The following section gives a brief overview of the many different sites, monuments and memorials the class visited and discussed during the J-Term course. Throughout the course, different types of monuments and memorials were used to access history, to develop a deeper understanding of the importance of history through visual means, and empathy for the culture/society memorializing and remembering the events portrait. Counter monuments served as the basis to teach students about the darkest time in German history, because they invite the observer to dialogue, analyze and reflect without dictating a single meaning. They were used to make students more aware of this historical time and utilized as a context for developing intercultural competence. Due to the make-up of the class this part of the course was taught in English to accommodate students’ diverse language levels and to foster reflection. Second language acquisition however played a key role in building relationships and deeper understanding of the host culture during the intensive language classes at the IIK BerlinerID (more below), during social hours and during interaction with other foreign students whose first language was not English, and through access to authentic texts whose information in the target language might otherwise be less accessible⁵.

Students had never before considered that *Denkmähler* [memorials], which differ from the typical 19th century monumental-nationalistic style, (duplicated in the traditional communist monuments), could be so effective in memorializing an atrocity as horrific as the Holocaust. As a pre-departure assignment, I asked students to design a memorial for a loved one. Since this was meant as an open-ended creative task, students were free to design and even build a miniature version of the memorial. Much to my surprise, all of them drafted a typical, though German version, of a gravestone most often located under a beautiful tree in the middle of nowhere. Understanding the sites discussed here that do not follow the model of the traditional national monument as memorials, was new to the majority of the students.

Blindenwerkstatt Otto Weidt [Otto Weidt’s Workshop for the Blind]. Otto Weidt’s Workshop for the Blind includes a tour of Berlin Mitte around the Hackesche Märkte and the Hackesche Höfe, especially the *Jüdischen Erinnerungsorte in der Großen Hamburger Straße* [Jewish Sites of Remembrance in Große Hamburger Straße], once the center of the Jewish community in Berlin Mitte and home to the city’s oldest Jewish cemetery, a school and a nursing home. Multiple memorials and plaques, as well as numerous *Stolpersteine* [stumbling stones] are testament

to this area's once thriving Jewish community (free entrance and free guided tour. <http://www.museum-blindenwerkstatt.de>)

[Picture: Inge Deutschkron, the author of the book *Ich trug den gelben Stern* ["I wore the yellow star"] at the *Blindenwerkstatt Otto Weidt* [Otto Weidt's Workshop for the Blind] signing her book with University of St. Thomas' German majors and Dr. Susanne M. Wagner]



Deutscher Reichstag/Bundestag [German Parliament and Parliament Building]. The *Bundestag* in the *Reichstag* [Reichs

Chancellery] has become a major tourist attraction and was one of the highlights of the trip. Students learned that the *Reichstag* not only hosts the *Bundestag* [German Federal Parliament], but is in itself a key symbol and monument in and of modern German history. Since moving from Bonn to Berlin, millions of tourists have toured the Bundestag/Reichstag. Visiting the building and the guided tour is free, but registration is required. While tourists are able to climb up to the top of the glass dome and enjoy the spectacular view, I would recommend a guided tour of the Bundestag/Reichstag



building if you are registering a group, before heading up to the dome. Reservations can be processed online up to 13 months in advance <https://visite.bundestag.de/BAPWeb/pages/createBookingRequest.jsf>. There are multiple guided tours available for groups. For this particular tour, I decided on the history theme, asked the tour guide to focus on the Third Reich, and was impressed with the quality and depth of the presentation.



Places of Remembrance Project in the Bayerische Viertel [Bavarian Quarter]. The *Bayerisches Viertel* [Bavarian section] in Berlin is the former home to upper-middle class assimilated German Jews and off the beaten path when it comes to tourist attractions today. The artists Renata Stih and Frieder Schnock bring attention to the anti-Semitic measures of the Third Reich through 80 panels (each 50 x 70 cm), affixed to the street

lights at the *Bayerisches Viertel*, at a height of about three meters. The signs display a pictogram on one side that reminds us of cheerful card games, and on the other side an anti-Semitic text or decree. The mnemonics of the panels make the historical information easily accessible, showing how restricted 'normal' Jewish life was as early as 1933 before eventually leading to extermination.





This non-traditional or “counter monument” (Young, 1993) commemorates the progressive discrimination and disenfranchisement of the Berlin Jews, partially reflected in the humiliations of daily life. Stih and Schnock aim to show that the annihilation of the Jewish population was indeed a gradual process, which often ended in deportation and mass murder.

These signs, which are easily overlooked by the non-observant passerby, are meant to initiate a dialogue with the person walking on the sidewalk or waiting for a bus. The “omnipresent banality of evil” is evident “in the metaphor of the creeping, daily deprivation of the rights of Jews during that period.” (Stih, 2005, p. 8) Since there is no museum attached to the monument, it is free.

Rosenstraße Memorial. The *Rosenstraße Memorial* pays homage to the civic courage of the women protesting the incarceration of their Jewish husbands, who were arrested during the *Fabrik-Aktion* [Factory Action] even though Berlin Jews living in mixed-marriages were previously exempt from deportation. While there have been scholarly and filmic representations of the protest, the most famous being Margarethe von Trotta’s 2003 movie *Rosenstraße*, the first monuments were only erected after the German Reunification. Grouped together in the same area are Ingeborg Hunzinger’s *Block der Frauen* [Block of Women] and constructed in 1995, a plaque with pictures at the hotel on the corner of Rosenstraße—located at the former site of the Jewish community center where the Jewish husbands were detained—in 1998, and an open-air exhibition of the *Topographie des Terrors* [Topography of Terror] in 1999. The 2011 erected *Litfaßsäulen* [Litfaß columns] pay tribute to the singularly successful protest of German women about the deportation attempts of their Jewish husbands in March of 1943. Historic pictures are displayed on a *Litfaßsäule* [Litfaß column] on Rosenstraße adjacent to Ingeborg Hunzinger’s five-piece monument whose individual statues are physically pulled apart, but are still standing contextually together reflecting on the NS-Regime’s unsuccessful attempt to split the marriages apart. In order to deduce the Jewish-Christian imagery properly, background knowledge in this field of study is necessary. These three monuments honor the victims of



the protest and invite the viewer to reflect on the limited effectiveness of German resistance as such, by marking “the event but do not impose a meaning, leaving the individuals to judge for themselves and privileging remembrance over satisfactory conclusion” (Potter, 2010, p. 222).

Why did it take so long for this event to gain recognition, while other memorializations of single events existed earlier? Was

it the fact that non-Jewish protesters publicly demonstrated their solidarity with Jews, which may have been seen as exculpatory? After all, the Rosenstraße-Jews were saved, but a far greater number were deported unopposed. In addition, Rosenstraße, which is perpendicular to *Alexanderplatz*, is in the former German Democratic Republic (East-Germany), which was more interested in commemorating the socialist and communist resistance and suffering than that of the Jewish victims.

The surprisingly successful resistance of the Aryan women might have been aided by the fact that the demonstrators were not actually protesting against the Nazi regime, rather against the Nazi violation of their own directives not to deport intermarried Jews and half-Jews. One other interpretation may have been that the Nazis had some respect for women, especially Aryan women, and that the regime wished to avoid a larger demonstration and a bloodbath in the center of Berlin. Since there is no museum attached to the monument, it is free. Make sure to look at the pictures inside of the hotel's entrance lobby.



Deportationsmahnmal auf der Pulitzerbrücke [Deportation memorial on Pulitzer Bridge]. Established in 1987, the *Deportationsmahnmal auf der Pulitzerbrücke* [Deportation memorial on Pulitzer Bridge] towers over the Berlin Westhafen and the Pulitzerbrücke, which connects the districts of Moabit and Wedding. The monument makes reference to the 30,000 Berlin Jews, who were deported from the adjacent freight station.

Mahnmal Gleis 17 – Berlin Grunewald [Gleis 17 Memorial – Berlin Grunewald Deportation Station] (free; no museum attached). Inaugurated in 1998 and located just outside of the *S-Bahnstation Grunewald* [S-Bahn station Grunewald], the memorial is under the patronage of the *Deutsche Bahn* [German national railway company] and pays reference to the deportation of more than 50,000 Berlin Jews between 1941 and 1945 from this quaint western neighborhood. The memorial consists of approximately 150 meters of old train tracks that have plaques embedded into the rails. Each plaque lists the date, number of deportees, as well as the concentration camp or ghetto to which Berlin Jews were deported



from here. In close proximity, just outside of the station house, you will find an 18-metres concrete block with embedded silhouettes of deportees. The memorial, commissioned by the Federal Land Berlin, designed by the Polish artist Karol Broniatowski, and erected in 1991, is called *Voided Figures*. (Deutsche Bahn, 2010)

To create a bigger impact, I would recommend a visit to the *Denkmal für die Ermordeten Juden Europas* [Memorial to the Murdered Jews of Europe] before exploring *Gleis 17*. With additional background information and a solid foundation in the topic of the

Holocaust, the horrid message of this seemingly simple monument is indeed impactful. Seeing the sheer numbers of plaques, trying to calculate how many Berlin Jews were deported from *Gleis 17* by adding up the numbers listed on each plaque, and realizing that deportation continued until the end of the war, left an emotional impression on my students not felt before.

Mahnmal Levetzowstraße [Levetzowstraße Deportation Memorial]. On the site of the monument stood one of Berlin's largest and most liberal Synagogues until a 1944 air raid destroyed the building. The Nazis had used the site since 1941 as a Jewish collection center from which Berlin Jews were deported to the east. The monument, commissioned by the *Berliner Senat* [Senate of Berlin] in 1988, portrays a stylized cattle car, plaques listing all former Berlin Synagogues, and an iron wall inscribed with dates, numbers of deportees, and concentration camps to which Berlin Jews were deported from the Levetzowstraße collection center. (free, no museum attached)



*J ü d i s c h e r
Friedhof Weisensee*
[Weißensee Jewish
Cemetery]: The
largest still active
Jewish cemetery
in Europe that also

honors several victims of the Holocaust, and features the old grave stones of the former Jewish cemetery at *Grosse Hamburger Straße* [Great Hamburger Street] in Berlin Mitte. At Weißensee one finds the ancestors and descendants of well-known Jewish artists. Many of the artists had to leave Germany and went into exile during the Third Reich, but their family members stayed behind and are buried in Weißensee. Some well-known examples are the parents of the famous German actress Lili Palmer, and those of Harry Frommer, the founder of the *Comedian Harmonists*. Also at Weißensee cemetery are the tombs of the parents of the well-known film director Ernst Lubitsch, the father of the famous Hollywood director Billy Wilder, and William and Rosa Goldmann, the parents of Max Reinhardt, the former director and owner of the *Deutsches Theater Berlin* [German Theater Berlin]. The painter Paul Lasker-Schüler, the son of the author Else Lasker-Schüler, who only in 1932 was awarded the Kleist Prize before she had to flee Germany



a year later, rests in Weißensee. One can visit the graves of Samuel Fischer, Stephan Heym, Adolf Jandorf, the founder of the *Kaufhaus Des Westens* (KaDeWe) [Department store of the West], and Herman Tietz, the founder of *Hertie*, who took over *KaDeWe* in 1927 and incorporated it into the *Hertie*-group of department stores (KaDeWe). (Entrance free; observe closing hours which are

enforced no matter what.)



Olympiastadion Berlin [Olympic stadium Berlin]. Students were excited to be in the place of the 1936 Olympic games and surprised about the simplicity of the stadium's locker rooms. Since the topic of the class was Third Reich and Holocaust, the knowledgeable tour guide focused on this part of the buildings history. (75-90 minutes guided tour; €5 students, €7 adults: <http://www.olympiastadion-berlin.de>).

Denkmal für die Ermordeten Juden Europas [Memorial to the Murdered Jews of Europe]. The *Memorial to the*

Murdered Jews of Europe, designed by New York architect Peter Eisenman (constructed 2003-2005), is located only minutes from the *Brandenburger Tor* [Brandenburg Gate] on the site of the former *Reichskanzleramt* [Reichs chancellery]. The Information Center, with its fantastic exhibition designed by Dagmar von Wilcken, is located under the *Field of Stelae* Memorial. The entrance is free, €2 per person for the highly recommended audio guide, which runs for an hour. I would suggest allocating one to two hours for the museum and then spending time reflecting afterward. <http://www.stiftung-denkmal.de/en/visit/prices.html> and <http://www.orteder-erinnerung.de/en/institutions> for more information.



Züge ins Leben - Züge in den Tod [Trains to Life – Trains to Death]. This prominent bronze memorial, erected in 2008 in gratitude to the people of England, is located just outside of *Bahnhof Friedrichstraße* [Train station Friedrichstraße] in commemoration of the children who died during



the Holocaust and the approximately 10,000 lives which were spared through the *Kindertransporte* [Refugee Children's Transports] due to the generosity of the English. The dual dimension of the memorial is portrayed through the two groups of children facing in opposite direction. "This memorial is one of four sculptures which have been erected along the children's route to safety. The others by the same sculptor being '*Kindertransport – the departure*' in Danzig, Poland⁶, '*Kindertransport the arrival*' at Liverpool Street Station in London and '*Channel of life*' at the hook of Holland, Rotterdam." (Train to life)

Anne Frank Zentrum (Berlin) [Anne Frank Centrum Berlin]. Established in 1998, the center pays reference to Anne Frank and other victims of National Socialism. The museum hosts a small but informative exhibition that is geared toward young adults. Through the educational work provided, the center gives

student groups a workshop space and learning community. Workshop and tour of the museum is € 3 per student, faculty free. <http://www.orte-der-erinnerung.de/en/institutions/>

Denkmal zur Erinnerung an die Bücherverbrennung [Book burning memorial]. Situated on Bebelplatz in Berlin Mitte, constructed in 1995, is an inverted memorial



that is put into the ground, hidden, and not immediately obvious. Imbedded in the pavement is a glass window allowing the observant passer-by to glance at empty bookshelves far below ground level. At this location on May 10, 1933, National Socialist student groups conducted a ritual book burning of books from dissident authors.

Flughafen Tempelhof [Airport Templehof]. Constructed during the Weimar Republic, re-designed by Albert Speer in anticipation of increased air traffic and the heart of Hitler's *Germania* as gate to the world, this facility set the direction for all future airports and played a key role during the Berlin Airlift, before it was finally closed to the public in 2008. Students were excited to find Berlin's only water fountain in the upper level basketball court, formerly used by the U.S. Air Force. Multiple tours available. We chose *Verborgene Orte* [Hidden locations]. Entrance: €13 adults, € 9 students with a minimum amount of € 160 no matter how large the group is. Contact: Management Touren Tel.: +49 30 200 03 74-41, [email: tour@thf-berlin.de](mailto:tour@thf-berlin.de).

Gedenkstätte Deutscher Widerstand [German Resistance Memorial Center]. The memorial center located in the former Bendlerblock, home to the Oberkommando der Wehrmacht [Wehrmacht High Command] from 1938, commemorates all German resistance to the National Socialist regime between 1933 and 1945. It was in the courtyard of the Bendlerblock on July 21, 1944 where officers were shot after the last failed assassination attempt on Hitler. www.gdw-berlin.de. Entrance and guided tour free; reservations under anmeldung@gdw-berlin.de.

Haus der Wannsee-Konferenz [House of the Wannsee Conference]. The museum is located in the villa where on January 20, 1942 SS-Obergruppenführer Reinhard Heydrich, Himmler's second in command, convened the secret conference of high-ranking SS functionaries and civilian leaders of the National Socialist Regime discussing the *Endlösung der Judenfrage* [Final Solution of the European Jews]. Guided tour, €2 per person; <http://www.orte-der-erinnerung.de/en/institutions>.

Konzentrationslager Sachsenhausen [Sachsenhausen Concentration Camp]. Located in the former East about 40 kilometers north of Berlin, the *Gedenkstätte* [memorial] exists as a site to commemorate victims of National Socialism during the cold war. It has been re-designed after the Fall of the Wall and German reunification, leaving some of the memorials untouched while adding others. Entrance is free, guided tour in English available for €50. While there is public transportation (bus) from the train station that lets you out right in front of the concentration camp, I would suggest taking the S-Bahn or Regional-Bahn from Berlin to Oranienburg and then walking the rest as the inmates had to. www.gedenkstaette-sachsenhausen.de

Language School Partner in Berlin

In addition to the cultural-historic component, the course had a distinct goal of furthering students' language skills. By opening the course up to multiple levels (third semester and above), I was unable to fulfill the required teaching load, and chose instead to focus on teaching the cultural-historic component described above in English. To guarantee level-appropriate language learning, I decided to partner with a private language school affiliated with the Heinrich Heine University in Düsseldorf. After taking the placement test, students were enrolled in three different levels of individual four-week intensive language classes at the IIK BerlinerID, a subsidiary of the *Institut für Internationale Kommunikation* (IIK Düsseldorf) [Institute of International Communication].

Having successfully worked with the IIK for four years in their Düsseldorf location, I considered the following points when recommending the IIK as the language school of choice in the course proposal: (a) cost benefit equation; (b) time/schedule of language classes offered—all classes needed to be during the morning hours so as to have excursions and the cultural component of the course in the afternoon; (c) length of program and contact hours; (d) quality of language classes and over-all program; (e) existence of Comprehensive Service Pack – cost effective, convenient, and individualized; and (f) flexibility of administration and teaching staff. As part of the comprehensive service pack, the IIK BerlinerID also arranged for homestay.

As a non-profit organization, the IIK closely cooperates with companies and universities all over the world (U.S. partners are Georgia Tech, University of Arkansas at Little Rock, and now the University of St. Thomas), and educational agencies such as the (American Association of Teachers of German and the *Deutsche Akademische Austauschdienst* [German Academic Exchange Service]). Founded as a spin-off to Düsseldorf University in 1989, the IIK supports scholarship programs and well-known websites such as www.deutsch-als-fremdsprache.de to advance German as a foreign language studies. The IIK is a member of numerous professional associations and a licensed testing center for *TestDaF*, *Zertifikat Deutsch*, and *WiDaF*.

For for J-Term courses supported by the Upper Midwest Association for Intercultural Education (UMAIE), students may generally not be taken out of the country for more than 26 days. We requested an extension to the 26-day rule, since

the IIK BerlinerID intensive language courses went from January 5–30, 2015, and it takes two full days of travel to fly to and from Germany. To help students acclimate and get over the jetlag faster, we planned one additional day prior to the beginning of the IIK classes.

Make-up of Students and Class offerings

As mentioned previously, in order to maximize enrollment, this J-Term course was offered to students from multiple levels, who would receive academic credit corresponding to their placement test and performance in class while abroad. At the end of the J-Term, students received one cumulative grade – corresponding to their unique language level – for the four-week intensive language class offered through a local language school and for successfully participating in the cultural-historic portion of the study abroad course. The program prerequisite was one-year college German or the equivalent⁷.

Even though the course was offered as a UMAIE-option, all students enrolled in the 2015 J-Term course were indeed from the University of St. Thomas, the home campus of the faculty director, who had previously taught 14 of the 17 students and was the first year advisor of another. This made pre-departure organization easier and guaranteed that students had a chance to get to know each other before leaving for Germany.

The course introduced students with little or no background of the Third Reich to the topic of Holocaust and Holocaust Memorialization, and gave those with previous knowledge an opportunity to build on existing information and experience it within the target language. Seven of the 17 students participating in the J-Term class only had had two semesters of German instruction at the time of departure and generally no background in European much less in German history, two had taken an upper level literature course on the Holocaust the semester before, while the remaining seven may have had the mandatory world history class. The task of teaching this diverse group was at times more challenging than initially expected. While the students were very interested in experiencing the city of Berlin and the Berliner *Nachtleben* [night life] first hand, they seemed less excited about the historical context of the course and the idea of experiencing the “real” Germany outside of the local bar scene; often judging the German reality from a U.S. perspective. Nevertheless, on the exit evaluation, in line with other University of St. Thomas’ faculty-taught UMAIE courses, all students either agreed or strongly agreed with the statement “I gained a broader understanding of another culture.” To what degree are students participating in faculty-led short term programs motivated to pursue meaningful intercultural learning, and to what degree are they even capable under the constrictions of the program? From the perspective of total immersion and intercultural integration, short-term faculty-led study abroad programs are not optimal, but so often are the only chance our students have to go abroad. As Anthony Ogden argues in “The View from the Veranda: Understanding Today’s Colonial Student,” “(e)ducation abroad has not been immune to the pervasive consumerism mentality seen in U.S. higher education. Without hesitation, students (and their parents) are increasingly

demanding familiar amenities and modern conveniences while abroad and seemingly with total disregard to host cultural norms or feasibility”⁸ (Ogden, 2008, p. 37). Ogden labels these students the “colonial student”, who is open to all the positive side effects of a study abroad trip, “but is not necessarily open to experiencing the less desirable side of being there” (Ogden, p. 37). Naturally, a four-week study abroad trip with a cohort of other students from the same private university in the Midwest may not be enough to change students’ tourist approach from someone who seeks the excitement of a thrilling *Bildungsreise* [educational vacation] that includes all the familiar amenities starting with a private bath and ending with Wi-Fi, to someone who is truly interested in intercultural integration. For the sake of program building and retention, we want our students to have an enjoyable experience. This may include, for example, making their stay as comfortable as possible by booking limousines rather than asking students to take public transportation as the locals would do, among other things.⁹

Description of Picture: Group dinner at “The Bird”. For the penultimate dinner, students were interested in familiar comfort food and decided to eat at a popular U.S. style burger place in Prenzlauer Berg that also offered free Wi-Fi, a fact that made meaningful conversation amongst group members difficult. Restaurant Address: Am Falkplatz 5, 10437 Berlin, U- & S-Bahn: Schönhauser Allee. (Picture is not staged!)

Treating students as protected customers is not generally the custom in Germany and often results in complete incomprehension from the German partner. In fact, the administrations of private German language schools I have successfully collaborated with over the years are usually amused when they welcome the “Americans”; the U.S. adult students accompanied by a faculty director (who seems to channel the stereotypical “helicopter mom”) so as to make this study abroad trip as enjoyable as possible for the students, while other foreign students, much younger and seemingly less prepared, flew *mutterseelenallein* [on one’s own] halfway across the world to immerse themselves in a totally foreign culture. Ogden predicts in his well-written article that our “challenge will be to preserve our fundamental mission to engage students in meaningful intellectual and intercultural experiences without falling back on a colonial discourse that is concerned with elitism and consumption.” (Ogden, 2008, p. 36)



After careful consideration, and in consultation with the students, strategies were developed to help students understand and analyze the importance of the topic of Holocaust Memorialization (the topic of the class) through concrete examples and assiduous reflection¹⁰. Once students were able to understand and put their experience into perspective, the majority eagerly participated in the activities, opened up at times emotionally draining assignments and activities, and produced thoughtful reflective products by actively seeking out new knowledge and experiences. For Yvonne Henze, “effective cultural adjustment (...) is a prerequisite for placement performance and an enjoyable year abroad”. (Henze, 2007, p. 153)

Naturally, students on a short term faculty-led study abroad trip surrounded by students with similar background, only experience some of the intercultural differences and difficulties a student on a semester or year abroad exchange may encounter. Nevertheless, intercultural training and sensitization are necessary to help them adjust better to the new culture and environment, to navigate the host culture more successfully and effectively, and to help them overcome possible culture shock. Students are asked to be aware, curious and tolerant toward the host culture which in return will make them more aware of their own culture. Rather than remaining in the stage of stereotypes like “all Americans vs. all Germans...”, students are encouraged to observe/describe, reflect/interpret, and then evaluate their own value system and ethnocentric thinking in comparison with that of the host culture; an essential part in fostering intercultural understanding. Paige et al. conceptualize culture learning and provide a model in which they characterize culture learning as a continues interdisciplinary dynamic process applicable to any intercultural experience, in which “meaning is continuously (...) constructed through human interaction and communication” (Paige, 2003, p. 176). Their definition developed the older more static model of culture as a conglomerate of teachable and learnable facts and the shift from “culture-specific to culture-general” learning models: “Culture learning is the process of acquiring the culture-specific and culture-general knowledge, skills, and attitudes required for effective communication and interaction with individuals from other cultures. It is a dynamic, developmental, and ongoing process which engages the learner cognitively, behaviorally, and affectively” (Paige, p. 176-177).

Berlin, the German capital and one of Europe’s thriving metropolises, is a preferred destination for study abroad experiences and a favorite amongst U.S. German programs, college and high school alike. For the specific study abroad experience described in this article, the city served as a backdrop in the context of language acquisition, as well as cultural-historic content instruction. Study abroad promotes not only global education in the traditional sense, additionally it enhances intercultural sensitivity and may turn a college classroom into experiential learning. This second aspect is often more complex and the “way urban manifestations of a different culture are directly experienced varies depending on the circumstances of a concrete cross-cultural encounter and the student’s subjective interpretation of it” (Wagenknecht, 2011, p. 137). The ruling principle for our study abroad experience is that living and learning are intertwined and inform each other constantly. German instructors throughout the United States, teach as close to the “real world” as possible and try to make the content applicable to the 21st Century student by incorporating project based assignments and service learning into the curriculum. It is generally accepted that any study abroad experience may have a positive effect on students’ intellectual growth and theoretically support intercultural understanding. Strategic plans and university mission statements highlight globalization and the need to educate students to become citizens of the world who forge global connections by embracing cultural differences (University of St. Thomas 2020, 2014 and Anselmi, 2008) – differences that are often lacking on our home campuses. In that respect, study abroad trips to a multi-cultural and

multi-ethnic city like Berlin capitalize on the location and make-up of the city, and live this “notion” (Riggio, 2011, p. 172) so deeply embedded in the understanding of many colleges and universities across the United States.

Study Abroad as a program building tool

It is generally accepted that study abroad may promote intercultural competency, culture and language learning even though proximity (to the target language and culture) does not guarantee immersion, integration, and meaningful learning. Especially for small programs, study abroad is an essential part in recruiting and retaining majors and minors, getting students through the program in a timely manner, and helping them reach the desired language level. While it often “drains” numbers from our own classes, we value the study abroad experience as it enhances students’ global and intercultural awareness, a desirable asset at my institution, in addition to fostering their language acquisition. Through intercultural growth and skills acquired during study abroad, we are hoping students will be able to develop a more informed global perspective that will prepare them for future careers by advancing soft and hard skills otherwise not easily obtained, which will also transform them into leaders on campus, inspiring other students, who are not able to go or have not yet gone abroad, and bring prestige to the program. In this respect, study abroad – no matter how long – is often seen as the can-do-all and fix-all solution, forgetting the fact that many a student is “ill-prepared for the reality that culture learning is a complex, challenging, and sometimes painful process”, especially since the short term study abroad trip does not allow much time for trial and error (Brubaker, 2007, p. 119).

Upon arriving at my institution, I discovered that more than 10 years had passed since the last J-Term abroad course to a German speaking country was offered with faculty directors from the German program¹¹. This was especially surprising since the University of St. Thomas is ranked 8th nationally among doctorate-granting universities for percentage of undergraduate participation in study abroad¹², as reported by the Institute of International Education (IIE)¹³. So as to maximize enrollment, I decided on the UMAIE-sponsored J-Term option¹⁴ and to open it up to multiple language levels as discussed above. The course was furthermore designed as a “hybrid” by featuring a German intensive language component at the IIK BerlinerID and a cultural-historical topic conducted in English led by faculty from the University of St. Thomas. Kathleen Condray suggests that academic study abroad programs, even if offered in English, may have a profound positive effect on enrollments (Condray, 2007, p. 62). Keeping this in mind, I proposed a course with an interdisciplinary context attracting both students interested in language acquisition and cultural-historical competence. Students may initially have been more interested in Germany and the German culture than in the German language, but certainly changed their views upon returning to the United States. Of the 17 students participating in the 2015 J-Term in Berlin, only two were pursuing a major and one was a declared minor in German at the time of departure. Since returning to campus, one student has declared a major, five a minor, and one is continuing the study of German as a non-degree seeking student. Additionally,

the J-Term course bore unforeseen positive side effects for the prestige and profile of the UST German program. Out of the 17 students participating in the 2015 trip, six have since returned to a German speaking country for vacation, a semester, or even an academic year abroad. Three other students are currently in the process of finalizing their semester abroad trips.¹⁵ Inspired by the topic of Holocaust memorialization, one J-Term participant applied for and won one of the coveted University of St. Thomas' Young Scholars Summer Research Grants endowed with \$5,000; a first in the history of the Department of Modern and Classical Languages. The student's research investigated the differences of the Jewish and the homosexual experiences during the Third Reich and how they are portrayed in memorials constructed since World War II. For him as for others participating in the class, "learning about language is intertwined with learning about history and culture. 'I've been learning German for six years now, and I don't think you can really, truly learn a language unless you learn the history and culture that goes along with it. (...) And you can't really learn German without learning about the Holocaust'" (Inquiry at UST, p. 24).

Conclusion

The combination of cultural immersion, classroom instruction, communication with native language speakers and family homestays provided students with an exceptional linguistic and cross-cultural learning experience despite the limitations of a short-term program as discussed before. The unique design of the class exposed students to an abundance of material, opportunities, and constantly changing input. The intensive language classes alone fulfilled the required contact hours for a four-credits abroad course. The additional historic topic, an integral part of the trip, was demanding not only from an emotional-intellectual standpoint, but also from the aspect of time management. Being aware of this and the fact that only three of the 17 students had previously spent an extended period of time in a German speaking country¹⁶, I closely monitored the students progress because I was concerned about information overload and burn-out leading to increased culture shock. As Gregory Wolf argues, too many study abroad programs leave "no time or place to discuss student impressions, and students quickly forget the event or fail to think about it in more detail" (Wolf, 2007, 144). Through assignments, an intensive three-day seminar prior to departure, and a debriefing upon returning to campus, Wolf helped his students to navigate the target culture better during their study abroad trip to Berlin and guaranteed that they "achieve(d) a certain measure of cultural competence and sensitivity, while helping them overcome their ethnocentrism" (Wolf, p. 145).

During the J-Term class described here, students were exposed to numerous memorials that challenged the traditional concept of monumentality. At first surprised about the at-times inverted memorials that looked more like a user-friendly *Gebrauchsgegenstand* [utensil] than a monument, they quickly learned to appreciate their ubiquitous, insistent, and sometimes even 'unavoidable' character of the "counter monuments" (Young, 1993) that just happened to be there integrating into or disturbing the landscape of the city. The counter memorial,

often interdisciplinary, may bring together the fields of history, literary, art history, cultural geography, and museum studies and potentially merges them with the tourism industry and sometimes even governmental interest groups. It demands conscious attention and favors the visual over the verbal. If text is included, it is often short, programmatic or epigrammatic. The encouraged response ranges from emotional to intellectual. Not always obviously recognizable at first glance as a memorial, the viewer is challenged with the responsibility and weight of memory.

After the successful first J-Term abroad trip in January 2015, I would like to offer one course every other January incorporating minor changes as necessary. Understanding that students learn best through meaningful reflection, a balance between class time and unstructured time is necessary. Trying to combine essentially two classes into one four-credit course, as was done during the described J-Term, may have resulted in information overload for some of the students, while the majority appreciated the amount of activities and sightseeing we were able to incorporate. The set-up of the UMAIE-System does not allow me to copy the North Central College's model of a three-day pre-departure orientation (totaling 15 hours) and a post-trip debriefing (Wolf, 2007, p. 144 and 145)¹⁷. For future programs, I have therefore made sure to allocate more time at the beginning of the trip to orient students better to their new environment, prepare them more extensively for each site visit, and to incorporate their reflection papers into the class discussions, rather than just responding to them in writing. I was surprised by the initial naiveté and intercultural insensitivity displayed by students who were lacking proper training. Following Renate Schulz and the AATG Task Force on the Teaching of Culture, it is important to be aware of what "knowledge, skills or attitudes are essential for learners of German to engage successfully in intercultural communication" (Schulz, 2005, p. 172). To that extent, future study abroad courses will incorporate units on intercultural sensitivity/training and will expose students to the question "what cultural understanding means and how to develop it" (Schulz, p. 172). Henze defines intercultural training "as the efforts and methods designed for preparing the participants to interact and communicate successfully and to build interpersonal relationships with people from a different culture by being aware of ones (sic) own culture and understanding the foreign culture" (Henze, 2007, p. 153). Students, who participated in her intercultural training seminar were more aware of the impact that "culture and cultural standards, including their own, have on everyday life, while the knowledge gained about specific cultural differences between American and German culture significantly decreases their anxiety about (study) abroad" (Henze, p. 154). While research supports the request for better student preparation in respect to cultural learning, most students will be able to survive and even thrive during study abroad, but in order to facilitate a meaningful and deeper culture learning, constant guidance and mentoring, including the pre-departure and post-arrival orientations are necessary throughout the duration of the trip.

Next to cultural learning, a successful study abroad experience for most language educators means improvements in students' linguistic ability as well as advances in their global awareness. Homestay is an excellent way to

guarantee language immersion and intercultural exposure. Finding meaningful *Familienanschluß* [family connection through homestay] may however turn out to be logistically challenging. To accommodate students' preferences and to ease the logistical demands, accommodation in apartments or dorms may be seen as preferential for short-term faculty-led study abroad trips. While this type of housing limits the exposure to authentic target language material and increases the isolation of the foreign students, it may guarantee an equally satisfying experience for all attendees¹⁸.

To give students a more comprehensive experience, a widening of the topic may be advantageous. Rather than solely focusing on one specific element, (in our case Holocaust memorialization), survey classes incorporating multiple cultural-historic elements and foci seem to be more popular for undergraduate J-Term programs. Possible additions to the Third Reich could be the post-war and cold war period leading up to German Re-Unification.

When is the best time for an undergraduate student to go abroad? How many semesters of the foreign language are necessary before one is capable of maneuvering the target culture successfully? Should we encourage students in the intermediate classes to participate in short-term faculty-led study abroad trips, which may result in additional minors/majors down the road, or is it better to recruit students that have had no exposure to German, or those in their junior year? These are questions that need to be considered not only for the benefit of the particular trip. The answer to these questions may effect the group dynamic within the confinements of the study trip and efforts concerning program building. It is important to find students who are mature enough to accept the challenges of a study abroad trip, and who are willing to be cultural detectives, and capable to accept uncertainties. Short-term faculty-led study abroad trips are often the best option for students with demanding academic schedules and for those who might not be ready to spend an extended period of time abroad. The comfort of the group existing of students with similar backgrounds, does play an important factor for those students that are planning to go abroad for the first time and are less adventurous than others.

The goals set for this first J-Term course have been met and exceeded expectations: students embraced the target culture, learned to reflect on and interpret the culture-historic topic of Holocaust Memorialization, gained intercultural competence, all resulting in increased declaration of new minors and majors to the German program.

Endnotes

1. "Counter Memorials" do include hidden memorials such as the *Denkmal zur Erinnerung an die Bücherverbrennung* [Book burning memorial] on Bebelplatz in Berlin Mitte, constructed in 1995. At this spot on Mai 10, 1933, National Socialist student groups conducted a ritual book burning of dissident authors. Imbedded in the pavement is a glass window allowing the observant passer-by to a glance onto empty bookshelves far below ground level.
2. Please see the appendix for a more detailed list of sites visited.

3. Students took full advantage of the central location by traveling to far away places like Bonn, Munich, Zürich, and Poland during their weekend off. Ogden (2007) sees this as one of the identifiers of the “colonial student”, mentioned more closely in the section on students in this article.
4. Another recent example of politicians invoking the Holocaust for political reasons is the remark by a former French minister concerning the refugee-crisis in Europe. <http://woundedamericanwarrior.com/they-took-our-jews-and-gave-us-arabs-former-french-minister-on-refugees-and-germany/#>.
5. Counter memorials generally have a limited amount of descriptive text and are therefore excellent authentic material that can be easily incorporated into lower level classes. While the reading can be done in the target language, the reflection may have to be in English to produce quality results.
6. The former German city of Danzig is now Gdansk, Poland.
7. Seven of the 17 students were enrolled in Germ 211: Intermediate German I, the third semester course in our language requirement sequence. Germ 212: Intermediate German II, the first course beyond the language requirement that prepares students for the major or minor, had six students. Four students received credit for the equivalent of Germ 320: Contemporary Germany & Current Events which counts toward the German major and minor. In addition, if taken during this specific J-Term course, the class fulfills the four credits in European history, a graduation requirement for German majors at my institution, and an additional motivator for German majors to participate in this J-Term abroad course.
8. This became apparent, when students complained about the unconscionable length of the daily commute between the students’ homestay and the language school. While a 40 min commute is not ideal, many Berliners commute between 30 and 60 min each way every workday.
9. Against my better judgment, but upon the insistence of the course provider, we were picked up from the airport by a limousine and went on a 3-hour bus sightseeing tour; rather than taking public transportation to drop off our luggage and then explore the city on foot to overcome jetlag.
10. Reflection is invaluable for learning outcome and for retaining and processing information. Students were asked to write a total of eight reflective journals over the month of January—four about the historic-cultural events and experience incorporated in the class, and four on their experience of living, learning, and using the target language in Germany (culture learning vs. language learning). The first round of essays lacked reflection throughout and mostly regurgitated cultural facts that students had memorized or simply gave recounts of the day’s events. Through careful guidance and one-on-one student consultation, individual students were able to achieve considerable improvement resulting in higher order learning outcomes and reflective deeper learning. At the end of the class, almost all students were able to meaningfully reflect on their intercultural experiences and apply it to their own learning and lives. The guided reflection encompasses learning about ones’ own culture, the target culture, intercultural dependencies, and specific cultural language used to

- describe, reflect, and process a cultural phenomenon and differences. See Paige et al., 2003, p. 177 for a model.
11. The University of St. Thomas' German program offers co-sponsored programs with signed agreements, direct enrollment/exchange programs for a semester or an academic year, as well as University of St. Thomas and UMAIE-sponsored programs as short term faculty led study abroad options. Other departments and schools at UST such as Environmental Studies, History, Business, or Engineering have offered J-Term trips to German speaking countries without addressing the language component.
 12. The number of undergraduate study abroad students divided by the number of undergraduate degrees conferred for 2012-2013. International students who study abroad are not included in the IIE Open Door report. The next report referring to 2013-2014 will be published on November 16, 2015. More info at <http://www.iie.org/>.
 13. The Institute of International Education (IIE) determines the rankings and publishes them in its annual Open Doors Report, <http://www.iie.org/Research-and-Publications/Open-Doors>.
 14. The Upper Midwest Association for Intercultural Education (UMAIE) is a consortium of six colleges and universities offering intercultural courses during the January term. Institutions are: Augustana College, Elmhurst College, Gustavus Adolphus College, Hastings College, St. Ambrose University, St. Catherine University, University of St. Thomas, <http://umaie.org/>.
 15. The University of St. Thomas allows incoming Freshmen on J-Term abroad trips. Many use the faculty-led month abroad to test the waters before they decide to commit to a semester or year abroad. As King and Young describe in their study (1994), it is paramount to reach out to students as soon as possible to inform them about possible study abroad options available to them.
 16. Two students had gone on a GAPP trip and one had just finished the fall semester in Salzburg and met us in Berlin, before returning to the USA.
 17. Intercultural training, so important in a globalized world, should be mandatory for any study abroad pre-departure orientation. Due to logistical demands and to cut costs, many universities only have a mandatory one-hour orientation in which members of the study abroad offices address legal, academic, and organizational issues.
 18. In our case, some students had what we called "Über-Omies" [Super Grannies] others simply 'rented' a bed in an apartment without having much interaction with the host family. The German 'closed door policy' may be part of it, something my students had to learn and navigate. Different than in my experience with the IIK Düsseldorf, the IIK BerlinerID does not usually provide home stay with real connection to the family.

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Appendix

Suggestions for dining options

Restaurants listed here are group-friendly, accept reservations, and credit cards. The latter is less common in the Berlin restaurant world than one would expect, but instrumental for many U.S. led study abroad groups, who only have access to allocated funds through credit cards.

Restaurant Sauerkraut. Quaint little restaurant with (southern) German culinary delights from farm to table. <http://restaurant-sauerkraut.de/en/>

Restaurant Masel Topf. Modern Israeli cuisine, opposite of Synagogue in Rykestraße, <http://restaurant-maseltopf.de/en/Das%20Restaurant.html>

Seerestaurant Haus Sanssouci <http://web.haussanssouci.com/>. Walking distance to Max Liebermann Villa and House of the Wannsee Konferenz. Upscale and *gediegen* [tastefully sedate] with a very reasonable lunch menu.

Restaurant Zillemarkt. Typical Berliner and German dishes. A staple of Berlin like the Brandenburger Tor and the Spree. Less busy for lunch but more atmospheric for dinner. <http://www.zillemarkt.de/>

I Due Forni. Schönhauser Allee 12, 10119 Berlin. Local favorite, best Pizza in the city. Great for large groups. Very reasonable.

12 Apostel Berlin Mitte. Georgenstr. 2, 10117 Berlin. No credit card. <http://www.12-apostel.de/en/>

Schwarzes Café, Kantstrasse 148, 10623 Berlin, S-Bahn Savignyplatz (for breakfast), www.schwarzescafe-berlin.de/

Hofbräu München Berlin, great for groups, <http://www.hofbraeu-wirtshaus.de/berlin-eng/>

Mandatory Class Reading

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Kohlhagen, E. (1945). Between Charity and love. Chapter 3. in: Kohlhagen, E. *Zwischen Bock und Pfahl*. Translated by Elizabeth Kohlhagen, Paris. (at Sachsenhausen Memorial).

Meyer, H. (Producer), & von Trotta, M. (Director). (2003). *Rosenstraße* [Motion picture]. Germany.

Szalet, L. (1945). *Experiment "E". A Report from an Extermination Laboratory*. Translated by Catharine B. Williams. New York: Didier.

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Recommended Reading

Kohlhagen, E. (2010). *Zwischen Bock und Pfahl. 77 Monate in den deutschen Konzentrationslagern*. Berlin: Metropol Verlag. (= Reihe Überlebenszeugnisse; vol. 4).

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12

Analyzing Interpretive Communication in the AP German Culture and Language Exam

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Abstract

Interpretive tasks in the newly revised AP German Language and Culture Exam (e.g., identifying a text’s main message, considering an intended audience, looking for supporting details) often contain abstract language that can be difficult for second language learners to understand. Given this challenge, a discourse analysis of publicly available AP German test item samples (AP German Language and Culture Course and Exam Description, 2013) was conducted in order to identify text-oriented language representing key discourse functions found in the exam. This work, which is organized according to major interpretive question types, provides AP German teachers with a useful language inventory to draw on in literacy-based instruction. For teachers of other FLs, the analysis serves as a model for basic discourse analysis of publicly available exam items for target languages.

Introduction

Over the past twenty years, literacy-based instruction has grown in prominence as a productive pedagogical and curricular model for conceptualizing collegiate foreign language (FL) education (see, e.g., Byrnes, Maxim, & Norris, 2010; Kern, 2000; Swaffar, Arens, & Byrnes, 1991; Swaffar & Arens, 2005; Paesani, Allen, & Dupuy, 2016). In literacy-based pedagogies, texts are afforded a central role: they serve as models for language use, provide a tool for rich content-based language learning, and support the development of critical thinking skills. In the approach, meaning and function—rather than linguistic form—serve as starting points for textual analysis and classroom discussion, an orientation that positions language as a resource for meaning-making in second language (L2) use. Discussions

concerning literacy-based instruction have resided predominantly within collegiate FL settings where the approach has often been advocated as a means for bridging bifurcated FL curricula that treat language and content learning as separate entities (e.g., Swaffar, et al., 1991; Swaffar & Arens, 2005). Perhaps unsurprisingly, one area in secondary school FL education where text-based perspectives on language use have taken hold is in the recent redesign of the AP World Language and Culture Exams and their associated curricula for German, French, Italian, and Spanish (2012-2014). Designed to promote smooth articulation between high school and college language instruction, the revised AP exams draw on the *World-Readiness Standards for Learning Languages* (2015), treating language use in terms of three main communicative modes, i.e., interpersonal, interpretive, and presentational, and employing authentic texts as reference points for learners' language comprehension and production.

The AP German Language and Culture Exam enables students who score a 4 or 5 on the exam to place into third-year (fifth- or sixth-semester) German courses in most U.S. colleges and universities.¹ Half of the exam is devoted to assessing interpretive communication through 65 multiple-choice questions related to various authentic print and audio texts; the other half evaluates students' presentational and interpersonal abilities through free-response questions in both written and oral modes. All exam items relate to one of six content themes (i.e., global challenges, science and technology, contemporary life, personal and public identities, families and communities, and beauty and aesthetics), and the entire exam—including texts, exam questions, and instructions for each section²—appear in the target language, German. For the interpretive tasks in particular, demonstration of sophisticated text interpretation thus depends as much on the ability to make meaning of texts, as it does on the ability to understand the nature of the tasks themselves as they relate to the texts. In other words, students must, as a first step, be able to navigate the language of the test. This is a view that reminds us that reading—even in guided form as in a high-stakes testing environment—is a productive “communicative act that involves creating discourse from text” (Kern, 2000, p. 107).

Challenges in Text-Based Language Pedagogies

Despite growing interest in text-based instruction and assessment, it can be challenging for teachers to work with different texts in an integrated language-content approach that remains focused on meaning. Teachers need to not only have extensive knowledge of how texts make meaning, but also understand how users of a language can talk about that meaning. While reading comprehension sections in FL textbooks often contain explicit guidance in developing learners' awareness of form-meaning connections through, for example, top-down and bottom-up processing strategies (e.g., asking students to identify typical text and/or linguistic conventions as they relate to particular genres), what is often missing in teachers' repertoire are concrete ways to support this sort of text analysis work productively in the target language with learners. In upper-division collegiate FL instruction, where class discussion and coursework revolve almost exclusively around texts,

explicit language support has been repeatedly documented as often minimal, or even incidental (Donato & Brooks, 2004; Mantero, 2002; Polio & Zyzik, 2009; see, however, e.g., contributions in Scott & Tucker, 2002). This research, while not generalizable to all learning contexts, suggests that FL instructors may need more guidance in how best to support their students' spoken and written L2 production when it comes to textual analysis, particularly at advanced levels, which the AP language exams of course target.³ In particular, instruction in collocational knowledge (e.g., phrases, gambits, lexicalized sentence stems) that represent words that typically co-occur to form semantic units (see Wray, 2002), can be especially helpful for more advanced learners who are seeking to fully participate in academic and professional discourse communities.

This paper addresses the need to support L2 learners' literacy abilities by focusing on the language used to conceptualize and talk *about* texts in the interpretive tasks that comprise half of the AP German Language and Culture Exam. Questions targeting students' interpretive abilities (e.g., identifying a text's main message, considering an intended audience, looking for supporting details) often contain abstract language that can be difficult for L2 learners to understand. With this challenge in mind, an analysis of publicly available AP German test item samples (AP German Language and Culture Course and Exam Description, 2013) was conducted in order to identify text-oriented language representing key discourse functions found in the AP exam. This work, which is organized according to major interpretive question types, can provide AP German teachers with a useful language inventory to draw on in literacy-based instruction. For teachers of other FLs, the analysis can serve as a model for basic discourse analysis of publicly available exam items for their target languages.

Method

An entire sample test of the newly revised AP German Language and Culture Exam can be found within the College Board's Course and Exam Description brochure (<http://media.collegeboard.com/digitalServices/pdf/ap/ap-german-course-and-exam-description.pdf>). The 65 multiple-choice interpretive tasks under analysis here ask test takers to demonstrate understanding of different genres⁴ through questions that target content comprehension, critical reading/viewing/listening, lexical knowledge, and cultural understanding.

For the current analysis, only the questions (the 'stems') were analyzed. Leaving out the four possible answers available (the 'options') allowed the study to remain focused on the specific linguistic structures used to convey various interpretive discourse functions. Given that the analysis was conducted for instructional purposes in AP world language courses, coding of the 65 test items was closely aligned to the structure of the AP exam. Thus, four major learning outcomes outlined in the AP German test achievement level descriptions for interpretive communication (AP German Language and Culture Course and Exam Description, 2013) served as an initial organizing principle: (1) comprehension of content; (2) critical reading/listening/viewing; (3) vocabulary; and (4) cultures, connections, and comparisons (see Appendix A). The multiple-choice items were

coded according to these larger learning outcome areas, along with more specific learning objectives that the exam targets. (Each test item in the public AP exam includes a central *targeted learning objective* in English for instructor use.) The question stems for these items were grouped together according to common learning objectives that represent specific discourse functions related to reading, viewing and listening to texts (see Appendix B for a full list of German test items grouped according to these discourse functions).

To identify text-specific language that could be used in instruction, each test question was analyzed as to whether it related to the lexical field of the content focus in the text(s), or to the lexical field of texts as objects unto themselves. This approach was ultimately chosen over more established discourse analytic models (e.g., pragmatics/speech act theory, Systemic Functional Linguistics) for its conceptually clear-cut organization (text- vs. topic-oriented language). In developing the AP world language curricula, the College Board and AP teachers have produced significant materials for supporting L2 learners' lexical knowledge associated with the six AP course themes. Analyzing text-oriented language according to the discourse functions in the AP exam was thus seen as complementing and building on this content-based instruction.

Analysis of the AP German Interpretive Questions

Considering Semantic Fields: Topic- and Text-Oriented Language

Advanced L2 use relies on expanded and increasingly specialized lexical knowledge, often reflecting abstract thought. Looking at the major semantic domains that are drawn upon in the act of text interpretation can serve as a starting point for conceptualizing the kind of language support FL learners need when reading, viewing, and listening to texts.

An initial way to organize lexical knowledge is to distinguish language that is focused primarily on the content topic in a text (e.g., reflecting the six course themes of the AP exam) from language that represents the semantic field of texts, including importantly how one engages with textual information. The following two examples illustrate this distinction. Test item #4 below draws primarily on thematic vocabulary tied to the content of the text, a promotional material advertising a three-day youth adventure program in Germany:

Original German:

4. Was wird für 55,80 € alles geboten?
 (A) Übernachtung mit Frühstücksbüfett
 (B) Nur die Übernachtung selbst
 (C) Alle Mahlzeiten plus Übernachtung
 (D) Übernachtung und Erlebnisprogramm

English Translation:

4. What all is included in the 55,80 Euros?
 (A) Overnight stay with breakfast buffet
 (B) Just the overnight stay

- (C) All meals plus the overnight stay
- (D) Overnight stay and the adventure program

This test item is an example of a straightforward, information-oriented question that targets comprehension of the source text's content. In contrast, the following test question (#1 in the publicly available exam) draws exclusively on language representing the lexical field of texts and could be asked in response to any advertisement independent of its content:

Original German:

1. Was ist der Zweck dieser Anzeige?
 - (A) Schulklassen auf einen Ausflug vorzubereiten
 - (B) Teilnehmer über einen Wettbewerb zu informieren
 - (C) Über die Erlebnisse einer Reise zu berichten
 - (D) Für Programmteilnehmer in Schulen zu werben

English Translation:

1. What is the purpose of this advertisement?
 - (A) To prepare school classes for an excursion
 - (B) To inform participants about a competition
 - (C) To report on the experiences of a trip
 - (D) To recruit program participants in schools

Although this question (the 'stem') represents text-oriented language, the four options from which test takers can choose draw on language associated with the text's content focus. Nonetheless, the ability to answer the question correctly assumes that the test taker understands the specific task called for—in this case, identifying the core purpose of the message.

The two above test items illustrate rather clear-cut examples of topic- vs. text-oriented language that can appear in task prompts. However, many test questions tend to draw on a combination of both lexical field areas, a point elaborated on below. Thus, it may be more productive to think about testing language as residing along a continuum rather than within strict binary categories. In Figure 1 on the next page, instances of text-oriented language (noted in bold) illustrate a range of lexical phrases found in the AP German exam: from language that plays a subordinate role to the main message (as in the prepositional phrase *according to the graph*) to discourse-framing collocations that anchor the question, as in *to arrive at a conclusion about something*. Knowledge of these collocational configurations—including an understanding of what lexical possibilities can fit in their available 'slots' can help L2 learners in navigating challenging interpretive tasks.

A closer look at the breakdown of the test items (see Table 1) reveals that questions containing text-oriented language appear across all four question categories, but most frequently in the critical reading and vocabulary outcomes. Only questions targeting comprehension of content show a slight preference for drawing on language from the semantic fields of the texts' thematic topics. Not surprisingly, questions drawing on a mixture of topic- and text-oriented language can be found across all major learning outcome categories.

The following sections look more closely at the language of those question types where references to texts appear most often: Vocabulary and Critical Reading. See, however, Appendix B for an inventory of all item test examples as they relate to the above categories and targeted learning outcomes associated with the AP exam.

The Language of Vocabulary Knowledge

Vocabulary knowledge, considered a major factor in the ability to successfully read in an L2 (Bernhardt & Kamil, 1995; Nation, 2006), is a targeted learning outcome noted in the AP exam guidelines. The AP German Language and Culture Course and Exam Description (2013, p. 17) states that a Level 5 student is expected to “comprehend a variety of vocabulary, including culturally appropriate vocabulary and some idiomatic expressions related to topics of personal interest and limited unfamiliar topics.” The following six questions found in the publicly available AP German exam represent a range of formulations that are used to elicit test takers' lexical knowledge vis-à-vis reading passages. To answer these questions, students must recognize key nouns and verbs (along with their collocational patterns) associated with the acts of representing and signifying, e.g., *der Ausdruck*/expression, *das Wort*/word, *die Bedeutung*/meaning, *bedeuten*/to mean, and *sein*/to be.

1. *Welche der folgenden Bedeutungen hat das Wort „wortkarg“ (Zeile 21), so wie es an dieser Stelle im Text benutzt wird?* (Item #10)
Which of the following meanings does the word ‘reticent’ (line 21) have, as it is used in this passage?
2. *Was bedeutet wohl das Wort „Rodungen“ (Zeile 5)?* (Item #16)
What does the word ‘clearings’ (line 5) likely mean?
3. *Was bedeutet der Ausdruck „einer starken Nachfrage“ (Zeile 3)?* (Item #28)
What does the expression ‘a strong demand’ (line 3) mean?
4. *Was ist ein „Navi“ (Zeile 1) (Quellenmaterial 1)?* (Item #32)
What is a ‘GPS’ (line 1) (source material 1)?
5. *Benjamin und Anna sprechen über Praktika. Was bedeutet das Wort „Praktikum“?* (Item #46)
Benjamin and Anna are talking about internships. What does the word ‘internship’ mean?
6. *Was bedeutet der Ausdruck „Schule“ im Kontext von Bauhaus?* (Item #62)
What does the expression ‘school’ mean in the context of Bauhaus?

Some of the questions are formulated in a lexically and syntactically simple and straightforward manner (e.g., *Was ist ein „Navi“/What is a ‘GPS?’*) and in one case with ample scaffolding—see especially Item #46 whose opening sentence shifts the vocabulary question into one that targets global (‘main idea’) comprehension. Other questions, however, are made more complicated through the addition of references to probability (e.g., the modal particle *wohl/likely*) and especially context (e.g., *so wie es an dieser Stelle im Text benutzt wird/as it is used in this passage*; and *im Kontext von Bauhaus/in the context of Bauhaus*), both examples directing the test taker to revisit the text to construe additional meanings. While this is hardly an exhaustive list (a point returned to in the Conclusion), the range of linguistic complexity visible in these questions suggests that teachers can begin building meta-language about the lexicon already into their instruction at beginning levels.

The Language of Critical Reading, Listening, and Viewing

Critical reading is an analytic process that involves the ability to draw inferences from a text regarding its underlying assumptions, values, and perspectives, and to map interpretations back to the text as evidence. According to the AP German Language and Culture Course and Exam Description (2013, p. 17), a Level 5 student exhibits the following profile for critical reading, viewing, and listening: “They demonstrate critical reading skills and usually differentiate facts from opinions. These students identify the intended audience, source, and purpose and describe the basic context” of the source material. This multi-faceted description entails a number of learning outcomes that associate with specific task-related cognitive functions, e.g., identifying distinguishing features of a text such as its communicative purpose, point of view, intended audience, organizational structure, and tone and style. Due to space constraints, only three of these task types are presented with commentary on certain linguistic features that can inform teachers’ instructional practice.

Communicative purpose and point of view. Similar to the language observed in referencing vocabulary knowledge, individual nouns and verbs are used most often to express meaning about communicative purpose and intended audience (see the nine exam items listed below). These questions, which primarily target global text comprehension, draw on straightforward lexis, including (1) nouns used to identify central discourse functions, such as *der Zweck/purpose*; *die Meinung zu/opinion of*); and (2) verbs and noun-verb collocations to express basic communicative acts, e.g., *etwas zeigen/to show something*; *sprechen über/to talk about*; *erwähnen/to mention*; *Auskunft über etwas [Akk.] geben/to give information about something*.

1. *Was ist der Zweck dieser Anzeige?* (Item #1)
What is the purpose of this advertisement?
2. *Warum erwähnt der Autor des Artikels das Buch von Alan Weisman, „Die Welt ohne Menschen“ (Zeile 8)?* (Item #17)
Why does the author of the article mention the book by Alan Weisman, ‘The World Without Us’ (line 8)?
3. *Was soll die Grafik zeigen?* (Item #20)
What is the graph meant to show?

4. *Warum wurde dieser Brief an die Kundin abgeschickt?* (Item #24)
Why was this letter sent to the customer?
5. *Zu welchem Schluss kommt der Artikel (Quellenmaterial 1) über Geräte zur Fußgängernavigation?* (Item #34)
What kind of conclusion does the article (source material 1) arrive at regarding devices for pedestrian navigation?
6. *Was ist der Zweck des Podcasts (Quellenmaterial 2)?* (Item #35)
What is the purpose of the podcast (source material 2)?
7. *Worüber gibt die Grafik (Quellenmaterial 1) Auskunft?* (Item #42)
What kind of information does the graph (source material 1) provide?
8. *Warum spricht Herr Fischer wohl über Zahnhygiene?* (Item #54)
Why is Mr. Fischer likely talking about dental hygiene?
9. *Was ist Herrn Fischers Meinung zu den verschiedenen Zahnbürsten?* (Item #55)
What is Mr. Fischer's opinion on the different toothbrushes?

Intended audience. The four example test items that assess intended audience in the exam exhibit a set of more unified lexical patterns that capture the audience's attitude (e.g., *sich für etwas [Akk.] interessieren*/to be interested in something), as well as the text's volition (e.g., *ansprechen wollen*/wants to address). Given that this interpretive task is an inference question, modal particles that express probability (e.g., *wahrscheinlich*/probably; *am ehesten*/most likely), frequency (e.g., *am meisten*/mostly), and specificity (e.g., *speziell*/specifically) are drawn on in order for the questions to evade absolutes. The additional presence of modal verbs, future tense, and the subjunctive mood—used in concert with these modal particles—work to create a similar effect of conveying perspective and possibility.

1. *Wer wird sich wahrscheinlich am meisten für diese Anzeige interessieren?* (Item #2)
Who will probably be most interested in this advertisement?
2. *Wer würde sich am meisten für diesen Artikel interessieren?* (Item #13)
Who would probably be most interested in this article?
3. *Wen will der Artikel (Quellenmaterial 1) speziell ansprechen?* (Item #31)
Whom does the article (source material 1) specifically want to address?
4. *Wer wird sich diesen Podcast am ehesten anhören?* (Item #53)
Who will most likely listen to this podcast?

Stylistic features and a text's tone. Finally, affective and aesthetic dimensions of texts are captured in a small set of questions that center around style, tone, and mood. In the test items below, nouns and verbs are used to refer to different textual styles, with passive voice constructions used to focus attention on the text as object or the main topic.

1. *In welchem Stil ist dieser Brief geschrieben?* (Item #25)
In which style is this letter written?
2. *Wie ist der Stil des Podcasts (Quellenmaterial 2)?* (Item #36)
What is the podcast style like (source material 2)?
3. *Wie wird das Bauhaus in diesem Vortrag charakterisiert?* (Item #58)
How is Bauhaus characterized in this speech?

Considering Language Use from a Genre Perspective

Thus far, the test questions have been looked at from the perspective of discourse functions as they relate to explicit engagement with texts. As some of the above examples illuminate, however, certain test items draw on language that reflects engagement with particular genres. While it is not possible here to discuss in detail the typical language features of every text type appearing in the AP German exam, a few example test items are presented in this final section to outline directions one could take in identifying form-meaning connections within particular genres and in guiding students through specific text interpretation work.

Interviews. The first genre represents an audio-recorded text, the interview. Because specific individuals and their personal and professional lives are at the center of this genre, the critical reading questions (especially ‘point of view’ ones) tend to revolve around the perspectives and attitudes of the interviewee (and interviewer) during conversation. The following two test questions, from two different interview texts,⁵ include language that encodes the specific vantage points of the two interlocutors (in bold):

1. Was, **meint der Interviewer**, hätte für Franka Potente eine alternative Karrieremöglichkeit sein können? (Item #51)
What **does the interviewer believe** could have been an alternative career path for Franka Potente?
2. Was ist **Herrn Fischers Meinung zu den verschiedenen Zahnbürsten**? (Item #55)
What is **Mr. Fischer’s opinion on** the different toothbrushes?

In the test item below, also written for an interview, the dominant semantic field centers on the conventions of listener participation in radio interviews (language noted in bold):

1. Sie **rufen den Radiosender an, um die nächste Frage persönlich an Franka Potente zu stellen**. Was wäre **die nächste logische Frage für** den Interviewauszug, den Sie gerade gehört haben? (Item #52)
You **call the radio station to personally ask** Franka Potente **the next question**. What would be **the next logical question for** the interview excerpt that you just heard?

Letters. Similar to interviews, content in the letter genre tends to orient around the specific worlds of the individuals involved in the correspondence (or, in the case of certain professional letter writing, the institutions they represent). This means that critical reading questions based on letter texts often ask test takers to infer the relationship between the letter reader and writer, as the three test items based on the same professional letter below illustrate. The lexical phrases that appear here center on the acts of sending, writing, and responding to letters (in bold).

1. Warum **wurde dieser Brief an die Kundin abgeschickt**? (Item #24)
Why **was this letter sent to** the customer?
2. In welchem Stil **ist dieser Brief geschrieben**? (Item #25)
In which style **is this letter written**?

3. *Welche Aussage wäre passend für eine schriftliche Antwort auf den Brief?* (Item #29)

Which **statement** would be appropriate for a written response to the letter?

In preparing students to work with different genre types, teachers should consider the types of interpretive tasks that certain genres can elicit as they are read and reread, and note the specific language (especially collocational patterns) used to denote this meaning-making. For literary texts such as narratives, language used to represent characters' motivations, actions, and viewpoints can be explored, while for visual graphs, instruction can focus on lexical phrases that express information about trends, processes, populations, etc., often comparatively.

Implications for the Classroom and Beyond

This contribution provides AP language teachers with a resource (the AP exam) and a tool (guidance on coding exam questions) that can help to support literacy-based instruction. Of course, the list of discourse functions presented here provides merely a starting point for thinking about typical linguistic expressions that can be used in text-based interpretive work. Indeed, additional language can be added to these nascent semantic fields, including importantly linguistic devices that students can use to frame and position their own critical reading of texts. In this way, students can respond meaningfully to interpretive tasks—whether in written format as with the AP exam, or guided through teachers' instructional conversations in the classroom.

A key goal of the AP program is to enable “equitable access [...] by giving all willing and academically prepared students the opportunity to participate in AP” (AP German Language and Culture Course and Exam Description, 2013: 2). The sort of linguistic work presented in this article provides one means for ensuring that L2 learners all have access to the necessary language tools that can help them to understand and analyze various dimensions of text passages. Adopting this perspective of parity and learner-centeredness can mitigate concerns one might have about “teaching to the test.”

While the AP exam materials follow a clear blueprint for text selection and test item development, the actual test, of course, changes from year to year for test security reasons. For two years, I served as a member on the AP German Language and Culture Exam Development Committee and had the opportunity to observe first hand how the test was developed, particularly the fine-tuning editing process which the committee oversaw. Through this experience, I was able to see how rotating committee members offered new ways of thinking about meanings in the texts and often brought in their own stylistic preferences in reformulating certain test items. Thus, the linguistic expressions presented here should not be taken as a finite list, but rather seen as a springboard for larger discussion about language functions vis-à-vis textual literacy.

Teachers may wish to develop further these semantic fields on their own or with colleagues, or invite their learners to help expand them as a type of form-

focused instruction. Once prepared, the inventories can be integrated into overt instruction activities that “focus learners’ attention on conceptualizing and developing the linguistic knowledge needed to participate in communication activities.” (Paesani et al., 2016, p. 89). This can take on various pedagogical forms, including instructor modeling of key interpretive communication expressions in text-based class discussions, and providing students with discourse function lists to encourage them to incorporate the language into their own written or oral production in text interpretation work. Teachers in search of more concrete lesson ideas should consult Kern (2000) and Paesani et al. (2016), who outline a range of text-based learning activities that teachers can use with their learners.

Finally, while the discussion here has focused primarily on how to support AP (high school) language instruction, a look at the exam through the literacy lens can also benefit college-level instructors and curriculum designers who are searching for ways to provide students at all instructional levels with more text-based language support. Sharing strategies for how language mediates text engagement can ultimately strengthen articulation efforts between high school and collegiate FL instruction and ensure continued success for all FL learners.

Endnotes

1. Each college and university that accepts AP credits posts its placement policies on apcentral.collegeboard.com.
2. As the one exception, general instructions before each major section appear in both English and German for test takers. For example, before students begin the first Interpretive Communication section (Part A: Print Texts), they see the following: “You will read several selections. Each selection is accompanied by a number of questions. For each question, choose the response that is best according to the selection and mark your answer on your answer sheet” (AP German Language and Culture Course and Exam Description, 2013, p. 41).
3. Informed by the ACTFL Proficiency Guidelines, achievement level descriptions for the five scores possible in the AP World Language and Culture Exams measure students’ linguistic performance from Intermediate-Mid to Advanced levels.
4. Every AP German exam contains at least one of the following genres: instructions, personal and professional letters, promotional materials, journalistic articles, speeches and lectures, graphs, stories, and casual conversations.
5. The text that this test item refers back to comes from a podcast and was classified for the AP exam as *instructions*. However, from a typological genre perspective (cf. Trosborg, 1997), the text arguably takes on elements of an interview with its question-and-answer format.

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Appendices

Appendix A: Achievement Level Descriptions for Interpretive Communication (Level 5)

Audio, Visual, and Audiovisual Interpretive Communication

(AP German Language and Culture Course and Exam Description, 2013, p. 17)

Achievement Level 5

- a. **Comprehension of content.** When listening to or viewing a variety of authentic audio, visual, and audiovisual resources, students at Achievement Level 5 identify main ideas, some significant details, and the intended audience on a range of topics. These students use context to deduce the meaning of unfamiliar words and usually infer implied meanings.
- b. **Critical viewing and listening.** These students identify significant distinguishing features (e.g., type of resource, intended audience, purpose) of authentic audio, visual, and audiovisual resources.
- c. **Vocabulary.** They comprehend a variety of vocabulary, including culturally appropriate vocabulary and some idiomatic expressions related to topics of personal interest and limited unfamiliar topics.
- d. **Cultures, connections, and comparisons.** These students identify the relationship among products, practices, and perspectives in the target culture(s) and demonstrate understanding of most of the content of familiar interdisciplinary topics presented in the resource material. They compare and contrast geographic, historical, artistic, social, or political features of target culture communities.

Written and Print Interpretive Communication (Level 5)

(AP German Language and Culture Course and Exam Description, 2013, p. 19-20)

Achievement Level 5

- a. **Comprehension of content.** When reading a variety of authentic written and print resources, students at Achievement Level 5 identify main ideas and supporting details on a range of topics. They use context to deduce the meaning of unfamiliar words and usually infer implied meanings.
- b. **Critical reading.** They demonstrate critical reading skills and usually differentiate facts from opinions. These students identify the intended audience, source, and purpose and describe the basic context of the resource material.
- c. **Vocabulary.** These students comprehend a variety of vocabulary, including culturally appropriate vocabulary and some idiomatic expressions related to topics of personal interest and limited unfamiliar topics.
- d. **Cultures, connections, and comparisons.** These students identify the relationship among products, practices, and perspectives in the target culture(s) and demonstrate understanding of most of the content of the interdisciplinary topics presented in the resource material. They also compare and contrast geographic, historical, artistic, social, or political features of target culture communities.

Appendix B

Text-oriented language according to targeted learning outcomes (as classified in the AP German Language and Culture Course and Exam Description, 2013):

Targeted Learning Objectives
<p>Demonstrates comprehension of content from authentic written, print, or visual resources</p> <p><i>12. Sie werden gebeten, den Inhalt dieses Textausschnittes in Stichpunkten zusammenzufassen. Welche der folgenden Sequenzen würden Sie wählen?</i></p> <p><i>14. Was zeigen neue Studien über Wälder?</i></p> <p><i>20. Was soll die Grafik zeigen?</i></p> <p><i>28. Was bedeutet der Ausdruck „einer starken Nachfrage“ (Zeile 3)?</i></p> <p><i>37. Was ist laut des Podcasts (Quellenmaterial 2) eine Schwäche von älteren Fußgänger-navigationsgeräten?</i></p> <p><i>39. Was haben der Artikel und der Podcast gemeinsam?</i></p> <p><i>40. Wie unterscheiden sich die beiden Texte?</i></p> <p><i>48. Worüber spricht Franka Potente in dem Ausschnitt hauptsächlich?</i></p> <p><i>63. Was macht das Bauhaus laut des Textes so besonders?</i></p>
<p>Understands purpose of message and point of view</p> <p><i>1. Was ist der Zweck dieser Anzeige?</i></p> <p><i>13. Wer würde sich am meisten für diesen Artikel interessieren?</i></p> <p><i>24. Warum wurde dieser Brief an die Kundin abgeschickt?</i></p> <p><i>31. Wen will der Artikel (Quellenmaterial 1) speziell ansprechen?</i></p> <p><i>34. Zu welchem Schluss kommt der Artikel (Quellenmaterial 1) über Geräte zur Fußgängernavigation?</i></p> <p><i>35. Was ist der Zweck des Podcasts (Quellenmaterial 2)?</i></p> <p><i>51. Was, meint der Interviewer, hätte für Franka Potente eine alternative Karrieremöglichkeit sein können?</i></p> <p><i>53. Wer wird sich diesen Podcast am ehesten anhören?</i></p> <p><i>54. Warum spricht Herr Fischer wohl über Zahnhygiene?</i></p> <p><i>55. Was ist Herrn Fischers Meinung zu den verschiedenen Zahnbürsten?</i></p>
<p>Identifies the distinguishing features (e.g., type of resource, intended audience, purpose) of authentic written/print or audio/visual resources</p> <p><i>2. Wer wird sich wahrscheinlich am meisten für diese Anzeige interessieren?</i></p> <p><i>13. Wer würde sich am meisten für diesen Artikel interessieren?</i></p> <p><i>15. Was ist die Funktion des ersten Absatzes des Artikels?</i></p> <p><i>20. Was soll die Grafik zeigen?</i></p> <p><i>25. In welchem Stil ist dieser Brief geschrieben?</i></p> <p><i>36. Wie ist der Stil des Podcasts (Quellenmaterial 2)?</i></p> <p><i>58. Wie wird das Bauhaus in diesem Vortrag charakterisiert?</i></p>

<p>Demonstrates critical reading of authentic written/print or audio/visual resources in the target cultural context</p> <p>8. <i>Wie interpretierte Majordomus Kunth schließlich Goethes Satz?</i> 17. <i>Warum erwähnt der Autor des Artikels das Buch von Alan Weisman, „Die Welt ohne Menschen“ (Zeile 8)?</i> 21. <i>In welchem Land nahm der Wald laut dieser Grafik am meisten ab?</i> 34. <i>Zu welchem Schluss kommt der Artikel (Quellenmaterial 1) über Geräte zur Fußgängernavigation?</i> 42. <i>Worüber gibt die Grafik (Quellenmaterial 1) Auskunft?</i> 52. <i>Sie rufen den Radiosender an, um die nächste Frage persönlich an Franka Potente zu stellen. Was wäre die nächste logische Frage für den Interviewauszug, den Sie gerade gehört haben?</i></p>
<p>Retells or summarizes information in narrative form, demonstrating a consideration of audience</p> <p>12. <i>Sie werden gebeten, den Inhalt dieses Textausschnittes in Stichpunkten zusammenzufassen. Welche der folgenden Sequenzen würden Sie wählen?</i> 23. <i>Im Geografieunterricht lernen Sie etwas über die Wüste. Sie haben auch den Text „Und der Wald hat doch noch eine Zukunft“ gelesen und möchten nun ein Poster über die Wüste zusammenstellen. Welcher Punkt aus dem Text steht im Zentrum Ihres Posters?</i></p>
<p>Demonstrates understanding of variety of vocabulary, including idiomatic and culturally authentic expressions</p> <p>41. <i>Wer wurde in dieser Umfrage (Quellenmaterial 1) befragt?</i> 10. <i>Welche der folgenden Bedeutungen hat das Wort „wortkarg“ (Zeile 21), so wie es an dieser Stelle im Text benutzt wird?</i> 16. <i>Was bedeutet wohl das Wort „Rodungen“ (Zeile 5)?</i> 22. <i>Sie haben die Aufgabe bekommen, einen Aufsatz zum Thema des obigen Artikels zu schreiben. Welches Buch würden Sie für diesen Aufsatz in Ihre Bibliographie aufnehmen?</i> 28. <i>Was bedeutet der Ausdruck „einer starken Nachfrage“ (Zeile 3)?</i> 32. <i>Was ist ein „Navi“ (Zeile 1) (Quellenmaterial 1)?</i> 46. <i>Benjamin und Anna sprechen über Praktika. Was bedeutet das Wort „Praktikum“?</i> 62. <i>Was bedeutet der Ausdruck „Schule“ im Kontext von Bauhaus?</i></p>
<p>Engages in the written or oral exchange of information, opinions, and ideas in a variety of time frames in in/formal situations</p> <p>5. <i>Sie wollen mehr Informationen über das Klassenfahrtsprogramm der Jugendherberge Bad Marienberg erhalten und schreiben dem Leiter der Jugendherberge eine E-Mail. Wie würden Sie Ihre Anfrage am besten formulieren?</i> 30. <i>Sonja wollte die Hose schon nächstes Wochenende auf einer Party anziehen und muss nun neue Pläne machen. Sie will nun ihrer besten Freundin darüber eine E-Mail schicken. Welches der folgenden Beispiele wäre dafür am angemessensten?</i> 47. <i>Wie würde sich Anna am Ende des Gesprächs von Benjamin verabschieden?</i> 52. <i>Sie rufen den Radiosender an, um die nächste Frage persönlich an Franka Potente zu stellen. Was wäre die nächste logische Frage für den Interviewauszug, den Sie gerade gehört haben?</i></p>

<p>Demonstrates knowledge and understanding of content across disciplines</p> <p>17. Warum erwähnt der Autor des Artikels das Buch von Alan Weisman, „Die Welt ohne Menschen“ (Zeile 8)?</p> <p>23. Im Geografieunterricht lernen Sie etwas über die Wüste. Sie haben auch den Text „Und der Wald hat doch noch eine Zukunft“ gelesen und möchten nun ein Poster über die Wüste zusammenstellen. Welcher Punkt aus dem Text steht im Zentrum Ihres Posters?</p>
<p>Examines, compares, and reflects on products, practices, and perspectives of the target culture(s)</p> <p>22. Sie haben die Aufgabe bekommen, einen Aufsatz zum Thema des obigen Artikels zu schreiben. Welches Buch würden Sie für diesen Aufsatz in Ihre Bibliographie aufnehmen?</p>
<p>Uses reference tools, acknowledges sources, and cites them appropriately</p> <p>22. Sie haben die Aufgabe bekommen, einen Aufsatz zum Thema des obigen Artikels zu schreiben. Welches Buch würden Sie für diesen Aufsatz in Ihre Bibliographie aufnehmen?</p> <p>64. Am Ende des Vortrags wird das „Bauhausmanifest“ von Walter Gropius erwähnt. Warum zitiert die Sprecherin aus diesem Manifest?</p>
<p>Writes formal correspondence in a variety of media using appropriate formats and conventions</p> <p>29. Welche Aussage wäre passend für eine schriftliche Antwort auf den Brief?</p>
<p>Evaluates similarities and differences in the perspectives of the target culture(s) and his/her own culture(s) as found in authentic written and print resources</p> <p>29. Welche Aussage wäre passend für eine schriftliche Antwort auf den Brief?</p>
<p>Demonstrates an understanding of features of target culture communities (e.g., geographic, historical, artistic, social, or political)</p> <p>29. Welche Aussage wäre passend für eine schriftliche Antwort auf den Brief?</p> <p>42. Worüber gibt die Grafik (Quellenmaterial 1) Auskunft?</p>
<p>Expounds on familiar topics and those requiring research</p> <p>65. Sie müssen für einen Bauhausvortrag ein visuelles Beispiel auswählen. Was würde am besten passen?</p>

