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PSMLA
Pennsylvania State Modern Language Association

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ABOUT

Pennsylvania Language Forum (PLF) is the annual publication of the *Pennsylvania State Modern Language Association*. It features articles on teaching strategies, lesson plans, project ideas, and research by and for world language teachers in Pennsylvania.

PSMLA Members will receive a printed copy mailed to their address on file as well as online access through the Members Only page of the website. A digital archive of previous issues is also available online for members. Visit www.psmla.org to access PLF online.

SUBMISSIONS

Article submissions are accepted on a rolling basis but must be received by June 1 to be considered for publication in the fall issue of PLF.

Submission Guidelines

- PSMLA members may submit **titled** articles related to teaching and language education.

- All submissions must be written in English, though examples of lessons or student work may be in the target language.

- All articles must be submitted as a Microsoft Word document or a Google Doc, formatted using Times New Roman 12-point font and be double-spaced. PDF article submissions will not be considered for publication.

- Scanned documents and photographs that accompany the article submission must be clearly identified and labeled. They must be submitted as a JPG or PNG.

- All documents of the submission must include the following information:
    - Name(s) of author(s)
    - Affiliation(s)
    - Language(s) taught
    - Intended levels, when relevant
    - Release Form (available at www.psmla.org)

Send submission materials in a **single email** to PALanguageForum@gmail.com. The subject line of the email should list the last name of the primary **author**(s) and the title of the article/submission. *Example: Smith & Doe - Cultural Comparisons* Include only **one** submission per email.

All authors and any co-authors must be current PSMLA members. PSMLA members whose work is chosen for publication will be notified via email and receive $10 "PSMLA Bucks" which are redeemable for PSMLA membership renewal or registration at a PSMLA-sponsored workshop or event. PSMLA Bucks expire one year from the date of issue and are non-transferrable.

Contact PLF

Companies and organizations that wish to advertise in PLF, which reaches hundreds of world language educators annually in print and online, should visit the Advertising Manager's page on the PSMLA website (www.psmla.org).

Questions may be directed to Megan Flinchbaugh, Editor of PLF, at PALanguageForum@gmail.com.

Susanne Nimmrichter
President
Pennsylvania State Modern Language Association

It is with great honor that I have taken on the office of President of the Pennsylvania State Modern Language Association (PSMLA) this year. I have served on the PSMLA Executive Council for the past seven years and worked closely with four previous presidents. Now it's my turn to provide leadership to continue the long tradition of our association, an association that will celebrate its 100th anniversary in 2019!

PSMLA had a very productive year in 2015-2016. We had our state conference last fall in Valley Forge with record attendance. We offered several professional development workshops this spring in different parts of the state.

This past year also brought several changes. Much effort went into developing a website with a new look. We have a new online membership database that will allow you to review and edit your personal membership information and to access members-only materials with a username and password. Our listserv mailings are now connected to the website and will go out just once a week as a News mailing including several topics rather than separate email messages going out at irregular intervals. Finally, we have a new Editor and Co-editor of the Pennsylvania Language Forum, which comes to you in a new format. Please see the editor's message for more details about this. All of this is only possible because of the very dedicated efforts of the many colleagues who have volunteered their time to serve on the Executive Council or in their specific roles for PSMLA.

We also got our new Global Scholars program off to a good start. Ten high schools registered in its first year. Three students were able to complete the course requirements and extracurricular activities within their senior year to graduate with a Global Scholars designation. We are very pleased with the fact that the three students also received a congratulatory letter from our Pennsylvania Secretary of Education Pedro Rivera, recognizing the important role of world languages in the education of young people in our state. A special thank you to our Immediate Past President Jan Stewart for spearheading the program and to all the teachers who have started the program in their schools. To learn more about the program, please visit our website.

The 2016 fall conference will be held in Erie. Next year we will be in Harrisburg, in 2018 in Pittsburgh, and in 2019 back to State College to celebrate our 100th anniversary. We want to bring the conference to all corners of the state to provide easily accessible professional development and networking opportunities to world language educators everywhere. We thank you for your support as a PSMLA member and look forward to seeing you and your colleagues at future conferences and workshops. Please don't hesitate to reach out to me or to any of the Executive Council members with any questions or suggestions to improve world language education in Pennsylvania.

Megan Flinchbaugh
Editor
Pennsylvania Language Forum
Pennsylvania State Modern Language Association

It is my honor and pleasure to bring you the Fall 2016 issue of Pennsylvania Language Forum (PLF). This issue includes articles from secondary teachers and college professors about successful lesson plans and projects, trends in language education, and new and exciting opportunities through the Pennsylvania State Modern Language Association (PSMLA).

New this year, PLF has exclusive online materials, available to members only. Where indicated within print articles, there are accompanying materials available online. To access them, visit www.psmla.org, and click on Publications. There you will find individual links to the online materials related to print articles. These materials include grading rubrics, lesson plans, ready-to-print or modifiable student handouts, and links to online resources. Please visit our website to find these great resources and take advantage of this PSMLA membership perk.

This issue of PLF also marks a small change in the direction of the journal. PLF will serve exclusively as a planning, learning, and teaching resource for language educators. As such, news, information, and announcements from PSMLA are now communicated to members through the website (www.psmla.org), PSMLA News, and the PSMLA Newsletter.

I am excited and honored to serve as Editor of PLF and look forward to working with educators in this capacity. In my short tenure thus far, I have already had the great privilege of working directly with the language educators that support and represent us every day: the PSMLA Executive Council. This issue of PLF would not have been possible without their support, and specifically without the guidance of Immediate Past-President Jan Stewart and President Susanne Nimmrichter. Co-editor Nathan Campbell and the Publications Committee of the PSMLA Executive Council have also provided invaluable assistance in getting this issue to print. Finally, thank you to all those who contributed to this issue and to you, the readership, for your support and interest. I look forward to many more issues.

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Connecting the "Día de los Muertos" Workshops in the Spanish Language Program with the "Meeting the Needs of English Language Learners" Class in the School of Education

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The Department of Modern Languages and Literatures at Duquesne University held three Día de los Muertos workshops in the fall semester. All were a memorable experience not only for students of Spanish, but also for some students in the School of Education taking the class "Meeting the Needs of English Language Learners" (LTEL 201).

Dr. Lucía Osa-Melero, who teaches in the department of Modern Languages as well as in the School of Education, was able to build a bridge between the cultural and linguistic content of the workshops and the learning outcomes for the education course. The course "Meeting the Needs of the Language Learners" aims to support pre-service content area teachers in developing an adequate level of competency in addressing the special needs of linguistically and culturally diverse learners in their classes. It also prepares teachers to work with English as a Second Language (ESL) professionals on various levels. The course provides them with basic knowledge and skills for appropriate and effective instructional experience with the English language learner (ELL) population. It focuses on how content area teachers should make accommodations, adaptations, and modifications in their instructional planning and implementation to create an inclusive instructional environment for all learners.

The first Día de los Muertos workshop was held on a Wednesday night and coincided with Dr. Lucía Osa-Melero's LTEL 201 class. The class started as usual with student presentations about the chapter being studied, organizations related to ELLs, and news about ESL policies. However, at 4:00 pm, the class changed gears. Dr. Osa-Melero informed the class they would be attending the Día de los Muertos workshop because it would present a unique opportunity to closely simulate the experience that many English language learners in this country are exposed to when they initially enter the USA educational system. The Día de los Muertos workshop, conducted entirely in Spanish for students who understand Spanish, (mostly students in second or third year of Spanish), provided an environment where a language foreign to the LTEL students was exclusively spoken. By addressing foreign cultural material and taking for granted several cultural practices, the workshop simulated the experience of an ELL in an unfamiliar culture.

The ten students registered in LTEL 201 class are not required to take a foreign language. In fact, seven of them affirmed to have very little or no background knowledge of the Spanish language and culture. A few of these students did take Spanish at the high school level but did not feel confident participating in an event where only Spanish was spoken. Of the ten students, only one was currently enrolled in a Spanish second semester course at Duquesne. He felt more comfortable with the language than the rest of the class, though he expressed some fears about listening to Spanish and being able to follow a conversation.

More often than not, English language learners are placed in contexts where their first language (L1) is not spoken, understood, and in some cases, even acknowledged. ELLs are often placed into the educational system without much support as they attempt to manage and advance their education.

The LTEL 201 students answered the following questions after the experience:

What did you feel when you were placed in an academic context in which

  a. the teacher gave directions in a foreign language?
  b. the teacher assumed that students mastered several cultural concepts?
  c. students were expected to follow directions and contribute to the task and discussion?

Students learned about Día de los Muertos and participated as fully as possible in the construction of an altar for the event by gathering social and visual cues from their peers and instructor. However, what was more important for them was the fact that they experienced first-hand what an English language learner experiences when placed in an English-language academic context. Here are several reflections from participating LTEL 201 students:

A. (student currently studying second semester of Spanish at Duquesne University): During the Dia de los Muertos workshop, I truly felt like an ELL. Having taken Spanish classes through elementary school, two years in high school, and now in college, I could follow along with what you and Señora Lopez were saying to a certain extent. However, I'm not fluent in Spanish, so I could not understand fully. Due to hand gestures and instruction, I, along with some help from my classmates, I was able to finish the activity and complete the art product for the altar. It put in perspective for me what it was like to be in a classroom with a language barrier and will help me in the future if I have ELLs as students in my classroom.

B: This experience really put me in the shoes of an ELL. I know very, very, very little Spanish and had no clue what was going on until things were translated to me. Although I spent my freshmen year and sophomore year of high school in a Spanish class I can't say I learned too much. It

was intimidating being in a room full of people speaking a different language. I was really confused on directions and what was being discussed the entire time. That workshop offered me a new perspective. I have never had the chance to see what it feels like to be the only one, or one of a few, who does not speak the same language as everybody else. It was very overwhelming and uncomfortable. This experience made me gain a lot of respect for ELLs because I felt first hand how hard it is to be in their situation. It was a very useful workshop and it will be a helpful reminder if I teach ELLs in the future. Additionally, I learned about Day of the Dead tradition.

C: The Día de los Muertos activity that we attended was an interesting experience for me due to the language difference. I took Spanish for four years in high school and became fairly proficient. However, I have since forgotten most of what I learned (at least I thought I had). The activity instructions were surprising to me because I was able to follow the entire set of instructions and draw a main idea, but I was unable to participate and express my thoughts about the activity and the decorations we were working on.

D: On Wednesday we were given the opportunity to sit in on a Spanish-speaking event and participate in getting decorations ready for Día de los Muertos. After having this chance, I was able to relate slightly to how ELLs feel in an English-speaking classroom. Being in a room there only Spanish was spoken, made me feel so confused and lost in the conversations. I even felt frustrated at times because I felt so out of the group. Everybody seemed to understand except the students from the School of Education. I have

now a slight understanding of how these students feel when they sit in a classroom, trying to learn and participate, but they have no idea what is going on because everyone else is talking so fast and not taking the time to make sure they understand and are following along with the rest of the class. I felt it very frustrating to sit in a room with this setting for 50 minutes and could not imagine spending multiple hours a day, every single day in a classroom like that. But overall, it was a great experience to have the opportunity to put ourselves in the shoes of what some of our future students might feel like.

E: At the El Día de los Muertos workshop, I was rather confused. I do not know much Spanish, I only took two weeks of the language in eighth grade—I know enough that I can greet someone and sing "La Bamba." Since I did not understand what the speaker was saying, I copied what everyone was doing and created tissue paper flowers. Every so often I could pick out a few words in a sentence like "siempre" because it is derived from the Latin word "semper." Since I do not understand much Spanish, I was able to feel like an ELL in my future classroom—confused and uncomfortable despite the best efforts of everyone around. In my future classroom, since I plan on teaching Latin, I could create some sort of chart or set of flashcards that have the Latin word and the English and Spanish (or other foreign language) translations. Since the students have to learn each Latin word separately, I believe that this would be a helpful course of action, not only would the students be learning Latin vocabulary, but also some English vocabulary that they may not already know.

Donde duermen los niños:
An Intermediate Spanish Lesson about Childhood Experiences through the Lens of Social Justice

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Introduction

The notion of using social justice as a lens through which world language teachers can incorporate thematic content is not new; however it has picked up some momentum lately perhaps due to a recent publication of the American Council on the Teaching of Foreign Languages (ACTFL), *Teaching Languages through the Lens of Social Justice.* In the publication, Wesely, Glynn, Wassell (2014, pp. 1-2) explain that social justice education incorporates the following four components:

1) Challenging and disrupting misconceptions and stereotypes that contribute to inequality or human differences;
2) Providing students with the resources needed to ensure they can learn to their fullest instructional and emotional potential;
3) Drawing on the talents, strengths, and unique perspectives that each student contributes to the larger classroom setting; and
4) Fostering a learning environment that promotes critical thinking for social change.

Wesely, Glynn, Wassell (p. 3) continued by developing a rationale for why world language educators would want to value social justice in their curriculum. Specifically, social justice education facilitates a respectful and responsive interaction with the target cultures and communities and therefore underscores the development of our learners' global and intercultural communicative competences.

Lesson Context

This lesson was presented to a group of intermediate low to intermediate mid Spanish 3 Honors students during a contextualized unit of study focusing on describing our childhoods. Grammatically, there was a covert repetition of the imperfect tense so that students could adequately understand and describe what they used to do, what they liked and didn't like doing with siblings and friends, what they and others used to be like, and, as demonstrated by this lesson, the things they had and didn't have in the context of being able to describe their childhood bedrooms and/or homes. The analytical questions that are asked of students as they interact with the social justice-themed text are similar to those that were asked of them in the previous lesson when the focus was specifically on them. (For text analysis questions in English and Spanish, please visit www.psmla.org, and click on Publications.)

The structure of this lesson follows a purposeful Before-During-After (BDA) sequence to specifically couch the text in a way that maximized accessibility of the text and meaning/purpose of the content. In short, Zemelman, Daniels, Hyde (2012) noted that the BDA sequence begins with activating existing knowledge before reading in order to create a mental framework to which text, terms, ideas, etc. can be attached. This is followed by an active interaction with the text during the reading in order to strengthen the mental framework as students interact with new information. Lastly, after the reading, the students are prompted to reflect and incorporate what they just read into their core knowledge. [As a priceless resource, Spangler and Mazzante (2015) have compiled and organized and extensive list of activities and strategies to use before, during, and after working with a text.]

Lesson Standards and Objectives

This lesson intended to address the following ACTFL (2016) standards:

1.1 Interpersonal Communication
1.2 Interpretive Communication
1.3 Presentational Communication
2.2 Relating Cultural Products to Perspectives
3.1 Making Connections
3.2 Acquiring Information and Diverse Perspectives
4.1 Cultural Comparisons

The learning objectives were developed and relayed as follows:

1) "The students will be able to discuss, describe, and compare our childhoods by discussing with their peers and reading the text;"

2) "The students will be able to identify that for which they are grateful by reflecting on their childhood as compared to the childhoods of children from around the world."

Lesson Procedures

To begin this lesson, students were asked to discuss briefly in groups to determine three to five things or descriptions that their childhood homes had in common. As they arrived to common ideas, a group scribe wrote the idea down on an index card. Many responses focused around the number of rooms and specific items in the rooms (i.e., televisions, toys, rooms, etc.) This interpersonal warm-up encouraged spontaneous questioning, unique responses, and the negotiation of meaning as language inevitably

broke down. After the conversations ended, each group offered their common descriptions to the whole class. As the students described their common characteristics, a visual representation was drawn on the board to depict a model of the entire class' childhood home. Naturally, the visual representation was silly and far from pretty, but students were engaged in watching the wide variety of (somewhat random) characteristics appear in "their home".

Once the class' home was drawn on the board, the characteristics of the home and the common items were reviewed. The students were asked to explicitly acknowledge if this is a nice home or not. Many students commented on the amount of televisions, rooms, and other niceties making the home stand out as a desirable and comfortable place to be raised. This served as a segue to show students the inside of bedrooms of other children around the world as a contrast. On the projector, images from BBC Mundo's (2011) *Donde duermen los niños* slideshow with pictures and captions were shown to the students to familiarize them with the format of the text and to spark interest and inquiry.

At that point, students used technology to review the picture gallery on their own and were directed to choose two specific children to analyze and compare. The questions they were asked served as guiding questions to describe the child, the room, and also to compare explicit or implied life experiences between the child and the student. (Vis-

it www.psmla.org, and click on Publications for a student worksheet.)

To close the lesson, the students were handed an exit slip with a sentence starter. They were prompted to reflect on their own childhood by recalling their contributions during the pre-reading group discussion and the visual that we developed as a whole class in order to complete the sentence "I am grateful because in my childhood…" The students were asked to finish the sentence and provide at least one more sentence as rationale. Many students responded with being grateful for specific characteristics of their homes, specific items in their homes, or simply having parents that were able to provide for them.

Conclusion

This lesson is a wonderful way to have students expand their perspectives and introduce them to the nature of social justice education. The language that is expected of them to produce as well as interpret is very manageable. While these students are intermediate low to intermediate mid honors-level language learners, it could very easily be adapted to accommodate a non-honors tract or students of a slightly lower proficiency. As a novelty lesson, this could be a great resource around the Thanksgiving holiday.

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Flexible Instructional Day Lesson

An online Spanish 1 lesson
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The Seneca Valley School District recently piloted a Flexible Instructional Day. Flexible instructional days (FIDs) are deemed a school day and count toward the number of instructional days/hours required under Article 15 of the Public School Code and Chapter 11 of the state Board of Education regulations. FIDs employ "nontraditional strategies" to provide a continuation of instruction on regularly scheduled school days when circumstances (primarily weather) call for an alternate approach. Seneca Valley School District applied to the state in November 2014, and was approved to pilot this program for the 2015-2016 school year.

1. Objective: Students will be able to synthesize learned vocabulary and grammatical structures, knowledge of cognates, and their own personal shopping experiences in their native language to explore three leading Hispanic commercial entities and simulate a shopping experience in the target language.
2. ACTFL World Readiness Standards for Learning Languages
   - 1.3 Presentational Communication: 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.
   - 2.1 Relating Cultural Practices to Perspectives: Learners use the language to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied.
   - 2.2 Relating Cultural Products to Perspectives: Learners use the language to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied.
   - 4.1 Language Comparisons: Learners use the language to investigate, explain, and reflect on the nature of language through comparisons of the language studied and their own.
   - 4.2 Cultural Comparisons: Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own
   - 5.1 School and Global Communities: Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.
3. Materials: A worksheet with guiding prompts and hotlinks are provided to students via their teacher's personal websites and/or hard copy. For access to student instructions, worksheet, and links, please visit the www.psmla.org, and click on the "Publications".
4. Procedures:
   - Warm-up: Students share their personal shopping experiences in their native language/culture.
   - Guided practice: Through authentic websites, students explore leading department stores in Mexico, Chile, and Spain, select products that interest them, and make predictions and observations about new vocabulary and foreign currencies.
   - Independent practice: Students make statements in the target language about the products they like.
5. Closure: Students reflect on their shopping experience.

Cultural Portfolios for Post-Secondary and Secondary Language Classes

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"The study of another language is synonymous with the study of another culture; the two are inextricably linked" (Cutshall, 2012). In order to be truly proficient in a language, a student must be able know more than just vocabulary or how to manipulate grammatical forms. They must be able to recognize and understand the products, practices, and perspectives of the culture studied. It is also important to help students understand that cultures are not monolithic. In other words, they are multi-dimensional, and the products, practices, and perspectives of a specific culture can vary widely. A variety of successful behaviors are possible for any type of interaction in any particular culture (Peterson & Coltrane, 2003).

Despite this clear connection, in the field of foreign language teaching there is no professional consensus with regard to incorporating this key component of language learning. There is even less consensus with regard to how cultural understanding should be formally assessed (Shultz, 2007). Language educators must recognize culture as key to truly learning a language and overcome the challenges to integrating culture. They must view the incorporation of culture not merely as an obligation, but also as an integral part of language learning (Peterson & Coltrane, 2003).

In order to develop cultural understanding and cultural competence, students must develop specific attitudes (Peterson & Coltrane, 2003). To begin, students need to have an interest in discovering perspectives of other cultures as compared to their own. They must be willing to question their own values and the presuppositions in their own culture. Second, students must have knowledge of the culture studied, including geographical and similar knowledge. Foreign language textbooks have historically presented culture as vignettes or scripted videos, especially at the post-secondary level. This provides students with general, but often isolated knowledge and as such may not always steer students toward a deeper understanding of the products, practices, and perspectives that represent the cultures of the target language. Peterson & Coltrane (2003) encourage the use of authentic sources from the native speech community (including webpages, photographs, newspapers, etc.) to help engage students in cultural experiences.

In response to this lack of professional consensus, Cutshall (2012) and Shultz (2007) put forward the cultural portfolio as a potential activity to help guide students toward a broader cultural understanding. Schultz (2007) proposes a series of cultural objectives that would help bridge this gap.

It is these objectives that form the basis for the implementation of a cultural portfolio at all levels of instruction, as appropriate (Schulz, 2007). Presented here is a full cultural portfolio assignment used in a second or third semester university-level course, as well as an abbreviated cultural project.

Each of the portfolios includes a series of tasks and in-class activities. Each portfolio begins with some basic investigative research to aid students in developing a basic knowledge of the culture of a specific country. The portfolio then includes specific tasks using the information that students gather, in a written activity or an in-class immersion activity.
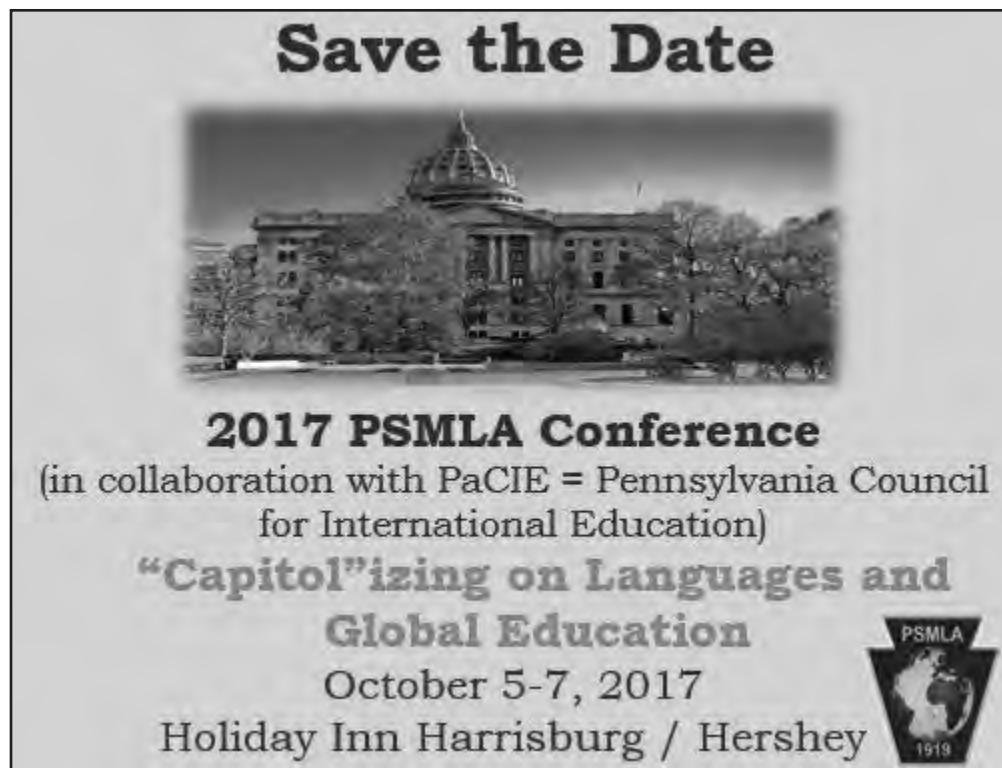
Suggestions for successful implementation:

1. Assign short deadlines. Require students to turn in work at regular intervals to avoid the procrastination and issues with last minute work.
2. Create a sample portfolio of your own using a country not on the student list. This will provide a sample portfolio to share in class. It is not recommended that you provide students with a written sample, as the goal of these projects is not to copy a model, but to explore authentic resources.
3. Include in-class work time and pre-portfolio assignments to build skills—activities that demonstrate that they can indeed read the authentic resources without the use of the infamous online translators.
4. Allow students to submit work for preliminary feedback. This maintains the exploratory nature of the project.
5. Connect the work to other course assessments: Interpretive, Interpersonal, or Presentational tasks, writing assignments, traditional exams, etc.
6. Do not penalize for grammar unless it interferes with communication. In other words, students may only lose points for verbatim translation, use of online translators, cut-and-pasted work, or work so poorly written that it doesn't make sense.

The appendices include the student instructions for the Cultural Portfolio project. For access to thorough and extensive student instructions, hot links, graphic organizers and rubrics, please visit www.psmla.org, and click on Publications.

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Journeys With Journals:
Encouraging Language Learning Through Creative Writing

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Creative expression via writing is a valuable tool that teachers can utilize to engage students in thoughtful practice with the target language, while at the same time encouraging interpersonal communication with that language. When writing, students and teachers have the chance to interact in the target language that presents a lower stress environment in which students can produce language without fear of judgment for saying the wrong thing in front of others. In fact, students more often prefer to do creative writing than formal, critically assessed writing (Arshavskaya, 2015). Writing is not just limited to teacher-student communication because students can write and respond to others using the target language just as easily. Journals are a natural means of expression that supports interpersonal communication and allows positive interactions with the target language to develop in the world language classroom.

Creative writing activities, such as in journals, allow students to develop their interpersonal communication abilities. To communicate effectively in any language, students need to be able to express themselves but also to comprehend the written thoughts of others (Kern, 2003). Teachers can utilize journal writing as a way for students to process and express their own thoughts and also to reflect on the writing of others. Journals also allow teachers to get to know their students and build positive relationships within the classroom setting that can enhance the world language experience for students. Creative writing at any level in the target language can help students develop grammar and vocabulary skills in a performance-based task that allows for interpersonal exchanges. For teachers, creating these experiences may seem daunting, but with a little creativity and freedom for students, journal writing can be implemented regularly in the world language classroom. After considering the current research regarding the benefits of writing and how it can impact interpersonal communication, this article suggests ways teachers can utilize journals for these purposes.

Interpersonal Communication and Writing

Teaching interpersonal skills to students in world language classes may seem easy. However, this is not always the case. Simply using conversational activities is not enough to build truly interpersonal communication among students in languages that do not rely on spoken communication or those that require students to learn a new alphabet. Teachers should provide students with opportunities to interact with others socially, in writing, to help practice interpersonal communication skills (Johnson & Roen, 1989). Writing might be overlooked as a means of developing interpersonal communication skills, but it can benefit students as they strive to develop these skills.

One potential benefit of using journals in the world language classroom is an improvement in grammar knowledge and application, a broader vocabulary knowledge base (Reichelt, Lefkowitz, Rinnert, & Schultz, 2012), and more creative production with the target language outside rote textbook exercises. Applying grammar to a task that is personal and of interest could help solidify the concepts, but this application of grammar should fall within the context of a performance-based task in which students put their skills to use (Hams, 1962). These skill-using tasks encourage students to become flexible and creative through guided or free writing assignments that focus on normal situations that students encounter in the real world (Hadley, 2001). These types of writing scenarios allow students to practice grammar in an authentic context.

While creative writing can encourage students to practice grammar and learn new vocabulary, these types of writing assignments can also help students develop their interpersonal communication skills. When students engage in writing, they can connect with other people who speak the target language (Reichelt, et al., 2012). Interpersonal communication requires not just the exchange of information, but also reflection on the expression of others. Writing provides ample opportunities for students to engage in this kind of behavior within the world language classroom. Writing can help students learn to communicate for the purpose of interacting with others, not for the sake of fulfilling a requirement or demonstrating knowledge of a grammatical concept (Hadley, 2001). Students need to engage with a variety of audiences in their writing, which is vital to practicing interpersonal communication in the target language. One of the main interactions, however, will likely be between teacher and students. By utilizing writing as way of interacting with students, lines of teacher-student communication can open up.

Writing that practices interpersonal communication skills also may support the development of positive teacher-student relationships. Interactions between teachers and students can impact students' cognitive abilities (Pascarella, 1980), student learning (Nussbaum & Scott, 1980), motivation (Myers & Bryant, 2002), and self-concept (Woodside, Wong, & Weist, 1999). Since most teachers do not have enough time to meet one-on-one with each student daily, journals allow for written dialogues in which teachers can get to know students' interests, goals, and thoughts about many different topics. Teachers can then use this informa-

tion to design better lessons, gauge students' language abilities, and find new ways to connect with students (Murphy & Rodriguez-Manzanares, 2012). As more interactions occur, a more positive relationship can develop between teachers and students, which can make learning another language a better, less stressful experience for students.

Using Journals in the World Language Classroom

Effective writing activities support learning through creative expression, which is personal and not forced (Hyland, 2003), and journals are a low-pressure way to encourage this type of self-expression. This type of writing allows students to practice grammar concepts, explore new vocabulary words, and reflect on cultural readings or discussions, all while utilizing the target language in written communication. Free writing in journals is a great way to augment practice in producing the target language, and it can draw on reading and listening skills (Semke, 1984). World language teachers can also use journals to make connections to other disciplines while supporting the individual expression of students and challenging students' intellectual abilities, adding more relevance to what is already being done (Osburn, 1998). In addition, journals become a simple portfolio that allow both teachers and students to see growth over a period of time. With all of these potential benefits for students, how can teachers make journal writing a regular part of the world language classroom?

Journal Writing: Lesson Ideas

In order to engage students in authentic writing in the target language, topics must be carefully chosen. Journal prompts should give students some measure of control over the topic so that students can connect what they are writing in the target language to their own life, ambitions, opinions, or ideas (Johnson & Roen, 1989). To personalize the writing experience even further, teachers could poll students at the start of the year for prompt ideas. It is also recommended that students decorate their journals with pictures, poems, stickers, quotes, and drawings that reflect their personalities. This can provide insights for teachers as to what students may be interested in writing about. In addition, these topics must encourage students to write for a real audience to lend authenticity to the activity (Rosen, 1987). Some example prompts can be found in Figure 1.

Once a prompt is chosen, it is important that the expectations for performance vary with the ability level of students. The purpose of the journal assignment should also change according to the goal of the writing (Moon, 2008). Is the purpose to practice a specific concept or address a persistent error that students are making as a group? Is the purpose to respond to a problem statement or develop communication skills? No matter the purpose of the writing assignment, teachers should vary the focus areas of the prompt to provide context for students. For example, first year students may only know present tense verb forms, and so the journal prompt may be as follows (translated into the appropriate language, of course):

Hello! My name is Marcus, and my family is from Italy. For my social studies class, my teacher wants us to interview American students about families in your country. Since the time difference makes it hard to us to speak on the phone, I am writing my questions below for you to respond to! Thank you, new friend!

1. *Who are the people in your family?*
2. *What is your house like?*
3. *What pets do you have?*
4. *What do you want to learn about my country?*

Marcus

This sample journal prompt provides students with an audience that has a real task and students can practice a variety of skills in this response. This response could also be adapted to include questions that require more in-depth responses as the year progresses or for a different level of student. It is important, though, that teachers only focus on one or two areas for correction for lower level students. As students become more advanced, teachers may find it necessary to increase the number of focus areas for feedback to four or five, especially if the purpose of the writing is to practice using the language rather than writing a more formal response.

The teacher plays an important role in the writing process, both during writing and after writing. After providing the prompt, teachers may find it necessary to instruct students on writing certain characters or structures, depending on the language taught. Instruction on writing strategies may help students write with more determination, positive attitude, and motivation (DeSilva, 2015), even if it is reviewing or reminding students what strategies they have for writing from their first language. Teachers may need to model or provide examples for students to discuss when journals are first implemented to show students what new words or grammatical structures they can include in their own writing. This can encourage students to expand their vocabulary in the target language by incorporating and looking up words they may not have learned yet (Cumming, 2013). During and after writing, it is important that teachers provide feedback and respond to students, and the informal nature can make this feedback less threatening to students.

Feedback in Journals

Providing feedback is vital for success in world language writing, but teachers should carefully consider the amount and type of feedback. Should the focus be on grammatical errors or the comprehensibility of the writing? How many suggestions should teachers make? How does self-evaluation and peer critique impact second language writing? These are all important things to consider when providing formative feedback about student writing. While there is some debate about what teachers should comment on, it is important that comments from teachers focus on *what* the student wrote rather than *rules* they should remember

(Hyland, 2003). In order to interact with students via writing, teachers should respond to and ask questions about the content of student writing, especially in the lower levels. When teachers focus on mistakes that students have made and only remind them of grammatical rules, students will not look forward to writing in class. Students appreciate comments that are positive, focus on content, and provide some suggestions for improvement (Vokic, 2008). When teachers only focus on mistakes, though, students may feel like they did not do anything right or the instructor does not care. For older students, however, teachers can find ways to comment on grammatical issues or word choice problems within the context of commenting on the content. If students have major structural mistakes, the teacher should ask questions about what students intended to say or model in their questioning the correct way of constructing a sentence. In this way, the teacher can show students how their grammar issues impeded comprehension without pointing out every single mistake that students have made.

In addition to teacher comments, students can self-assess or peer review their journals in class. If teachers supply the students with a checklist before writing, then the students can self-assess during writing and use that same checklist to help peer-edit the work of other students. Checklists can have a positive impact on writing in the target language (Hadley, 2001), whether these checklists include criteria for assessment or a list of questions to consider while writing. Examples of both types of checklists can be found in Figure 2. Students must be taught how to use feedback before it can become helpful, but by finding the mistakes of their peers, students may improve their own writing (Fatham & Whally, 1996). By using journals, students are able to comment on and help each other correct their errors informally, while allowing the teacher to monitor these interactions and add additional feedback where appropriate.

Assessing writing can seem like a daunting task, especially in lower levels. Novice writers may make more mistakes because they have more complex thoughts than they are able to express with the limited grammar and vocabulary they have learned (Myles, 2002). Journal writing is more than likely a formative assessment for students; that is, teachers should use it to determine if students are making progress not to determine if they have mastered a particular concept. While there are certain instances in which a journal assignment could become summative, especially for more advanced students, journals work best when they are viewed as the journey to the end goal.

Utilizing journals as a way to interact with students can encourage the use of the target language in writing. Prompts should be carefully chosen to reflect students' interests, a real audience, and an authentic task. The process of writing requires feedback from teachers and time for students to edit their own work. Teachers can provide a checklist for students to help them self-assess their own writing or peer-review the writing of their classmates. When teachers provide feedback, it should be formative in nature and ask students questions about what they wrote, modeling the correct use of grammatical structures that students may have used wrong. Most importantly, journals are a great way for students to express themselves, allowing the teacher to get to know students individually and find ways to build bonds. Writing in the target language can be motivating, engaging, and useful by providing practice with producing the language, but at the same time helping students develop interpersonal communication skills. Journal writing in the world language classroom can benefit teachers and students alike if teachers are willing to take the risk and let their students explore the language with creative expression!

For prompts, checklists, and a sample rubric, please visit www.psmla.org, and click on Publications.

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Yonkoma Manga for Facilitating
Interpersonal and Presentational Communication

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Pictures bring context to a text when providing input for language learners, and they can guide oral or written production during language output. A sequence of pictures makes up a story. Pictures make speaking and writing more interesting to language learners, and teachers can use the picture story as a cognitive tool to create a sentence, string together multiple sentences, and eventually tell a whole story. The same picture story can be used for present or past narrative.

Yon-koma-manga, or a four-panel cartoon strip, is a medium to facilitate interpersonal or presentational communication. It is a comic strip made of four panels and it mimics the structure of Japanese storytelling or essay writing, ki-sho-ten-ketsu.

1. First panel (ki): This panel introduces the topic.
2. The second panel (sho): This panel functions as a continuation of the introduction.
3. The third panel (ten): This panel acts as a turn of event. It changes the direction of the story.
4. The fourth panel (ketsu): This panel shows the conclusion of the story.

Ideally, language learners start with interpretive mode so that they acquire words and phrases first, and then they will be able to use it in the interpersonal and presentational modes. Input may be adjusted to the proficiency of the learners. A teacher may have to simplify the text but should leave it a bit above the current reading level of the students. The teacher can offer scaffolding so that language acquisition will occur.

After the reading comprehension is complete, the teacher shows a cartoon strip and asks the students to immediately tell what is going on. If there are multiple characters, the teacher can assign students the roles and have them conduct a role-play. It is important that the students do not see the visuals in advance in order for them to be able to produce unplanned speech. For novice and intermediate speakers, create multiple groups so all students are engaged in the impromptu communication. Novice speakers are likely to be able to point to each picture and produce one-word utterances. Intermediate speakers may use the same pictures to create sentences. If proficiency of the language learners is intermediate-high or advanced, each student may use the comic strip to narrate, first in the present tense. After that, the teacher may say, "Now pretend that this event happened last week and tell the same story," in order to have the learners practice using past tense. Since the task is meaningful, it will not be a mechanical drill to convert a present tense into a past one. During present or past narration, the teacher can spot-check the learners and ask questions such as "Can you offer more details?" "What did this character do when that happened?" "Why did he do that?"

For presentational speech, the learners can fill in the speech bubbles to prepare for a prepared role-play. Intermediate and advanced learners can write a narrative first and then use the comic strip to tell a story. Again, a teacher should ask the students to elaborate and offer more details.

Example

The example is provided in Japanese, but a similar procedure is applicable to other languages. This example is inspired by "I am a cat," by Soseki Natsume, focusing on the fourth paragraph of Chapter 1. (Visit www.psmla.org, and click on Publications for a link to an online version of the story.) The story is told from the cat's perspective. Even though it is an adaptation of a Japanese story, the same story can be written in other languages, as shown below in the example in English.

> I realized that I was abandoned in the field. I looked for my beloved mother and my siblings, but there was not a soul around. My body ached everywhere. I contemplated what I should do. I thought, "May be someone will come get me if I meow a lot." I meowed, but no one came to the rescue. The sun began to set. I became extremely hungry. I crawled until I smelled a human.

> "Oh good. Maybe there is food here."

> I went inside. The first person that I encountered was the maid. She was as rough as a human could be. She grabbed me by the back of my neck as soon as she saw me and threw me out of the house.

> The huger was unbearable. I waited until the maid was gone and went back in the house. She found me and threw me out again. I went in. She threw me out again. This was repeated four or five times. Eventually, the master heard the commotion.

> "What is going on?" said the master.

> "This dirty cat keeps coming into the kitchen!" said the maid.

> The master looked at me for a while and said, "In that case, keep him in the house."

The maid angrily threw me on the kitchen floor. This is how I became the resident of this house.

As seen in this example, a story with some conflict or a problem-solving is helpful. It not only makes a story interesting, but it also functions as a catalyst for language learners to express with complexity. A novice speaker may say only, "Hungry. I want to eat," during the oral production phase. However, a student with higher proficiency should be able to say, "He was thrown out of the house, but he had to find a way to go back in the kitchen because he was extremely hungry."

Interpretive Mode

As a pre-reading activity, the teacher may want to ask, "Have you ever adopted a stray cat? What happened when you brought it home?" Other possible questions are, "Did you ever want a pet? Did it happen to you that one parent said no and the other said yes?" "Can you tell the same story from the pet's perspective?"

Then, the class reads the story. The teacher may review the key vocabulary with the students. The teacher may hand out a reading guide including tasks such as a summarizing the story or using context clues to learn vocabulary. For example:

Use contextual clues to choose an English closest to
1. 我慢（がまん）できない
    a) beautiful b) unbearable c) agreeable d) miserable
2. 隙（すき）を見（み）る
    a) sneak b) boldly c) cold d) unbearable

A post-reading activity can use Appendix A[1] to assist the students in showing understanding of the storyline. Depending on the students' ability, they can list words, create sentences, or create a paragraph. In addition, students or teachers can choose words to complete a graphic organizer, as in Appendix B.

Interpersonal Mode

After reading comprehension and vocabulary acquisition are confirmed, the teacher can present the cartoon strip shown in Appendix C. Cartoon strips with French, Mexican, and German visuals are provided in Appendices D, E, and F.

The teacher can interact with the students to adapt the oral production according to the learners' abilities. For a novice-high student, a teacher can play the maid and the student can play the master. The master's role is to ask two or three questions to the maid to find out about the cat. In addition, a teacher may make role-play cards with the scenarios below and assign them to the students.

1. You are the master and you heard the commotion. Ask the maid some questions.
2. Suppose the cat can speak. You are the master of the house. Ask the cat some questions in order to decide if you want to keep the cat.

3. Suppose the cat can speak and you are the cat. You want to decide if the master will be good to you. Ask the master some questions.
4. You are a child of the master. You came back home and your father told you that the family adopted a cat, but the cat is not there. Ask your father some questions about the cat.

For an intermediate speaker who is capable of handling a complex task with the teacher's help, the teacher may assign the student to be the maid, who does not like the cat. The teacher can become the master. The maid's mission is to argue against the master, who suggests that the family should adopt the cat. Hence, the same comic strip can be used for students of multiple proficiency levels in the classroom. A teacher should think about how to inject an adequate challenge and how to offer support to help students complete the task. An intermediate speaker, for example, should have opportunities to communicate in a complicated situation so that she will eventually become an advanced speaker.

For example, if a student can create one sentence but cannot string sentences together, the teacher can ask: "What happened here?" "Why did she throw him out?" "What did the cat think when he was thrown out?" "Why did the cat come back?" After the student answers all questions, encourage the student to say the four sentences in order. Assist the student in using transition words so that disjointed sentences become a paragraph.

Presentational Mode

For presentational mode, the learners may want to fill in the speech bubbles and write a sentence next to each picture. Depending on the proficiency level of the learners, the teacher can require students to write two or three sentences that are strung together. Students with higher proficiency can use pictures as prompts to write one or two paragraphs. Then, the students can hold up the pictures and give an oral presentation either in a small group, or one at a time as a summative assessment. Alternatively, the class can break up in small groups to produce a skit and present it in front of the class.

Pictures can facilitate interpersonal or presentational communication. A four-panel cartoon strip that tells a story can be used with teachers' assistance, in order to improve language learners' ability to create sentences or even to narrate a story. Although a Japanese novel was an inspiration to the story provided here, it can be adapted for other languages. Teachers of other languages can visit www.psmla.org and click on Publications to adapt and use cartoons that reflect French (Appendix D), Mexican (Appendix E) and German (Appendix F) cultures.

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[1] All appendices are available online. Visit www.psmla.org, and click on Publications.

Discover Paris with Jules Verne

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In 1863, Jules Verne wrote a novel that was rejected by his editor, P.J. Hetzel, for being too outlandish. Discovered in an old trunk by Verne's great-grandson in 1989, the manuscript proved to be a goldmine. Set in the 1960's, the novel could be more realistically cast in the 2000's! It was finally published in October 1994 by Hachette as *Paris au XXe siècle*, and now lends itself for use in American high school and college classrooms, particularly for students at the intermediate and advanced levels. The book may be purchased at a reasonable price through such vendors as Amazon (www.amazon.com).

The purpose of this article is to provide lesson plans. Each plan represents one day, which may be modified according to class needs. By using this text in a class conducted entirely in French, the goals are for students to improve their reading skills, increase oral proficiency by conversing daily and teaching a chapter, develop writing skills by compiling chapter summaries similar to *Spark Notes*, and gain cultural knowledge of nineteenth, twentieth, and twenty-first century France.

This article provides the narrative and general guidelines for the lessons. For the full version of this article, including specific resources such as links to videos, questions for students, handouts, and other resources, please visit www.psmla.org, and click on Publications.

Lesson 1: Introduction to the novel

Goals for language skill and content: To comprehend the novel's setting, know what to look for while reading the novel, discuss Verne's fantasies and correlate them with today's reality.

Warm-up:

As students enter the classroom, play portions of a futuristic video by Lionel Louche and Gabriel Metz to create a sci-fi atmosphere, and then watch the video explaining Verne's works, "L'exposition Jules Verne", 2005.

Preview:

A. Ask the students what inventions and technological changes they have seen in their lifetimes.
B. As a contest, have student groups list inventions since the mid-1800s. The group with the most inventions wins.
C. Ask students if there are any science-fiction addicts in the class who know of Verne (Kline). Many may know *20,000 Leagues under the Sea* and *Around the World in 80 Days*. Show pictures of some of his books, asking students to describe what they know.

Lesson:

Have students start reading the article about the book by Dr. Guy Spielman, 2008, from Georgetown University. They should also read the Wikipedia article on the novel. At this point, students are ready to respond to a series of discussion questions about Verne and the novel.

Lesson 2: The projects

Goals: To know what the expectations are for the oral presentations and compare Paris in the nineteenth, twentieth, and twenty-first centuries.

Warm-up:

Students break into pairs, where they share what they learned from the articles.

Preview:

Show the front cover (s) of *Paris au XXe siècle*, asking the students what they see and what that might represent (Collie and Slater).

Lesson:

A. Explain that the students will be teaching a chapter of this book. The teacher will teach the first four chapters to model the procedure. The teacher distributes requirements for the project and vocabulary glosses for the first four chapters. Students read through the novel at home (at least two chapters a day), trying to understand the story in context by using a "top-down approach" as much as possible. In order to aid comprehension, students reread the chapter the night before it is discussed in class.
B. Explain that the students will also keep a reading journal in French.
C. Read the first few paragraphs of the book aloud so students can clearly situate themselves in the novel (Kramsch). Brainstorm what will happen in the story (Omaggio).
D. Point out the exact location of the action on a Paris map while explaining how Verne presented the future in relation to his own time period. Show a timeline of events.

Closure:

Students do sustained silent reading until the end of the class period and continue reading for tomorrow.

Lesson 3: (Chapter 1)
Société Générale de Crédit instructionnel
Goals: To meet the major character, Michel, discuss Verne's dichotomy between industry and the arts in the twentieth and twenty-first centuries, and start discovering Paris.

Warm-up:
In pairs, students use a laminated map of Paris and its metro to find the Champ de Mars, the site of the awards ceremony, as well as the metro stop, la station du chemin de fer de Grenelle. (Collie and Slater). Students then share what they felt was important in the chapter about the "Sociéte Générale de Crédit instructionnel."

Preview:
Show a PowerPoint of Paris with pictures of the Eiffel Tower and the surrounding area. Pictures will be used frequently throughout the study of Verne's novel, making it more relevant.

Lesson:
A. Ask the whole class what the "Société Générale" is and what Verne might be implying here. How is Verne's system of education similar (or not) to today's American or French system? Briefly explain today's French system.
B. What do the students know about the French government? Why did Verne predict "Napoléon V"? Briefly explain French history from the nineteenth century to the present, using a time line.
C. Ask specific questions for understanding of the chapter.
D. Have the students pantomime parts of the story, pointing out who some of the characters were or could be equivalent to in Verne's time. Read the narration, stopping from time to time for explanations, questions or student comments.
E. Ask students specific questions about the chapter, including questions about Verne's own perspective.

Closure/Homework:
Students download maps of Paris. Students read Chapter 2, paying attention to the descriptions of Paris in relation to Michel's return home, using the maps.

Lesson 4: (Chapter 2)
Aperçu général des rues de Paris
Goals: To continue studying Paris of the two (or three) centuries through Michel's thoughts and feelings.

Warm-up:
In pairs, review yesterday's discussion. Incorporate a review into each day's warm-up. Students then discuss what Michel did after the awards ceremony, where he went and why. Share his impressions. How would they feel in the same situation? Why?

Preview:
In order for students to familiarize themselves with Paris, give every two or three students a laminated Paris map and two erasable overhead pens. The students draw Verne's metro based on his own description. Locate the suburbs mentioned by Verne. Then, trace Michel's return home with another color.

Lesson:
A. Compare their metro maps. Compare Paris' real monuments and highlights from what Verne imagined.
B. Ask the students to describe how Verne's metro system works and then compare it with today's, teaching them how to use the metro.
C. In new groups, have students identify two important inventions since Verne's time, with a short description of each item. Follow up with additional questions and information, including information from the editor's notes of the novel.

Closure:
Ask if the students feel Verne's predicted twentieth century lifestyle is realistic for today. Why or why not? Do they agree with Michel's impressions? How does what Verne describes fit into popular novels of today?

Homework:
Students read Chapter 3, taking note of the descriptions of Michel's family members and drawing a family tree in their journals.

Lesson 5: (Chapter 3)
Une famille éminemment pratique
Goals: To understand Michel's priorities versus his family's priorities and compare them with those of today's society.

Warm-up:
Play Céline Dion's "Blues of a Businessman" as students enter the classroom.
With the maps, the students locate where Michel lives and works. They also share any new inventions mentioned in the chapter.

Preview:
In groups of two or three, students draw a relationship web, using circles (Beach, Appleman and Dorsey) between various characters and Michel. Write personality traits according to Michel (Collie and Slater). Then, project a web with the students sharing their insights.

Lesson:
A. Ask if any students have jobs. What happened when they first applied for the jobs and then when they started working? Share their experiences and compare them with Michel's.

B. Students describe the company, "la Société des Catacombes" showing Verne's humor or irony. Tell them about the catacomb visit at the Place Denfert-Rochereau.
C. Verne discusses the artists and the art of the twentieth century by describing Michel's uncle. Students discuss his descriptions and discuss their relevance today.
D. Projecting the words of Céline Dion's "Blues of a Businessman," play the song again, asking the students what relationships they see between her song and Michel's thoughts.

Closure:
Ask the students how they would spend their free time before beginning a new job like Michel. Have them guess what Michel will do (Omaggio).

Homework:
Students read the next chapter, taking note of the authors and the works mentioned by Verne. They also write a paragraph summary.

Lesson 6 (Chapter 4)
De quelques auteurs du dix-neuvième siècle, et la difficulté de se les procurer
Goals : To intertextualize with canonical nineteenth-century authors and to discover Michel's favorite pastime.

Warm-up:
Students enter class to Céline Dion's "Oxygène."
In pairs, they share their paragraphs through peer editing. Ask the students to read some of their partners' paragraphs to the rest of the class. Then, collect the paragraphs, later making copies of the better ones, so the students can choose the one they like best.

Preview:
Ask the students what they like to do in their free time. And Michel? Students figure out how Michel arrived at the Rue de la Paix, after leaving the Société.

Lesson:
A. Students name the books and authors Michel is looking for and see if they are familiar with any of these or other works. They will especially be interested in *Les Misérables* by Victor Hugo.
B. Ask students to tell what was so amazing to Michel in what he saw at the bookstore and why. Compare that with today in France and the USA.
C. Students can easily act out the first scene in the chapter. Ask them if they see any of Verne's humor and satire here, concerning his contemporaries and their works.
D. Continue tracing Michel's steps with one person using the classroom map as others read aloud. When the modern novels are cited in the reading, play Céline Dion's "Oxygène" and/or "Stressed Out" (Stressé) by

21 Pilots with subtitles in French. How do these relate to Michel? How do they relate to young people in today's world? How does *Fahrenheit 451* by Ray Bradbury fit here?
E. Ask students to compare Verne's library and the "salle des lettres" with the libraries they know. Mention la Bibliothèque Nationale and the Bibliothèque Publique d'Information in the Centre Pompidou in Paris.
F. Make a "fiche" from the text for the students to fill out while they are acting. Include questions to show comprehension of the text.
G. In this chapter, ask the class what the relationship is between science and art and if there is a conflict between the two today. Students discuss their thoughts in small groups, and then with the whole class.

Closure and homework:
Students research a canonical author and find some of their literary extracts. Students choose their texts to share with classmates the next day.

Lesson 7: The canonical works read by Michel
Goals: To discover canonical nineteenth-century French literature and see why Michel appreciated it.

Warm-up:
Students find others who have the materials by or about the same author and form groups.

Lesson:
Students share their readings in groups. One person takes notes and another person shares important information about the author and the extracts with the rest of the class. Students recommend readings they liked (Kline). Spend more time on the excerpts students enjoyed. Read them aloud or play a video or podcast recording a few times—especially if they are poetry—before each student is given a copy. Alternatively, act it out (Kramsch).

Closure/Homework:
Students have a quiz the next day. After the quiz, students will work on their chapter presentations, which they will also start the next day. Meet with the students individually to answer any questions.

Lesson 8:
After the quiz, students work on their chapter presentations, which they will start the next day. Meet with the students individually to answer any questions.

Lesson 9 and following:
The presentations begin in chapter/numerical order. Those chapters without presenters will be treated as passive reading days (Collie and Slater), discussing them only if there are questions. After the final presentation on the last chapter (17), the students will discuss in groups their opinions of the book, using a list of guide questions.

After answering the guide questions, students will share their thoughts with the rest of the class.

The teacher may also give a written test with some of the discussion questions and information from the class presentations.

As their final assignment, the students will create a story on their or someone else's life in fifty years (Billet), including inventions they consider possible and descriptions of life in general. The main character could be an older Michel or someone totally removed from his world. It could also be autobiographical. It is the student's science fiction. The stories will be shared with peer groups and some with the whole class. Encourage the students to keep their stories, so that in fifty years they can see how close they were to reality!

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The Hermione:
The Ship, Life Aboard, and Notable Passengers

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This article was originally presented in French. With Lafayette and his assistance to the Colonies underscored, it would be a useful tool for teachers of secondary or university as supplemental information regarding French and American alliances. For secondary teachers, the information might be shared with colleagues in social studies for collaborative projects with students. For college professors, it is a valuable resource for supplemental work at any level that can be used to enrich language or civilization studies.

For a lesson plan related to this article, please visit www.psmla.org, and click on Publications.

In 1780, aboard the Hermione, it took thirty-eight days to cross the Atlantic from France to Boston. This ship traveled at the speed of twelve knots or 1.15 miles per hour. [1]The Hermione was the fastest ship afloat on the high seas, yet such a voyage lasted more than a month!

His Majesty Louis XVI commissioned hundreds of artisans to build the frigate in 1779, and they built it within six months. In 2013, the reconstruction of this ship took eleven months. [2]The ship measured the length of sixty-six meters, with a principal mast of 56.5 meters. Its hull was constructed entirely of oak. It carried thirty-two cannons. The frigate Hermione sailed for fourteen years between America, France, and the West Indies. On September 20, 1793, the ship struck some rocks at Croisic off the coast of Brittany and sank.[3]

While preparing for the millennium, the Association Hermione-Lafayette was formed. Its main objective was to construct a ship identical to the original, to the extent of using the same techniques of fabrication as in the era of the Hermione, i.e. to use eighteenth century shipbuilding techniques. [4]Two thousand oaks were necessary for this task, before armament of the ship might begin. It necessitated researching archives, finding documents, and raising the wreckage of the original ship in order to reconstruct the puzzle of wood, iron, and ropes that made up such a vessel.

About 400,000 pieces of wood and metal were needed to assemble the vessel. In the eighteenth century, about 8,000 to 9,000 workers were needed at the Arsenal of Rochefort, France, an arsenal built during the reign of Louis XIV. Drafted for such a task were specialists in carpentry as well as blacksmiths and caulk workers (floatation specialists). Included among the workers were convicted criminals, assigned to labor-intensive tasks. [5]Interior components that made up the frame for three decks were bolted and caulked before the vessel could be placed in the water. The reconstructed vessel was begun in 1997.[6]

Every detail was important. Every structural fitting had to be able to withstand the force of the waves. The bow of the ship is elegant with a gilded lion facing the ship's destination, while the rear stern carries multiple naval arms. It is

the events and decisions in the past that help us understand and live in the present. Past history, made vivid and tangible by the reconstructed ship is a testament to the solidarity between men and nations in the quest to achieve independence and freedom.

What might life be like on a frigate like the Hermione? In the eighteenth century a life of minimal comfort, simplistic personal hygiene, a drastically reduced diet, and painful, labor-intensive work was your lot. In the case of bad weather, the harshness of the conditions would decimate the sickliest on board one by one.

Boys went on board at an early age, ten to twelve years old, and their escape from childhood quickly and violently moved them into the adult world. From the top man, carpenter, cook, to the ordinary seaman, each job was an essential link in a chain that ensured a smooth operation. No special treatment was given, and mutiny was unthinkable. Poor behavior was met with severe punishments, such as water deprivation, shackling, time in the hold, thrashing, or capital punishment. All decisions about punishment were made by the captain.[7]

Stores and supplies were usually calculated for a six-month period. The belly of the ship was filled with supplies and various items, with big or small spare equipment for fittings, with sails and rope, with ordnance, gunshots and gunpowder, and with perishable food products, preserved in salt as best as possible. In addition there was livestock, and all kinds of liquids, such as water, wine, alcohol, oil, vinegar, etc. The principal difficulty was the preservation of fresh water. Water would hardly last more than one month. As it stagnated it took on various colorations and emitted putrid odors. Worms and other bacteria accumulated which meant that diseases would germinate.[8]

Lack of proper diet while at sea invited diseases. Common diseases were typhoid fever, caused by bacteria found in water, and scurvy, a disease caused by a lack of vitamin C in food. Symptoms of scurvy include teeth falling out, fever, and a weakened state most of the time. Some sailors, without knowing it, protected themselves by eating rat's liver, which has a high level of vitamin C. Also quite possible

were smallpox, an infectious disease, extremely contagious and fatal in 15% of the cases; dysentery, due to gastric infections, causing painful and bloody diarrheas; yellow fever, caused by mosquito bites; and typhus, due to dirtiness and spread by lice. Other diseases might occur due to poor management of bruises. A sailor might be hit with a yard or with a twelve pound round shot. To forget their woes, to find relief and have fun, binge drinking would occur. Basically it was an abuse of "tafia" (biture in French), a sugarcane eau-de-vie (brandy). Finally, seasickness due to pitching and rolling hurt those susceptible. If death came while on board ship, the body was put into a canvas bag, sewn and ballasted, and after a short ceremony delivered by the chaplain on board, it was thrown into the sea.[9]

A bell announced mealtimes. Breakfast on board was generally at 7:30am in the summer and at 8:00am in the winter. Lunch was always at 1:30pm, while supper was at 6:00pm in the summer and at 5:30pm in the winter. The sailors were all subjected to rationing by groups of seven; they improvised their meager daily bread called "the dish" on the gun deck. They would gulp down the rancid food thoughtlessly and drink the water without smelling the rancid smell. Their only thought was to subsist and to stay alive, whatever the price.[10]

At breakfast, a week's ration for a group of seven sailors was always the same: one biscuit of 180 grams each, a liter and a half of water per group, a half-liter of wine per group. Lunch meant sharing 1.7 kg (about 2 and 3/4 lbs.) of salted beef, with the liter and a half of water, and a half-liter of wine to be shared. While breakfast never varied, lunchmeat would change from beef on Monday to 1.8 kg of pig's foot on Tuesday; 850 grams of codfish on Wednesday; 1.2 kg salted bacon on Thursday; 850 grams cod on Friday and Saturday; and 1.2 kg salted bacon on Sunday. In addition, on Sundays the ship's baker would send everyone some bread to cheer them up. The master cook would prepare 700 pints of soup in one large boiler only if the sea were calm. If weather was bad, the danger of a fire onboard was such a risk that the crew universally settled for a cold lunch.

Supper was usually light. On Monday, 850 grams of peas were shared; on Tuesday it was 850 grams of beans; on Wednesday it was 850 grams of fava beans; the same cycle of 850 grams of peas, beans, and fava beans to be shared by the seven was repeated for Thursday, Friday, and Saturday, respectively; on Sundays the men shared rice. Beverages at supper were always the same: a liter and a half of water, together with a half-liter of wine. [11]Tafia was kept on board for special purposes, i.e. it was a universal anesthetic and was a heartwarming drink for a sailor.[12]

Faithful guests at a sailor's meal might be moths and weevils. Vermin al all kinds were a constant plague on ships.

In the staff officer's dining room, scarcity was not a problem. Cooking was as refined as possible with livestock and live poultry on board; there was wine from Cahors or Bordeaux brought aboard from personal wine cellars, daily bread, and pastries prepared by the ship's baker. Rationing for officers was not an issue.[13]

One issue important to the modern sailor is hygiene. Eighteenth century hygiene for ordinary seamen was a rare commodity. No fresh water or soap, which was costly at the time, a permanent dampness, exhausting chores, and inappropriate food all combined to wither even the sturdiest. Fresh water was rationed and used to desalt food. Laundry was rinsed in brackish water. It did not dry well and caused painful skin infections. A hard rain or heavy showers helped ease the mind of such customary torments. The privy was located at the extreme front of the ship, under the eye of the figurehead, directly above the bowsprit: one commode bench was placed on each board, which made for two seats for 296 men. Mercifully the waves were useful in erasing all traces that users may have left.[14]

Officers had their privy in a private closet. The little closed space contained one bench. Toilet paper appeared in the nineteenth century; during the eighteenth, various papers might be used but while at sea an officer used a piece of linen or a hempen cloth. In his cabin, an officer had a wall fountain dispenser for washing.[15]

Personal belongings for sailors included a clothing bag, a hammock, a blanket, a hat and/or a bonnet, two waistshirts, two breeches, two pairs of stockings, one overcoat, two pairs of clogs, and one bowl of wood or half a coconut. Officers' personal belongings included trunks, caskets, a private cellar, a casual and ceremonial wardrobe, books, personal belongings, musical instruments, personal crockery, and personal artillery. To improve the possibility of promotions for officers, the needed time for continuing education was allotted.[16]

In the pervasive dampness, in almost total darkness, and in full lack of privacy, each seaman in the shelter of his rudimentary hammock enjoyed what he could of a restful sleep. Seamen were divided into two categories: those of the starboard watch and those of the port watch. While the men of the starboard watch were tending to their business, the men of the port watch were at rest, and vice versa. Depending on the day or the night, each seaman went to his post every four or every six hours to serve his watch.[17]

The captain was the only master on board after God; he owned a cabin that was isolated from the hammocks and had genuine bedding. The captain also had devoted servants who were responsible for the laundry and the dishes. The officers had bunks at the back of the "orlop," (ship's rear) away from the major part of the crew.[18]

Stopovers were essential to the survival of the crew who spent many months at sea. The priority on a stopover was to change water that had become rancid for fresh water. Bad water was often a cause of digestive diseases among the seamen.[19]

On April 27, 1780, the Hermione arrived in Boston with Lafayette on board.[20] Its captain was Louis-René de Latouche-Tréville. A true friendship was born between Louis-René and his already quite illustrious passenger, who accepted to be the witness at the marriage of his elder.[21] Lafayette had obtained from His Majesty the necessary assistance for the American insurgents and was bringing this

important news to them, to be followed by special military envoy on the way.[22] The Hermione was also the ship that Lafayette sailed in 1782, upon which he penned the Declaration of the Rights of Man, a document used by the French at the time of their own Revolution.[23] In 1780, imbued with thoughts of freedom and social justice, Lafayette was a hero to the people of Boston.[24]

In his journal, Captain de Latouche noted that the capital of Massachusetts was a city of 24,000 inhabitants. The streets were paved and the houses solidly built.[25] Lafayette and the news that he brought were welcomed with enthusiasm. The engagement of France at the side of the Americans was a great boon. On writing to the Minister of the Marine in France, de Latouche stated, "I enjoyed a quite perfect satisfaction upon seeing the reception made to him [Lafayette] upon his arrival here; we witnessed the demonstration of a lively joy inspired by his presence. He received there the most distinguished honors and the people did no less than the notables of State in their lively welcome and the pleasure that they had to receive him. I also felt the particular mark of public satisfaction …"[26] Until the arrival of the expeditionary corps promised by Lafayette, de Latouche was for several weeks the highest ranking representative of the French Navy in the Colonies. His impressive size—he measured 1.77 meters—was a notable height for the period, and his features were regular.

Taking this role very seriously and coached by Lafayette, de Latouche desired to return the honors made by the Americans to the French. Louis-René hosted a luncheon for the principal members of the General Assembly of the state of Massachusetts. Numerous toasts, punctuated by cannon shots were made. The following list of cannon shots shows exactly how overwhelming and remarkable this luncheon proved to be:[27]

1. Twenty-one for the toast to the King of France
2. Twenty-one for the toast to the thirteen states of America
3. Twenty-one to the Queen of France
4. Twenty-one to the American Congress
5. Twenty-one to the King of Spain
6. Seventeen to General Washington
7. Thirteen to the American Army
8. Thirteen to the honorable council of Massachusetts
9. Thirteen to an eternal alliance between France and America
10. Thirteen to the success of this campaign
11. Thirteen to the memory of those who gave their lives to the American cause
12. Thirteen to the success of the Continental Navy and to an increase in its commerce
13. Thirteen to the Marquis de Lafayette

The first twelve salutes were decided by common accord between Lafayette and de Latouche. The last set, in salute to Lafayette, was at the initiative of de Latouche and a surprise to Lafayette.[28] The day after this sumptuous display and celebration, Louis-René de Latouche hosted a luncheon for the ladies of Boston. Ever sensitive to feminine charms, he noted in his journal that the ladies of Boston "have sparkle but it does not last. A woman of twenty-five years is past her prime."[29] No information has become available to learn how he was able to finance such extravagant parties.

In March, 1781, the Hermione again reached the shores of the Colonies. De Latouche had important papers to place into the hands of La Luzerne, the Minister plenipotentiary of France, in Philadelphia.[30] While in the then capital, he was favorably impressed with the beauty of this city. He noted in his journal that the streets were wide and clean, lit by lanterns, and that they formed a checkerboard pattern. The streets did not have names but were numbered, and the sidewalks were wide; about every fifty fathoms (one fathom equals six feet) there was a water pump, surrounded by marble, like a column. At each crossroad a sentry box sheltered the night crier who was charged to watch for the rest and security of citizens. At every hour, a sentry marched from one box to the next, crying out the time and the weather. He carried a bell for rallying the men in case of disorder. Houses made of brick were two stories high. All religions had their own buildings of worship and the inhabitants of diverse beliefs maintained fraternal relations with each other.[31] Such commentary is a notable tribute to the early days of the city of Philadelphia.

After his errand in Philadelphia, Louis-René was sent to Newport but he returned again to Philadelphia on the thirtieth of April. On May 2, the Minister Plenipotentiary came aboard ship with great pomp and ceremony. He was greeted with three acclamations of "Vive le Roi," (Long Live the King) and thirteen cannon shots.[32] These salutations were followed by receptions, similar to those organized in Boston, but took place on the Hermione. On May 4, a luncheon for one hundred guests included all the members of the then US Congress, as well as the Council of the State of Pennsylvania, and the most notable citizens of the city, both civil and military. The ship was decked with flags. The president of Congress, Mr. Samuel Hulington, received honors reserved for the Maréchales of France. As in Boston, thirteen toasts, accompanied by cannon salvoes were offered. A few days later, de Latouche gave a reception for the notable ladies of the city. The members of Congress attended again. The reception took place in the evening on an illuminated ship. A nearby barge was utilized to shoot fireworks over the Delaware as entertainment.[33]

These excessive expenditures did permit the French to outshine those given by the English while in control of the metropolis. English receptions appeared shabby by comparison. De Latouche wrote to Vergennes at the Naval Ministry in France for funds to help his expenditures and debt of 8,000 livres (close to $1,500). De Latouche never did receive any reimbursement for the expenditures he undertook.[34]

De Latouche continued his service to the French Navy until his death. Imprisoned for a time during the French Revolution because of his service to the Crown, he triumphed

over the English Lord Nelson three times. A true sailor at heart, when he fell ill in 1804, he refused to leave his ship for a hospital. His final words were, "A sailor is too happy to die on his ship." The Hermione under his command enjoyed distinctions known to no other naval vessel, whether French or American.

Endnotes

[1] Hales, Bradley; Dumousseau, Carol; "L'Hermione, Frégate de la Liberté," Éditions Marcou, 2000, p. 32.

[2] Ibid. p. 7.

[3] Ibid. p. 5.

[4] Ibid. p. 7.

[5] Ibid. p. 10

[6] Ibid. p. 12

[7] Georget, Didier, "La Vie à bord la Frégate Hermione," Gulf Stream Éditeur, Saint Herblain, 2000, p. 8.

[8] Ibid. p.14-15.

[9] Ibid. p. 30-31.

[10] Ibid. p. 35.

[11] Ibid. p. 34.

[12] Ibid. p. 30.

[13] Ibid. p. 35.

[14] Ibid. p. 36.

[15] Ibid. p. 37.

[16] Ibid. p. 36-37.

[17] Ibid. p. 38.

[18] Ibid. p. 39.

[19] Ibid. p. 42.

[20] Monaque, Remi, "Les aventures de Louis-René de Latouche-Tréville, compagnon de Lafayette, commandant de L'Hermione," SPM, Paris, 2000, p. 38.

[21] Ibid. p. 38

[22] Ibid. p. 35.

[23] Hales, Bradley; Dumousseau, Carol; "L'Hermione, Frégate de la Liberté," Éditions Marcou, 2000, p. 5.

[24] Monaque, Rémi, "Les aventures de Louis-René de Latouche-Tréville, compagnon de Lafayette, commandant de L'Hermione," SPM, Paris, 2000, p. 38.

[25] Ibid. p. 38.

[26] Ibid. p. 39.

[27] Ibid. p. 39.

[28] Ibid. p. 40.

[29] Ibid. P. 40.

[30] Ibid. p. 41.

[31] Ibid. p. 60.

[32] Ibid. p. 60.

[33] Ibid. p. 62.

[34] Ibid. p. 62.

Teaching German with German-Only Textbooks

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German language textbooks published in Germany (by publishers such as Hueber or Cornelsen) differ in many ways from German language textbooks published in the US (by publishers such as Cengage or Pearson). Perhaps the most obvious difference between the textbooks is that those from German publishers are written exclusively in German, whereas those from American publishers are written in English and German. While research has shown that a limited amount of shared native language use in the second language (L2) classroom can be useful (e.g., Storch & Wigglesworth, 2003), researchers and teachers commonly agree that attempts should be made to maximize the use of the target language. Although the advantages and disadvantages of first language (L1) use in the L2 classroom are an interesting avenue for future research, this article focuses on the teaching of grammar, vocabulary, and culture in textbooks from German publishers that use the target language exclusively at the beginner level.

The teaching of grammar in German-only textbooks

Textbooks from American publishers typically follow a deductive approach to grammar teaching, whereas textbooks from German publishers typically take an inductive approach. In a deductive presentation of a grammatical structure, learners are given an explicit explanation of the grammatical rule, often in the L1, and after the presentation of the rule learners practice the form, meaning, and use of the target structure. In an inductive presentation of a grammatical structure, learners are first provided with examples of the target structure in meaningful contexts. Those examples are designed specifically to help learners work out the grammatical rule for themselves, which often involves guidance by a teacher or textbook. (For a more detailed description of deductive vs. inductive grammar teaching, see Ellis and Shintani, 2014). Although both approaches have strengths and weaknesses, some researchers argue that the inductive approach is more effective (e.g., Haight, Herron, & Cole, 2007) and more motivating for learners (Ranta & Lyster, 2007). Researchers also argue that working out a rule rather than simply being presented with it is likely to result in more meaningful and memorable knowledge (Thornbury, 1999). Further, inductive teaching approaches can promote learner autonomy by encouraging learners to solve problems by themselves rather than simply being given the answer by a teacher or a textbook.

Excerpt 1 illustrates how the inductive approach is used in a textbook from a German publisher. In this excerpt, learners are given a text—a short conversation between two people—and they are asked to read the text and then fill in a table with the forms of the possessive article. To help learners understand the task even if they do not understand the instructions in German, the examples for the masculine are already provided *(mein 'my' and dein 'your')*, and the learners only need to fill in the feminine form *(meine 'my' and deine 'your')*, which they can find in the text.

Excerpt 1. Source: *Menschen. Deutsch als Fremdsprache. Kursbuch: A1* (p. 20)

While Excerpt 1 illustrates the inductive teaching approach, it also shows that textbooks from German publishers typically divide up bigger grammar topics into smaller units. The target structure in Excerpt 1 is possessive articles, but in this chapter only the possessive articles *mein/e 'my'* and *dein/e 'your'* are introduced. Other possessive articles such as *sein* 'his/its', *ihr* 'her/their', *unser* 'our', *euer* 'your (plural)', and *Ihr* 'your (formal)' are introduced in later chapters of the textbook in small portions. Textbooks from American publishers, in contrast, tend to present more information at a time, for example the forms of all possessive articles in nominative case.

Excerpts 2 and 3 show how textbooks from German publishers use extensive visualization to explain grammatical concepts. For instance, icons are used to explain the meaning of *sein* 'his' and *ihr* 'her'. In contrast to textbooks from American publishers, they also often encourage learners to use mnemonic devices. In Excerpt 2, different colors are used for masculine, neuter, feminine, and plural, and this color-coding system is used consistently throughout the entire textbook. In Excerpt 3, different images are used for the three genders, and learners are encouraged to draw pictures of the masculine nouns with a lion *(der Löwe)*, of the neuter nouns with a house *(das Haus)*, and of the feminine nouns with a bag *(die Tasche)*. The effectiveness of mnemonic devices for grammar and

gender learning has been investigated in several empirical studies, and the results suggest that mnemonic devices indeed facilitate gender learning (e.g., De Oliveira Santos, 2015).

Excerpt 2. Source: *Menschen. Deutsch als Fremdsprache. Kursbuch: A1* (p. 82)
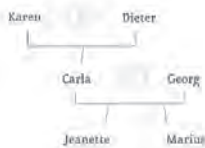

Excerpt 3. Source: *Studio d A1. Deutsch als Fremdsprache. Kurs- und Übungsbuch* (p. 32)

Grammar exercises in textbooks from German publishers are often designed as games or puzzles rather than mechanical fill-in-the-blank exercises. In Excerpt 4, learners use the information from a family tree to fill in the blanks with names and possessive articles. In order to do so, learners must read and understand the text and the family tree. Afterwards, learners are given three questions, such as *Wie heiße ich?* 'What is my name?' Because of their playful character, these exercises are likely to be perceived as "fun" exercises by learners, which is promising from a pedagogical perspective and may also facilitate learning.

Excerpt 4. Source: *Menschen. Deutsch als Fremdsprache. Arbeitsbuch: A1* (p. 21)

The teaching of vocabulary in German-only textbooks

In textbooks from German publishers, new vocabulary is presented through extensive visualization. Images are used not only to present groups of semantically related nouns (such as food, clothing etc.), but also to explain the meaning of new words within texts (see Excerpt 5). In contrast, textbooks from American publishers often use images to present groups of semantically related nouns in the chapters, but they use L1 translations for new words within texts and for the vocabulary lists at the end of the chapters.

Excerpt 5. Source: *Beste Freunde A1.1. Deutsch für Jugendliche. Kursbuch* (p. 29)

Although textbooks from German publishers do not provide translations in the textbook or workbook, they do encourage learners to use translations for vocabulary learning. At the end of each chapter, learners can typically find a list of new words in German, often with example sentences and images, and they are encouraged to translate the words into their native language (see Excerpt 6). The fact that the learners themselves translate the words rather than passively being presented with translations once again promotes learner autonomy and may also result in better retention of vocabulary. The example sentences in the vocabulary lists help learners understand how the new words can be used in German sentences. Images and colors

for the three genders are used to help learners remember the new words, as well as the genders of the nouns. Images and mnemonic devices facilitate the acquisition of vocabulary (e.g., Atkinson & Raugh, 1975). Moreover, a combination of images and L1 translations may be more effective than images or L1 translations alone (Kost, Foss, & Lenzini, 1999), which suggests that vocabulary lists such as in Excerpt 6 may be particularly beneficial for vocabulary learning.

Excerpt 6. Source: *Beste Freunde. Deutsch für Jugendliche. Arbeitsbuch: A1.1* (p. 71)

The teaching of culture in German-only textbooks

In contrast to textbooks from American publishers, which typically provide cultural information through information boxes written in English with some German key terms, textbooks from German publishers teach culture exclusively in the L2. Vocabulary, grammar, listening, and reading are integrated with the teaching of culture. Moreover, textbooks from German publishers generally put a strong emphasis on the cultural and linguistic diversity in the German-speaking countries: Students learn about Germany, Austria, Switzerland, and sometimes Liechtenstein (see Excerpts 7 and 8). The goal is to create awareness of the linguistic and cultural differences within the German-speaking countries. This approach to teaching culture is referred to as the "DACH-Konzept" or "DACHL-Konzept" *(D = Germany, A = Austria, CH = Switzerland, L = Liechtenstein*; for more information about the "DACH-Konzept" see Hägi, 2007; Clalüna, Fischer, & Hirschfeld, 2007).

Textbooks from German publishers not only teach culture from all the German-speaking countries, but they also present Germany, Austria, and Switzerland as multicultural countries. In Excerpt 7, students learn that German, Austrian, and Swiss cuisines today embrace not only traditional dishes, but also international dishes such as hamburgers, pizza, döner kebab, and Asian food. In Excerpt 8, three teenagers from Germany, Austria, and Switzerland reveal what they really eat on a daily basis and how much of the traditional cuisine that includes. This approach to teaching culture creates a realistic image of contemporary culture in the German-speaking countries, rather than a stereotypical, outdated, or overgeneralized view of the culture. Excerpts 7 and 8 also demonstrate how

culture can be integrated with the teaching of language: Excerpt 7 teaches not only culture, but also vocabulary, and Excerpt 8 is also used to practice reading comprehension. (Comprehension questions about the teenagers' texts are provided below the texts, but not reprinted here.) At the end of the lesson (not reprinted here), learners are encouraged to talk about their own eating habits, about typical dishes in their home countries, and about cooking. This activity integrates speaking with the teaching of culture.

Excerpt 7. Source: *Ideen. Deutsch als Fremdsprache. Kursbuch: A1* (p. 82)

Excerpt 8. Source: *Ideen. Deutsch als Fremdsprache. Kursbuch: A1* (p. 82f.)

German-only textbooks in German classrooms in the US?

The goal of this article was to demonstrate how grammar, vocabulary, and culture are taught in textbooks from German publishers. Grammar is taught through an inductive approach: learners start out with examples and work out grammatical rules by themselves rather than being provided with rules. Vocabulary is presented through extensive visualization and learners are encouraged to use mnemonic devices to better retain the vocabulary. In the vocabulary lists, learners are given German words, pictures, and example sentences and are encouraged to translate the words into their native language rather than being given translations. These approaches to grammar and vocabulary learning give more responsibility to the learner and therefore promote learner autonomy. The teaching of culture follows the "DACH-Konzept", which focuses not only on Germany, but also on Austria and Switzerland. Cultural information is presented exclusively in German and is aimed at promoting not only cultural awareness, but also language learning.

I believe that textbooks from German publishers, although often originally designed for German learners who already live in a German-speaking country, have great potential for use in German classrooms in the US as well. The German-only approach of those textbooks should be seen as an advantage rather than a weakness or challenge, because it not only immerses learners in the target language, but also encourages them to be more independent in their learning and to solve problems by themselves from the very beginning, rather than simply being given the answers in English. An additional advantage of the textbooks is that they are much more affordable than textbooks from American publishers. However, even teachers who are not able to work with these textbooks at their institution can still use them as a helpful resource when designing materials and writing lesson plans.

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The Role of Relevance in an Integrated Approach to the Cultures Standards

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"I had never eaten a taco or knew that a burrito meant something other than a little donkey until I came to the United States." This is a statement that I often use in my Spanish classroom as an introduction to the unit on food, and after 15 years of teaching I can still hear a soft, collective gasp and see puzzled faces each time I say it. For most learners in my classes the realization that a person from a Spanish-speaking country did not grow up eating Mexican-style food comes as a shock. Does this observation reveal anything about the approach to culture in the foreign or second language classroom?

In this era of the standards of foreign language learning put forth by the American Council on the Teaching of Foreign Languages (ACTFL), efforts to utilize best practices in foreign and second language education are constantly underway. Among educators in this field, the five Cs of Communications, Cultures, Connections, Comparisons and Communities have become a permanent part of our mindsets. This mindset is changing the way educators create lesson plans and develop curriculum. However, while the efforts to produce programs and material that align with the five Cs start out as a concrete goal, the reality of achieving such goal remains a rather abstract concept.

The components of each of the Cs are complex and often elusive. Even the seemingly less cumbersome standards could be a great challenge to implement in the classroom. This article will take a closer look at one of these seemingly less cumbersome goal areas: Cultures. This particular C may seem clear cut. Choosing what to include when teaching lessons on culture does not appear to be as excruciating as, say, Communities. Once one digs into the intricacies of the standard, however, it is quickly discovered that the task is not as easy as it seems. Finding the best way to introduce culture in the language classroom so that learners gain knowledge and understanding is a formidable challenge. The difficulty begins with identifying or devising a strategy for how to best present the way in which perspectives or the philosophical values, ideas and beliefs of a people impact their practices or their social interactions and behaviors, as well as their products, either tangible or intangible to form the tightly knitted fabric of a specific culture.

Therefore, what often ends up happening is that the teaching of culture in, for instance, the Spanish classroom revolves around a make-shift altar populated with yellow flowers, plastic skulls and "papel picado" to celebrate "Día de los Muertos"…as if the Mexican-style way to celebrate the holiday was wide-spread throughout the entire Spanish speaking world. Of course, there is nothing wrong with a fun, chips-and-salsa *fiesta* around a *sarape* backdrop with a few *sombrero*-wearing *piñatas.* However, are most of the efforts to implement culture into a Spanish curriculum truly providing learners with important and useful cultural information? Or are educators, due to a lack of guidance on how to incorporate the Cultures standards into the classroom, spreading misconceptions and perpetuating stereotypes of a uniform, Spanish-speaking-world fantasy, refracted by a U.S.-manufactured paradigm?

The solution to the convoluted questions above begins to emerge as we contemplate one simple concept: relevance.

When something is relevant, it is important to the matter at hand, and in the language classroom the matter at hand is the learners' objective(s) for learning the target language. Many learners take a language such as Spanish because they see the value that knowing such a language will add to their professional careers and personal lives in the near future. Therefore, the introduction of cultural practices, products, and perspectives in the foreign and second language classroom should be carefully planned with thoughtful consideration of its actual application and usefulness in the future interactions learners will have as they encounter and serve native speakers in their professional and personal lives.

In order to achieve the highest impact of the cultural content that educators include in their lessons, it is necessary to measure content and its presentation against the ruler of relevance. When considering relevance, the first step should be for educators to clearly discern the main goal of each of their courses. For instance, a 15-week, novice Spanish college class full of learners who are not interested in anything more than fulfilling a liberal studies requirement might not be the right place to examine the writings of Bartolomé de las Casas in the original 16th century Spanish.

The majority of the learners in a class setting such as the one described above are most likely interested in a career path that does not involve serious studies of Spanish or any other foreign or second language. They do recognize, however, the importance of having a level of proficiency in Spanish in their future careers regardless of their specific fields of specialization. The current job market trends and the shifts in demographics alert even younger learners to the value of knowing Spanish in our society. This reality constitutes a key motivator for even the most apathetic of students. Spanish educators have, therefore, an open door. The way to walk through it is by offering these learners opportunities to truly discover how to use the language for their own benefit as well as for the benefit of the Spanish-speaking public they will certainly encounter in the near future.

The introduction of culture to this class should then be guided by the practical needs of the learners in it. For instance, this novice, first semester college Spanish class might be full of students who already have jobs in different service venues. In my classes, many of my students work as sales associates or customer service representatives in the area. Therefore, it is appropriate coursework to examine a Western Union form used to send money abroad in order to figure out what questions to ask in Spanish to a customer who needs to fill it out but cannot do so because he/she cannot read any English.

Introducing cultural concepts with a practical application activity such as this one might be the perfect conduit to reinforce the real relevance of some significantly puzzling differences between the American and the Latin American cultures. Besides the fact that this activity will provide ample opportunity to practice important language functions such as asking questions and the grammatical concepts surrounding this function *(Ser, usted v. tú)*, the Western Union form activity could potentially bring up a timely and philosophical discussion about immigration issues (practice/perspectives). On the other hand, this activity could also set the scene to explore a more practical issue such as the riddle of the double last name (practice). The instructor could begin by facilitating a conversation about the differences between common forms in the United States and in Latin American countries (products). The conversation would point out how forms in the United States generally have only a total of two spaces for name and last name, with the occasional dash for a middle initial as opposed to typical forms in Spanish which have a total of four spaces, two for first names and two for last names (product & practice).

This discussion will lead into the cultural practice of the two last names in the Spanish speaking world, which will also develop into a discussion of the perspectives that prompt such practice, followed by a very pragmatic review as to how to deal with the differences when faced with this situation in real life (product/practices/perspectives). Therefore, as noted earlier, the Western Union activity serves as a means to not only introduce specific language functions and corresponding grammar, but it also evolves into a deeply meaningful and contextualized cultural discussion that is relevant to the learners.

As it is possible to appreciate in the sample activity above, a carefully selected cultural concept that is relevant to the reality of a particular class not only fulfills the Cultures standards, but could also turn into a high-impact practice when integrated with language functions and forms. In other words, educators can double the impact by using an integrated approach when presenting culture (immigration issues and the two-last names practice) as the context that surrounds function (asking/answering questions) and form (the use of the verb *ser* when seeking/exchanging personal information & the *usted v. tú* dilemma). The result will be a high-impact practice that efficiently offers learners the opportunity to experience/practice level-appropriate functions and structures without neglecting the cultural background from which they derive.[1]

The standards of foreign language learning are indeed having an impact on the way educators facilitate learners' proficiency development in their target language. The Cultures standards in particular inform the need to enhance cultural competence in the classroom. There are still, however, great challenges to fully implement the core ideas of the standards to the reality of the foreign or second language classroom. An integrated approach that contextualizes specific language functions and blends them with appropriate forms, guided by the prominent role of relevance in the selection of cultural elements that provide the contextualization may be a way to deal with the complexity and challenges of the Cultures standards. This way, perhaps soon, there will no longer be gasps and puzzled faces when students hear that their Panamanian teacher didn't grow up eating Mexican-style food as a young person in her country of birth... although I am a huge fan of it now.

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[1] A great follow up activity to reinforce the double last name concept in a Novice High-Level or above Spanish class will be to have learners read the book: Felipe Aleu: Desde los valles a las montañas by Carol Gaab, 2011, TPRS Publishing. This book is an easy read that provides ample opportunities to dig into many cultural issues in addition to the two last names.
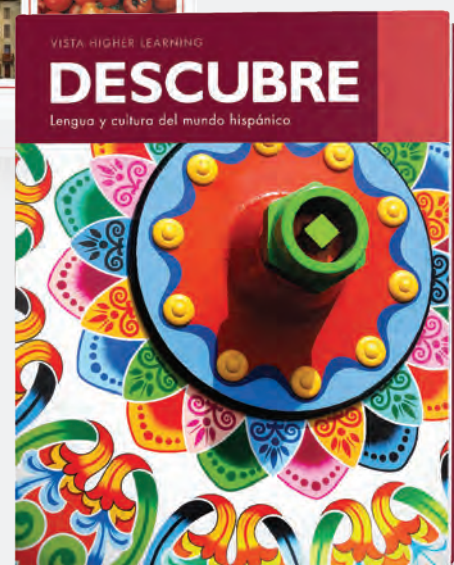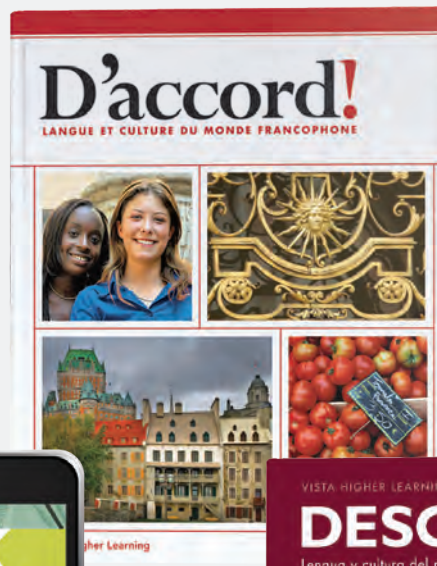
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