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*Thomasina I. White*  
President, PSMLA

## PRESIDENT'S MESSAGE

I would like to welcome you to another exciting year as members of PSMLA. It is a great honor for me to be your President for the next two years. I would like to thank Maryanne Boettjer for her dedicated leadership and hard work these past two years. I look forward to working with her as I begin my term.

Our work as an active world language organization has endured through many years. The coming years bring their own unique challenges; limited resources, minimal supports, etc. As educators we work diligently to meet such challenges, keeping in mind always, how best to meet the needs of our students. The Executive Council works constantly to support your efforts by providing information on resources, a variety of professional development opportunities, networking opportunities through our affiliation with local, state and national organizations, as well as recognition of exceptional schools and individuals. This year we introduced the Frank Mulhern Leadership Award, named in memory of our esteemed colleague and friend Frank Mulhern. For our Executive Council, I am pleased to present the newly elected members: returning member Natalie Puhala from the Gateway School District in Monroeville; Rochele Reitlinger of Chartiers Valley High School in Pittsburgh and Junko Yamamoto of Slippery Rock University of Pennsylvania.

We held our fall conference at the Penn Stater Hotel and Convention Center in State College. It was dedicated in memory of our colleague Francis J. Mulhern. The theme was "State of the Art: From Innovation to Impact". CALPER, the Center for Advanced Language Proficiency, Education and Research at Penn State offered two pre-conference workshops. The sessions were plentiful with topics such as: "Using Digital Video to Communicate with Native Speakers", "Creative Use of Technology in the Modern K-8 Language Classroom" and "Bring the World into your Classroom with Skype". Our keynote speaker was Dr. Myriam Met, whose presentation "America's Got Talent: Language Teaching in the 21st Century" provided participants with a unique perspective of our profession accompanied by a refreshing blend of humor and satire. Our participants shared their enjoyment of the conference and the appreciation of the exceptional facilities.

This year ACTFL comes to the Pennsylvania Convention Center in Philadelphia. We are the State Host organization and will be offering workshops in conjunction with ACTFL. It will be an exciting event for our state and for all of our World Language educators. I sincerely hope that you will be able to attend. Please go to our website: [www.psmla.org](http://www.psmla.org) for detailed information about ACTFL as well as all upcoming PSMLA events and opportunities.

I wish all of you a successful and rewarding 2012, and look forward to seeing you at a future PSMLA sponsored event.

Sincerely,

Thomasina I. White  
President, PSMLA



Rochele Reitlinger

## EDITOR'S LETTER

Welcome to another edition of the Language Forum! The Pennsylvania State Modern Language Association is pleased to present you with this year's journal. I hope you will find its contents useful and informative. The "Forum" section is full of an array of information such as lesson plans, research projects, and personal experiences to invigorate your teaching. In the "Newsletter" portion you will find information related to PSMLA events like the 2011 conference and various workshops that PSMLA has helped bring to our members.

Throughout the edition you will notice additional graphics created by students. Some graphics, including the cover art, were created by my students at Chartiers Valley High School. Others were submitted by Dr. Nancy Zimmerman from Kutztown University, whose students created "word pictures" based on an activity presented in Chapter 3 of the text *Languages and Children: Making the Match*. I hope you enjoy these graphics and that you will consider submitting your students' artwork (in .jpg format) for consideration for future editions.

This journal would not be possible without submissions from our members. I thank those who have contributed the wonderful items that are contained within this edition. I encourage you to consider submitting something for the next issue. Whether it's a lesson plan, a research project, or a personal experience, your ideas are sure to inspire someone else in our profession. If your submission is included in the journal you will receive a coupon for \$10 in "PSMLA Bucks" that can be used towards PSMLA merchandise, your PSMLA membership renewal, or registration at a PSMLA-sponsored workshop or event. If you would like more information about submissions, please visit our website at [www.psmla.org](http://www.psmla.org) or contact me at the email address below.

Have a wonderful school year!

Sincerely,

Rochele Reitlinger  
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## A RESEARCH TOOLKIT OF 12 READING STRATEGIES FOR THE FOREIGN LANGUAGE CLASSROOM

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### Introduction

In the past fifteen years, there has been considerable interest in promoting reading as a significant means of language development for second and foreign language learners (Day and Bamford, 1998; Krashen, 1995). In recent years, many research studies have shown that second language (L2) students can acquire many benefits when reading L2 material for L2 learning (Elley, 1989; Elley, 1991; Hafiz & Tudor, 1990; Nation, 1997; Tsang, 1996). These studies cited the benefits of L2 as recorded in measures of oral language, reading comprehension, vocabulary use and knowledge, and L2 writing. These improvements are attributed to various reading studies in which students received L2 input of meaningful print through L2 reading. Krashen and McQuillan (2007) explained, "Studies confirm that students who do L2 reading can read better, write better, spell better, have better grammatical competence, and have larger vocabulary in the target language" (p. 68). As a result of the success of these research studies and in the interest in improving L2 instruction in the limited time that L2 teachers have with their students in the classroom, there has been a push in recent years to add or to increase the reading component in L2 classrooms.

### Benefits to Adding Reading to the L2 Classroom

Many foreign language teachers, both experienced and novice are looking for ways to tackle the very complex and challenging task of teaching reading to their students in an L2 classroom. Increasing the amount and types of reading materials available in a second language L2 classroom, allows teachers to not only add worthwhile content input materials for their students but depending upon what types of reading a teacher chooses to add, reading can increase students' access to authentic culture and materials. There are many benefits to adding or increasing the reading being done in the L2 classroom. Some reasons include:

- Reading has a communicative value and functions as an active skill since cognitive processes are working during reading
- The design of meaningful exercises will lead to assist communication between the reader and the writer or the reader and the teacher.
- Reading comprehension activities can suit the chosen texts
- A wide variety of activities can take place using reading
- Reading increases available language input for the students
- Students can read a variety of author's styles of writing and text types
- Teachers can incorporate culture through reading

- Reading can enhance students' L2 vocabulary
- Reading engages higher levels of cognitive thinking through systematic practice like students' ability to infer information

The purpose of L2 reading is to make meaning from language written in the text. In L2 classrooms, teachers want L2 students to progress from learning to read toward reading to learn. The access to text variety, information, and authentic realia that L2 reading affords to the foreign language student is not easily duplicated through any other means of L2 instruction. Cultivating an atmosphere of L2 reading in a foreign language classroom is a goal of many L2 teachers.

### L2 Teachers are Often Ill-Prepared or Unprepared to Teach Reading in L2

Although there are many benefits to increasing reading in a second language classroom, L2 teachers are often uncertain about what or how to go about doing this in their classroom. Many teachers have few tools in their teaching toolbox to implement L2 reading effectively. Most L2 teachers have had little to no training in how to teach and how to incorporate L2 reading into their classrooms. As a result, there is a gap between L2 classroom instructional practices and consistent, systemic L2 literacy development.

Some L2 teachers received only single course in reading methods at the university level while other L2 teachers report that their methodology course outlines didn't even provide a reading methods course to prospective L2 teachers. As a result, many L2 teacher preparation programs failed to adequately prepare their teacher candidates to teach reading. In addition, L2 teachers often report that little L2 professional development is provided to teachers in the form of in-service professional development at their current schools for teachers.

As a result, many L2 teachers may be unaware of effective, research-based strategies and activities that they can implement in their L2 classrooms to increase foreign language students' vocabulary, fluency, and comprehension of the text. Because these teachers have little background in reading, L2 teachers often resort instead to three basic reading strategies: teaching vocabulary in a decontextualized fashion, translation of the foreign language text into English, and asking summative comprehension questions at the end of the text piece or chapter as their only reading strategies in their foreign language teaching toolbox.

However, there are a myriad of other strategies and activities that L2 teachers can incorporate into their classrooms through systematic practice to increase students' decoding abilities and to deepen students' comprehension of the selected text. Strategy training, therefore, is an important skill in developing students' L2 reading skills. It is important, though, that L2 strategy training be seen by L2 teachers as something to be done over an extended period of time and to be implemented consistently. It is not to be used as a "one-time" vaccination in the L2 classroom. To be done effectively, L2 reading strategies

need to be consistently taught and used by the L2 teacher for maximum effectiveness.

### Teaching Reading is NOT an Easy Task

Wren (2002) cited as number one in his top ten myths influencing present-day reading instruction the idea that "learning to read is a natural process" (# 1). Wren (2002) stated,

It has long been argued that learning to read, like learning to understand spoken language, is a natural phenomenon. It has often been suggested that children will learn to read if they are simply immersed in a literacy-rich environment and allowed to develop literacy skills in their own way. This belief that learning to read is a natural process that comes from rich text experiences is surprisingly prevalent in education despite the fact that learning to read is about as natural as learning to juggle blindfolded while riding a unicycle backwards. Simply put, learning to read is not only unnatural, it is just about the most unnatural thing humans do (# 1).

Moats (1999) concurred: "Contrary to the popular theory that learning to read is natural and easy, learning to read is a complex linguistic achievement. For many children, it requires effort and incremental skill development" (p. 11). Reading, unlike speech, is an unnatural act and children should not be expected to learn to read without explicit instruction (Adams & Bruck, 1993; Liberman, 1992).

But, perhaps the most compelling information that demonstrates that reading is not an easy task is the statistics that show a prevalent literacy gap that exists in America which is not limited to any one segment of the population. In an executive summary of the report *Teaching reading IS rocket science*, Moats 1999 shared:

- Approximately 20 percent of elementary students nationwide have significant problems reading
- At least 20 percent of elementary students do not read fluently enough to engage in independent reading
- The rate of reading failure is approximately 60 to 70 percent for African-American, Hispanic, limited-English speakers, and poor children.
- Approximately one-third of poor readers in America are from college-educated families
- Twenty-five percent of adults in the United States lack basic literacy skills required in a typical job (p. 7)

### Reading is Complex

Years ago, reading was regarded by teachers and researchers as simply a receptive skill. It was considered a passive way for students to acquire information. However, recent research findings both in the areas of reading and brain-based research have found the contrary. What may look to someone watching a reader as a passive process is actually a very active process within the brain involving a large array of cognitive processes.

According to the Southwest Educational Development

Laboratory (2011) there are fourteen cognitive processes involved in reading acquisition. These include: reading comprehension, language comprehension, background, linguistic, phonology, syntax, semantics, decoding, cipher, lexical, phoneme, alphabetic, letter, and concepts. Since fourteen cognitive processes are used, reading is the result of a very complex process within the brain. Foreign language teachers should not be surprised that teaching reading in a second language is a difficult skill for students to do well.

### Reading Proficiency is Dependent

Reading comprehension and reading proficiency is equally dependent on two critical skills: language comprehension which is the ability to construct meaning from the language the text is written in; and, decoding which is the ability to recognize and to process words in the text. Both language comprehension and decoding are necessary for reading comprehension (Hoover & Gough, 2011; Snow, Burns, & Griffin, 1998). Students who readily understand spoken language and who are able to fluently and easily recognize printed words do not have problems with reading comprehension. However, students must be proficient in BOTH domains to do well. Difficulty with EITHER language comprehension or decoding will result in poor reading comprehension.

### Extensive Reading or Free Voluntary Reading

Extensive Reading (ER) is defined as "reading in great amounts for the purpose of general understanding of the text or the enjoyment of the reading experience" (Rodrigo et al., 2007). Free Voluntary Reading (FVR) was coined by Krashen (1993) and is a version of reading where L2 students select their own reading material from a wide and varied selection and read for enjoyment. Both of these methods have a core belief that repeated exposure to words used in context will cause readers to recognize and understand these words and be able to use them appropriately in sentences and improve students' language acquisition (Brown, Waring, and Donkaewbua, 2008). Day and Bamford (2002, pp. 137–140) suggested 10 principles of these methods: The reading material is easy; a variety of reading material on a wide range of topics must be available; learners choose what they want to read; learners read as much as possible; the purpose of reading is usually related to pleasure, information, and general understanding; reading is its own reward; reading speed is usually faster rather than slower; reading is individual and silent; teachers orient and guide their students; and the teacher is a role model of a reader. Research studies on ER and FVR do show that there are some student gains with these methods of language acquisition (Day & Bamford, 1998; Hedgcock & Ferris, 2009; Krashen, 1993) which makes it useful to be used to some extent in L2 classrooms.

However, many of these experimental or quasi-experimental studies were done without a control group which makes it difficult to attribute the student success directly to ER or FVR rather than other factors (Horst, 2005; Lai, 1993; Takase, 2007). In addition, Elly (1991) asserted there is more anecdotal support of this method's effectiveness rather than empirical evidence. Also, ER and FVR states that the percentage of known

words in the ER or FVR text for students should be close to 98% to be effective or students are likely to struggle and resist incidental language acquisition (Day, 2002; Rodrigo et al, 2007). That number of familiar words is often difficult to achieve in having a wide variety of texts available especially to beginning-level students.

Fukada, Mishizawa, Nagaoka, and Yoshioka (2008) suggested that learners need to read more than 500,000 words in order to see the advantage of ER.

In addition, Laufer (2003) asserted that Krashen's assertion (1993) that reading is sufficient to improve vocabulary without needing augmenting exercises relies on a number of assumptions that have not been empirically proven, and most researchers believe that ER or FVR is more effective if augmented with intensive reading strategy practice (Day & Bamford, 1998; Hedgcock & Ferris, 2009).

## **Cultivating Strategic L2 Readers**

If reading isn't an easy or a natural skill and it requires a multitude of cognitive processes in the brain, teachers need to explicitly teach strategies to help students construct meaning as they read. Hoping that all students somehow intuitively learn how to effectively approach the complex task of reading simply doesn't happen for most students out of thin air or by magic. Reading isn't simply a passive activity where students simply decode words on a page. Instead, reading is an active process where students construct meaning and have an active role to play while reading. Sherman (1991) explained that reading transcended the mere transmission of information by fostering an imaginative dialogue between the text and the reader's mind to actually help people to think.

Effective readers are strategic. Good readers interact with the text. They construct meaning; they make predictions; they organize information; they evaluate reading information; they connect ideas to prior knowledge; they monitor their comprehension; and, they know how to make adjustments when they have problems understanding what they are reading. During the process of reading, there is an important interaction that occurs between the author's written words, the student's language, the student's thought, and a student's background knowledge. As a result, foreign language teachers need to be aware of ways to enhance students' ability to read for comprehension. Without comprehension, reading for a student becomes an empty and meaningless task.

There is a large body of research that provides substantial evidence that explicit reading and comprehension instruction improves students' understanding of texts and that when researchers or teachers explicitly taught the students comprehension strategies, the students were able to not only apply the strategies but it also improved students' overall comprehension (Block and Pressley, 2002; Block, Gambrell, and Pressley, 2002; National Reading Panel, 2000; Ruddell and Unrau, 2004). Teachers who give students explicit instruction in reading strategies help students to be more skillful and strategic

readers. A strategic reader is a reader who understands when and how to use a strategy to help him or her to comprehend text. While some students use strategies intuitively during the reading process, most students need to be taught how to use the strategies and how to actively think during reading.

By carefully scaffolding and monitoring students' interactions with various texts, teachers help students become to better readers. Well-designed strategy lessons should support students as they move from the literal text level (i.e. information stated directly in the reading) to the inferential level (i.e. information implied in the text or connections with the reader's personal background knowledge) and finally to the metacognitive level (i.e. students reflecting on their own thinking and learning). Teaching reading strategies to students is effective because the strategies encourage development of text representations that might not develop in the absence of instruction (Pressley & Wharton-McDonald, 1997).

## **Planning "Pre-Reading" Strategies or Activities**

Many times teachers forget about the importance of providing students with pre-reading strategies or activities. Instead, teachers focus on presenting the actual reading content but do little to prepare students to read the text assignments or to help students to comprehend what they will read. Buehl (1995) referred to pre-reading activities as "frontloading" and asserted that by providing students with meaningful pre-reading activities, teachers not only increased students' readiness to learn but also fostered strategic reading.

There are a variety of reasons to use pre-reading strategies or activities. Through pre-reading, the L2 teacher may want to:

- Assess students' background knowledge of the text
- Activate students' background knowledge of the text so students can connect that knowledge with what they will read in the text
- Provide students with the background knowledge needed to comprehend the upcoming text
- Discuss the author, story, or text type
- Consider visual illustrations, drawings, diagrams, or maps
- Predict text content
- Increase students' interest and to motivate students to read the text
- Clarify cultural information to help students to understand the text
- Make students aware of the purpose for reading
- Help students to navigate the type of text they will be reading
- Provide an opportunity for group or collaborative work
- Promote class discussion about the upcoming reading
- Teach skimming and scanning techniques
- Provide any language preparation needed to successfully read the text
- Highlight new vocabulary found in the text

## **Planning "During Reading" Strategies or Activities**

In during reading activities, the students and the teacher

check comprehension as they read. Watching how students read and how students react to reading is important to determine if students comprehend the text or not. Clay (2002) stated that observation of students reading gives teachers “information needed to design sound instruction” (p. 11). The purpose for reading determines the type of activities a teacher should target and teach the students during classroom instruction. As students actively process what they read, it is not a neatly linear process. Instead, students engage in a “start-pause” nature of the learning process in which the following activities can occur in any order: monitoring comprehension, adjusting progress, reviewing material for clarification, developing a mental summary of what was read, and comparing current knowledge with previous knowledge (Jones, Palincsar, Ogle, & Carr, 1987).

The during reading activities are designed to help students develop purposeful reading strategies, improve their control of the L2 text, and to help students to decode L2 text passages. There are a variety of reasons to use during reading strategies or activities. During reading, the L2 teacher may want to:

- Draw attention to word formation clues
- Read for specific pieces of information
- Distinguish between cognates and false cognates
- React to texts with summaries
- Make predictions
- Summarize text content
- Clarify and comprehend text content
- Identify and use visual reading aids
- Understand the story line / sequence of ideas
- Restate main ideas
- Interact with the text through directions and questions
- Understand the writer’s purpose and intention
- Recognize the text structure and text organization
- Discover cross-cultural differences in reading
- Find the answers to pre-reading questions

### Planning “Post-Reading” Strategies or Activities

Learning a second language takes hundreds and hundreds of contact hours along with knowing thousands and thousands of words. White, Graves, and Slater (1990) determined that in a student’s first language, most students had a vocabulary of around 5,800 words. They discovered that disadvantaged students in the student’s first language had around 2,900 vocabulary words or less. According to Derin and Gokce (2006), research indicated that reading is important to language and vocabulary learning but that it should be supplemented with post-reading activities in order to increase students’ vocabulary knowledge.

Students have a better chance of retaining information if they actually use the information rather than simply read it. This holds true for vocabulary acquisition. Vocabulary that is actually used by the student results in a greater chance of students retaining the vocabulary than if they simply read it. In addition, post-reading activities help to check students’ comprehension of the text and then lead the students to a deeper analysis of the text. By reviewing the text information again, students can

identify information and interpretations they understood from the text and focus on information they didn’t comprehend or didn’t comprehend correctly resulting in deeper text analysis.

There are a variety of reasons to use post-reading strategies or activities. As post-reading, the L2 teacher may want to:

- Reenact text
- Dramatize interviews based on the text
- Transfer the reading content to other types of written or spoken work
- Make connections
- Extend the reading experience
- Cement the learning from the pre-reading and during reading activities
- Lead students into a deeper analysis of the text or meaning of the reading
- Use information in classroom games
- Review target vocabulary words and structures
- Review critical questions and comprehension of the text

### The Toolbox: Reading Strategies

The toolbox section begins by identifying various reading strategies. Each strategy is presented by identifying the title of the strategy, a suggestion of when to use the strategy, and a description of the strategy. Then, the teacher will find an explanation of the purposes or goals for using the strategy. Next, a description is given on how to teach the students to use each strategy. Finally, suggestions are given for ways to adapt each strategy, when appropriate. Ideally, the procedure for each strategy should begin with the teacher modeling the entire strategy followed by ample time for students to work towards independent use of the strategy. Teachers will want to select strategies that fit their particular reading purpose, their teaching style, and the needs of their individual students. Remember, the ultimate goal for strategically presenting reading strategies is for students to eventually become independent users of the strategies and to have them available at their disposal as L2 learners.

Strategy Number	Name of Strategy	Before Reading	During Reading	After Reading
1	Annotating the Text	X	X	X
2	Anticipation Guide	X		X
3	Background Knowledge Post-It Notes	X		
4	Choral Reading		X	
5	Collaborative Annotation	X	X	X
6	Five W's and an H		X	X
7	Gist Writing and Illustrations	X	X	
8	Inferring the Meaning of Vocabulary from Text		X	
9	Paired Summary			X
10	Quick Draw			X
11	Reciprocal Teaching		X	X
12	SQ3R [Survey, Question, Read, Recite, Review]	X	X	X

## Strategy #1

**Title of Strategy:** Annotating the Text

### When to Use the Strategy:

- Pre-Reading
- During Reading
- Post-Reading

**Description of Strategy:** This strategy promotes active engagement with the text and promotes critical reading skills. It is an active reading strategy that improves student comprehension and helps students to learn and to remember the text content using the student's own words. Annotation is creating a summation of the text or article by writing brief key points about the reading passage.

### Purposes / Goals of Strategy:

- Provides a purpose for reading
- Helps student construct meaning from text
- Improves student comprehension of the text passage
- Increases student concentration and attention to reading
- Creates a study tool for students
- Offers an immediate formative assessment of student understanding

### Teaching Students to Use the Strategy:

1. Decide which of the three objectives you wish to meet through annotating a particular piece: a) to identify the author's most important points, b) to recognize how the author's points fit together, or c) to note the reader's responses to the author's writing.
2. Teach the student a "notation system."
3. Or, create your own "notation system" that works for you and for your students. Then, teach it to your students.

Here's *ONE* notation system to consider:

- a) Double underline the author's explanation of the main point(s) and put M.P. in the margin to denote "main point(s)."
- b) Single underline each major new claim or problem the author presents and write "claim 1," "claim 2," or "problem 1," "problem 2," and so on in the margin.
- c) Asterisk \* pieces of evidence like statistics or arguments and note in the margin the kind of evidence or information and its purpose.
- d) Write "conclusion" in the margin at the point or points where the author draws conclusions.
- e) Put a question mark ? next to any points or parts of text that are unclear to you as the reader.
- f) Put an exclamation mark ! next to passages that you react strongly in agreement, disagreement, or interest.
- g) Attach a post-it note next to parts of text and write a brief reaction to the text as you read.

Here's *ANOTHER* notation system to consider:

- a) Have the student read the entire text twice. The first time have students read to get an idea about what the text is about in a general sense. The second time have the students mark concepts, vocabulary, examples, and definitions that the student feels are inconsistent, interesting, or important.
- b) Have the student sum up each paragraph of important ideas in the student's own words in the margins of the text.
- c) Have students note C&E ("cause & effect") and C&C ("comparison & contrast") in the margins of the text.
- d) Note any passages the student doesn't understand with a question mark ? .
- e) Have the student write questions they have in the margins either to ask the teacher or to investigate later.
- f) Students circle any confusing or unknown words or phrases to either ask the teacher or to look up later.
- g) Write an exclamation mark ! beside any passages that

generate a strong positive or negative response. Then have students write their response in the margin of the text.  
h) Mark a potential test questions with the abbreviation of PTQ.

### Adapting this Strategy:

1. Have students complete this activity individually or with a partner to prepare for a class discussion or a writing prompt.
2. The teacher could differentiate what passage and / or what technique different student groups will use to annotate the text.
3. The teacher could divide students into heterogeneous and homogeneous groups and the teacher could work with a specific group to annotate a passage while other groups work independently or in groups without the teacher's assistance.

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### Strategy #2

**Title of Strategy:** Anticipation Guide

#### When to Use the Strategy:

- Pre-Reading
- Post-Reading

**Description of Strategy:** An anticipation guide is a pre-reading activity that uses a set of questions to activate student's prior knowledge. The activity allows students a chance to make personal connections to the reading and to preview what the reading is about.

#### Purposes / Goals of Strategy:

- Identify main ideas, key concepts, and important details in a reading
- Encourages students to make personal connections with a reading
- Make predictions about a reading selection
- Strengthen students' reading comprehension

#### Teaching Students to Use the Strategy:

1. Identify the major concepts or themes covered in the pages that students will read. Create a three column transparency whose first column is titled "Before reading", second column is titled "Information," and third column is titled "After reading."
2. Write a series of statements, no more than five or six, related to the major pieces of information. Make sure that some statements are false but seem plausible. These statements are selected by the teacher and all these statements are copied by the students in the second column titled, "Information."
3. Ask students to respond with "Agree" or "Disagree" in the "Before reading" column as you read aloud each statement. If students are unsure of an answer, they should be encouraged to make an educated guess.
4. Reread each statement aloud, asking students to share whether they agreed or disagreed with the statement. Ask them to explain why.
5. Now, students read the text.
6. Then ask them to fill in the "After reading" column of the chart with their responses.
7. Revisit the guide with the students to check their responses.

### Adapting this Strategy:

1. Have students create their own true/false statements about a reading assigned for homework. As bell ringer review of the reading selection the next day in class, students switch their charts with a partner and write whether they "agree" or "disagree" with the statements made regarding the reading.

\*\*\*\*\*

### Strategy #3

**Title of Strategy:** Background Knowledge Post-It Notes

#### When to Use the Strategy:

- Pre-reading

**Description of Strategy:** This activity will help students to activate and connect to background knowledge and help motivate interest in the content of the text to be read.

#### Purposes / Goals of Strategy:

- Activate background knowledge
- Motivate student interest in the upcoming reading

#### Teaching Students to Use the Strategy:

1. Students are given a brief overview of the upcoming reading or book. If a brief overview already exists on the back of the book or in a summary form, the teacher can use it. If it doesn't exist, the teacher can create one including things like the country of origin, the cultural topic to be explored, and a brief teaser of what will happen in the book.
2. Individually, students record "what I think I know" about the country, culture, or topic on individual post-it notes. Students record one thought per post-it note. Students write their names on each of the post-it notes.
3. After students fill out their post-it notes individually with their own background knowledge and information, students share their post-it notes with a partner.
4. After partners share post-it notes, students share their information with the large group and post their post-it notes on various pieces of chart paper labeled "country," "cultural topic," and "general knowledge."

### Adapting this Strategy:

1. This strategy could be done as small groups after the individual "think-and-write" time.
2. The students could write the information into their notebooks after the large group sharing and they could periodically add to their notes as the class reads the text.

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### Strategy #4

**Title of Strategy:** Choral Reading

#### When to Use the Strategy:

- During reading

**Description of Strategy:** In this strategy, groups of students

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verbally read aloud a specific text or portion of a specific text.

## Purposes / Goals of Strategy:

- Builds teamwork during reading
- Promotes growth in sight reading and pronunciation of words
- Support from entire group assists reticent readers
- Aids in the reader's fluency
- Allows students to practice rereading sections of text

## Teaching Students to Use the Strategy:

1. The teacher selects a text to be read aloud by the group in union. Decide and mark which groups of students will be reading which portion of the text aloud. (This could be done by assigning character dialogues, specific refrains, or certain text pieces.)
2. The teacher makes the text accessible to each member of the group using individual books, an overhead projector, chart paper, or use of a projector.
3. Brainstorm with the students how students might use their voices to express meaning and to make the choral reading performance interesting through typographical signals, voice inflections, enthusiasm, and appropriate pacing.
4. Students practice reading the text chorally several times to perform the reading.

## Adapting this Strategy:

1. Pairs or very small groups of students can each be given a line of the text, rather than a section of the text, to read in unison.
2. The teacher could divide the entire class in half and each group reads their assigned text alternately in a back-and-forth performance.
3. Some of the text could be read individually by strong readers with only refrains or only some specific passages being read chorally.

\*\*\*\*\*

## Strategy #5

**Title of Strategy:** Collaborative Annotation

### When to Use the Strategy:

- Pre-Reading
- During Reading
- Post-Reading

**Description of Strategy:** This strategy is used after students have already completed their own individual annotations on about a text passage. It is an effective way to expand on the original reader's annotations and thoughts and this strategy can then lead to effective small or large group discussions about the text.

### Purposes / Goals of Strategy:

- Process information about text passage
- Strengthen students' reading comprehension and understanding of text

- Identify main ideas, key concepts, and important details in a reading
- Encourage students to read critically

## Teaching Students to Use the Strategy:

1. Teach students to annotate text using a class-wide "annotation system" so that students are using the same symbols and techniques to process the text.
2. After students have completed their individual annotations, put students in groups of three, four, or five students.
3. At a specified signal from the teacher, students pass their annotated writing of the text to their right. Each individual makes additional comments to the reader's annotations. This can be in the form of agreement, expansion on the reader's original thoughts, or asking / answering a questions. (It is important that the students understand that their focus is to expand on the original reader's ideas and / or questions and not to simply add the ideas they wrote in their original annotated paper.)
4. Students need to sign their written annotated comments they write under the reader's original remarks.
5. Rotation continues at the teacher's signal until everyone at the table has had a chance to respond in writing to everyone's annotated paper in their small group. In this way, each student has had three or four people build and expand on his / her original ideas.

## Adapting this Strategy:

1. Each student can be given different colored pens so the teacher can easily assess who has written what along with the signatures.
2. You could give each student at the table different things to look for in the writing. For example: student one at each table could ask the original writer questions about their annotation, student two could check for identification of main ideas, student three could translate noted unfamiliar words and phrases for the original student, and student four could illustrate with a small picture what happens in each paragraph.

\*\*\*\*\*

## Strategy #6

**Title of Strategy:** "Five W's and an H"

### When to Use the Strategy:

- During Reading
- Post-Reading

**Description of Strategy:** This strategy encourages students to pose or to respond to questions about the text. Students can create or respond to different types and levels of questions to increase their understanding of the text.

### Purposes / Goals of Strategy:

- Formulate questions about text
- Answer questions about text
- Strengthen students' reading comprehension
- Identify main ideas, key concepts, and important details in

- a reading
- Encourage students to read critically

**Teaching Students to Use the Strategy:**

1. Using basic journalism inquiry, create six types of questions from a designated section of text (Who, What, Where, When, Why, and How).
2. There are two ways to conduct this strategy:
  - a. Either these questions can be pre-written by the teacher for students to answer individually or in pairs
  - b. Or the students can create the questions and then

- exchange papers and answer other students' questions in pairs or small groups.
- c. Papers are then returned either to the teacher or to the student creators of the questions for correction and feedback.

**Adapting this Strategy:**

1. This strategy could be done as a "think-pair-share" activity or as a small group activity to create and to answer questions.
2. Students could create a "newspaper article" or a "newspaper review" about the text.

\*\*\*\*\*

**Example:**

	<i>Questions About the Text</i>	<i>Answers to Questions</i>
<i>"Who"</i>		
<i>"What"</i>		
<i>"Where"</i>		
<i>"When"</i>		
<i>"Why"</i>		
<i>"How"</i>		

**Strategy #7**

**Title of Strategy:** Gist Writing and Illustrations

**When to Use the Strategy:**

- Pre-reading
- During reading

**Description of Strategy:** Students need to learn how to read for general information in the target language and not get caught up on stumbling over every unfamiliar word. This strategy helps students to use skimming and scanning techniques.

**Purposes / Goals of Strategy:**

- Skim for reading structures
- Scan for main points
- Read over unfamiliar words and phrases

**Teaching Students to Use the Strategy:**

1. Students fold a piece of paper into quarters numbering the squares 1, 2, 3, and 4.

2. The teacher gives a certain amount of time for students to read a certain portion of the text.
3. After students read the passage, they write a one or two sentence summary in the target language about what the passage was about in the labeled Box 1. Then, students discuss their answers with another classmate in a "pair-share" format.
4. Next, students read the next portion of the text. They bullet two or three main points of the passage individually in the target language in the box labeled Box 2 and then pair share.
5. Then, the students read another portion of the text and illustrate what occurred in the box labeled Box 3. Students share their illustrations in a pair-share format.
6. Finally, students make predictions about what will happen next in the text in the box labeled Box 4

**Adapting this Strategy:**

1. This strategy could be done in small groups after the teacher models what to do. Each group could do the activity on a large piece of chart paper and then share responses with the large group.

\*\*\*\*\*

## Strategy #8

**Title of Strategy:** Inferring the Meaning of Vocabulary from Text

**When to Use the Strategy:**

- During reading

**Description of Strategy:** This strategy teaches students to use context clues to discover the meaning of unfamiliar vocabulary words.

**Purposes / Goals of Strategy:**

- Have students use context clues in the text to decode vocabulary meaning
- Teach students a different strategy to understand unfamiliar vocabulary rather than standard dictionary use
- Use one of the quickest and most effective ways of dealing with unfamiliar vocabulary by inferential thinking
- Discover the meaning of unfamiliar vocabulary by taking what students know and gathering clues from the text to infer the meaning of the vocabulary

**Teaching Students to Use the Strategy:**

1. The students (or the teacher in advance) create a four-column think sheet for each of the students.
2. At the top of the sheet in each of the four columns, students write "Unfamiliar Vocabulary," "Inferred Meaning," "Clue," and "Sentence."
3. As a text is read aloud, students raise their hand to signal an unfamiliar vocabulary word.
4. Students write the vocabulary word or phrase in the first column labeled "Unfamiliar Vocabulary."
5. Next, students try to guess the meaning of the words. Ways in which students might do this might include strategies such as reading on, rereading, and looking for context clues like visual pictures or related words.
6. Students then fill in the "Inferred Meaning" column with what they believe the word or phrase means.
7. Then, students fill in what they used to infer the meaning in the "Clue" column.
8. Finally, the students create a new sentence that incorporates the unfamiliar target word or phrase in the final column labeled "Sentence."

**Adapting this Strategy:**

1. This strategy could be done in small groups while the teacher circulates from group to group monitoring their progress. Charts could then be debriefed in the full classroom setting at a designated time for students to share what words each group found as unfamiliar and how they inferred the meaning of the vocabulary word or phrase.
2. One student in the class or small group could be designated to look up the word in the dictionary to confirm or deny the inferred meaning of the unfamiliar target word or phrase after students write down their inferred meaning and clue in the respective columns.

\*\*\*\*\*

## Strategy #9

**Title of Strategy:** Paired Summary

**When to Use the Strategy:**

- Post-Reading

**Description of Strategy:** First, students write a summary independently. Then, working with a partner, students elaborate on their retellings of a passage or story they have read.

**Purposes / Goals of Strategy:**

- Focus student's attention on the value of individual preparation and community participation
- Specify what each partner understood from the reading
- Identify what they collectively could not come to understand from the reading
- Formulate questions for their classmates and teacher

**Teaching Students to Use the Strategy:**

1. Students read a text passage or text selection individually.
2. Immediately after reading, each student writes an individual retell of the text selection in the target language. If a student has difficulty remembering what happened, the student should refer to the text to verify or re-cue their thinking. However, as much as possible, students should strive to write the retell without looking back at the text.
3. Students are assigned partners. When students have finished writing their individual retell, the partners exchange papers. Partner A writes an abstract of Partner B's retelling and vice-versa. At this stage students are not allowed to converse with one another. If something is not clear to one of the partners, he or she must work to figure out what was intended.
4. When the abstracts are completed, the pair discusses the retellings and abstracts. During the discussion they do each of the following:
  - Specify what each understood as readers of the retellings.
  - Identify what they collectively cannot come to understand in the story they read to create their individual retell.
  - Formulate questions for their classmates and teacher.
5. When each pair of students has completed the tasks, the entire class discusses the questions prepared by the students and / or share the abstracts they have written in the target language.

**Adapting this Strategy:**

1. If students are having difficulty writing a retell individually, the teacher could have the partners go immediately from reading individual to discussing the text and have the partners write an abstract together in the target language.
2. Students might want to compete with their partners to see who can write the most details about the text reading without referring to the text once it is read for the first time.

\*\*\*\*\*

## Activity #10

**Title of Activity:** Quick! Draw!

**When to Use the Activity:**

- Post-Reading.

**Description of Activity:** Research shows that between 40 and 50 percent of what one reads is forgotten after 15 minutes from reading. Quick Draw is a post-reading activity that encourages readers to review and remember what they read. It is a game that divides students into two teams within which one student draws a picture of something from the story and his teammates guess what it is. If the team guesses correctly, it wins a point and draws again. If the team guesses incorrectly, the points and opportunity to draw goes to the opposing team.

**Purposes / Goals of Activity:**

- Reciting aloud promotes concentration and provides time for the memory trace to consolidate
- Ensure that facts and events are remembered accurately

**Ideas for Using the Activity:**

1. Quick Draw can be the closure of a reading lesson or serve as a review game before a test.
2. Teachers can use the activity as a means of a formative assessment to gather information about student comprehension and retention.
3. Students can draw story details on white boards.

**Adapting this Activity:**

1. Instead of dividing a class into two teams, teachers can create four or five smaller teams that each play Quick! Draw! simultaneously. Within each team, students rotate members to select and draw story details while the others compete to guess the drawing.
2. The teacher could prepare drawing cues ahead of time and distribute them to each group. That way the groups will be assured to review the focal points of the reading that the instructor finds most important.

\*\*\*\*\*

## Strategy #11

**Title of Strategy:** Reciprocal Teaching

**When to Use the Strategy:**

- During Reading
- Post-Reading

**Description of Strategy:** Reciprocal teaching is a strategy created by Palincsar and Brown (1985) that involves a dialogue between the teacher and students or students and other students regarding sections of a text. The dialogue consists of four strategies: summarizing, question generating, clarifying, and predicting. The teacher and students take turns assuming the role of teacher in leading this dialogue.

**Purposes / Goals of Strategy:**

- Facilitate a dialogue about sections of a text
- Provide a deeper understanding of text
- Collaborate in understanding a selection of content

**Teaching Students to Use the Strategy:**

1. Students need to be taught and have this strategy modeled before allowing students to use this strategy.
2. Put students in groups of four.
3. Distribute one index card to each member of the group identifying each person's unique role and a brief description of each role.
  - Summarizer
  - Questioner
  - Clarifier
  - Predictor
4. Have students read a few paragraphs of the assigned text selection. Encourage them to use note-taking strategies such as selective underlining or sticky-notes to help them better prepare for their role in the discussion.
5. At the given stopping point, the Summarizer will highlight the key ideas up to this point in the reading.
6. The Questioner will then pose questions about the selection:
  - unclear parts
  - puzzling information
  - connections to other concepts already learned
  - motivations of the agents or actors or characters
  - etc.
7. The Clarifier will address confusing parts and attempt to answer the questions that were just posed.
8. The Predictor can offer guesses about what the author will tell the group next or, if it's a literary selection, the predictor might suggest what the next events in the story will be.
9. The roles in the group then switch one person to the right, and the next selection is read. Students repeat the process using their new roles. This continues until the entire selection is read.

**Adapting this Strategy:**

1. One approach to teaching reciprocal teaching is to have students work from a four-column chart, with each column headed by the different comprehension activity involved and run the activity as a whole-class activity to teach students what to do when they are in small groups.

\*\*\*\*\*

## Strategy #12

**Title of Strategy:** SQ3R [Survey, Question, Read, Recite, Review]

**When to Use the Strategy:**

- Pre-Reading
- During Reading
- Post-Reading

**Description of Strategy:** SQ3R is an acronym that stands for a combination of various reading strategies that include:

- Survey [determine the structure or organization of the chapter]

- Question [turn each heading/subheading of a reading into a question]
- Read [Read selectively]
- Recite [Answer questions in your own words]
- Review [Immediate and delayed review]

## Purposes / Goals of Strategy:

- Establish a purpose for reading
- Help students to read with more efficiency
- Facilitate recall of the material read

## Teaching Students to Use the Strategy:

1. Before students read a passage or a chapter, they survey the reading, which includes:

- Guessing what the reading is about by considering the title
- Read the introduction to get a sense for what the reading will be about
- Read any headings in bold-face; they will be main ideas of the reading
- Read any comprehension questions before reading, as they will give insight as to what the reading is about

2. Following the survey, students will have gained input that can be turned into questions. Questions that may come to mind might include those pertaining to character development, main events, and plot and setting. Students should write down their questions and answer them after reading.

3. Next, students read the assigned passage, looking for answers to their questions from step two.

4. In the recite stage, students write in their own words answers to their questions.

5. Finally, the teacher should provide immediate review and delayed review opportunities for students. An example of an immediate review would be the teacher directing the class to read a passage and then assign a follow-up task to the reading, such as an oral recitation in the target language of what was read or a brief discussion in pairs of the passage. A delayed review could be a paired Q/A session the following day in class or a series of questions about the previous day's reading presented as a bell ringer at the beginning of the next class.

## Adapting this Strategy:

1. The teacher could prepare ahead of time differentiated SQ3R guides that require students to complete the five steps of the strategy at varying complexity levels. For example, in the second step of the strategy, questioning, the teacher could require a student to come up with original questions on one version of the guide while on another version the teacher could supply a list of word prompts to assist a, perhaps, weaker readers with forming questions about the text.

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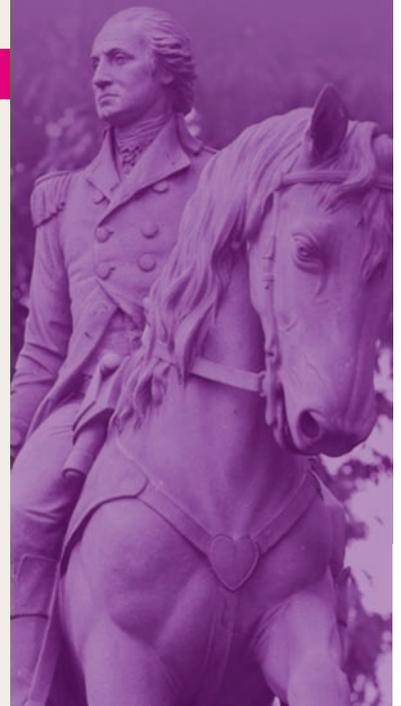
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## MIDDLE SCHOOL STUDENT APPROACHES TO IDENTIFYING SPANISH VOCABULARY WORDS DURING A READING ACTIVITY

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How do new, early adolescent students go about making sense of a target language text? Are there any strategies that appear to be used more by these students to help them identify unknown words? If so, how can teachers gather this information so as to make a formal assessment of their use? In this article I attempt to provide some answers to these questions based on a target language reading activity I carried out with three 8th grade Spanish classes (N =73). The research was intended to provide feedback on what strategies students were using when they encountered new words in a reading assignment, their frequency of use, and how to utilize this information to supplement greater retention of the new vocabulary.

### Participants

The participants in the study comprised three different sections of students enrolled in the second half of a two year middle school Spanish program. The program introduces students to elementary concepts in the seventh grade and continues into the eighth grade with more complex grammatical functions and vocabulary. Successful completion of the program is equivalent to finishing a Level I course in the high school. Students who enter the second year of the program approximate the Novice Mid sublevel of acquisition as stated by the ACTFL Guidelines (2012) in that they can communicate minimally with a select number of isolated words and some memorized high frequency phrases. These words and prefabricated chunks have been acquired through months of rehearsal and repetition placed on the exchange of personal information in the target language facilitating greater development in their fluency (Wood, 2000).

### Method

The framework followed to carry out the study was adapted from an exercise supplied by Weaver and Cohen (2005). In Weaver and Cohen's exercise students were given a reading restoration activity in which they were given sentence strips derived from the text. Students were then asked to skim the text and then supply a list of the strategies they had used to accommodate their ability to put the sentences into chronological order. In my investigation, I utilized some of the basic premises enumerated by Weaver and Cohen to conduct the experiment with some notable differences. First, I decided to gather student strategy use data by means of a Think Aloud protocol rather than a questionnaire. Second, I did not supply students with a number of sentence strips requiring them to restore the original story in chronological order. As my students were unable to comprehend the meaning of a target language text due to their limited amount of input, I substituted the sentence strips with the distribution of 10 unknown vocabulary words which students were to try and identify as they skimmed through the text.

The reading activity consisted of 121 words, with 44% of

them being nouns, 23% adjectives, and the others a combination of various word classes (prepositions, adverbs, conjunctions, etc.) accounting for the remaining 33%. The article dealt with socio-economic features associated with the history of Mexico City. The text was derived from a reading selection found in *En sus marcas* (2000). The article does not supply any pictures or highlighted cues from which students can acquire contextual clues to ascertain unknown word meanings. Students were supplied the 10 words prior to the exercise, and were told to engage the text in whatever manner they chose so as to determine the meaning of the words found in the text. The ten words selected for the exercise was unknown to the students (see list below). Students were given 45 minutes to complete the activity; most of them were able to complete it before the allotted time frame. While students were thus engaged I moved about the classroom with a microphone and asked them a series of probing questions on how they going about determining the meanings of the 10 words.

My selection of a Think Aloud was so that I could obtain the data students supplied while they were actively involved in the actual exercise. Questions were asked in the first language so that students were unimpeded with how to negotiate their cognitive processing through a second language filter (Cohen, 1999). After the data was collected and transcribed, strategies were coded and labeled according to the strategy classifications as found in Schmidt's (2001) article on vocabulary strategy categories.

### Results

A brief review of the results is supplied below according to the strategy categories found to occur during the exercise. As the exercise was not intended to find disparity between groups, the examples provided are taken from student data gathered from all three groups rather than that derived from one group as opposed to the other. None of the responses selected represent results gathered from the same student. The sequence displays the order in which strategies were found to occur from highest to lowest frequency of use.

#### Skim and scan through the text (48%)

Probing question: "How are you going about determining the meaning of this word in the text?"

Student response 1: "I am looking at the sentences to find words I know and then I go on from there to figure out the ones I don't. From there I try to translate the story in my head, and see if I can figure out what the word means."

Student response 2: "Like I look at a word like *habladores* [speakers] and ask myself does this come from *hablar* [to speak]? And then by relooking at the words all around it I can get a pretty good idea of its meaning."

#### Guessing Strategies (34%)

Probing question: "Can you tell me any strategies you are using to help you figure out what these words mean?"

Student response 1: "Well, I see if they look like English words, and then I try to guess the meaning of the whole sentence where the word is found."

Student response 2: "Some context clues are helpful. Words be-

fore and after the words that I already know help me too. Like, cognates and affixes. Plus, knowing some of the words already is a big help.”

Student response 3: “I look at the word before it, or the base word and see if I can guess what it means.”

Student response 4: “Words I do know or kinda know, well, I look for the ones I do know and try to put the sentences together.

Those I don’t know, well, I look at what it looks like and make a guess.”

## Word patterns (9%)

Probing question: “What are you doing to help you find the meaning of the words you can’t identify in this article?”

Student response 1: “I look for words that are familiar and ... endings of words can be helpful sometimes.”

Student response 2: “I look for words inside of words to see if I can figure out, and yeah, I’m using context clues too!”

Student 3: I look at, well, I see if I can find a word inside another word and go from there.”

Student 4: “I’m looking at the word endings.”

## Rereading the text (5%)

Probing question: “How about the words you don’t know, do you have a plan of action or technique you are using to determine what they mean?”

Student response 1: “Root words. Context clues. Look over words in the whole sentence. I then try to translate the whole thing by going over it once more.”

Student response 2: “I’m looking at the prefixes and suffixes and look for cognates that help me read over the whole paragraph again and again.”

The remaining strategies that accounted for the other 4 % included saying the word to oneself, making up a little rhyme with unknown words, finding other similar qualities between words, and repetitively writing them out. Although these strategies were only used by 1 or 2 students, they do provide some insight on the diversity of student approaches to determining unknown target language vocabulary meanings.

In this study, my objective was to determine what techniques my middle school students were dealing with unknown word meanings they encountered in short texts which we read in class. Although the results showed a high percentage of student reliance on skimming and scanning of the text, and making a guess of word meanings, they do indicate that other students utilized a diversity of approaches to decipher the meanings of unknown words. Whereas the results do not account for how well students retained these word meanings after the activity, they do provide some indication of what strategies could best be developed in the beginning learner’s classroom to facilitate unknown word meanings during a reading activity.

## Appendix I- The ten words used in this exercise:

el castillo- the castle  
 un elemento- an element  
 fuerzas- forces  
 gente común- common people  
 habladores- speakers  
 lideres- leaders  
 las pinturas- the paintings  
 serie- series  
 típico- typical  
 el zoológico- zoo

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## THE EFFECT OF INTEGRATING MUSIC INTO TEACHING LANGUAGES, ESPECIALLY CHINESE LANGUAGE AS L2

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### ABSTRACT

The purpose of this study was to determine the effect of integrating music in classroom teaching, learning languages, especially Mandarin Chinese as L2. We enjoy listening to music, watch musicians perform, and dance to music. Music is an inseparable part of life and its profound effect on human mind and soul can't be measured quantifiably. This study reveals that integrating music into teaching children to read, doing math, learning foreign languages, and never the least, helping children to develop cognitive skills that will encompass all areas of subjects and promotes confidence in children to enjoy the journey of learning and living.

There has been much research done on how music influences our brain and body in the past; but not very much research done on the connection/links between music and language until recent years. The research study showed that the children involved in Bolton School in New York who had quintet musicians involved in their curriculum excelled in state standardized testing, improved reading and comprehension skills, helped metacognitive thinking skills. The musicians and teachers transformed classrooms into interactive, engaging learning environment that children learned the best in a positive state of mind (Perret & Fox, 2004).

More recent research also found out that there is tremendous amount of activities, overlapping and interactions among different parts of brain and body when music and language are present (Patel, 2008). Music not only entertains us, but also heals many physical and psychological illnesses and disorders that we suffer (Mannes, 2011). Even more interestingly, recent research led by psychologist, Diana Deutsch, suggested that learning tonal languages such as Chinese (four tones) and Vietnamese (six tones) could play a far greater role in perfect pitch than genes in music. Their research shows that the probability of acquiring absolute pitch is strongly influenced by the language spoken by the listener, with genetic factors held constant (Deutsch, et al, 2009).

Is music a language? Or is language music? With the study, you will find out that there isn't a clear distinction between the two. There is a lot of overlapping and interaction among the domains of our brain; interaction in our body and soul; and interaction and energy exchange among us, the nature and the world. Language is music and music is language.

New studies and research continue to reveal a closer connection between language and music. In the process of theories and practice, some questions and contradictions arose from this review. It is important to keep our minds open, question and challenge the established authority in the field with new findings to refine our understanding of the powerful connection between music and languages.

### INTRODUCTION

#### Background

The current globalization of economy and financial interdependence among different nations are magnified in recent financial downfalls. The United States of America, many European nations, and many other countries in other parts of the world are still struggling to stay afloat in the after effect of the downfalls. With increasing diversified population emigrated to the United States, shrinking distances of the world due to modern transportations, and more and more businesses are going international, speaking English alone may not be sufficient for an individual to communicate and function with their work within their own countries, not to mention beyond the borders of the United States. Besides the economic benefits of speaking different languages, learning to speak foreign languages, especially Chinese with infusion of music, could actually improve your brain function and in turn aid your ability to better identify pitches in music (Deutsch, 1999). Teaching and learning languages with songs are ancient methods since the beginning of human history. Nursery rhymes, songs and poems are all part of learning. We learned many songs such as ABC songs without knowing the alphabet, Twinkle, Twinkle, Little Star and many rhymes without knowing what most of the words mean; however, we sing and rhyme effortlessly by naturally remembering the words. According to the blog on Foreign Language and Music: <http://foreignlanguagemusic.wordpress.com/foreign-language-learning/>, the author states that a human has a unique capacity for retaining and recalling lyrics and melodies, particularly the lyrics and melodies of songs they already liked and had sung themselves.

As a Chinese teacher and instructor for many years, I have noticed that students with musical background can pronounce Chinese tones better and take less effort regardless of their age. It shows more prominently with adult learners even though research and practice suggest that it is more difficult for adults to learn L2 than children. In Science Daily (June, 2005), Dr. Iverson of the UCL Centre for Human Communication at the "Plasticity in Speech Perception 2005" workshop reported that the difficulties we had with learning languages in later life were not biological and that, given the right stimulus, the brain can be retrained. Can music be the stimulus?

#### Purpose of the Study

The purpose of this study was to understand the effect of integrating music in classroom teaching, learning languages, especially Mandarin Chinese as L2. More and more research has been conducted on the profound effect of music on our brain, body and the ability of our learning of other information such as L1 and L2. By conducting this study, my curiosity of investigating the power of music on learning and teaching will invaluablely improve my teaching of Chinese language as an instructor and the learning of Chinese language for my students. I was very excited about the findings: some are supported by scientific research; some are supported by classroom experiment; and some are experience that can't be quantified. With the findings, I would like to expand music role in the teaching of languages, especially Chinese language. And I would like to further advocate music and language programs for our schools and students

who are deprived of the opportunity to be exposed to the “magic” power of music and foreign languages. Instead of cutting these programs, schools should do the reverse to add and expand music and language programs to nourish our children with the experience of the world’s most powerful languages: music and languages in general.

### Research Questions

To achieve the stated purpose of this study, the following questions were posed to explore the effect of integrating music into teaching languages, especially Chinese as L2.

1. How do music and language function and interact in our brains?
2. How can music improve the learning of languages?
3. How can music help to learn Chinese and vice versa?

### Definition of Terms

**ASA.** Acoustical Society of America (ASA) is the premier international scientific society in acoustics, dedicated to increasing and diffusing the knowledge of acoustics and its practical application (<http://acousticalsociety.org/>).

**Absolute pitch/perfect pitch.** It refers to the ability to produce or identify the pitch of a tone without reference to an external standard (Patel, 2008).

**Claves.** Two sticks beat together to make syllables (Perrett and Fox, 2005).

**Context.** It refers to the parts of a written or spoken statement that precede or follow a specific word or passage, usually influencing its meaning or effect (<http://dictionary.reference.com/browse/context>).

**Musical Contour.** In music, contour is the direction and shape that the notes move in. This is a very difficult concept to explain in words ([http://wiki.answers.com/Q/What\\_does\\_contour\\_mean\\_in\\_music#ixzz1Rta765wx](http://wiki.answers.com/Q/What_does_contour_mean_in_music#ixzz1Rta765wx)).

**EEG.** EEG, or electroencephalogram, is a tool we use to image the brain while it is performing a cognitive task (<http://www.lsa.umich.edu/psych/danielweissmanlab/whatisseeg.htm>).

**Metalinguistic.** It refers to the branch of linguistics that studies language and its relationship to culture and society. It is the study of dialogue relationships between units of speech communication as manifestations and enactments of co-existence (<http://en.wikipedia.org/wiki/Metalinguistics>).

**Native language (L1).** A first language (also native language, mother tongue, arterial language, or L1) is the language(s) a person has learned from birth[1] or within the critical period, or that a person speaks the best and so is often the basis for sociolinguistic identity ([http://en.wikipedia.org/wiki/First\\_language](http://en.wikipedia.org/wiki/First_language)).

**Foreign language (L2).** A second language or L2 is any language learned after the first language or mother tongue ([http://en.wikipedia.org/wiki/Second\\_language](http://en.wikipedia.org/wiki/Second_language)).

**Meta-cognitive thinking skills.** Refers to higher order thinking, which involves active control over the cognitive processes engaged in learning.

**Octave.** The eight-step interval between any two tones whose frequencies have the ratio 1:2.

**Pinyin.** Pinyin is a system of phonetic writing that helps to pronounce the characters of Chinese language.

**Pitch.** It is used to describe a fundamental unwavering frequency. It generally includes the overtones produced by an instrument or a voice. It is the primary basis for sound categories in music (such as intervals and chords) (Perret and Fox, 2005).

**Timbre.** It is the tone of a pitch. It can be likened to color and is what typifies the tone of an instrument. It is the primary basis sound for categories of speech (e.g., vowels and consonants) (Perret and Fox, 2005).

**Tonality:** The organization of pitch material whereby more or less important elements allow music to be articulated in time. (Thomson & William, 1999)

**Pinyin:** a system of phonetic spelling used in learning the pronunciation of Chinese characters.

## LITERATURE REVIEW

### Method of Review

I have used a variety of resources such as books, journal entries, blogs and websites by using ERIC online database of education tools, Google searches, and browsing through library shelves to locate interesting and related topics ranging from 1990 to 2011. I used search terms such as music and language, how does learning music help learning language, how does learning Chinese help learning music, music vs. language, music and Chinese and music and tonal languages. I also used authors’ names and topics of books and articles as descriptors. References of related books and articles are also used to obtain further and wider information related to music and languages. The reason I used more recent research is that I want to reflect more current studies and research that utilized most updated, ever evolving technologies and discoveries.

### Music, language and the brain

Technically, music and speech have one obvious difference in their sound category systems that pitch is the primary basis for sound categories in music (such as intervals and chords) and timbre is the primary basis sound for categories of speech (e.g., vowels and consonants). Beneath the difference lies the similarity that both systems depend on a mental framework of learned sound categories (Patel, 2008). Even though the mechanisms for sound of music and speech are different, there is an overlap in the mechanisms that the brain uses to convert sound waves into discrete sound categories in speech and music by exercising these mechanisms with sounds from one domain could enhance the ability of these mechanisms to acquire sound categories in the other domain. Patel states that speech and music involve the systematic temporal, accentual, and phrasal patterning of sound that both are rhythmic, and their rhythms show both important similarities and differences. Musical ability predicts unique variance in L2 skills by a link between sound categorization skills in speech and music (Anvari, 2002). Even though there are differences between music and linguistic melodies, there is research to indicate that significant links between linguistic intonation and musical melodies in terms of structure and processing (Patel, 2008).

The authors of Perception and Cognition of Music state that music and language are not independent mental faculties, but labels for complex sets of processes, some of which are shared and some different. Neuropsychological evidence suggests

that the processing of pitch contour employs some of the same neural resources in music and language, while the processing of tonality appears to draw on resources used uniquely by music. (Deliège & Soboda, 1997).

Deliege and Sloboda suggest that some of complex processes of music and language are shared while some are different. In general, studying language and music in parallel offers a chance to understand human auditory communication and cognition in a broader perspective than is possible by studying either domain alone.

Elena Mannes, the author of *The Power of Music*, quoted the inventor of calculus, Gotteried Wilhelm Von Leibniz, saying that music is the pleasure of the human soul experiences from counting without being aware that it is counting. She further states that researchers used to think that there was a kind of music center in the brain and today they realize that the whole brain is a music center (Mannes, 2011).

## Music and memory

Mannes shows that music has strong connection to memories. It makes us forget our fear and stress. It awakens our oldest memories (Mannes, 2011). She states that a neuroscientist has found evidence that unexpected brain areas are activated when we have a highly pleasurable music-listening experience associated with a powerful memory. Learning foreign languages involve a lot of memorization. We all remember and groan at the traditional teacher driven lecture style of instruction. It has been proven very ineffective and not pleasurable. Expanding music involvement in curriculum could pleasure our mind and memories to retain what is taught and seek active participation in learning, especially in learning foreign languages such as Chinese.

## Music and foreign languages

Before we delve deep into this topic, I would like to first examine the general effect that music has on students including poor performing students. A research study and classroom practice led by Perret and Fox (2004) in Bolton Elementary School in Winston-Salem, North Carolina had significant findings by incorporating music in the Bolton curriculum to teach contents across all subjects. The program started in 1994-95 school year with a quintet coming to school a few times a week for a half hour music lesson. They used musical notes to teach proportions, compared pop TV shows to plots, settings in music, characters of stories as a development of music, explained music in context of reading, spelling and comprehensions, and had students compose music and played out students' composed music to show how they were sounded out on different instruments. Consequently, the students were engaged, participated, learned and became better performing students in all content areas evidenced by higher testing scores in state standardized testing in the years followed. There are many school districts employed their model and found successes in students overall academic achievement.

Perrett and Fox (2004) state that rhythm is the common element of music and poetry. Rhythm asserts itself in newer forms, like rap even though traditional ways of experiencing music and poems are fading away. Music has both pitch (melody and

harmony) and rhythm such as children clapping rhythms along with music performances. The rhythm lessons of Bolton quintet contributed to improvement not only in teaching fractions, but also in many other areas, including attention and reading. Rhythm is with us every minute when we walk, exercise, and breathe in a physical form. It also touches our emotions and gives us a sense of timing, which leads to cognitive functions such as attention and academic achievement. While the Bolton quintet was teaching content with their artistic values, they also demonstrated that there were many different ways of solving a conflict, respecting each student and appreciating their individuality.

A German young scientist and musician, Sebastian Jentschke, did research on students in the Max Planck Institute in Germany combining art and science in their teaching and found out via EEG responses that choirboys with music training performed much better on processing linguistic syntax. That is, their brains reacted more strongly to the incorrect sentences. He also found the cross-pollination between music and language skills (Jentschke, Koelsch, Sallat & Friederici 2008).

Patel believes that we recruit parts of the language system when we process music and we incorporate it into the wonderful set of brain networks that we use to understand music and make sense of music. He states that the processing of rhythm is similar in both music and speech (Patel, 2008).

## Melodies and songs

The website: <http://foreignlanguagemusic.wordpress.com/foreign-language-learning/> (July, 2011) posted by Orange-roomstudioartists state that we are interested in more than just smooth word deliveries into our memories in foreign language learning. Music has the power to transport us beyond the world of words and its lyrics can simultaneously bring us down to Earth to the root of how a native language is actually used while Seeking Authentic cultural representations of the language. The author further states that this task to broaden and deepen our relationship to music and language requires, at least, the combination of proper materials and instruments, time and attention devoted to the exposure and digestion of a variety of sources, and a mindset based on open, observant improvisation which is often overlooked in learning modules. By trying to select live versions of the songs whenever possible, the author recommends that people make their own performances, live or via YouTube, as way to enliven this spirit of improvisation. The goal of this blog is thus to make the learning of foreign languages more effortless by combining our capacity for retaining and recalling lyrics and melodies with our cognitive desire to understand how language is really used by native speakers in a contemporary creative fashion.

Language is active and constantly in motion, refusing to recognize barriers between subjects. Together, teacher and students discover that words need not be confined to paper, or even mouth, but can be evolved into a rich movement vocabulary or arranged into movement forms (Katz & Thomas, 1993).

The spoken words had become music. What made it turn into music? In other words, what is music made of? Neuroscientists who study how humans perceive sound tell us that when we speak, we sing. We use pitch in our speech to convey emo-

tion and meaning. We raise the pitch at the end of a sentence to show that we are asking a question (Parsons, 2003).

The experiments conducted by Schön and her colleagues on figuring out the boundaries of the words based solely on the statistical properties of the six invented words: gimysi, mimosi, pogysi, pymiso, sipygy, and sysipi took over 20 minutes for listeners to learn where one word started and the next one ended after seven minutes listening to these words being repeated. In second experiment, Schön's team assigned a unique pitch to each of the syllables used with a musical note assigned to each syllable in their six words and sung by a speech synthesizer for seven minutes. The results of Experiment 1 showed that the participants' level of performance was not significantly different from chance (48% correct,  $p = 0.45$ ). After seven minutes of exposure, they were not able to discriminate words from part-words. Unlike in Experiment 1, participants did learn the words (64% correct,  $p < 0.0001$ ). Therefore, the simple addition of musical information allowed participants to discriminate words from part-words. Schön and his colleagues suggest that the extra information provided in music can facilitate language learning (Schön et al, 2007).

Schön and his colleagues state that songs may contribute to language acquisition in several ways. First, the emotional aspects of a song may increase the level of arousal and attention. Second, from a perceptual point of view, the presence of pitch contours may enhance phonological discrimination, since syllable change is often accompanied by a change in pitch. Third, the consistent mapping of musical and linguistic structure may optimize the operation of learning mechanisms (Schön et al 2007).

### Music, languages and culture

It takes time and effort to learn a language or music. Therefore it should take more time and effort to "transport" a language or music. However, music seems crossing boundaries and borders much more easily than languages (Patel, 2008). There is less resistance and space when comes down to music. Patel further states that all languages allow speakers to make propositions, express wishes and ask questions, and make meta-linguistic statements while music does not bear these kinds of meanings. Music is a universal language that breaks barriers of social obstacle – languages, in turn, more social interaction happens while music is in place. As Vigotsky's social development theory states that social interaction plays a fundamental role in the process of cognitive development. Vygotsky felt social learning precedes development (Vygotsky, 1978). When there is social learning, there is language.

In *Music, Culture, & Experience: selected papers of John Blacking* edited by Reginald Byron (1995), he summarized *How Musical Is Man* by Blacking (1973), one of the most important ethnomusicologists of the century, stated that Blacking believed that music was a species-specific biological human impulse, separate from language, which is inseparable from the social context in which it develops. Blacking was deeply committed to the idea that music-making is a fundamental and universal attribute of the human species. He attempted to document the ways in which music-making expresses the human condition, how it transcends social divisions, and how it can be used to

improve the quality of human life. Blacking's theories of the innateness of musical ability, the properties of music as a symbolic or quasi-linguistic system, the complex relation between music and social institutions, and the relation between scientific musical analysis and cultural understanding signified the connection of music, language and socialization. Levman (1992) stated that Blacking (1973, 1977) and others (e.g., Harrison, 1977; Lomax, 1977) had repeatedly made the point that music could only be understood when viewed in its social and functional contexts.

Lidov (2005) states in *Is Music a Language* that music and language are not isolated from each other psychologically or socially. The music part of speech fades into speech-song, and even string quartets have verbal discourse contexts. He further states that the musical aspect of speech is truly of its essence, whether manifested in an expressive freedom of vocal inflection or revealed by absence in the flat tone of authority or obedience; writings almost always conveys a tone of voice.

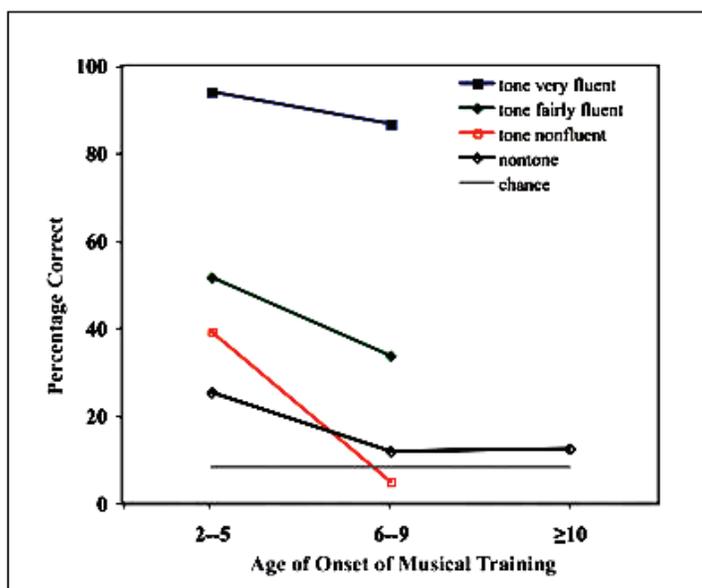
Music synchronizes our brain states. Psychologist Parsons thinks that his research results reflect the role that music has played through human history in shaping social communication and cooperation (Parsons, 2003). He tested on the brain scans of two singers who sang alone and sang together. He found that singing with a human produced much more intricate and complicated patterns of brain behaviors than singing alone with a piano. (Parsons et al, 2005).

Deutsch, Henthorn, and Lapidis (2011) study how humans perceive sound. In her research, she "loops" recorded sounds "sometimes behave so strangely" in order to listen to them repeatedly. After a while, the phrase appears to be sung. And in fact, each of the words has pitch, and she can play it on the piano. Dr. Deutsch presented the topic: *The Speech-to-song Illusion* at 156th Acoustical Society of America (ASA) meeting and discovered in her findings that strong linkage must exist between speech and music.

### Music and Tone languages

The following graph shows the result of a research done by Deutsch, Henthorn, Marvin, & Xu (2006) on 203 subjects who were divided into four groups: nontone Caucasian (176), "tone very fluently" (15), "tone fairly fluently" (7), and "nonfluent" tone language speakers (5).

All groups showed clear effects of age of onset of musical training; performance levels on this test were higher for those who had begun musical training at ages 2–5 than at ages 6–9 and also than at age 10 in the case of the nontone language speakers.



**Figure 1.** (Color online) Percentage correct responses on the test of absolute pitch, as a function of age of onset of musical training and fluency in speaking a tone language. Those in groups tone very fluently, tone fairly fluently, and tone nonfluent, were all of East Asian ethnic heritage. Those in group nontone were Caucasian and spoke only nontone language. The line labeled chance represents chance performance on the task. Adapted from Deutsch et al., 2009.

The result shows that all groups showed clear effects of age of onset of musical training: Performance levels on this test were higher for those who had begun musical training at ages 2–5 than at ages 6–9 and also than at age 10 in the case of the nontone language speakers. It also shows that those subjects who stated that they spoke a tone language very fluently displayed remarkably high performance levels on this test. Indeed, their performance was far higher than that of the nontone language speakers. It was far higher than that of the subjects of same ethnicity but who did not speak a tone language fluently. In addition, it was higher than that of the tone fairly fluent speakers, which was in turn higher than that of the tone nonfluent speakers and of the nontone language speakers (Deutsch, Henthorn, & Dolson, 2004).

Absolute pitch or perfect pitch is the ability to produce or identify the pitch of a tone without reference to an external standard. It is considered to an extremely rare faculty, with an estimated incidence in our population of less than one in ten thousand (Deutsch et al, 2004). In tonal languages such as Mandarin Chinese and Vietnamese, words take on different meanings, depending on the pitch of the syllable. The word “ma” in Mandarin Chinese, depending on the pitch used, can mean “mother, hemp, horse or a reproach”. She noticed that there were words, that when they were spoken, the speakers would all hit precisely the same pitch, even on different days. Deutsch concluded that this was a form of what musicians call “perfect pitch”. Someone with perfect pitch can hear a note (anything with a pitch – a horn honk or an elevator ding or a faucet drip), and know exactly what pitch it is, and even how much out of tune it is.

Deutsch et al. then decided to compare Chinese music students from Beijing to American students who were studying at the Eastman School of Music, to find out which group had more people with perfect pitch. Of the students who began musical training at the age of 4 or 5, 74% of the Chinese had perfect pitch, but only 14% of the Americans had perfect pitch. As a whole group, the Chinese were 9 times as likely to have perfect pitch as the Americans. Since pitch is an essential feature in conveying the meaning of words in tone language, the findings lead them to conjecture that the potential for acquiring absolute pitch may be universal, and that it can be realized by the association of pitch with meaningful words very early in life. Infants who learn a tone language are really learning two languages – one of those being music, as syllables in tone language have pitches (Deutsch et al, 2006).

From the findings of Deutsch’s research, Tone Language Speakers Possess Absolute Pitch, she concludes that the ability of speakers of Vietnamese and Mandarin possess an extraordinarily precise form of absolute pitch resulting from their early acquisition of tone language, do that they had learned to associate pitches with meaningful words very early in life (Deutsch, 1999). It can be theorized that the infants of tonal languages might also have the advantage on other musical skills as they learn their tone languages.

Deutsch (2002) suggests that the inability of nontone language speakers to label musical notes without the aid of a reference note may be caused by lack of opportunity to form associations between pitches and their verbal labels during critical periods in which infants acquire other features of their native languages. On the contrary, infants who learn to speak a tone language such as Chinese and Vietnamese are provided with this opportunity. Consequently, she hypothesizes that the greater pitch consistency of the tone language speakers resulted from their early acquisition of tone languages, so that they had learned to associate pitches with meaningful words in infancy. Deutsch and coworkers (cf. Deutsch, 1992) in *Processing of Complex Sounds by the Auditory System* hypothesized that the individual develops a mental representation of the expected pitch range and pitch level of his or her linguistic community through long-term exposure to speech in the environment.

We can see that learning music at early age might help children to succeed in all subjects, including foreign languages since most of us don’t have the advantage of speaking Chinese or Vietnamese at home with our children. The one thing universally available that will assist in developing language in your children is music. So, play lots of variety of music for your children.

The authors of *A Well-tempered Mind* have the following suggestions for classroom teachers:

- Expose children to the sounds of all the instruments in the orchestra to build phonemic awareness.
- Sing, and have children memorize the words of songs and poems.
- Clap the syllables of poems and songs, or use claves or percussion instruments.
- Tell children about the lives of composers, so that they can be inspired by their greatness and moved by their humanity.
- Make field trips to orchestra concerts and rehearsals, and

performances of all kinds of music, from folk to opera.

- Bring musicians into the classroom so that children can see them as people and understand something about their role in society.
- Learn and sing songs whose words help children manage their emotions and internalize positive values.

They also had tips for parents as listed below:

- Ask your child to think of a particular setting --- for example, an airport, a forest, a busy intersection, a farmyard, or a city street during a storm. Let them use utensils and objects from the kitchen to create the sounds of that place.
- Play a recording or choose a music station on the radio while having different movements according to the loudness of music.
- Ask your child to look and listen and find opposites whenever and wherever you happen to be.
- Clap a simple rhythm for your child and ask them to clap it back to you.
- Clap the rhythm (words) of a familiar song to your child and ask them to guess which song it is. Repeat until your child guesses the song. Then take turns (Perrett & Fox, 2005).

The students from Bolton school via music learned to listen, read, do math, synthesize, feel, think, and succeed. What a difference that music has made in Bolton school and the schools that implemented the model. There is a powerful lesson to be learned: cutting arts and music could be the most detrimental mistake that our schools and society has made in the education of the United States of America.

## DISCUSSION, CONCLUSIONS AND RECOMMENDATION

### Discussion

Is music a language? Or is language music? There are many existing and emerging theories and opinions in the field of neuroscience and psychology. Patel's (2008) theory of commonality and interaction between music and language in the two domains: sound and timbre provides us with a new understanding that the traditional theory of left (language) and right brain (music) acting alone no longer holds the truth. The new technology such as brain scans, EEG and more visualizes our brain with the activities and interactions of brain as a whole when music and language are present.

**How do music and language function and interact in our brains?** As I described the study done by Deutsch in the previous chapter, she found out that the tone language speakers of Chinese and Vietnamese use pitch in their languages, which in turn, helps them identify pitches in music much better. Now it raises a question about Patel's finding that the "two domain" theory. Therefore, my hypothesis is that for tone language speakers, their "two domains" may not be divided as clearly as nontone language speakers. Tone language speakers might use sound domain more than the timbre domain as music does. As suggested by neuropsychological evidence, the processing of pitch contour employs some of the same neural resources in music and language, while the processing of tonality appears to draw on resources used uniquely by music. (Deliège & Soboda, 1997). The four tones in Chinese and six tones in Vietnamese

languages strongly suggest that tonality is an integrated part of these languages. Once again, we can hypothesize that Chinese and Vietnamese speakers might use more of sound domain than the timbre domain.

In the research article, *The Genesis of Music and Language*, Levman (1992), hypothesizes that pitch at one time must have played as an important role in humankind's proto-language as it does today in music, which contradicts with Deutsch's findings (1999, 2004, 2005) that music is part of tonal languages such as Chinese and Vietnamese. Levman concluded that music and speech continued to be intimately connected through their common frequency component even after the separation of music primarily expressing emotions and language expressing more complicated concepts which pitch alone was incapable of expressing. He further questions that the evidence of both music and speech developed along separate evolutionary paths while neurological studies showing that their functions are closely interrelated. He hypothesizes that there must have been a closer evolutionary connection (1992). His hypothesis reinforces the connection between language and music from evolutionary point of view about language development.

**How can music improve the learning of languages?** As we all have been informed in the past that music uses right brain and language uses left brain, the linkage between the two domains has been explored and studied extensively just in recent decade. The evidence of overlapping and interaction among different parts of brain, body and people when music and language are present is obvious. Some are measurable evidenced by:

- a) Bolton school achievement tests (Perrett & Fox, 2005),
- b) EEG scans of choirboys by the Max Plank Institute (Jentschke, Koelsch, Sallat, & Friederici, 2008),
- c) Schön and her colleagues' finding of using music to facilitate language learning (Schön, Boyer, Moreno, Besson, Peretz & Kolinsky, 2007),
- d) Parson's brain scans of two singers (Parsons, Sergent, Hodeges & Fox, 2005),
- e) Deutsch's findings of onset of musical training (Deutsch, Henthorn, and Dolson, 2004),
- f) Tone speakers possessing absolute pitch (Deutsch, 1999).

Some are not measurable indicated by:

- a) Bolton school students attention to listening in class and positive state of mind (Perrett & Fox, 2005),
- b) Ability to tell incorrect sentences by choirboys by the Max Plank Institute (Jentschke et al, 2008),
- c) The wonderful emotional state of mind when listening to music (Mannes, 2011),
- d) Schön and her colleagues' finding of using music to facilitate language learning by increasing the level of arousal and attention, the presence of pitch contours may enhancing phonological discrimination, and the consistent mapping of musical and linguistic structure may optimizing the operation of learning mechanisms (Schön, Boyer, Moreno, Besson, Peretz & Kolinsky, 2007),
- e) Parson's synchronization of brain (Parsons, 2003),
- f) Deutsch's findings of benefits of musical training at an earlier age (Deutsch, 1999),

- g) Learning tone languages could benefit learning music (Deutsch, 1999),
- h) Shrinking the distance and speeding up socialization (Patel, 2011),
- i) Mapping social communication and cooperation (Parsons, 2003),
- j) A highly pleasurable music-listening experience associated with a powerful memory (Mannes, 2011).

There are many more amazing benefits being discovered by research and studies such as the healing powers of music regarding to Parkinson's disease, stroke, delaying aging, and stabilizing the heartbeats of premature infants (Mannes, 2011). According to Mannes, scientists predict future in which music will routinely be used as a prescription, when it will alter our genetic makeup, treat immune system disorders, and alter brain function in neurologically disabled and aging patients.

On the website: <http://www.laits.utexas.edu/hebrew/music/music.html>, Inna Shtakser (2011) says that teachers use music and songs in foreign language classes for several reasons. The main reason is the good atmosphere it creates in the classroom. Students relate to songs as part of entertainment rather than work and find learning vocabulary through songs amusing rather than tedious. This is true especially with pop songs as a part of youth culture. Better familiarity with these songs improves students' status within the peer group and therefore stimulates learning. These songs also tend to deal with problems interesting to young people and the students identify with the singers and want to understand the words. Didactically songs are also useful in teaching the rhythm of the language and informing the students about the culture of that language's speakers. The other issue is that even just playing music without words creates a relaxed atmosphere that enhances learning. The best example for this is the Suggestophobia method of Georgii Lozanov (1970s) in which foreign texts are read dramatically with the background of several carefully chosen works of classical music. Lozanov claims that the atmosphere created by the music enhances the ability of the students to remember vocabulary words and thus shortens the study period of the foreign languages. The current research recommends using the students' every day experience of foreign languages to enhance their learning. Pop music is an important component of that experience and makes learning a foreign language more fun. It encourages the students to take an active part in the learning process by contributing from their musical knowledge. Therefore, they become more confident in their learning ability and more motivated to continue learning the language (Shtakser, 2011).

Professor Kennedy at Brigham Young University wrote in the Winter 2008 issue of *General Music Today* that song was simply language intensified. Author Moore (2009) in *Forges a link Between Music and Language* concludes that lyrics are emphasized by rhythm and melody because children naturally engage in songs and vocabulary, parts of speech, language patterning, and sentence formation – are solidified with each singing experience.

### **How can music help to learn Chinese and vice versa?**

Deutsch (1991, 2002) and Deutsch et al. (1999, 2004, 2006, 2011) research findings about tonal speakers possessing perfect pitch,

which supports the theory of learning tonal languages helping with learning music and learning music helping with learning languages.

My teaching experience over the years has also indicated the significant correlation between music and learning Chinese. My students are ranged from toddlers to adults. It seems that the most difficult aspect of learning Chinese for beginners is the tones. There are four tones in Chinese and each pronunciation with same phonetic spelling (Pinyin) and different tones means different things. My students often times could differentiate the tones by listening when I pronounce them, but could not differentiate and control the tones when they pronounce themselves. However, the above difficulty seems less obvious when they sing and rhyme in Chinese. There was a very interesting phenomenon that two of my students who stutter in their native language, English; but they did not stutter when they spoke/sang in Chinese. I incorporate a lot of songs, rhymes and poetry into my teaching of Chinese language. This study confirms that music is an integrated part of learning and life and should be incorporated into our curriculum on an on-going basis. I always had a desire to play an instrument when I was a child growing up in China during the Cultural Revolution. It was a bit of far-fetched at the time of being chaotic and poverty. Even though I am no longer at a child age that I can learn music and language at ease, I do have the advantage of being a native Chinese speaker and a learner of Vietnamese language at college. Now it finally dawned on me why not-in-tone speakers of Chinese always give me an urge to correct their pronunciation. However, my teacher's instinct tells me otherwise in order to encourage language output as much as possible even with errors.

I also found out that students with musical background seem much better at learning and controlling the tones when they pronounce Chinese regardless of age. I had two adult students who played musical instruments surprised me with their near native pronunciation when I started tutoring lessons with them. And I also have a friend who has been learning Chinese for past twenty years, yet I still have difficulty to understand his Chinese when he speaks. I know that he does not play any musical instrument.

### **Conclusions**

The seven reasons listed by the author, Benny Lewis (2010), in his languages website: <http://www.fluentin3months.com/sing-to-learn-languages/> concludes the benefits of the integrating music into teaching languages. They are listed as following:

1. Music connects across cultures and can break down barriers.
2. Getting to know the music is getting to know the culture and language.
3. Learning the lyrics of a song helps you expand your vocabulary and teach you some slang/typical phrases.
4. Singing can actually help you reduce your foreign-sounding accents.
5. You can use music and singing to help you learn to speak simple basic essential phrases to get by in a language much quicker.
6. You can take music with you anywhere and learn and practice it on the move with your MP3 player / mobile phone.
7. It's fun!

The connection between language and music is reinforced by the research studies reviewed in this paper that music and language are inseparable and learning the two in parallel will benefit any individual academically, physically and emotionally. I often see that people are amused by toddlers lifting their clumsy bodies to dance and move with music. There might be a basic human need for doing that, which is the need of learning to vocalize their wants and don't wants with the help of music. As Levman (1992) assumes that the distant evolutionary past both arose of the fundamental impulse of the organism to survive, and impulse for which hearing and vocalization were indispensable aids. Please surround yourself and your loved ones with music. Use music for learning, healing and enjoyment, especially learning foreign languages such as Chinese. If your children don't have opportunities to learn a foreign language at school due to budget, at least they can access music free or at minimum cost. Make effort to take your children to cultural events and ethnic social gatherings. Maybe someday that research and technology will be able to measure the impact of these social exposures on our children's intelligence.

### Recommendations

Levman believed that the hypothesis of speech evolved out of music is close to being circular: speech is a form of pitched sonic vocalization, and is therefore directly akin to music. He stated that Blacking's definition of music as "humanly organized sound" was clearly also inadequate, as it would automatically include everyday speech, which most would not consider musical. If what Levman's invalidation of everyday speech is not considered musical, then it would invalidate many Deutsch's and Deutsch et al.'s findings of connections between languages and music, especially the tonal languages such as Chinese and Vietnamese since these two languages do have musical property. It is obvious that further studies needed to help us understand the connection or the wholeness of the brain instead of current two separate domain theory.

According to the website: <http://en.wikipedia.org/wiki/tone> (July, 2011), Thai is a tonal language with five tones. Most languages of sub-Saharan Africa are tonal. There are numerous tonal languages in East Asia, including all the Chinese standard and dialect languages, Vietnamese, Thai, and Lao. A further study for Thai and Lao will be very beneficial for us to gain a better understanding of the connection of tonal languages and music.

Smith and McMillan did a study using two composers (Christine, L1 – English, Valia, L1- French and L2- English) to transcribe a language into musical notation. They recorded five languages: English, French, Gaelic, German and Spanish on tapes and two composers study the recordings to find musical connections. They found it was easier to transcribe the "music" of a particular language when they could mentally review, repeat in their heads, what they had initially heard on the tape, a common strategy employed by musicians during the process of musical dictation. In languages that were foreign to them, since they did not know the words, they found it challenging to review the speech internally in order to transcribe it musically. They made transcribing the 'music' of an unfamiliar language a laborious and difficult process that surprised Smith and Mc-

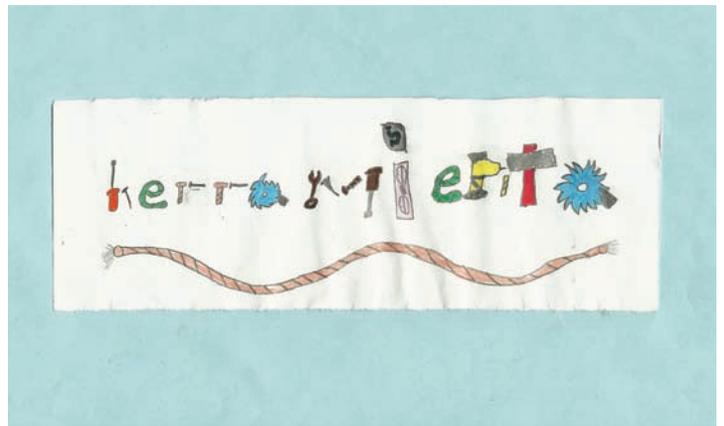
Millan (2006) and it also raised several interesting questions. For example, if a musician needs to have a certain familiarity with a language in order to hear and notate its 'music', would a foreign language learner be aided, or distracted, by having access to the 'music' of a language? Does one first learn vocabulary with accent first, then rhythm naturally following? Or, does one hear and learn the rhythms of a language first, bound as they are to their words? They assumes that L1 composer might make the better transcriber if the experiment to be repeated. Obviously, further research in this area is needed. It certainly has its importance to know which process comes first; however, knowing the benefits of language and music and their powerful connection is more than enough to make the society notice the weak positions of music and languages placed in school curriculum. It is quite puzzling that administrators of the country and schools across the nation seem not being able to balance between funding and the power of music and languages on education when music and languages are part of everyone's daily life. This research paper has shown the significance of learning music and languages and their powerful connections to promote learning via music. The more research and understanding we have about how the brain functions with the presence of languages and music, the more beneficial it will be for our children and society to establish an environment for academic achievement and healthy living.

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## P.A.C.E. FRENCH LESSON PLAN: LES ARBRES ET LE KIWI

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### FUNCTIONAL OBJECTIVES:

- SWBAT define new vocabulary words used in the story.
- SWBAT reconstruct the story "Les arbres et le kiwi" and outline the important events.
- SWBAT add a new character to the story and describe their new character in detail.
- SWBAT talk with a partner and answer questions about the story.

### PERFORMANCE OBJECTIVES:

- SWBAT listen to the story and comprehend the main events.
- SWBAT read the story and identify important grammar constructions from it.
- SWBAT reenact "Les arbres et le kiwi" and present the dialogues from the story.
- SWBAT write a detailed description of their new character.

### GRAMMAR OBJECTIVES:

- SWBAT distinguish between the articles le, la, and les in the story "Les arbres et le kiwi."
- SWBAT illustrate their understanding of the different definite articles in their own French-language production.

### VOCABULARY OBJECTIVES:

- SWBAT identify the meanings of vocabulary words used in the story such as un arbre, le soleil, etc.
- SWBAT match key vocabulary words from the story with pictures.

### CULTURAL OBJECTIVES:

- SWBAT understand the importance of des contes (French short stories/fables with morals) in the target culture.
- SWBAT compare the moral of the story with the products, practices, and perspectives of French-Caribbean culture.

### Learner Description

This lesson will take place in a typical high school French 1 classroom. These students have been learning French for 4 months and are starting to become comfortable with the language. They have gone over preliminary vocabulary such as greetings, days of the week, months of the year, telling time, and numbers. They have also learned how to describe themselves and others, school subjects, school supplies, and how to say what they like to do, or do not like to do. Most recently, they learned how to talk about what they do or do not do in a typical school day.

### Materials

**\*Note: The story (Les arbres et le kiwi) can be found in its entirety at <http://www.iletaitunehistoire.com/>**

- Vocabulary Visuals
- PowerPoint Presentation
- Highlighted story
- 4 Bird masks

- 2 Crowns for human characters
- Paper tree branches
- Authentic recording of story
- Story-map handout
- Noun chart
- Student textbook
- Scrambled dialogues
- Graphic organizer for comparing cultures

### Summary of Les arbres et le kiwi

In the story, two men notice that the trees in their forest are sick. They decide that one of the species of birds needs to descend out of the tree and live on the ground, so that the trees have time to get better.

The men ask the first bird, Tui, if he will come out of the tree. He responds that it is too dark down there, and he is afraid of the dark. The men ask the second bird, Pūkeko, if he will come out of the tree. He answers that the soil is too humid, and he does not want to get his feet wet. The men ask the third bird, Pipiwharuroa, if he will come out of the tree. He answers that he is too busy constructing his nest for his family.

Finally, the men ask Kiwi. He agrees, even after they tell him he must have strong legs, he will lose his colored feathers, and will never be able to see the sun as close. Because of his sacrifice, the men tell him he will be the most well-known and well-liked bird in the land, whereas Tui will have white feathers to mark his cowardice, Pūkeko will have to live in swamps where his feet will always be wet, and Pipiwharuroa will never construct his own nest again, but will always put his eggs in the nests of others.

### Pre-Reading Activities

On the first day of the lesson, in order to prepare the students for the story, I will tell them that we are going to read a story, called Les arbres et le kiwi, that comes from French-speaking countries in the Caribbean.

Next, I will show students a photo of the tree and birds from the story. Students will think about the title and this photo and will attempt to make predictions about what the story is about. We will create a web on the board illustrating their predictions about the story. I will make this web available to students during the story so that they can see if the story follows their predictions.

After this pre-reading activity, we will then move on to reviewing the key vocabulary words before reading the story.

### Warm-Up Vocabulary

In order to further prepare my students for the story, I will review some key vocabulary words with them. I will use pictures of each vocabulary word in order to help students understand and negotiate meaning. The words we will go over are: un arbre, le soleil, une feuille, la cime, le sol, des oiseaux, une plume, des pattes, un nid, le marais, mouiller, and effrayé. After explaining each vocabulary word to students using synonyms and examples, I will give the visuals out to various students, who will then have to hold up the illustrations during the story when I say the particular vocabulary word. In addition, for three of these words, (des oiseaux, effrayé, and la cime), students will

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make a noise or do a gesture when they hear the words in the story (for des oiseaux they will tweet, for effrayé they will act scared, and for la cime they will point above their heads).

## Presentation

I will tell students that we are now going to read the story, and I will remind them that certain students will hold up their pictures when I read their word (words: un arbre, le soleil, une feuille, la cime, le sol, les oiseaux, une plume, des pattes, un nid, le marais, mouiller, effrayé). I will also remind students that for three of these vocabulary words, they are making noise or doing a gesture (words: la cime, les oiseaux, effrayé). I will read through the whole story, and will use a PowerPoint presentation with animations as a visual representation of the story for my students.

To present the story a second time, I will tell kids that we are going to reenact the story in the classroom, and students will get to play the parts. I will have four bird masks, some tree branches, and two different crowns, which will serve as costumes for the various roles I will have students play in the story. I will tell students that we are going to need six volunteers who will act as the characters in the story. Four of those students will put on bird masks and will be the four bird characters, two students will put on crowns and act as the humans, and 1 student will hold the tree branches and act as the tree that is home to the birds. In addition, I will again distribute the 12 vocabulary visuals, and have those students participate by holding up the cards when their word is used in the story. All students will again have to do the noises/gestures for the three vocabulary words. I will read the story in full a second time and students will participate according to their roles.

For the third presentation of the story, we will listen to an authentic recording of the story, and I will provide students with the text of the story (with nouns and their articles highlighted and color-coded) so that they can follow along. Following this presentation, students will pair up with a partner and will discuss the story together by answering questions about it. Students will use a story-map handout to guide them through this discussion.

## Attention

During the attention phase of my lesson, I will tell students to look at the words that are highlighted in the story. I will then ask them guiding questions to guide them to the realization that there are three different articles in front of the underlined nouns in the story.

## Co-construction

Next, the students and I will have a conversation about grammar, in which I point out sentences from the story and elicit student verbalization of the differences between the three definite articles (le, la, les). I will guide students to make the rule for which article goes in front of which type of noun. Once students have come to the rule, I will have them write it down in their notebooks before we move on.

## Extension

In order to extend the story and practice the new form, first, students will pair up with a partner and will receive scrambled

pieces of dialogues from the story. They will have to take their dialogue and unscramble it, and the article portion will be blank. Students will have to make sure they place the correct article (le/la/les) in the right place in front of the correct noun. Partners will then briefly present their dialogues to the class.

For the second extension activity, with the same partners, using the dialogues they presented as a model, students will create a new character (bird) for the story, who has their own reason (different from those of the other birds in the story) for not wanting to leave the tree. The student will have to write a description of their new character, using adjectives they have learned in previous lessons, and will have to write a brief dialogue that highlights their character's reason for wanting to stay in the tree. This reason will have to include at least one of the le/la/les articles that we discussed earlier. Students will present their created dialogues to the class.

For the final extension activity, we will have a classroom discussion about the moral of the story. Then, for homework, students will read about the cultures in French-Caribbean countries in their books. Students will have to fill out a graphic organizer to compare the moral/ideas of the story with values/ideas of the culture.



## KENNARD-DALE STUDENTS AND FRIENDS ENJOY A PERUVIAN ADVENTURE

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Wednesday, June 22nd, a group of seventeen; Katie Borig, Michelle Borig, Katie Chappell, James Craley, Jeanne Craley, Marshall Greaver, Jennifer Junggust, Rona Kaufmann, Lauren Kaufmann, Zaire Lawrence, Kathy Leeper, Jonathan Snyder, Julia Snyder, Karen Snyder, Mike Snyder, Brandon Taylor, and Dan Wernig boarded a plane at BWI which took them to Miami, Florida and then to their destination in Lima, Peru. The trip was organized by EF Educational Tours. The group spent nine days touring Peru.

The first stop was in Lima, Peru's capital. Lima was a typical city with plenty of people, traffic, and places to see and things to do. We even encountered policemen on many corners, a reminder that there would be no trouble. We were able to see the Government Palace, the Plaza mayor, the city's cathedral, the 17th century San Francisco monastery, Huaca Huallamarca, a pre-Incan pyramid, el parque central, the National Museum, el parque Kennedy with its stray cats, José de San Martín Square, Estadio Nacional, Larcomar, el parque de la reserve, which is the largest park in Peru, and el parque de Amor in Miraflores. In addition to visiting many tourist attractions in Lima, the group had fun bowling during one of their free evenings and shopping during one of the afternoons at the Incan Markets. Eating at Pardo Chicken was our first introduction to chicken and potatoes or rice one of the more popular meals during our trip.

We flew from Lima to Cuzco. Cuzco is known as the center of the once-powerful Inca Empire. While in Cuzco, our tour took us walking through the ruins at Kenko, Puca-Pucara, Tambomachay, and the Sacsayhuaman fortress. The ruins were impressive. After the tour of the ruins, some of the group tried their abilities to bargain in a local artesian market. Of course some were more successful than others, but everyone found at least one special souvenir. The Alpaca products, hand woven blankets and Peruvian style hats were very popular among the members of our group. In addition to the sights in Cuzco, we drove to the Sacred Valley where we had the opportunity to visit Pisac and Ollantaytambo. These towns still preserved some of the Incan heritage by maintaining their narrow streets, canals, and typical attire worn by their ancestors.

After sightseeing, we observed Incan women weaving a variety of products and learned about the different types of materials and dyes used to get the products ready to sell. Also, the group interacted with llamas, alpacas, and even one vicuña, which is a smaller version of an alpaca and currently protected in Peru.

While in Cuzco, the group embarked on a four hour horseback riding adventure through the mountains and some of the Incan ruins. Exploring by horseback gave everyone a new appreciation of the ruins, terrace farming, sheep herding, and other daily activities of the inhabitants of Cuzco. Everyone had a great time and got a little bit of exercise, too.

After horseback riding, we visited a local orphanage. Our

group donated a variety of school supplies and snacks to help the needy children at the orphanage. Also, we had an opportunity to interact with the children there. Putting puzzles together, comparing customs in Peru and the United States, and smiling for pictures brightened everyone's day.

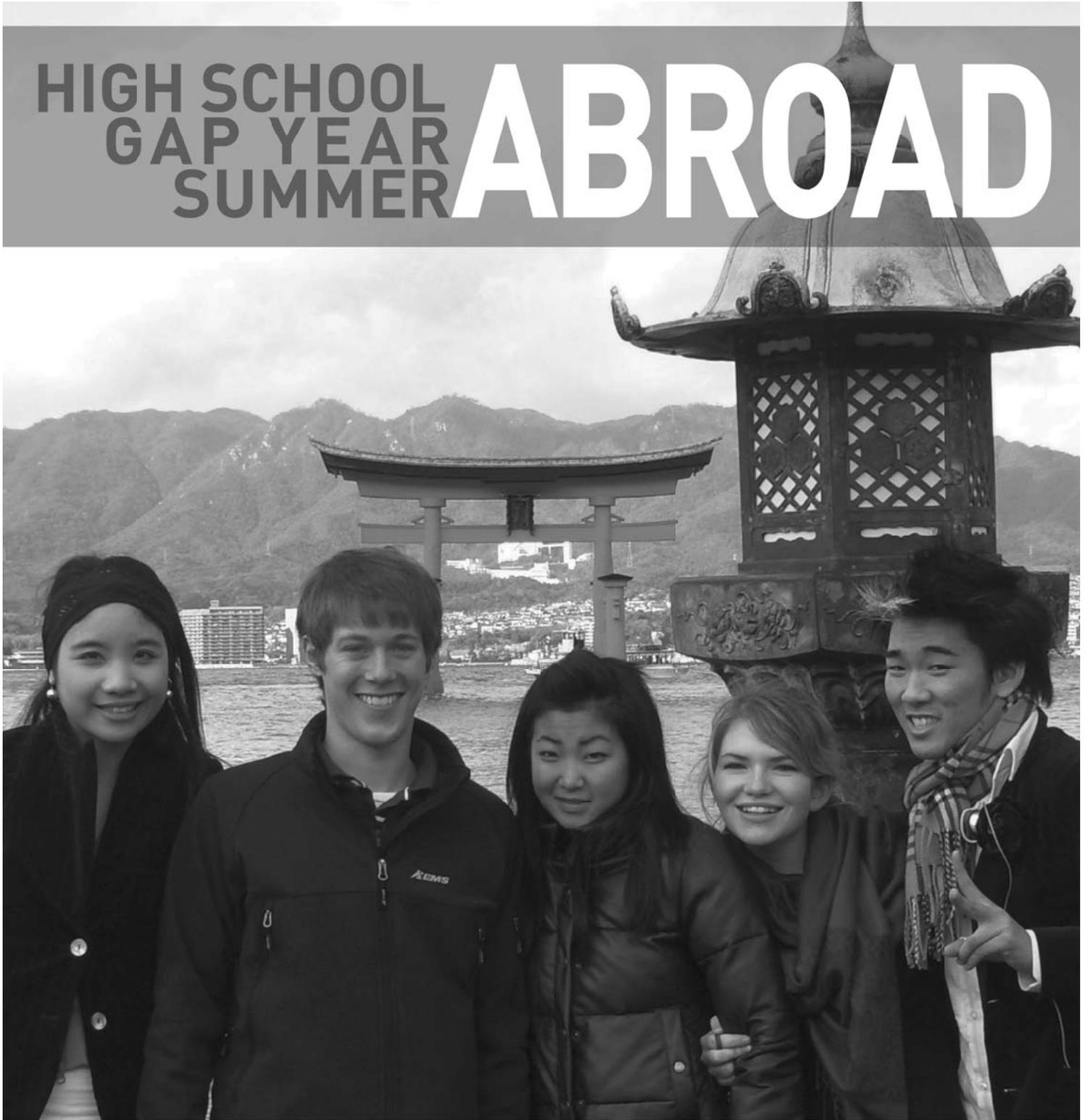
In order to travel to Machu Picchu, we had to board a train at the Ollantaytambo Station. Our train excursion aboard Perurail took us through tunnels, mountains, the archaeological zones of Qente and Patallaqta, and zig zagged through other small villages. We had a gorgeous view of the gorge of Huarucondo and the Urubamba River. After our train excursion, we travelled by bus for a twenty-five minute ride to Machu Picchu. Some group members were a little uneasy as the bus maneuvered through seventeen switchbacks on its way up the mountain to Machu Picchu, one of the seven wonders of the world. In Machu Picchu, the "Lost City of the Inca," we had the opportunity to see the remnants of temples and terraces, tour the ruins, and do some hiking. Many members of the group decided to explore Huayana Picchu which consisted of a 9,000 feet steep hike. The altitude, steepness, and heat made the hike seem difficult, but the panoramic view was well worth the effort. Although some boasted that they were ready to hike the Inca Trail which is 35 miles long, we decided to save our energy for the adventures that lay ahead. Some of the group considered hiking to Intipunko, "Gateway to the Sun," to take in the view of Machu Picchu from 8,860 feet, but changed their minds and went to relax in the hot springs at Agua Calientes. Since it was the 100th anniversary of Machu Picchu, students received a special 100 years (años) stamp in their passports.

Our tour was not complete without tasting some authentic Peruvian cuisine. We tried Guinea Pig, Alpaca, Llama, Inca chicken, Inca Cola, Chichi Morado, and some traditional fruits and vegetables. Many times local musicians entertained us during our activities or at meals.

All of the travelers enriched their understanding of the Peruvian culture, improved their Spanish skills, and enjoyed their trip. Many are hoping to travel to Peru or another South American country in the future.



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## READER'S THEATER IN THE FOREIGN LANGUAGE CLASSROOM

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### What is Reader's Theater?

Reader's Theater is a reading done aloud in order to tell a story through words. Students read from a script and the character reading parts are divided among different readers. Readers are often seated reading from a script that is held in their hands or placed on a music stand in front of them. Students are not required to memorize, create costumes, make puppets, have extravagant student acting, or have a special stage unless you or the students wish to add them for added enjoyment. Reader's Theater offers the interest level of theatrical productions but without a fully-staged production with sets, costumes, full memorization, and staged dramatic action. If you have never tried using this concept, it is a great way to have L2 students build strong reading, fluency, and comprehension skills in an interesting read-aloud format.

### Benefits of Reader's Theater

Reader's Theater is a technique to help build strong reading and comprehension skills in students. Reader's Theater is a fluency building strategy which is engaging and entertaining to students as they work on practicing and improving their reading skills. The "presentation" of the reading isn't as important as the "rehearsal." It is through repetition and rehearsal that words and phrases that might be beyond a reader's reading level can, through repetition, be more easily assimilated into the reader's working vocabulary. Students absorb the words through repetition in Reader's Theater but unlike long lists of vocabulary or drill activities, students are more focused and engaged because of the story and presentation element of Reader's Theater.

This is a versatile teaching technique has a number of implementation forms. Teachers may use this dramatic technique to add interest, fun, and meaning through classroom activities through oral reading activities. In addition, teachers can also use Reader's Theater as a reading resource approach to give information, to teach facts, to share ideas, or to practice reading and language concepts. Foreign language students benefit from vocabulary instruction, fluency practice, and comprehension strategies through the use of Reader's Theater.

### Vocabulary Instruction

A large body of literature has touted reading as the main source of students' vocabulary development (Cunningham & Stanovich, 2003; Krashen, 1989, 1993; Nagy & Herman, 1985, 1987). Billmeyer and Barton (1998) stated, "Research conducted in the past ten years reveals that vocabulary knowledge is the single most important factor contributing to reading comprehension" (p. 19). Vocabulary knowledge heavily influences both reading fluency and reading comprehension (Robb, 1997). A

student's vocabulary size is a good predictor of the student's reading comprehension (Langenberg, 2000; Rosenshine, 1980). Reading is the single most important factor in increasing students' word knowledge (Anderson & Nagy, 1991; Baumann & Kameenui, 1991).

In a student's first language, five to six year olds have a vocabulary of 2,500 to 5,000 words (Beck & McKeown, 1991). This typical student learns about 3,000 words per year in the early school years at a rate of about 8 words per day during the entire year (Baumann & Kameenui, 1991; Beck & McKeown, 1991; Graves, 1986). In addition, the more storybook reading a child experiences during the preschool years, the larger the child's vocabulary and language development (Sulzby & Teale, 1991) in the student's first language. Students learning their first language acquire the majority of their large vocabularies by 12th grade and the estimate of the size of their vocabularies ranges between 40,000 (Nagy & Herman, 1987) and 80,000 words (Anderson, 1994; Anderson & Nagy, 1991), depending upon what is considered a word. In a foreign language classroom, if a student were to learn 8 new vocabulary words in 180 days, the students would learn 1,440 words in a typical school year.

In a foreign language class, there is no doubt that students need various opportunities to learn and to develop a rich vocabulary through a variety of ways like reading, writing, listening, and speaking. If students do not understand a significant portion of the vocabulary they are encountering, they often cannot understand what they are reading. If students do not know the meaning of the words they read, the reading process becomes meaningless decoding (Pinnell & Fountas, 1998). Limited vocabulary is the primary limiting factor for reading success (Becker, 1977).

A variety of approaches for increasing vocabulary is more effective than a single method (Graves, 1986). Approaches might include associations, contextualized clues, categorizations, visual images, nonlinguistic representations, word awareness, and extended reading practice. Incorporating vocabulary instruction into an L2 lesson should encourage students to make connections to new and already known words, discuss meanings of new words, apply new words, think strategically about the vocabulary, and provide multiple exposure and re-exposure to the target vocabulary.

There is disagreement among researchers as to whether vocabulary is better taught before students read the text that contains the vocabulary or whether vocabulary should be taught while students are reading the text passages. Some studies have shown that intensive pre-teaching of vocabulary improves comprehension (Laflamme, 1997). Ajideh (2006) asserted, "Students are more likely to experience success with reading if they are familiar with selected vocabulary items before they begin reading" (p. 3). Other studies have demonstrated that helping students to acquire information and vocabulary while reading the text improves students' learning (Armbruster & Nagy, 1992).

There is also disagreement as to whether narrow reading or extensive reading better develop students' vocabulary. Advocates of narrow reading believe that linguistic characteristics of authentic reading materials help students' vocabulary exposure and recycling in the reading curricula of both a first language or the study of a second language (Cho, Ahn, & Krashen, 2005; Krashen, 2004; Schmitt & Carter, 2000). Through narrow reading,

advocates believe that foreign language readers will receive repetitive, comprehensible input needed for language acquisition. Nation, 1997 explained:

Essentially, vocabulary learning from extensive reading is very fragile. If the small amount of learning of a word is not soon reinforced by another meeting, then that learning will be lost. It is thus critically important in an extensive reading program that learners have the opportunity to keep meeting words they have met before. (p. 15)

Proponents of extensive reading believe that students will experience new words multiple times in varied contexts during extensive reading resulting in “incidental acquisition” of new vocabulary (Nagy, 1997; Nagy, Anderson, & Herman, 1987; Nagy & Herman, 1987; Shu, Anderson, & Zhang, 1995). This learning is called incidental because it is a byproduct rather than the main purpose for reading (Day, Omura, & Hiramatsu, 1991; Pigada & Schmitt, 2006; Waring & Takaki, 2003).

Although vocabulary acquisition occurs primarily through spoken input for a child’s first language, in a foreign language environment, vocabulary acquisition often occurs more through written text (Grabe, 2004). Empirical studies in foreign language have resulted in conflicting research results and have not definitively determined if vocabulary learned through instruction or vocabulary learned incidentally results in more effective language acquisition (Pigada & Schmitt, 2006). Until the research becomes clearer in this area, it may be prudent for foreign language teacher to implement both narrow reading and extended reading into their classroom repertoire.

### Fluency Instruction

One of the key components of Reader’s Theater is to build fluency is the use of modeling. In modeling, students listen to more advanced text than they can read on their own independently. This is important because students’ have a higher listening comprehension than they do reading comprehension. As a result, to increase reading ability and fluency, one way to accomplish this is to have students listen to richer and more complex vocabulary and more advanced text formats than they are able to read independently.

Research has determined that cognitive reading strategies, metacognitive reading strategies, schemata, and fluency all play critical roles in good readers constructing meaning from text. The National Reading Panel (2000) report defined fluency as “the ability to read a text quickly, accurately, and with proper expression” (pp. 3-1). In a study conducted by Pinnell et al, (1995), it reported that students who performed poorly on fluency measures also tended to have low comprehension scores. According to Fuchs, Fuchs, Hosp, & Jenkins (2001), students having good fluency strategies are critical to students’ comprehension and important to students’ reading proficiency.

There has been extensive research on reading in a first language that shows the critical role that fluency has in successful reading. Although the skill of fluency alone does not guarantee a successful reader, research indicates that a good reading ability is virtually impossible in the absence of fast and accurate word recognition skills and fluency (Taguchi, Takayasu-Maass, & Gorsuch, 2004).

When readers use all their efforts to decode unknown text

words, they begin to lose meaning about what they are reading. “Becoming a fluent reader has as much to do with constructing meaning as it has to do with attending to words on a page” (Forbes & Briggs, 2003, p. 3). Research indicates that the brain can devote only a limited amount of attention to any given cognitive task (LaBerge & Samuels, 1974, Sousa, 2001). Skillful readers in second language and foreign language contexts carry out word recognition tasks automatically allowing them to devote most of their cognitive resources to comprehending the text (Anderson, 1999; Day and Bamford, 1998, Grabe, 1991). The automaticity theory is at the crux of understanding reading fluency. According to this theory, two steps are involved to get meaning from printed text: decoding and comprehension.

There are a variety of fluency tools that a foreign language teacher can add to his or her toolbox. Fluency skills are linked students’ comprehension and ensure higher students’ reading proficiency. One of these strategies is called rereading or repeated reading.

Rereading or repeated reading is one of the most frequently recognized approaches to improving fluency (National Reading Panel, 2000; Rashotte & Torgesen, 1985). The technique of practicing something over and over again to improve performance is used by musicians and athletes. Repeated reading is a method created by Samuels (1979) in which readers re-read a short passage silently or orally until the reader is able to read it with ease. Taguchi et al. (2004) determined that assisted repeated reading is equally as effective as extensive reading in increasing second language students’ activities. With this strategy, foreign language learners read specified passages from text readings repeatedly in order to increase the readers’ sign recognition of words and phrases thereby increasing their reading fluency and comprehension (Blum, Koskinen, Tennant, Parker, Straub, and Curry, 1995; Taguchi and Gorsuch, 2002). Repeated reading has many benefits including increasing students’ oral reading rates and accuracy (Young, Bowers, and MacKinnon, 1996), positive effects on readers’ vocabulary development (Koskinen and Blum 1984), and the practice effects also carry over to new, unpracticed passages with regard to reading rate and accuracy (Faulkner and Levy, 1994). One important note: for the carryover to new passages to be seen, there needs to be a degree of overlapping vocabulary between the old and new passages (Rashotte and Torgesen, 1985).

### Comprehension Strategies

Much of the teaching responsibility when it comes to teaching reading is to make what is implicit, explicit. Teachers need to explain reading strategies so that readers can access and use them to construct meaning in their own reading. Pearson and Gallagher (1983) introduced a framework for instruction called the “Gradual Release of Responsibility.” Using this framework, teachers teach a strategy by first modeling it for the students as a large class and then guiding students to practice that strategy in groups of various sizes or in pairs several times. Later, the teacher provides students with significant blocks of time for students to read independently and to practice using and applying the reading strategies. Students need to be able to apply comprehension strategies flexibly and independently to become proficient readers.

Researchers in reading comprehension identified and systematically investigated strategies that proficient readers used when constructing meaning from text. Pearson, Dole, Duffy, and Roehler (1992) summarized these findings in the following list. Proficient readers do the following:

- Search for connections between what they know and new information they find in texts
- Ask questions of themselves and the texts they read
- Draw inferences during and after reading
- Distinguish between important and less important information in texts
- Adeptly synthesize information within and across texts and experience
- Monitor their comprehension and fix faulty comprehension

Keene and Zimmermann (1997) added imaging to this list of comprehension strategies. They found proficient readers also visualize and create images using different senses to understand what they read

Comprehension is the key to becoming a proficient reader. Effective comprehension instruction engages students in the text and takes students beyond the literal meaning of text to interaction with the text. To be effective, comprehension strategies require explicit and purposeful teaching on the part of the teacher.

## Implementing Reader's Theater

There are numerous ways to implement Reader's Theater as a reading resource approach or as a performance rehearsal process. Four reading resources approaches include participatory storytelling, circle reading, read-alouds, and cooperative reading.

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### Activity #1

#### "Participatory Storytelling"

When students are at initial foreign language reading levels, it is important to choose or to write scripts which feature high frequency words and phrases that are repeated throughout the reading.

In this activity, the teacher is the primary narrator and the students participate by reading or reciting simple words, phrases, chants, and / or repeated lines. This method is similar to reading done in primary grades where students learning how to read assist the storytelling in telling a story by listening and repeating information on cue from the teacher.

#### Implementation Steps:

**Step 1:** Copy and distribute the script to ALL students. It is important that ALL students (even those without individual parts) are given a copy of the script because the script contains the actual words of the story and help the student relate the visual story they see and hear aloud to the written words on the page.

**Step 2:** The teacher (or other main narrator) reads the script aloud to the students and all students are encouraged to join in reciting repetitive words and phrases marked "All" on the script.

**Step 3:** Have students underline or highlight the "All" lines.

**Step 4:** For individual solo character parts, assign or ask for volunteers. (You want to be sure that more difficult parts do not go to the weaker students for the first few readings of the script.)

**Step 5:** Have individual solo character parts underline or highlight their parts in a different color from the "All" lines.

**Step 6:** Practice reading the story aloud several times including all solo and choral readers with this or her assigned parts.

#### Adapting this Activity:

1. Add some dramatic verbal inflection to reading, simple stage directions, or props to the reading.

2. Have students illustrate the scripts using a blank storyboard format. Students might draw and color pictures and then write the dialogue underneath the pictures.

3. For students with slower writing abilities, the storyboards could already have the information written in the target language underneath the blank squares. Students would read the sentences, draw a picture, and then color it in.

4. Using the ideas in #2 and #3 above, students could take home their storyboards and re-read the stories to parents or other family members. Students could get a signature on a signature card to show that this was completed as homework.

5. Just using the script, students could take home the written scripts and re-read the script to parents or other family members. Students could get a signature on a signature card to show that this was completed as homework.

6. You can have students swap parts and re-read the scripts over and over in class to practice the vocabulary and to get additional reading repetition.

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### Activity #2

#### "Circle Reading"

With this activity, students read all the different role parts available in the pre-written scripts. Students get to experiment using different dramatic voices and practicing different language structures and vocabulary in a non-competitive, non-threatening environment.

#### Implementation Steps:

**Step 1:** Copy and distribute the script to ALL students.

**Step 2:** Have the students read silently through the entire script.

**Step 3:** After all students have read through the story silently, have all students watch sit in a large group to complete the next four steps.

**Step 4:** Have the student on the right read the first reader's part in the script. Then, have the next person read the second reader's part, and so on until the entire script is read. Simply continue

around the circle. Do not assign any individual parts at this point.

**Step 5:** Then, debrief with the students regarding the reader parts in the scripts.

- What might each character sound like?
- What personalities do you think they have?
- How might each character act?
- What kind of gestures or body language might they do as they speak different parts?

**Step 6:** Next, discuss the importance of having a good narrator in the story.

- Narrators are important to introduce the story.
- Good narrators use effective voice inflections.
- Narrators are important to fill in all narrative details.
- Narrators set the mood for the story action.
- Narrators help the individual characters set the reading pace and sometimes cue the reader characters.

**Step 7:** Review the meanings and pronunciation of any difficult words with the students.

**Step 8:** Ask your readers to volunteer for specific reading parts. Have volunteers underline or highlight their lines and then read the script aloud again. Then, exchange parts around the circle and continue to read again.

### Adapting this Activity:

1. Instead of completing “Step 8” with the entire class, break students into smaller groups and have the individual groups assign and read specific reading parts. Select a narrator for each group and have him or her help with the assignment of reader roles and the reading of the individual groups.

2. After students practice in small groups, have a competition between the smaller groups where they present their dramatic readings to the entire class. This encourages students to be more dramatic along with giving additional vocabulary practice and repetition for the students.

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### Activity #3 “Read Alouds”

This is a quick technique to get students involved in a meaningful reading activity and can be easily done at the beginning or end of class or to focus students.

#### Implementation Steps:

**Step 1:** Copy and distribute the script to ALL students or ask them to share scripts in pairs.

**Step 2:** Have students read through the scripts silently or have the teacher read the script aloud.

**Step 3:** Ask for volunteers or assign parts to various students in the class. Have the students underline or highlight their assigned lines. Have the students write their character’s name at the top of the script.

**Step 4:** Have the assigned readers read the story aloud from their seats. Ask the readers to make any notes or pronunciation help on their scripts.

**Step 5:** When the reading is completed, discuss the story, reading, and acting with the class.

**Step 6:** Reassign student parts and have the first character swap scripts with the second character so the next person reading has the highlighted script with any written notes or pronunciation help. As students continue to change parts, they can exchange scripts.

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### Activity #4 “Cooperative Reading”

This technique allows students to work in cooperative reading groups and take ownership to assign parts, suggest improvements, and make additions or changes to the presentation.

#### Implementation Steps:

**Step 1:** Copy and distribute the script to ALL students or ask them to share scripts in pairs.

**Step 2:** Assign students into cooperative reading groups.

**Step 3:** Each group is responsible for assigning character parts and rehearsing its script. Once the group has agreed on character parts, each person underlines or highlights their assigned part / parts in the Reader’s Theater.

**Step 4:** The group makes suggestions for improvements, additions, or changes to the presentation of the script. The teacher monitors by moving from group to group encouraging and asking questions of the readers. Allow groups to practice between three to five times to become ready for an audience.

**Step 5:** Schedule group presentations. You may choose to do one per day or hold all of them on the same day. Students present to their Reader’s Theater to the other students in the class.

#### Adapting this Activity:

1. You might require the students to take the scripts home to do some home rehearsal.

You could ask parent or other family member to sign on a signature card that the students practiced at home and / or you could ask the parent or other family member to write the student two comments: a positive one and a wish that they would like the student to consider to improve his or her performance.

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### 25 Ways to Add Interest to Reader’s Theater

There are several things you can do to make your Reader’s Theater presentations more interesting. Choose whatever you think your students would enjoy in order to add interest, focus, and attention to your presentations. Here are just a few to get you thinking:

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1. Have students read character parts in unison. This can be done during practice or actually within the presentation to help students examine the feelings of each character and to better identify with the character.
2. Encourage dramatic student voice inflections in the reading.
3. Have students vary the tempo at which the characters speak during the reading.
4. Have the students moderate vocal intensity and verbal voice changes: loud voices, whispering, sad voices, excited voices, etc.
5. Brainstorm appropriate facial expressions that could be used with verbal wording.
6. Add seating and standing directions to the script so that students are not seated throughout the entire reading.
7. Use stage direction and wording typically used in dramatic acting:
  - “Stage Right” refers to the reader’s right
  - “Stage Left” refers to the reader’s left
  - “Upstage” refers to the area behind the readers.
  - “Downstage” refers to the area in front of the readers and in front of the audience.
8. Add reader entrances and exits into the script.
9. Have students add stage movements that they practice.
10. Add simple costume pieces to the scripts like special hats or a hand-held item.
11. Design some written signs that can be used during the presentation.
12. Make or use simple props to enhance the reading.
13. Add sound effects to the presentation.
14. Encourage eye contact with the audience and only occasionally with other cast members. (You want them to concentrate on the audience just like a storyteller does when he or she is telling a story.)
15. Have the characters add some controlled movement or mime while they are speaking.
16. Have students add simple puppets to the character readings.
17. Have the readers concentrate on their reading but have several other students to a silent puppet show what is occurring.
18. Have students wear half masks or hold a paper plate mask near the front of their face. (Just be sure it does not interfere with the audience’s ability to clearly hear the readers.)
19. Add music or chants to the reading that can be pre-recorded and played or interjected into the reading where the reader’s will “freeze” and then other students will come onto the stage to chant or to sing.
20. Draw or trace scenery or objects related to the story with colorful transparency pens on overhead transparencies. Have the overhead facing behind the readers on an overhead screen. As the readers tell the story, one person can quietly change the transparencies on the overhead projector thereby changing the scenery or the visual seen by the audience behind the readers.
21. Think about the staging arrangement of the readers. Readers might be arranged in rows or a semicircle, standing up or sitting on high stools. Perhaps a variety of seating at different levels might be used by the characters depending upon whether they are major or minor character in the story. Narrators might be placed at one or both ends of the staging area with the characters placed in the center of the stage.
22. Readers might look straight out into the audience or at an angle. Or, perhaps the readers will look at each other.
23. Scene changes that involve jumps in time or place might be shown by a group freeze followed by a collective shift or verbal notation by the narrator.
24. Characters might exit the Reader’s Theater by turning their backs to the audience.
25. Characters might actually portray the action described in the story moving around the stage like one sees in a play. Or, you might choose to have your readers demonstrate little stage movement opting instead to have them mime things like making a telephone call or running in place with little actual movement around the whole staging area.

## Writing Scripts

There are no steadfast rules for how to write Reader’s Theater scripts. What you find below are some suggestions that you may want to consider incorporating as you create scripts.

### Front Page of Script

**Summary**—A short summary gives the readers an overview of the plot.

**Background**—Have a section that provides some cultural or background information about the topic of the script. This section will activate prior knowledge in building background about new or unfamiliar topics.

**Staging**—This section might include some easy suggestions to help set the scene of some simple props or costumes the students may wish to incorporate.

**Number and Names of Character Parts**—This is a quick view of the name and number of characters in the script.

**Vocabulary**—This is a short list of new or unfamiliar vocabulary for the students that is presented in the script. Words, pronunciation, and definitions are listed in this section.

## Actual Script

**Text**—This is the heart of the Reader's Theater information. Usually this is a four-to-six page text that students will read during rehearsals and performances. These scripts contain a mix of narrator parts and character dialogue.

Teachers may write the script for the students OR you might have some students create the scripts for the Reader's Theater.

## Activities:

You may wish to provide students with 2 or 3 pages of follow-up activities for students to work on when they have completed reading and practicing the script. These activities could be things that students can complete independently. That way, the teacher can provide individualized or small-group instruction or hold rehearsal with another group of students.

Your activities could relate to the script or novel you are reading. Or, you can assign some more general activities for students to work on. Here are some ideas of things to do in Spanish:

### 1. Original Story

Create your own original story from past vocabulary lists. It must contain at least 50 words and be completely in Spanish. Underline the words in the story from the vocabulary list you are using.

### 2. Picture Story

Draw at least 7 pictures in a story format using pieces of white, unlined paper that is available in class. Draw one picture per paper so if your story will have 7 pictures, you will need seven separate pieces of white paper. Color each picture using either colored pencils or crayons that are available in class. Under each picture, write at least two sentences, telling what is happening in each picture in Spanish. (You may have more than two sentences per page but not less than two sentences in Spanish.) The pictures must be related and tell a story.

### 3. Crossword Puzzle

Using your current or recent vocabulary list, make up a crossword puzzle using at least 12 vocabulary words. Your clues should be written in Spanish or they may be picture clues. No English may be used. Include an answer key.

### 4. POV Change

Take a story that we have done in class and rewrite it from a different point of view or perspective. For example, if the story was about a girl ("una chica" or "una muchacha"), tell the same story using "yo," "ellos," "ellas," "nosotros," or "nosotras" forms. You may not use any story we have already used for POV changes in class but you are welcome to use the same story with a different POV change. Remember to make all the verb and pronoun changes needed and all other changes generated by the change in the POV.

### 5. Flashcards

Using your current vocabulary list, make a set of FANCY flashcards. You should make flashcards for at least 10 of the vocabulary words, with the Spanish word neatly written on one side and an attractive, colored picture on the other side. Use 3x5 or 4x6 index cards. Create a cover index card with your name, date, and identification of the vocabulary list. You need to paperclip the set together when the flashcards are done.

### 6. Pictionary

Make a list of 10 sentences from the current vocabulary list that could be used as pictionary clues. Draw a simple illustration next to each sentence and color in the illustration.

### 7. New Ending

Take a story that we have done in class and write a different ending to it. Change what happens. Write at least 50 words in Spanish. Review the story in English at the top of the paper before you begin writing the new ending in Spanish for the story.

### 8. Crazy Commands

Write 10 crazy but appropriate commands that you could give to another student. Draw and color an illustration of each one of your crazy commands. Use white, unlined paper.

### 9. Sequel

Write a sequel to a story that we have done in class. The sequel must have a minimum of 50 words. Be sure to specify which story you are using as a starting point.

### 10. "Opposites Poster"

Using white, unlined paper, draw at least 5 pairs of vocabulary words that are opposites. Illustrate the poster.

### 11. 20 Original Sentences

Write 20 original sentences in Spanish using the vocabulary list we are presently studying. Underline the words from the vocabulary list. The sentences do not need to make a story.

### 12. Comic Strip

Draw an original comic strip (at least 5 boxes) and write the script for it in Spanish (at least 35 words.) It should be clever, amusing, and appropriate for school.

### 13. Vocabulary Test

Make a vocabulary test and key. It can be any format (multiple choice, matching, translation, etc.) as long as you use ALL the words in one of our vocabulary lists. It must include at least 20 words. Who knows, maybe I'll use it and you will know all the answers!

### 14. Poet

Write a poem in Spanish with at least 35 Spanish words in it.

### 15. Make A Game

Create a game of some sort using a vocabulary list or list of review words. It can copy a game show, something like we've

played in class, or be your own invention, but it needs to show originality.

## 16. Children's Storybook

Make up a children's storybook in Spanish. Use recent vocabulary. Your story should be at least 50 words long, and should contain 6 colored, illustrated pages. Staple the pages together in a "book fashion."

## 17. Word Search

Using your current vocabulary list, make a word search that contains at least 20 vocabulary words. Make a list of picture clues. Make sure to include an answer key as well as the puzzle.

## 18. Novel Review

Using the current novel we are reading in class or a recent novel, choose one "scene" from a novel we have read in class. On an unlined piece of white paper, draw a colored picture, collage, or other attractive visual image representing the scene and then write 50 words in Spanish describing the picture.

## 19. Postcard

Pretend you are on vacation in a Spanish-speaking country. You choose the location. Make a postcard telling a friend about what you are seeing and doing during your vacation. You should write at least 50 words in Spanish and illustrate the postcard in a way that shows a positive aspect of the place you are visiting.

## 20. Make Up Your Own.

Make up your own assignment but discuss it with me first for approval. It must include something to do with this class and must include at least 50 words in Spanish.

## Differentiating Instruction in Reader's Theater

There are a number of ways you may wish to differentiate some portions of the Reader's Theater.

### Beginning or low-level students:

1. Partner lower-level readers with stronger readers who read the same role together. The paired support often allows low-level students to participate completely in the Reader's Theater activities.

2. Give these students parts that have a repeating refrain.

3. Have these students take certain parts only after they have heard other students read the parts several times so it is easier for them after hearing the repeated phrases.

4. Give students something that has a rhyme or a song / chant to help students to more easily read the materials.

5. Give low-level students an audio-recording of the reading so that students can hear and practice lines at home or in another classroom.

### Accelerated students:

1. Allow these students to write additional elaboration and parts on the original script.

2. Have these students create rhymes, chants, or songs for the scripts.

3. Allow these students to work together on a more difficult version of the script.

4. Challenge these students to create a more fully-staged production by adding stage directions, props and sets, and either created new or expanding existing dialogue.

5. Use these students as directors to manage and run small group rehearsals in class.

6. Have these students change the scripts into other forms like poems, music, performing dance, small readers, or songs.

7. Have students make children's storybooks complete with illustrations and story booklet forms.

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## LET YOURSELF BE LOVED': A MID-CAREER SPANISH PROFESSOR STUDIES ABROAD

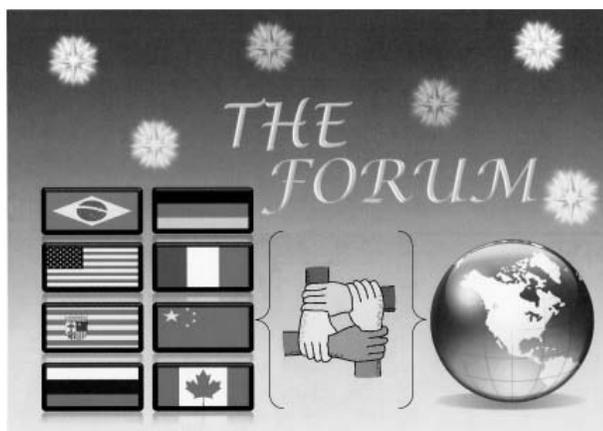
Dawn Smith-Sherwood

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In the spring semester of 2011, I enjoyed my first sabbatical leave and lived for a two-month period, along with my family, in the Poble Nou neighborhood of Barcelona. During our last thirty-five days in Spain, I left them to travel St. James' Way, walking the 500-mile Camino de Santiago with a History Department colleague and his twelve university students. Strangely, on the day I left, I felt something not unlike the uncertainty I experienced upon my original departure from my Connecticut home some twenty-two years earlier for study abroad in Spain. There I was, a tenured, associate professor who had traveled many times to Spain, yet I tearfully waved goodbye to my husband and two tween-age girls as they watched me from the balcony of our leased, Barcelona apartment. That day, I traveled 'abroad' alone for the first time in years, by metro, train, and taxi, to the traditional point of departure of the oft-walked Camino Francés route, Saint-Jean-Pied-de-Port in southwestern France.

Symbolic scallop shells secured and official pilgrim passports (credenciales) stamped, we departed as a group on May 16th, crossing the Pyrenees (and the national border) at a relative low point, the Cize Pass, the very first day. That night, we stayed in legendary Roncesvalles, and in the following thirty days of walking plus three two-night stopovers (Pamplona, Burgos, and León), made the journey to Santiago (in northwestern Spain) on foot, lugging all our personal belongings in backpacks. We approached the steps of the famed cathedral on Friday, June 17th just in time for the noontime pilgrim mass and its climactic swinging of the giant metal incensory called the botafumeiro. We participated in centuries-old rituals associated with the pilgrim's safe arrival, waiting in line to hug the giant figure of St. James located behind the altar and then descending into the crypt to pray thankfully before his remains. We proudly presented our pilgrim passports to cathedral officials who reviewed our many stamps and then entered us in the registry and wrote our names in Latin on diploma-like certificates called *compostelas*. The arrival in Santiago that day was magical, but as is so often the case, in literature as in life, it was truly the journey that mattered.

Pilgrims from around the world abound on the Camino de Santiago, especially in the spring and summer months. The year 2010 had been an *A! o Xacobeo*, when the July 25th St. James' Day (Spain's patron saint's feast day) had fallen on a Sunday, so the number of pilgrims had been quite large. Many speculated, however, that an equally large number had waited until the next year, 2011, to make their pilgrimages, in hopes of avoiding the crowds. From the first days of our journey, we met travelers from as close as France, Germany, and Italy, and as far as Australia, New Zealand, South Korea, Argentina, and Brazil. As is the custom, with all we met we exchanged at minimum the requisite 'Buen Camino,' a wish not only for safe arrival at Santiago but, by extension, for life's 'way' as well. With some fellow pilgrims, we even ventured to practice our very rusty French, German, Ital-



ian, or Portuguese 101. I recall how one of our student pilgrims confused (and amused!) two older French men with whom we were walking one afternoon, at first with exclamations of 'Tres bon!' and then with the question, retrieved from memory, but certainly NOT from French class, 'Voulez vous couchez avec moi c'est soir?'

Though intrigued with the opportunity to meet people from all over the world, I always especially enjoyed new encounters with Spaniards, for each provided my inner 'Peninsularist scholar' a glimpse into the current complex economic, social, and political situation. I worried, however, if my questions sometimes annoyed them. 'Who is this American woman who seems to know so much and understand so little?' they might have thought. 'Why does she ask such strange, impertinent questions?'

On the day we were to approach the half-way mark of our journey, I met Pedro, a retired, sixty-something, husband, father, and grandfather from the southeastern Spanish province of Alicante. I had been driven to arrive first at our predetermined stopping point that day in order to make plans for a group dinner celebration and had pulled away from the familiarity of my usual walking partners.

The brisk wind of the Spanish high flatlands (meseta) seemingly lightened my footfalls as I cruised along the engineered Canal de Castilla; the area's numerous characteristic storks occasionally passed overhead. Pedro approached with the traditional salutation, 'Buen Camino,' but the familiar tones and cadences of his southern-inflected speech drew me in immediately, made me want to engage him more, and not on issues of high unemployment, upcoming elections, or Spain's own 'occupy' movement. The professor in me receded. The study abroad student emerged.

The remaining miles (or kilometers, mejor dicho) flew by that afternoon! Pedro was an easy interlocutor. We shared information about our families, our work, our interests and hobbies: those topics typical of intermediate-level 'getting to know you' speech. Additionally, I soon discovered that he had completed the Camino for the first time the previous year and had vowed to complete it each year to come, as long as he was physically able. He offered practical advice on pilgrim hostels (albergues) and shared a nutritious snack of peanuts to energize my laboring body. In his openness, to conversation and the Camino, he offered himself. In turn, I found myself telling him of my initial study abroad experience in Spain as an undergraduate, one that had forever marked me.

Encouraged to consider programs beyond the traditional Madrid offerings, I studied in Sevilla, capital of Spain's southernmost autonomy, Andalucía. There, I spent spring semester 1989 as a guest in the home of 80-year old host Encarnación García Álvarez (aka Abuela) and was additionally forever embraced by her daughter (Encarnita), son-in-law (Manolo), and grandsons (Narci and Sergio). In fact, my own husband, daughters, and I had recently returned to Sevilla for its world-famous Feria de Abril, to visit once again 'mi familia española.' Beloved Abuela, of course, had passed nearly a decade earlier, in 2001, when I was expecting my second daughter, but the grandsons, now grown men, were living in the nearby suburb of Dos Hermanas with wives, work, and lives of their own. Abuela's daughter and son-in-law had remained in the same home. Though surrounding

streets, sidewalks, and public transportation routes had changed, Manolo and Encarnita remained. Again they welcomed me, as well as my family, with open arms, with favorite foods and warm memories: with love.

As I poured out these recollections, Pedro listened attentively, and after I had recounted all my good fortune with Spain and Spaniards, how thankful, how grateful I was for all that had been so freely given me, he countered that they, himself included, had been fortunate, too. "Te dejaste ser amado," he said. 'You let yourself be loved.'

I saw Pedro several other times along St. James' Way. We coincided briefly over giant breakfast bocadillos of tortilla española at the legendary bar of the so-called 'Spanish Elvis' and shared a brief embrace on the outskirts of Santiago the day before our arrival. The ease with which we first spoke and the nostalgia provoked by that initial day's conversation was, like so many Camino memories, strangely lost to time but somehow ever present. His profound observation, that one must not only love but let oneself be loved, has forever marked me, professionally and personally. The need for a mutual openness, so essential to any experience of study abroad, really to any encounter with 'the other,' foreign or domestic, was that day affirmed in me, the mid-career Spanish professor who can still, it seems, capture the gift that lies in study abroad.



## Chinese Zodiac: An Interactive Reading Lesson for Advanced Learners

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### I. Interpretive

**A. Preparation Phase:** You will read an article related to animals. In preparation for reading this material, look at the pictures (one character matches with one picture), and answer the following questions.

1. What do you think this article is about?

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2. Would you be interested in reading this text?

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3. Brainstorm some vocabulary about animals you have learned.

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### B. Comprehension Phase:

**1. Identify main idea:** Skim the whole material for one minute and select one main idea that would best describe this reading.

1) Reporting news

2) Forecasting weather

3) Describing personality traits

4) Reporting past events

**2. Identify details:** Scan the reading for details and fill out the following chart.

1) Write the Chinese Character next to the animal sign. (See example of Rat.)

2) Find out one year of each animal sign after 2000. (See example: 2008\_ year of Rat)

3) Mark your own animal sign.

属相	Chinese Character	Birth of year 年份
	鼠	2008
		

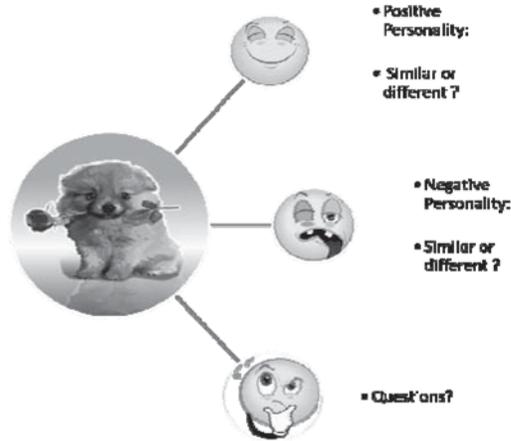
		
		
		
		
		
		
		
		
		
		

3. Share and compare your results from #1 and #2 with a partner.

**II. Interpretive and Interpersonal**

**Interpretation Phase**

1. Read your animal sign according to your birth of year.
2. Think about your own positive and negative personalities. Are they similar or different from the text?
3. Complete the following Radial List with the information.  
(First, write your animal sign under the picture of a dog).



4. Share your results with a partner, especially the questions you want to discuss.

### III. Presentational and Interpretive

#### Application Phase

1. Do you agree or disagree with the personalities described in the text? Explain why in a paragraph on next page.

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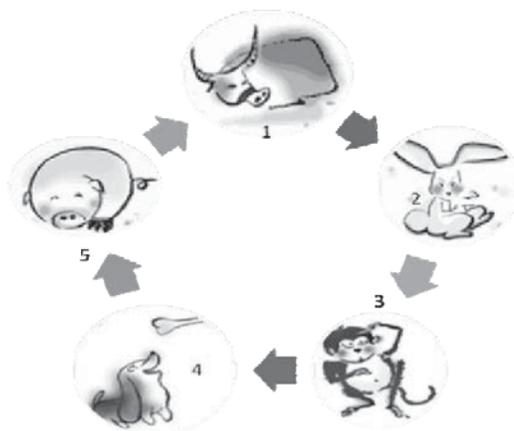


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2. The following circle is selected from the Chinese zodiac. Discuss with your partner to create a story, which include all the five animals. It will be better if your story can explain why the animals are in this order.



3. Share your story with other groups.

**IV. Interpretive**

**Extension Phase**

1. There is another set of Chinese zodiac from a calendar, including 12 pictures and texts. (Please see appendix.)
2. Choose one page from the set, either your own animal sign or your favorite animal sign.
3. Compare the different style of the pictures. (The pictures from the calendar were painted by famous Chinese artists.)
4. Analyze different features of two texts about the animal signs you choose.
5. Compare the similarities and differences of one animal sign described in the two texts, and write a paragraph about the comparison.

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6. Share your comparison with your partner.

**SELF REFLECTION**

The Interactive Reading Model tasks I designed would provide advanced learners the opportunities to read and analyze authentic readings in target language. Also, this lesson elicits all three modes of communication, which would comprehensively improve advanced learners’ language proficiency, especially for reading and writing. In addition, “Chinese zodiac” is an appropriate topic for advanced learners since it involves important cultural, which could motivate advanced learners’ interest.

In this text-based lesson, to be specific, The Preparation Phase and Comprehension Phase meet standards 1.2 by asking learners to interpret the reading; Interpretation Phase meets standards 1.1, 1.2, 2.2 and 3.2, since besides interpreting, the tasks include discussing and figuring out the meaning and order of Chinese zodiac; Application Phrase meets standards 1.3 by requiring learners to write a paragraph and Extension Phrase meets standards 1.2 and 5.1, because learners need to analyze different features of two texts.

The theories reflected by this lesson are

- 1) *Krashen’s input hypothesis*: The comprehensible input, the authentic reading from a magazine, is interesting and suitable for advanced learners’ level. The learners could understand it by using background knowledge of animals and context to complete tasks in Preparation Phase, Comprehension Phase and Interpretation Phase
- 2) *Swain’s output hypothesis*: In Interpretation Phase and Extension Phrase, learners could get opportunities to produce output in discussion tasks
- 3) *Scaffolding*: During the discussions in Interpretation Phase and Extension Phrase with a partner or group, learners could get assistance to complete the tasks.

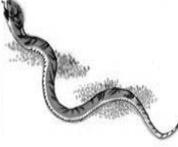
In summary, the Interactive Reading Lesson encourages students to compare the

similarities and differences of personalities, analyze different features of two texts, and create interesting stories about the animal signs. In this way, students will be more engaged to the tasks and promote advanced level proficiency.

### Appendix: Text and Translation

(Students will only see the Chinese version)

#### 十二生肖 Chinese Zodiac

 <p><b>2008/1960, 1972, 1984, 1996</b> 具有雄心，非常坦诚，适应能力强。少持久的朋友。最适合与属龙或属猴的相配。You are ambitious yet honest. Prone to spend freely. Most compatible with Dragons or Monkeys.</p>	 <p><b>2009/1961, 1973, 1985, 1997</b> 聪明，耐心，能激励别人。能自得其乐。是出色的父母。与属蛇或属鸡结合。Bright, patient and inspiring to others. Happy and be a great parent. With Snake or Rooster.</p>	 <p><b>2010/1962,1974,1986, 1998</b> 属虎的人喜欢挑战，勇敢坦率，性格敏感。适合与属马或属狗相配。You are brave, aggressive, candid and sensitive. With Horse and Dog.</p>
 <p><b>2011/1963, 1975, 1987, 1999</b> 属兔最为幸运，具有天赋，口才出众。情感丰富，一生都寻求平静的生活。与属羊或属猪的结合。Luckiest of all signs, talents and articulate. Affectionate, yet shy. With Sheep or Boar.</p>	 <p><b>2012/1964, 1976, 1988, 2000</b> 性格刚强，生活复杂。对生活充满激情，身体健壮。适合与属猴或属鼠相配。You have a very passionate nature and abundant health. With Monkey or Rat</p>	 <p><b>2010/1965, 1977, 1989, 2001</b> 聪明热情，外表美丽。有些自负，有点脾气。适合与属鸡或属牛的结合。Wise and intense with a tendency towards physical beauty. With Rooster or Ox.</p>
 <p><b>2014/1966, 1978, 1990, 2002</b> 很受欢迎，吸引异性，喜欢修饰，不够耐心，需要人群。与属虎或属狗的结合。Popular and attractive. You need people. With Tiger or</p>	 <p><b>2015/1967,1979,1991,2003</b> 优雅，有创造性，温顺，不想出名。适合与属猪或属兔相配。Elegant and creative, you are timid and prefer anonymity. With Boars or</p>	 <p><b>2016/1968,1980,1992,2004</b> 非常聪敏，有影响力。充满热情，容易感到疑惑。适合与属龙或属鼠结合。Very intelligent and able to influence people. An enthusiastic achiever.</p>

Dog.	rabbits.	With Dragon or Rat.
 <p><b>2017/1969,1981,1993,2005</b>            敢于领先，积极工作，非常好学。自私固执。适合与属蛇或属牛结合。            A pioneer in spirit, you are devoted to work and knowledge. With Snake or Ox.</p>	 <p><b>2018/1970,1982,1994,2006</b>            忠诚坦率，善于合作。慷慨，但固执自私。适合与属虎或属马相配。            Loyal and honest you work well with others. Generous yet stubborn. With horse or Tiger.</p>	 <p><b>2019/1971,1983,1995,2007</b>            善良大方，朋友众多。在冲突中善于妥协。适合与属龙或属羊的结合。 Noble and happy. Your friends will be lifelong. With Rabbit or Sheep.</p>



## Pennsylvania Council of International Education (PaCIE) Annual Conference

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## P.A.C.E. LESSON PLAN: SAPO ENAMORADO

Elana Foster Kriess  
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### I. CONTENT

- A. THEME: SAPO ENAMORADO
- B. FUNCTIONAL OBJECTIVES:  
SWBAT narrate a story in the past tense
- C. PERFORMANCE OBJECTIVES:  
SWBAT narrate the story of Sapo Enamorado in the present and past tense  
SWBAT discuss dating practices in the U.S.  
SWBAT describe a date that their friend in the U.S. went on in the past few weeks  
SWBAT describe a date that a person in a Hispanic country went on last weekend
- D. GRAMMATICAL OBJECTIVES:  
SWBAT recognize the appropriate instances for using preterit vs. imperfect  
SWBAT conjugate in third person singular past tenses
- E. VOCABULARY OBJECTIVES:  
SWBAT identify key vocabulary in the story: sapo, liebre, pata, cochinito, enamorar, palpitar, saltar, salto, amar, coraje, pecho, latidos
- F. CULTURAL OBJECTIVES:  
SWBAT understand the cultural differences in dating in the United States and Hispanic countries.
- G. STANDARDS ADDRESSED:  
1.1, 1.2, 1.3, 2.1, 3.1, 4.2

**II. LEARNER DESCRIPTION:** This lesson will take place in a public high school Spanish program, level three, grades 11 and 12. It is a 40-minute class. The lesson takes place towards the end of the second nine-week grading period. The students have already seen the preterit tense in Spanish 2, however the use of this tense was minimal and students' retention is minimal.

**III. MATERIALS:** PowerPoint presentation with comprehensible input (vocabulary) and story of Sapo Enamorado (with and without text), laminated cards with illustrations from the story, partner worksheet.

### IV. ACTIVITIES:

#### DAY ONE

- A. WARM UP (5 min): Tell students that today they will be working with a children's picture book (in Spanish). Lead a discussion about some of their favorite picture books that they remember from childhood. Was there a common theme? What about the characters? Point out that many times characters in children's literature are animals (with human characteristics). Was there a purpose to the stories? Were they merely for entertainment or was there a larger purpose? Moral? Lesson to be learned?
- B. PRE-READING ACTIVITIES (8 min): Introduce vocabulary: Introduce unfamiliar vocabulary that appears in the text through use of visuals (PowerPoint slides) and TPR. Pictures will be shown of both the animals as they appear in the story as well as other versions (animated, actual photos, etc) to ensure that they understand that the vocabulary is not just the characters' names but also the types of animals. Verbs (amar, enamorar, palpitar, saltar) will be taught with TPR.

Script:

- *Vamos a aprender unas palabras de vocabulario antes de leer el cuento.*
- *Miren aquí tenemos un sapo. Y ahora un liebre. Ahora un cochinito. Y aquí un pato. ¿Que es? Un pato o un sapo? ¿Que es esto? (sequence through yes/no, forced choice and open-ended questions utilizing choral response).*
- *Otra palabra importante en el cuento es enamorar. Alguién sabe qué significa 'enamorar?'. (show pic of two people with a big heart in between them). Y la base de la palabra 'enamorar' es 'amar.' Son palabras diferentes con significa diferente... por ejemplo, yo les amo a mis hijos. Pero yo estoy enamorado con mi novio o mi esposo. ¿Alguién puede darme otro ejemplo del uso de amar? Enamorar?*
- *Otra palabra, palpitar, es lo que hace el corazón cuando funciona.*
- *Esta palabra yo estoy haciendo ahora (jump). Es el verbo. Pero el sustantivo es salto. ¿Entienden la diferencia?*
- *¿Y qué es esto? (pointing to chest) (pecho)*
- *¿Y que piensas que significa 'latidos'? Es un sustantivo. Cuando palpita mi corazón, hay muchas latidos.*
- C. PRESENTATION (15 min. Standard 1.2) (first presentation): Present the story by PowerPoint. Show the illustrations, but not the words (use shading feature on SmartBoard), and go through the entire story. When the specific vocabulary words come up, put extra emphasis on them and question the students as to their meaning (ex: ¿Qué significa 'sapo'? ¿Recuerdan que significa 'palpitar?').
- D. INDEPENDENT PRACTICE (5 min. Standards 1.1, 3.1): Students will do a think/pair/share activity in which they discuss what they think the moral of the story is; what is the author trying to say in the story or why is he telling the story? For what purposes does it serve? Is there a message he is trying to convey? (Gauge student comprehension of story first; if needed, do second presentation from DAY TWO here first and then Independent Practice activity the following day).

E. CLOSURE (5 min. Standard 1.1): Students will share with the class the results of their independent practice activity. Teacher will also tell them that we will continue to work with this story tomorrow. Time permitting, teacher will ask students their opinion of the story.

## DAY TWO

A. WARM UP (5 min.): Briefly review the vocabulary with the students by using both the PowerPoint slides and TPR. Have the students identify the words via choral response. Employ lower level questioning techniques (yes/no, forced choice) if needed to elicit correct responses.

B. PRESENTATION (15 min, Standards 1.1, 1.2) (second presentation): Go through the story with the PowerPoint again, but this time ask students to narrate (in TL) what is happening in the story. Ask assisting questions to get them to produce output if necessary (ex: ¿Qué est! pasando en este parte del cuento? ¿Con quién habló Sapo para recibir consejos? ¿Recuerdan qué pasó en este parte?). I expect them to narrate in the present tense, which is fine since we are focusing on them comprehending and recalling the story for now. Use a graphic organizer to help students visually map out story.

C. PRESENTATION (10 min. Standards 1.1, 1.2) (third presentation): Break the class up in to groups. Distribute laminated cards with illustrations from the story. Have students put the cards in the order in which they appear in the story. Once completed, review with class.

D. CLOSURE (5 min.): Ask for volunteers to come up to the board and, using sticky tack, post the laminated cards in the order they belong. Quickly run through the events of the story,

## DAY THREE

A. WARM UP (3 min.): Tell students that we will continue to work with the story Sapo Enamorado, but today we will address some of the grammar in the story. Lead a brief discussion about how they think stories are typically written. When do they take place? Are they written in the past tense, present tense, future tense? Which is most typical?

B. ATTENTION (3 min.): Display the following text on the SmartBoard, which comes from pages 3, 4, 12 and 14 of storybook  
*Entonces se encontró con Cochinito. Estaba muy preocupada.*  
*Pero cuando llegó a la casa de Pata, le faltó valor. Su corazón palpitaba de la emoción.*

Also, provide each student with a handout with these sentences and highlighted words on it (sample attached).

C. CO-CONSTRUCTION (GUIDED PRACTICE) (15 min. Standard 4.1): After attention is drawn to the past tense verbs, commence discussion with students.

Script:

- T: Do you recognize these verbs? What are their infinitive forms?
- S: (T writes them on the board as students call them out): encontrar, llegar, faltar, estar, palpar
- T: What do we notice about these verbs?
- S: (confused) They are all from the story?
- T: Yes, but what about the structure of the verbs? Look at each of them here in their infinitive forms.
- S: Oh, they all end the same. They are all -ar verbs
- T: That's right! And what about the story? How is it written?
- S: What do you mean?
- T: Well a story has to be written in a certain "person." What person is this story written in? From whose perspective?
- S: It's written from the Frog's perspective, because he is the one that is in love.
- T: Okay, so if it is written from the Frog's perspective, then how would the dialogue appear?
- S: "I was feeling weird, my heart was beating fast."
- T: Right, so that would be in the first person, correct?
- S: Yes
- T: So is that how the words are written in the story?
- S: No, its third person. Because someone else is narrating the story. Frog is not telling the actual story.
- T: Exactly, so what person is that called?
- S: Third?
- T: Yes, that is third person. You are right!
- T: Now let's take a look at the highlighted verbs. How do the endings in yellow differ from the endings in green?
- S: The endings in yellow have an "o" with an accent and the endings in green end in -aba
- T: Right! Do the endings in yellow look familiar to you?
- S: Yes, sort of. Isn't that the present tense for 'Yo'?
- T: Well, class what do you think? Is it the present tense "yo" form?
- S: No! Because there is an accent over the 'o' and in the present tense "yo" form there is no accent.
- T: Right, so when have you seen this ending before?
- S: Isn't that the past tense? I think its called preterit?
- T: That's it! So what does this tell us about what tense the story is being told in? Is it present tense?
- S: No, its the past tense.
- T: Well, the verbs in green happened in the past also, didn't they? Sapo was feeling worried and his heart was beating? Right?

# FORUM

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- S: Yes
- T: So why do you think the verbs in yellow have a different ending than the verbs in green?
- S: (confused) I don't know
- T: What is different about the past in these sentences (point to yellow) and the past in these sentences (point to green)?
- S: I don't know, they all happened in the past so shouldn't they all end the same?
- T: Class, what do you think?
- S: Well maybe the things are happening to different characters, so there is a different ending.
- T: That would make sense; let's take a look. In the first sentence who is the subject?
- S: Sapo
- T: Okay how about the second sentence?
- S: Sapo again
- T: Okay now let's take a look at the sentences with the verbs with the other endings. Who is the subject in that sentence?
- S: Sapo
- T: And the final sentence?
- S: It's Sapo again, so it can't be that they are differing because of different subjects.
- T: Let's look closer at what is happening in each sentence. In the first sentence, Sapo meets Cochinito, how many times did it happen?
- S: He met him once, that one time.
- T: Yes, and then in the next sentence, how many times did he arrive at Pata's house?
- S: Once, oh so in the verbs in yellow the action is happening one time?
- T: Yes, exactly! Now let's take a look at the verbs in green.
- S: That happened once too; he was worried.
- T: Okay, so he was worried that one time? When he couldn't figure out why he was having all these strange symptoms?
- S: Yes.
- T: Okay and what about the next sentence, which talks about his heart beating. Do we have the same situation? That it happened once?
- S: Well, not really. Your heart doesn't just beat once. So the heart beating is happening a bunch of times in the past.
- T: Ah hah! So we know that the verb 'palpitar' is conjugated to indicate that it is an action happening in the past, but one that doesn't just happen one time, but a bunch of times. Maybe we should go back and look at the other sentence with the green highlight.
- S: Estaba preocupado.
- T: Yes, now before we said that he was worried one time. Do you still agree with that statement? Knowing that we are trying to figure out a pattern that is the same among the verbs highlighted in green?
- S: I don't know
- T: Well when you are worried it is a feeling you have, right?
- S: Yea... so...
- T: Well when you have a feeling is it a one time thing or ongoing?
- S: I guess its usually ongoing. Oh, is it that the feeling is repeated in a sense, like ongoing?
- T: What do the rest of you think?
- S: Sure, a feeling doesn't last just a second like one time, it is ongoing or repeated. So in a sense that is what makes it the same as the heart beating.
- T: You've got it! So what would we say the rule is for the verbs in green as opposed the verbs in yellow?
- S: The verbs in yellow happen only one time in the past.
- S: And the verbs in green happen more than one time; like repeated and like feelings.
- T: Exactly! So on your worksheets you can jot those rules down. Later we will try to apply them.
- T: Another way to look at it visually is with a time line. Look at this time line of the story. The entire line, from start to finish, represents the story. What part of the story was Sapo worried?
- S: For about the first half of the book.
- T: Right, so we can shade half of the time line like this to represent 'estaba preocupado.' And when does he meet Cochinito?
- S: Right at the beginning of the story.
- T: Sure, so we can use an 'x' to mark the moment in time when he meets Chochinito. And notice that before, during and after he met Cochinito, he is still worried.
- T: Okay, so to sum everything up, when we have a single moment of action in the past-- and its the third person we are talking about with an -ar verb-- what ending are we going to put on it?
- S: drop the -ar and add an o with an accent mark.
- T: Great, and when we have an ongoing feeling or action in the past-- and its the third person we are talking about with an -ar verb-- what ending are we going to put on it?
- S: drop the -ar and add -aba
- T: Perfect! You all are so smart!
- T: and to put a name to everything, the single moment of action in the past is called the preterit, and the ongoing feeling or action in the past is called the imperfect.

- *T: How does this compare with the past tense in English? Do we have different forms of verbs for saying actions in the past?*

D. EXTENSION (INDEPENDENT PRACTICE) (10 min. Standard 1.1):

Extension Activity 1: In pairs, students will take the same sheets on which the demo sentences are written and will be tasked with finding three other examples in the story where the -aba ending is used to express an ongoing action in the past or an ongoing feeling in the past (each set of partners will be provided with a black and white photo copy of the story). They will also be tasked with finding three other examples in the story where the -ó ending is used to express a single action in the past. Students will have 5 minutes to work on this. Students will share their findings with the class. As they say them, I will find them in the text and show them on the PowerPoint and underline them. Students will tell me what is happening in the story at the time and why it is used in that particular tense).

Extension Activity 2: Each student will be given an index card. On one side will be the expression "CORRECTO" and on the other side will be the expression "NO ES CORRECTO." Teacher will tell about something that happened in the story, using either the preterit or imperfect tense, and students will hold up their signs to indicate if the correct past tense form was used. If it was NOT used correctly, students will be asked to volunteer the correct answer. Once we have determined, by majority, which tense is correct, teacher will have a student explain why once tense is more appropriate than the other.

E. CLOSURE: Ask class if they are feeling comfortable with the difference between the preterit and imperfect tenses.

## DAY FOUR

A. WARM UP (10 min. Standards 2.1, 4.2): Teacher will lead a discussion with students on dating/courting practices in the US vs. Hispanic countries.

B. GUIDED PRACTICE (5 min. Standards 2.1, 4.2): Teacher will name a scenario/situation and question whether it is more likely to be found in the U.S. or a Hispanic country.

- Scenario one: Miguel is interested in Sofia. He knows that he plans on going to the mall with his friends on Friday night to hang out. He tells his friend, Maria, to gather a group of her friends together (including Sofia) to meet them at the mall. They all go and have a great time, but Miguel and Sofia do not spend any more time talking together than they do with their other friends. The outing is repeated for several weeks.

- Scenario two: Juan has been in classes with Maria for years and they have been casual acquaintances. Maria has noticed that lately Juan is always looking at her and seems to run into her way more often in between classes than he used to. Maria thinks she might be interested in Juan as well. The next time she passes him in the hallway at school, she hands him a note with her phone number on it that says "text me."

- Scenario three: David and Elena have been seeing each other for over a year. They have discussed marriage and their future plans. David is ready to propose to Elena, but instead of speaking directly to her, he first approaches Elena's father, Sr. Fernandez. David tells Sr. Fernandez that he is in love with his daughter and asks for his permission to marry her. Sr. Fernandez, of course, says yes.

C. INDEPENDENT PRACTICE (15 min. Standards 1.1, 2.1, 4.2)

Extension Activity 3: Class will be divided in to 6 groups (of 3 to 4 students per group). Three of the groups will be responsible for creating a 10 sentence narration of a typical dating scenario in the United States and three of the groups will be responsible for creating a 10 sentence narration of a typical dating scenario in a Hispanic country. They should be sure to use a mixture of both the preterit and imperfect tenses in their narration. Each group should elect a representative to present (read) their narration to the class. The narration should be written out neatly and legibly with all group members names on it.

D. CLOSURE (5 min. Standards 1.3): A representative from each group will present their narration to the class. The narrations will be turned in to the teacher for assessment as the students leave the room. In the event that a group has not finished the activity or is not ready to present, the students may complete the assignment on their own for homework and present the following day.

- V. SELF-REFLECTION: I anticipate this lesson going well. The story is interesting, and it has a theme which everyone can relate to (having a crush on someone or falling in love with someone) so the context almost establishes itself. By incorporating dating practices in to the lesson, it further establishes the context and also allows for the Comparison and Culture Standards to be addressed. Vygotsky's sociocultural theory is employed throughout the lesson, since all the activities involved students interacting with one another and scaffolding off each other. The challenge for the teacher, however, is that assessment is more difficult when students are presenting as a group. Despite this challenge, I chose group work anyway, since the students are not accustomed to speaking much in the target language--- especially presenting to the class. By allowing them to work together and scaffold off one another, the students with lower confidence in their abilities will have a chance to warm to the idea of presenting and be slowly eased in to it. Doing much of the warm ups in English and co-constructing in English may seem counter intuitive to Krashen's Theory; however I anticipate it effectively lowering the students' affective filters and allowing them to more comfortably participate in the lessons. By day four's lessons, I am confident that I will be able to conduct both the guided practice and the independent practice in the target language, and that students will be able to follow the lesson that way.

## VI. EVALUATION:

### A. FORMATIVE

Interpersonal Mode of Communication (Standard 1.1) will be informally assessed based on students' interaction during the think/pair/share activity on day one, the co-construction and extension activities on day three, and the extension activity on day four.

Interpretive Mode of Communication (Standard 1.2) will be informally assessed through comprehension checking and discussions



## ECUADOR EXCHANGE IS A GREAT EXPERIENCE

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Participating in an Exchange Program is an experience of a lifetime. For five weeks in February and March, we had the opportunity to host five students and a teacher from Ecuador. During their five week stay, they became a part of our family and improved their English skills and developed a better understanding of our culture. We called this opportunity the Ecuadorian Sister School Exchange Program.

In July, it was our turn to improve our Spanish speaking skills, enhance our understanding of the Ecuadorian culture, experience the school system, and have fun. Three of us, Rebecca Feveryear, Dylan Smith, and Karen Snyder boarded a plane at Dulles that would launch our adventure. We spent a day traveling and eventually arrived at our destination a city called Calceta.

Once we arrived in Calceta, we met our host families. We would be living with them for two weeks, which we learned is a short stay because time went by quickly.

Weekdays we attended classes in a school el colegio 13 de octubre the first week and el colegio Monserrate Álava de Gonzalez the second week. While attending school, we observed numerous differences between our school and theirs. Unlike our school, the schools were open, students stayed in the same classroom while teachers moved from class to class, sports were not a part of the school, the students did not have lockers, students wore uniforms and no bus transportation was provided

for the students to arrive at school. Since there were no cafeterias in Ecuadorian schools, when the students had a break, they were able to purchase food and drinks at local vendors. The school day ended by 1:00 so the students could participate in community activities, take a siesta, or relax in the afternoon.

We were able to help teach English classes. We would help the students with their pronunciation and explain various English words to them. They were eager to practice their English vocabulary. Besides participating in English classes, we spent time observing a variety of other classes. Since the school day was shorter than in the US, our school day went by quickly.

In addition to learning about the differences in our school systems, we tasted a variety of Ecuadorian cuisine. Ceviches, guineos, fritos, corviches, empanadas, cazuelo and chifles were a few foods we ate. While exploring this beautiful country with our host families we learned a lot about the culture and history of Ecuador. Other excursions to nearby cities gave us the opportunity to view the countryside, inhabitants, and numerous lifestyles. On our trips to other towns we engaged in numerous activities such as; swimming in the river, taking photos of waterfalls, getting a flat tire, riding a sky ride, viewing a volcano, going to a concert, attending a party, and a variety of other experiences.



In addition to touring, we met the mayor of Calceta. He welcomed us to his city, answered questions we had for him, and he presented us with a certificate to commemorate our experience in Calceta. Wherever we journeyed people treated us with kindness. Calceta was a great place to visit.

By living with families in Ecuador, we were able to experience the culture first hand. We participated in the normal household activities which included attending school, eating, watching television, conversing, and other elements of a daily routine. We developed relationships and many of us have a second family who we will keep in touch with for the rest of our lives.

This experience was very positive and provided us many opportunities. We improved our Spanish-speaking skills, enhanced our knowledge of the Spanish culture, made friendships, and memories that would last a lifetime. Tears were shed as we said our goodbyes in the airport. We hope to return to Calceta in the future.

## **“HAVE YOU EVER SEEN TWO PEOPLE FIGHTING WITH BREAD?”: A TEACHING PROJECT EXAMINING STUDENT PERCEPTIONS OF A GUEST SPEAKER**

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### **Thinking**

*“Do they all have mustaches?”- Mike, grade 9*

Students study a foreign language for a variety of personal reasons and expect to learn how to speak, read, write or understand a language. Traditionally, teaching foreign language focused on mastering these linguistic skills. In addition to communication, the current ACTFL guidelines include culture, comparisons, connections, and communities. We want our students to be able to speak in the target language as well as understand the target culture, think critically about the target language and culture, and use it for practical reasons outside of the classroom.

This teaching project occurred at a high school that offers classes in Spanish and French for 8th to 12th grade students. The 13 students involved in this project were French 1 students from grades 8 to 11, including 2 English Language Learners. It occurred over 3 class periods at the beginning of the 4th 9-weeks, after the students had 5 months of instruction with me. These students take French for various reasons. Many of the middle school students are taking the class because their guidance counselor chose their schedule for them. Others are taking it for a college entrance requirement. Some of the students are taking it because the German program they were in the previous year was eliminated due to district budget cuts. None of the students had ever spoken to a native French speaker and the majority of the class had no interest in speaking to someone from a francophone country or learning about French culture in or outside of class. I chose to implement this project to increase their interest in French culture and using French outside of the classroom.

When asked what they think of when they hear the phrase “French culture,” the students responded in two ways. The majority of students responded with stereotypes of France such as: poodles, snails, kings, castles, the Eiffel Tower, mustaches, and French bread. Other students responded with definitions of “French culture” such as: the way French people live and their life styles, and French speaking people and how they’re different from Americans. It was clear from these responses that the students had a minimal understanding of French culture.

How to teach culture is currently being debated in foreign language teaching research. The ACTFL standards use the terms “products, practices and perspectives” to categorize cultural knowledge. For students who do not have access to the target culture, the teacher must supply resources such as: the Internet, videos, pen pals, cultural texts, songs, access to native speakers, or a school trip to the target country. These resources provide factual information as well as unique perspectives of the target culture. It is important to provide multiple perspectives of a culture to avoid teaching stereotypes. I chose to invite a guest speaker from France to share his cultural knowledge and perspectives with my students.

To see the effect of a guest speaker on this diverse French 1 class, a native speaker from the local French Consul was invited to speak to the class at school. In this teaching project, I will try to discover how a guest native speaker increases student interest in a) the target culture and b) using the target language outside of the classroom. Additionally, how does a guest speaker increase student knowledge of the target culture?

### **Acting**

*“It would be cool to learn about a different culture.”-Marty, grade 9*

*“None of my friends talk or speak about French.”-Sally, grade 10*

To complete this project, I used surveys and observations to measure the cultural knowledge and motivations of my students before and after having the speaker in class. Extraneous factors limited the project to three class periods.

Two days before the speaker, my students brainstormed the practices, products, and perspectives of the USA and I wrote their answers on the board. Together, we discussed what made each response a practice, product or perspective so that the students would have a good understanding of these cultural concepts. Following this introduction, I spent the next 10 minutes of class showing my students a PowerPoint presentation about my Study Abroad experience in France. As I showed them pictures that I took, I told them stories about my host family, trips I took to different towns and monuments, my daily schedule, and the food I ate. I recorded the questions that my students asked me and noted their body language.

Then, the students filled out a pre-survey about the practices, products, and perspectives of France, and their interest in learning about French culture and using French outside of the classroom. The first survey question elicited their general understanding of French culture, while questions 2-4 elicited their knowledge of French practices, products, and perspectives. Question 5 elicited their interest in learning about French culture, while questions 6-10 elicited their interest to use French outside of the classroom [see Appendix A: Pre-survey questions]. At the end of the class period, I gave my students a half page of biographical information about the speaker. It included where he was from, why he was in the USA, his education and family. Students were encouraged to write down any questions they had for the speaker, and several students did so.

On the day of the speaker, I introduced him to the class as the Consul General. All of the students greeted him with “Bonjour!” Then, the speaker gave a 10-minute PowerPoint presentation about France and francophone countries, mostly famous monuments and interesting facts. He described cultural differences between the USA and France, such as dining etiquette, school systems, teenage life, foods, sports and how people converse. He also told stories of his teenage children who attend a local American high school. I noted the body language of my students during the presentation. At the end of his presentation, he asked the audience for questions, and I recorded the questions my students asked.

The day after the speaker, my students filled out a post-survey about their cultural knowledge and interest in learning about French culture and using French outside of the classroom. The first 2 questions elicited their general opinion of the speaker. Question 3 elicited the products, practices and perspectives that they learned from the speaker. Question 4 elicited their interest in learning more about French culture. Responses to question 5 could be used to follow-up with the speaker. Questions 6-9 elicited their interest to use French outside of the classroom [See Appendix B: Post-survey questions].

**Reflecting**

“France seems cooler.” –JR, grade 9

**Survey Information**

Target Culture: Knowledge and Interest

The first observation dealt with how the speaker affected student interest in learning more about the target culture and whether or not having a guest speaker increased their cultural knowledge. The survey information collected and displayed below in Table 1 shows that the students thought the speaker was helpful in learning about French culture. Students indicated that “he talked about his likes and dislikes” (Erica, grade 8), and “I learned from a French perspective of what France is like” (Marty, grade 9). Other students reported that he was “kind of monotone” (Evan, grade 9) and “he didn’t speak clearly” (Sally, grade 10). These students may have been disengaged because they couldn’t understand his thick French accent.

However, when asked to write what they learned from the speaker, students were unable to list many more products, practices, and perspectives. In general, students wrote twice as many products, practices and perspectives after my presentation than after the speaker’s presentation. Could the timing of the surveys have influenced their answers? Perhaps they were able to list more products, practices, and perspectives on the pre-survey because it was given immediately after my presentation, whereas the post-survey was given 24 hours after the speaker. It is possible that the students forgot what they learned from the speaker. However, I noticed that the quality of their responses indicated higher-level thinking on the post-survey. The following examples show that students who were just listing products, practices and perspectives on the pre-survey were comparing France to the USA on the post-survey. Mike, grade 9, wrote about “baguettes, croissants and snails” on the pre-survey, and indicated that “French people do a lot of the same stuff we do” on the post-survey. Lara, grade 10, wrote that French people “like baseball and apple pie” on the pre-survey, and indicated that French products “are kind of different from ours” on the second survey. Mary, an English Language Learner, wrote only “Christianity” as a French perspective on the pre-survey; however, on the post-survey wrote, “Americans and the French are different. American people stand on their own and the French people stand on their family.” These responses indicate that the speaker may have helped to break down cultural stereotypes for some students and deepen cultural knowledge for others.

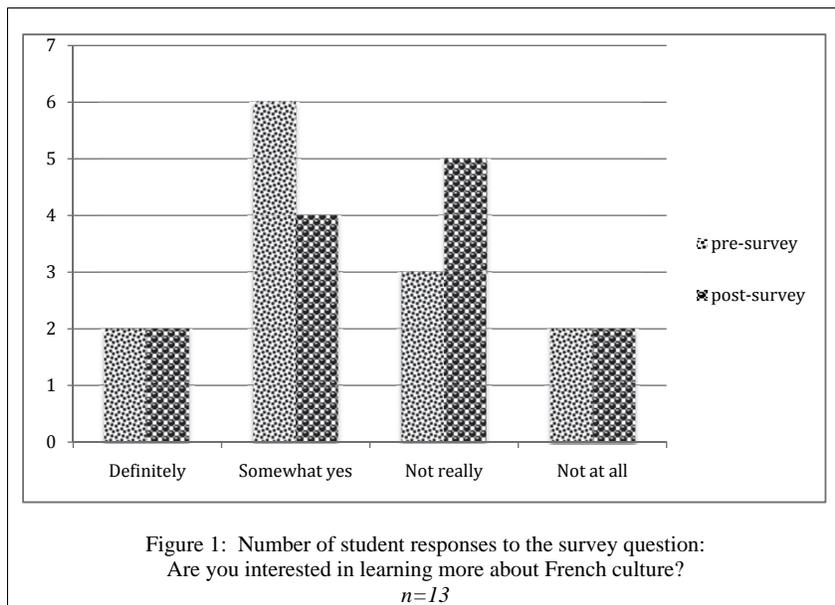
The majority of students responded that the speaker did not change their perspective of France. Evan, grade 9, indicated that he “still likes American culture better.” The students who responded that the speaker did change their perspective of France indicated that “the world seems smaller” (Sally, grade 11), “I thought France would be a lot different” (Marty, grade 9), “I learned about French food” (Ronald, grade 8), and “France seems cooler” (JR, grade 9). From these answers, it is evident that the speaker did have a positive influence on some students.

Table 1: Student perspectives of guest speaker

	Definitely	Somewhat yes	Not really	Not at all
Was the guest speaker helpful in learning about French culture?	6	3	4	0
Did the guest speaker change your perspective of France?	4	1	3	5
n=13				

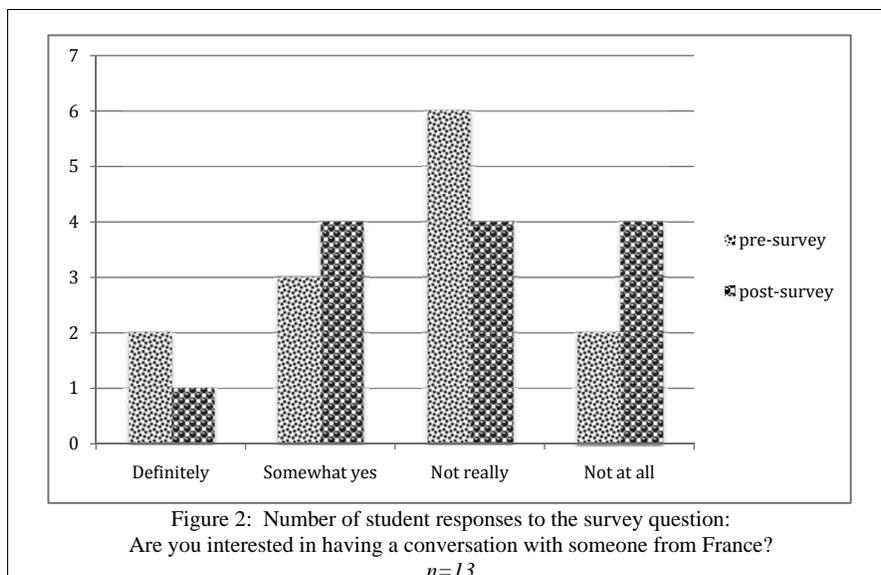
# FORUM

The survey question, "Are you interested in learning more about French culture?" was asked to the students before and after the speaker. As shown in Figure 1 below, two students changed their responses from Somewhat Yes to Not Really after the guest speaker. This indicates a slight negative response to the guest speaker. However, the amount of students responding Definitely and Not at All did not change. Students who continue to be interested indicated that they "want to study more French and want to know all about how they [French people] are living" (Mary, grade 9), "want to know about a job using French" (Ronald, grade 8), and "it would be nice to know [French culture] if I ever travel there" (Sara, grade 10). Students who remained uninterested indicated that they "like American culture" (Mike, grade 9), and "don't care that much" (Brian, grade 8). The variety of responses are representative of the diverse motivations that these students have for learning French and being in French class.

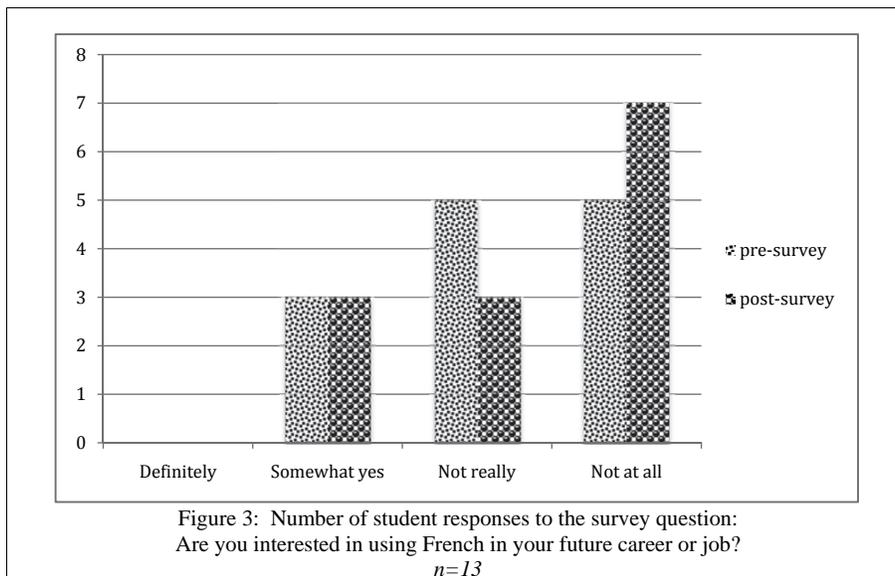


## Using the Target Language Outside of the Classroom

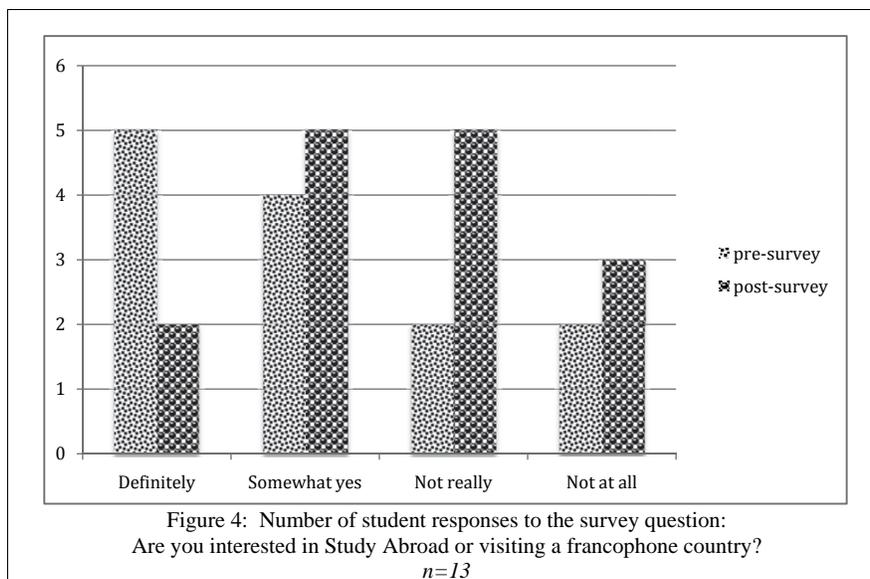
The second finding dealt with how the speaker affected student interest in using the target language outside of the classroom. Figure 2 below shows a general decrease in the number of students interested in speaking with someone from France. After the guest speaker, the number of students who indicated that they were Not at All interested doubled. Students who had less interest after the guest speaker indicated that "I wouldn't know what they were saying" (Brian, grade 8), "I don't speak French" (Lara, grade 10), and "I want to learn more French first" (Marty, grade 9). These responses indicate that perhaps these French 1 students are not yet comfortable with their language skills to want to speak with someone from France. By giving them a real-life experience, the guest speaker may have increased their self-awareness of their French knowledge.



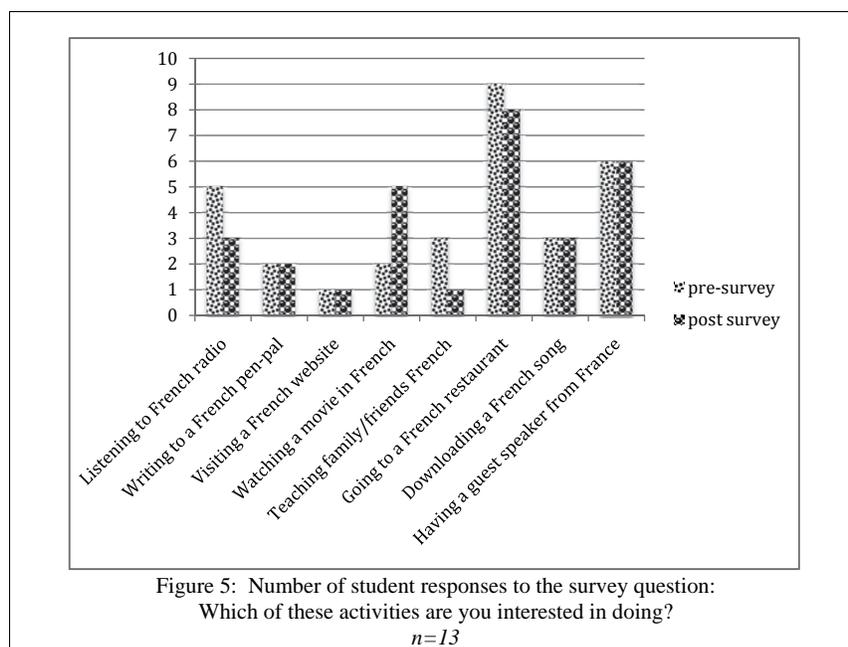
There was also a slight decrease in students who were interested in using French in a future career or job. As displayed on Figure 3 below, two students who previously answered Not Really changed their responses to Not at All after the speaker. These students gave the same reasons for their answers on the pre and post surveys: "I'm not interested in the French language" (Evan, grade 9), and "I live in America" (Marty, grade 9). These opinions were unchanged by the guest speaker.



After the speaker, fewer students were interested in Study Abroad or visiting a francophone country, as seen in Figure 4 below. Although they did not indicate their reasoning on the survey, these responses may be related to their reasons for not wanting to speak to another French person. It is possible that they don't think their language skills are adequate.



According to Figure 5, the speaker did not change student interest in doing half of the cultural activities listed. Students indicated a general decrease in using French outside of the classroom on 3 out of 8 activities after the guest speaker. However, watching movies in French became more popular with 3 students. As the third most popular choice on the post-survey, students who feel that their language skills are inadequate for speaking with a native speaker may be more comfortable with watching a movie in French because it does not require any interaction or spontaneous conversation. It is not surprising that "going to a French restaurant" is the most popular response on the pre and post surveys, as all students love to eat! However, it is interesting that the second most popular response from the pre and post surveys was "having a guest speaker in class." A guest speaker may be more interesting for students than some of the other cultural resources a teacher can provide.



## Observation Notes

In addition to the survey questions, the amount and types of questions asked of me and of the speaker were recorded and show the amount of student engagement in each presentation. They asked me a total of 39 questions during my presentation [see Appendix C]. Most of their questions were about French products and practices, some of which were shown in the slides. Seeing images of French products inspired students to ask questions about them. For example, Brian asked, "Who lived in that castle?" [line 37], and JR asked, "Do all the streets look like that with stone?" [line 14]. Other students asked about practices, "Do they all study abroad?" [line 7], "Do they drive on the right or left side?" [line 16], and "Do they all listen to the same music?" [line 25]. I responded to each question with approximately 10-second answers. It is possible that the students viewed me as a window to the French culture. Could the relationship that I had built with my students during the 5 months have affected the amount of questions that they asked me? Although the speaker also gave a 10-minute presentation, he asked the students fewer questions and the students did not respond to him in the same way. They asked him only 6 questions [see Appendix C] and he responded with approximately 2-3 minute answers per question. The questions asked to the speaker were mainly about his perspectives of France compared to the USA. For example, Brian asked, "What do you like better, France or the USA?" [line 42]. It is possible that the students saw him as a representative of France and French culture. Maybe the students didn't ask him as many questions because they did not have a long-term relationship with him, or they did not understand his accent or tone of voice (as was indicated by some students on the post-survey). His position as a government official may have intimidated some students. The younger students may not have had the maturity level to interact with a stranger of such authority.

Student body language also indicated the amount of student engagement in each presentation. In general, students participated a lot during my presentation by raising their hands to ask questions, looking at the slides, and making eye contact with me. Some of them made off-task comments to each other and spoke with their neighbors. In contrast, the students were silent during the guest speaker's presentation. Many students yawned and stared into space instead of looking at the slides. Four students had their heads completely down on their desks for at least half of the speaker's presentation and very few students asked the speaker questions. There are several possible reasons for this difference in behavior. I have created a classroom culture in which students feel comfortable interacting with me and with each other. Their behavior during my presentation was typical of their behavior every day. During the speaker's presentation, the students may have been showing him respect by being silent. They may have been uncomfortable asking him questions during his presentation. Some students may have viewed this class as a "free day" and decided not to participate as usual. If the students were held accountable for learning from the speaker, they may have acted differently and participated more. This may be a reason why they were unable to produce more products, practices, and perspectives on their post-surveys. Additionally, some students may not have known how to respond to someone in such a highly respected position in society. These students may have acted differently with a guest speaker closer in age or with common interests.

## Re-thinking

"What is so special about French people?" –Josh, grade 9

In general, the guest speaker did not motivate my students to want to learn more about French culture or use French language outside of the classroom. However, a guest speaker can still be an effective teacher of culture and a motivator. "For scholars and lay-

men alike, cultural competence, i.e., the knowledge of the conventions, customs, beliefs, and systems of meaning of another country, is indisputably an integral part of foreign language learning, and many teachers have seen it as their goal to incorporate the teaching of culture into the foreign language curriculum" (Thanasoulas, 2001). As language teachers, we should encourage our students to think beyond the geographical features, political systems and history of the target culture. "Teachers can make students aware that there are no such things as superior and inferior cultures and that there are differences among people within the target culture, as well" (Thanasoulas, 2001). Students can build this cultural awareness by learning the perspectives of the target community through interacting with its members. Some of my students did begin to think more critically about French culture after the guest speaker. If this is true, then how can I use a guest speaker more efficiently to motivate and teach my students?

First, I can better prepare my students for the interaction with a native speaker. My students may have reacted negatively to the speaker because of a cultural bump. Culture bumps occur when a person is uncomfortable in a situation or interaction with someone from a different culture because of different expectations (Archer, 1986). However, culture bumps can have a positive affect by increasing students' awareness of their cultural selves. Although I provided my students with biographical information about the speaker and they brainstormed questions for him, my students had never spoken to someone from France and were unprepared for his accent, tone of voice, and long answers. This cultural bump could have been more positive if the students had previously listened to a French accent or discussed their expectations for the speaker.

In addition to preparing the students, the speaker can be better prepared. Choosing a speaker of the same age or with similar interests as the students may help the students relate to the speaker and make the interaction more comfortable. Before visiting the class, the speaker can be informed of the stereotypes the students have about the target culture and be asked to address them. Also, if the teacher knows the speaker personally, the students may be more comfortable interacting with the speaker. Depending on the goals of the interaction and the students' interests, the speaker may choose to interact with the students in different ways, such as a debate or working on a project together with the students.

Another way to increase the effect of the speaker is to provide a clearer and more structured purpose for the interaction. As indicated by the surveys, many students were not interested in learning about French culture. These students may be more engaged if the speaker presented information about a specific topic of interest to the students, or a topic that corresponds with a unit of study. A structured interaction can also be assessed more easily to hold students accountable for their participation and learning. "If we test neither the learner's cultural knowledge, nor their skills, the teaching of culture becomes marginalized" (Storme & Demkhshani, 2002). By assessing the interaction, fewer students will think of a guest speaker as a "free day" and be more engaged in learning.

Continuing research is necessary to improve the quality of teaching to the Cultural and the Communities standards in the classroom. According to the results of this teaching project, future research questions include, "How does the age of a guest speaker affect student interest in the target culture?", "How does the structure and/or amount of interaction with a native speaker affect motivation?", and "How can a guest speaker increase student confidence in their language abilities?"

It is important that students interact with members of the target culture to learn different perspectives of that culture and break down stereotypes. The findings of this project indicate that a teacher can create a positive and meaningful interaction between students and guest speakers, as these 13 students began to think more critically and more globally.

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## Appendix A: Pre-survey Questions

1. What do you think of when you hear the phrase "French culture?"
2. Can you state any French products? List the French products that you know:
3. Can you state any French practices/customs? List the French practices that you know:
4. Can you state any French perspectives? List the French perspectives that you know:
5. Are you interested in learning more about French culture? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
6. Are you interested in having a conversation with someone from France? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?  
If yes, what would you ask him or her?
7. Do you speak, read, write or listen to French outside of French class? How?
8. Are you interested in using French in your future career or at a job? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
9. Are you interested in Study Abroad or visiting a francophone country? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
10. Circle the following activities that you are interested in doing:  
Listening to French radio  
Writing to a French pen-pal  
Visiting a French website  
Watching a movie in French  
Teaching family/friends French  
Going to a French restaurant  
Downloading a French song  
Having a guest speaker from France in French class

## Appendix B: Post-survey Questions

1. Was the guest speaker helpful in learning about French culture?  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
2. Did the guest speaker change your perspective of France?  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
3. What did you learn about French products, practices and perspectives?  
List and describe the French products that you learned about:  
List and describe the French practices that you learned about:  
List and describe the French perspectives you learned about:
4. Are you interested in learning more about French culture? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?  
If yes, what would you like to know?
5. Do you have any additional questions for the guest speaker?
6. Are you interested in having a conversation with someone else from France? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?  
If yes, what would you ask him or her?
7. Are you interested in using French in your future career or at a job? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
8. Are you interested in Study Abroad or visiting a francophone country? (Circle your answer)  
Definitely      Somewhat yes      Not really      Not at all  
Why or why not?
9. Circle the following activities that you are interested in doing  
Listening to French radio  
Writing to a French pen-pal  
Visiting a French website  
Watching a movie in French  
Teaching family/friends French  
Going to a French restaurant  
Downloading a French song  
Having another guest speaker from France in French class



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## PSMLA WORLD LANGUAGES CONFERENCE 2011

### State of the Art: From Innovation to Impact

The PSMLA Fall Conference took place from October 20-22 at State College. The conference was dedicated to the memory of Frank Mulhern, outstanding teacher, mentor to colleagues and past president of PSMLA. Two pre-conference workshops—Language e-Portfolios and Teaching Heritage and Domestic Learners--were offered on Thursday, October 20 by CALPER at Penn State University. On Friday and Saturday there were sixteen concurrent sessions held throughout the day. Our Keynote Speaker was Myriam Met, well-known world language educator, whose inspiring speech, "Teachers!!! America's Got Talent," celebrated those of us engaged in or preparing to engage in the profession. (You can read Mimi's keynote address elsewhere in this Forum.) On Friday evening we held our formal Awards Ceremony, where we honored our K-12 and Post-Secondary Educators of the year and our PEP schools. Marcella Mulhern accepted the PSMLA Leadership Award for her husband Frank, and the first two Frank Mulhern Leadership Awards were presented to Rebecca R. Kline and Thekla Fall. (Again, more information on the awards is found elsewhere in this edition of the Forum).

The Penn Stater was an outstanding site for the conference. The conference center/hotel is also "state of the art" with excellent facilities and accommodations, plus all of the technology you could possibly require. Evaluations by attendees were extremely positive.

The conference was well very attended. We had 133 registrants on Friday and 151 on Saturday. Among the attendees were 39 students who are planning to enter the profession. We attracted 60 new members for PSMLA, 37 full members and 33 students.

### JAMAIS JE N'AURAI QUATORZE ANS : LE CHAMBON-SUR-LIGNON & MY SECOND LIFE

(French & English editions—

author François Lecomte, Translated by Jacques Trocmé)

Joanne Silver

beachlloyd@erols.com

An often-neglected aspect of the Holocaust, the rescue of those persecuted under the Nazi occupation of World War II, is highlighted through the experience of François Lecomte, a teenager who was sheltered in Le Chambon-sur-Lignon. On this plateau Vivarais-Lignon, in central France, the extraordinary rescue role played by the quiet but determined efforts of the entire region saved an estimated 3,500 persons from deportation.

During the session, three attendees read sample passages from *Jamais je n'aurai quatorze ans*, to demonstrate the charm and humor of the narrative, striking poignant yet hopeful notes as Lecomte concludes his memoir.

The PowerPoint of the supporting documents underlines the tragedy of the internment of Lecomte's father in Drancy, outside of Paris, and his eventual deportation and death in Auschwitz—all this transpiring while the boy, unaware of the fate of his parents, was becoming accustomed to life in one of the several children's homes in Le Chambon. The video also shows photos of Lecomte's happy childhood with his parents and their illustrious friends, Lecomte's Boy Scout troupe in Le Chambon and, much later, his fiancée, his wife and grandchildren, etc.

The title of the book echoes the boy Lecomte speaking to his parents when they send him to Le Chambon-sur-Lignon. He declares that he will never be fourteen years old unless they are

all together on his birthday. But this is not to be.

The discussion questions are in two formats—niveau secondaire and niveau universitaire / adulte. Contributions from attendees were impassioned, and included enthusiastic comments by teachers who had recently used Holocaust materials, one teacher for the first time.

In the following book excerpts, François shares his thoughts and feelings on being told he will go to kindergarten, and tells what happens on his arrival there. The « il » and « lui » in the text refer to his father.

Bien sûr, je savais que les enfants allaient à l'école, mais cela ne me concernait pas. Cela ne devait jamais m'arriver. À quoi bon apprendre quelque chose puisque lui sait tout ? J'entends sa voix, perçant ma brume : « Pas si terrible, tu sais ! »

Après tout, s'il le dit ? Et puis, il va peut-être aller à l'école avec moi, rester près de moi...

Si, c'est terrible. On m'a mis une affreuse blouse grise. Il m'a emmené dans une grande cour où d'autres enfants, comme moi en blouses grises affreuses, sont pris par la main par une vieille-dame-pas-belle-en-blouse-beige-affreuse. J'ai serré sa main, à lui, plus fort. La vieille dame s'est approchée de moi. Elle dit quelque chose. Il m'embrasse. Il s'en va. La vieille dame parle, parle. Il est parti. La vieille dame parle toujours. Je la regarde et je hurle.

For additional excerpts in French or in English from the book *Jamais je n'aurai quatorze ans*, for questions or more information on teaching the Holocaust, the website of Joanne Silver is [www.beachlloyd.com](http://www.beachlloyd.com).



**TEACHERS!!!  
AMERICA'S GOT  
TALENT**

Myriam Met  
PSMLA CONFERENCE  
October 2011

This talk could have been entitled American Idol, or maybe even Survivor, but instead it was America's Got Talent because we do!

We work and live in a world different from the one we inhabited when we were students. It is not only the world that is different. Our students are different and the tools we use as teachers and learners are different too.

As educators, we pride ourselves on being professionals. And, as professionals, we might want to look at the evolution of best practices in another profession: medicine.

Modern medicine is continually evolving as new research provides insights into how best to treat or prevent illness. If we, or someone we loved, had a critical medical condition, most of us would probably want a doctor steeped in the latest research and medical treatments.

Like medicine, our field has also evolved. The instructional approaches of a century or even a few decades ago may not be as effective as those that current research would suggest are more effective. As professionals, we must be like our medical counterparts and be as up-to-date and skilled as we can possibly be.

Language teachers might also compare themselves to Olympic athletes. Olympians are among the best 200 or so human beings among the billions on this planet in their area of competition. Yet, every one of them is constantly striving to better his or her last performance, and every one has a coach. Some Olympic sports have easily identified winners: the first to cross a finish line; the best time in a race, while others are judged qualitatively by experts, earning points on each aspect of performance. Like these athletes, language teachers are judged on a range of performance factors.

We've got to be the best professionals we can be, perform at the very highest levels, because research has shown that of all the school-based factors that determine student success, studies have shown that teachers are the most powerful.

Teachers influence student motivation. Motivation is important because it affects how willing students are to invest effort and persistence, especially in challenging tasks. Teachers can affect student motivation and success by engaging in instructional practices that help students become successful language users.

What does good teaching look like? We know more today about effective instruction than ever before, but moving research and theory into every classroom can be a challenge. Why? Because teachers—and definitely language teachers—are on overload. Teaching is hard, cognitively demanding work, and seems to get harder every year. Many language teachers have multiple preparations. Truly assessing student progress in oral proficiency requires performance assessments that take far more time to administer and score than do simple multiple choice tests. Teachers are often assigned non-instructional tasks; we are legitimately expected to differentiate instruction to address the needs of special populations; some teachers are balancing their work life, fulfilling requirements for continuing certification, and a personal life too.

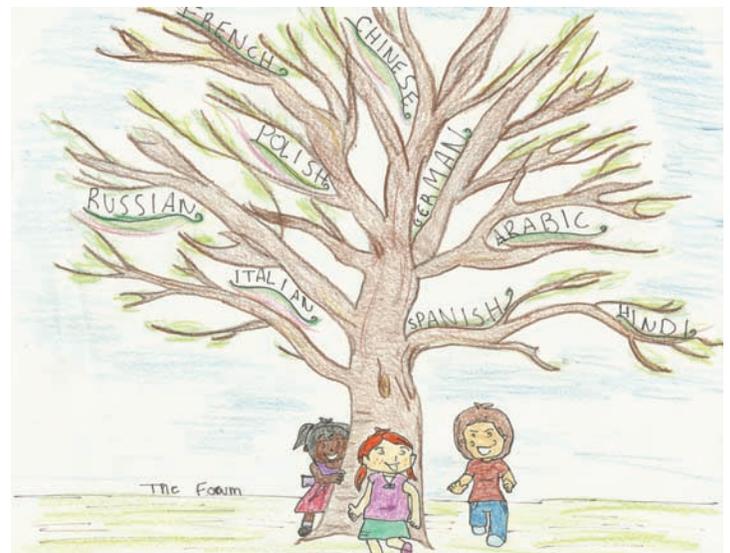
Like medical professionals, we are finding that there is much to learn. Like teachers across disciplines and grade levels, we need to be up-to-date in our knowledge and skills, whether these are specific to world languages or just good teaching practices across subject matter and grade levels.

It is to the great credit of the foreign language teaching community that we have made such significant progress in the last decade or so. We are aligning curriculum, instruction, and assessment with standards. As a result, our students are demonstrating higher levels of proficiency. Language teachers are definitely ready for primetime TV—America's truly got talent!

Like Olympics athletes, we've got to keep trying to better our last performance.

- Let's be the kind of teacher we would want our children or grandchildren to have.
- Let's teach as though every student's mother was observing in our classroom.
- And, let's expect every one of our colleagues to teach as if our own child was in his/her class.

Let's teach as though every person in the world were watching us on America's Got Talent.



## GLOBAL EXPO- A CELEBRATION OF DIVERSITY

Shelly Campbell  
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### What is a Global Expo?

A Global Expo is similar to a miniature World Fair that is completely student-created. It features booths that represent different countries, entertainment with a multi-cultural flair, and hands-on activities for attendees to try. Each booth must include pre-determined information as well as authentic artifacts of the country and a technology component.

### Who participates in a Global Expo?

Our Global Expo was a multidisciplinary effort with over 500 students directly involved in creating booths representing 34 different countries. Our language classes, level 3 and above, created booths as did our English as a Second Language classes and some Special Education English classes. Our digital multimedia students helped by preparing posters to advertise the event and our musical ensembles performed international pieces. Any student who was interested in performing was allowed to do so and we had students showcase their talents in Irish Step Dancing, Tae Kwon Do, and Indian dancing!

### Why did we decide to host a Global Expo?

In recent years, we have seen language programs across our county being cut and we wanted to bring attention to the positive effect of language study.

1. Our school has many athletic and musical events, but we did not host any large scale academic events.
2. We believe strongly in large groups of students and teachers working toward a common goal.
3. Our district implemented a Special Project thread to our professional development program so we were afforded time to work on this event.
4. We recognize the value in all students understanding different cultures and we wanted to celebrate diversity at our school and in the world!

### How did we afford to host the Global Expo?

The Global Expo can cost as little or as much as a district would like it to cost. We purchased flags of different countries, PVC pipe to construct our booths, stamps to document our mock passports, ribbons to honor booth winners, and materials for activity booths. We received a grant to cover some costs as well as funding from our ESL department. Our language department was able to contribute some money to cover some expenses too. Most of what we purchased can be reused every year and that will help us to sustain the project over time.

### How did it go?

The Global Expo was a hit with students, staff, and community members. We welcomed parents, siblings and community members to attend an evening presentation and everyone had a wonderful time. Young children visited countries and filled their passports, made pointillism paintings and learned salsa steps. Adults toured the countries and enjoyed the diverse entertainment provided by local and school performance ensembles. During the school day, all 8th grade students traveled to our school to tour the Expo and complete assigned tasks. High school classes were also able to attend with a teacher. As word got out, more and more teachers wanted to bring their classes so this project impacted well over 1200 students!

### How can you get more information?

<https://sites.google.com/a/share.wilsonsd.org/global/>

## USING DIGITAL VIDEO TO COMMUNICATE WITH NATIVE SPEAKERS

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Use of a target language in order to communicate with native speakers motivates language learners. Video production gives plenty of opportunities for interpersonal or presentational communication: it can be shared with native speakers abroad publicly or privately either by uploading online or by attaching it to email. During this session participants used flip video and iMovie to create a digital video.

The participants broke up in groups according to their target language. Since it was important for the groups to have reasons to communicate, each group selected a set of puppets and acted out what puppets would say. As they acted out scenes using the puppets they recorded the impromptu role plays using a flip video. After that they edited them with iMovie. They then exported the iMovie to QuickTime. The participants also discussed the possibilities for using a video activity for an interpersonal communication and for a presentational communication.

**“THIS IS NOT CINDERELLA’S  
FAIRY GODMOTHER”**

Norma George, DML  
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In his seminal work, *La Rue Cases-Nègres*, Martiniquan author Joseph Zobel traces the life of the young José as he grows up during the period immediately following slavery. The society in which he lives is marked by the same attitudes, circumstances and practices which characterized the slave society. But M’man ‘Tine, José’s grandmother, refuses to perpetuate the cycle of misery, and doggedly sacrifices everything to send him to school instead of working in the sugarcane fields as she is consigned to do, and as some of the other children of *La Rue Cases Nègres* already do. In awe of the tremendous opportunity afforded him and the new world opening before him, José exclaims, “Isn’t M’man ‘Tine really the fairy who made my dreams come true?” (Zobel, 1974, p. 137)

This reference to the help of a fairy to achieve a seemingly insurmountable task or humanly unrealistic goal is in keeping with the role that fairy tales play in the lives of children. Bruno Battleheim, in *The Uses of Enchantment*, notes the importance of Fairy Tales in giving children “The hope that even the meekest can succeed in life.” (Battleheim, 1976, p. 10). An examination of Cinderella, the most popular of fairy tales, in the form handed down by noted French storyteller, Charles Perrault, explores in what measure and to what extent the principles of this tale apply to the life experiences, struggles and aspirations of the West Indian child and family as presented in Zobel’s *La Rue Cases Nègres*, and in a lesser known work, *Fils de Misère* by Haitian author Marie-Thérèse Colimon Hall.

Cinderella deals with the struggles of a girl on the verge of womanhood. Her wish, which is eventually granted by her fairy godmother, is to go to the ball in hopes of impressing the prince with whom she would live in wedded bliss ever after. A cursory reading of the French Caribbean novels presented in this study demonstrates that the young women whose lives are outlined therein harbor no such illusions. While they may admire from afar those who do, they know intuitively that this would not be their lot.

*Fils de Misère* begins with an air of anticipation on a night of joyous celebration akin to that of Cinderella’s ball. It is Christmas Eve. In a scene with striking parallels to the favored sisters of Cinderella preparing for the ball, the wealthy of Port-au-Prince, excited and gleeful, are dressed in their finery for the midnight mass. Lamerchie, the poverty stricken heroine of the story, enters the church also, after a grueling day of work assisting her employers in their preparation for the festivities. To her, the promise of the shimmering lights of the nave of the cathedral is inaccessible, beyond her reach.

Unlike Cinderella, she desires for herself neither pleasure nor delight, but the well-being of her son. Her primary goal in life,

her one desire, identical to that of M’man ‘Tine of *La Rue Cases Nègres* is a brighter future for her child. For where Cinderella’s meeting with the prince takes place under shimmering lights, is accompanied by gay music and brings her romance, happiness and a happily ever after, the encounters which these women have with male figures the onset of womanhood is generally characterized by violence and pain. The brutal conception of Lamerchie’s first child pursuant to an attack by an unknown assailant in the streets of Port-au-Prince on a night of revelry closely mirrors the rape of M’man ‘Tine in the cane fields by the plantation overseer.

As Lamerchie muses on the given name of her son, “Jean Léon,” commonly known to all as “Ti Tonton,” she envisions his ascension. He will become “somebody,” and with his ascension will come hers as well. Accordingly, she invests all emotions, all of her industry, all of her energy into raising him and giving him an education – to the point where, completely spent, she falls physically ill and emotionally drained. Similarly, M’man Tine, after her refusal to let José work in the cane fields, relocates to facilitate his attendance at school, significantly increasing the distance she must now walk each day to and from the cane fields.

As Cinderella gets to go to the ball, the first step in her dream to attracting the prince’s attention, these mothers succeed in getting their children to school, the first step toward the realization of their dream. The children often take up the wish, dreaming of a better life for their parents. José dreams of owning a plot of land where he would raise animals and crops, employing workers who are well dressed, well fed and cared for, and where M’man Tine would no longer have to toil incessantly in the cane fields.

Their mothers are, in reality, the children’s motivation for academic success. José, having moved to the capital, Fort de France to continue his studies is spurred on by the thought of what he will accomplish for his grandmother.

But the happily ever after is often never realized for these matriarchs. On a day of protest not infrequent in Haiti, Lamerchie is cut down by a bullet as she rushes to her son’s school to protect him. M’man Tine dies before José completes his education, bearing in her worn and calloused hands the evidence of her long arduous fight, rather than a dainty magic wand. But the true power that these matriarchs wield is that power to change the destiny of future generations; the power to influence their offspring, teaching them to dream, to work for and to realize a life far different from that of their parents, to be the master of their own fates.

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## *Chinese Calligraphy and Brush Painting: A Differentiated Instruction*

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On October 22, 2011, Wang and I presented Chinese Calligraphy and Brush Painting: A Differentiated Instruction at PSMLA conference in PENN State and received very positive feedback. The art forms have been introduced to students as young as kindergartners and all the way to college level students. Positive feedback and the enthusiasm that I have received for learning the art forms from students across all levels was further extended to learning Chinese language as a whole. I was able to effectively teach language content across disciplines and reach students with different learning intelligences and abilities. The hands-on activities, visual presentation of origination of characters and the objects painted in finished art pieces required much of language output in Chinese and learning and comprehension of Chinese culture. To better explain the importance of the art forms played in learning Chinese language, a brief introduction of Chinese calligraphy and brush painting will help overall understanding of these educational tools.

For a traditionally trained Chinese and even many “modern” leaders in government, business and the arts today, the Chinese brush, ink and ink stone used in writing of characters, calligraphy and painting has a much deeper cultural significance than most outsiders would at first appreciate. Due to the unique wholeness of Chinese calligraphy and brush painting, I will discuss them both at the same time since I do introduce both of the art forms around the same time.

Chinese characters were written with brush on rice paper once they were invented. The history of Chinese calligraphy is as long as that of China itself. One of the fascinating and intriguing characteristics of traditional Chinese society is the reverent manner in which a scholar was encouraged to think of all things concerning literature and the library including his writing materials. Paper making was invented by Chinese around 105 A.D. Paper was soon widely used in China and spread to the rest of world through the Silk Road since writing on bamboo or on pieces of silk prior to the invention of paper either too expensive or too heavy.

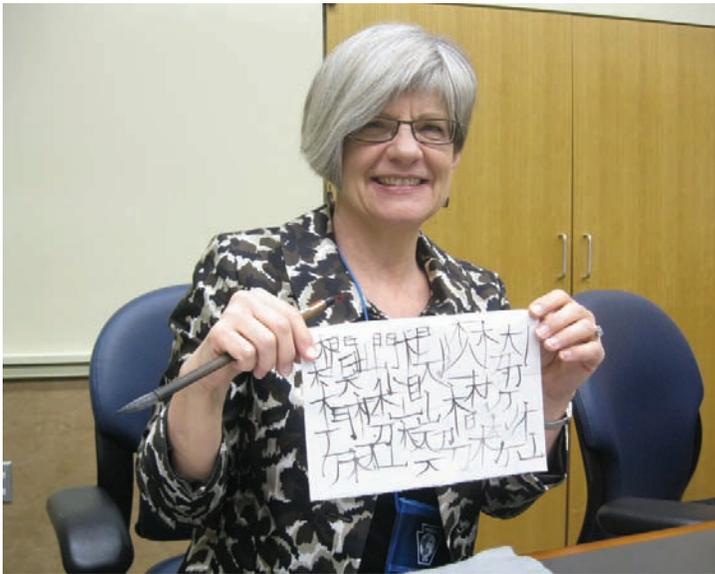
The website: <http://arts.cultural-china.com> describes the Chinese brush painting the best. “Chinese brush painting is an ancient art form that developed in China hundreds of years ago. Typical motifs in Chinese brush painting include flowers, birds, animals and landscapes. But even more important than the visual image is the message behind the painting: it expresses the inner spirit of the subject or the feelings of the artist.” Most Chinese paintings have a calligraphic inscription, such as a saying, beautiful poem, or poetic description of the subject. The painter “signs” the painting by adding a red seal that is also carved with Chinese characters. All the characters on the seals could be names, philosophical sayings and poems in different styles. There is no completed piece of Chinese brush painting

without finishing with Chinese calligraphy as signatures, poems and seals. Philosophy and symbolism play a huge part in Chinese art. Every animal has its own meaning and can be used to convey an artist’s message. Different flowers can symbolize a number of things, such as good fortune, good luck, wisdom, summer, old age, renewal, purity and sweetness. The flow of strokes and the “chi” embedded in each stroke and the wholeness of a character takes commanding effort to achieve.



Chinese calligraphy and brush painting are more than a representation of a character or an object; it is also a symbolic expression. This is why a full flower is never painted, only a few blossoms representing the subject in its entirety, and all of life (TAO principle). Rather than looking at a subject as one paints, the artist finds the subject within, and thus becomes a part of nature.

Besides the above philosophy and technique involved in the Chinese calligraphy and brush painting, I also use the art forms and the subjects in the creation of a Chinese calligraphy and brush painting to introduce language content in all four modes of communication: reading, writing and listening and speaking and Standards for Foreign Language Learning in the 21st Century (1999), known as “The Five Cs”: Communication, Cultures, Connections, Comparisons and Communities. If the art forms are used effectively, they are great tools for learning vocabulary in variety of literal forms and for any chosen objects, learning Chinese poems and making comparison between Chinese poems and English poems, and making connection to other subjects. The subjects can be science related to origina-



tion of ink and paper, mixing colors and creating shades; nature by talking about flowers and other nature related items; math related to proportions and numbers; history/social study for learning backgrounds of poets and artists and the political and social backgrounds of different dynasties; and etc. Such art forms can be invaluable thematic units for learning Chinese language and culture.

With all the above, it is the very reason that I introduce the art forms to my students to further their language learning and cultural participation and awareness in order for them to become life long learners and get involved in Chinese communities all around the world; it is also the reason that we presented the topic in PSMLA convention to bring awareness of the importance of such art forms played in learning Chinese language and culture and its effectiveness as a differentiated instruction and alternative assessment to students with all abilities. Wherever you go to visit a Chinese family and community, calligraphy and brush paintings are most likely present on the walls and prominent places at homes and communal buildings. Talking about them is a natural part of on-going conversations, which, in turn can further encourage language output from students beyond school settings.

We briefly introduced the origination of Chinese characters and the relative simpler grammar in certain aspect compared to European languages. The difference between traditional and simplified characters and evolution of Chinese characters from traditional to simplified and the importance of knowing both version geographically and historically were shown to the audience. Wang demonstrated how to use TPR and pictures to learn certain characters and how students with different intelligences and abilities can learn Chinese language with these different teaching methodologies combined with the art forms.

I explained how we used poems to learn Chinese language by employing the knowledge of Chinese radicals and comparison with English poems to help students identify unfamiliar characters with familiar radicals and learn the disciplines of Chinese poems and language. I have developed info-gap activities for each poem I taught to scaffold students along with using learned radicals and high leveraged questions to help students

reach a general comprehension of the poems without knowing every character in the poem. Consequently, students were challenged to reach a higher level of learning and comprehension. A sample assessment and rubric were also displayed in the seminar. As I mentioned earlier, poems play a big part in the two art forms and Chinese language and culture. Writing calligraphy and exercising brush painting often involve copying poems or composing poems depending on the ability of artists or practitioners. Quoting a line of two of famous poems is a significant phenomenon of Chinese "modern" language. A Chinese grandmother might cite a line of famous poem from Tang dynasty to tell her grandchildren not to waste food.

We showed the audience how to hold the brush properly and provided all the materials for them to practice. Wang demonstrated how to write characters and I painted a sample landscape of islands, water, boats and birds and finished with my signature and a red seal. All of our participants were able to finish their art pieces with signatures and red seals. We used bottled ink instead of making ink with ink stone due to time limitations. We hope that more teachers of Chinese language will use the art forms to facilitate their teaching and students' learning. Please enjoy the sample pictures of our presentations and participants displaying their finished art pieces.



## THE NECESSITY OF COMPROMISE: FOREIGN LANGUAGE AND DISTANCE EDUCATION

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Every year since 2002, a survey, funded by the Alfred P. Sloan Foundation and distributed by the Sloan Consortium is published. More than 2,500 colleges and universities nationwide are consulted and this document is considered the leading barometer of online learning in the United States. According to the 2010 Sloan Survey of Online Learning, online enrollment has recently dramatically increased as approximately 5.6 million students registered for at least one online course in the fall of 2009. "This represents the largest ever year to year increase in the number of students studying online" according to Elaine Allen, Co-Director of the Babson Survey research group and professor of statistics and entrepreneurship at Babson College. "Basically nearly thirty percent of all college and university students now take at least one course online" ([http://sloanconsortium.org/publications/survey/class\\_differences](http://sloanconsortium.org/publications/survey/class_differences)).

Online courses have become so popular that private businesses are investing their time and money to get a piece of the action. In March, 2011, the company StraighterLine was awarded a place among Fast Company's 10 most innovative Companies in Education (<http://www.fastcompany.com/1738940/the-10-most-innovative-companies-in-education>). StraighterLine is a company created in 2008 by a man named Burck Smith, an Internet 42 year old entrepreneur who graduated from Williams and Harvard. It offers introductory college online courses à la carte, at \$99 per month, by subscription. Students can move through courses as quickly or as slowly as they choose and master subjects such as accounting, statistics, and math just to name a few ([http://www.washingtonmonthly.com/college\\_guide/feature/college\\_for\\_99\\_a\\_month.php](http://www.washingtonmonthly.com/college_guide/feature/college_for_99_a_month.php)). Since StraighterLine does not grant degrees, it cannot be accredited and it must find partners who will and twenty one universities have joined forces. Unfortunately, StraighterLine has been in the news lately because several of its existing partner colleges have withdrawn their support and are no longer accepting their online courses to transfer into their institutions.

As the title of this article clearly indicates, this paper will hopefully convince you that distance education COULD be the next best thing to being there. I will first offer some recent facts about online education as it pertains to our state which might surprise you. I realize that many educators do not believe students are benefiting from the growth of online education especially when it comes to foreign language learning. I will try to dispel some of the misconceptions about online courses by presenting the SAMR project which explains how educators have been integrating technology. Using the seven principles of good teaching practice in undergraduate education introduced back in March 1987 and revised in 1996 by the American Association of Higher Education, I will show how they can be applied to online teaching. Specific examples from an advanced French literature class will be used to show both oral and written com-

munication skills can be enhanced through distance education.

State institutions like Millersville University are feeling the pressure of offering new communication methods to reach a wider range of college students. Just recently, our Provost, Dr. Vilas Prabhu, declared as a Millersville University initiative that "by the year 2015, 15% of all courses would be taught online." At this time, we have between 8 and 9% ranging recently from English composition, World Regional Geography, general psychology, sociology of the family, political communication, the Atmosphere, and advanced-level French and German courses just to name a few.

***"I think this is the start of something really big. Sometimes that first step is the hardest one, and we've just taken it."***

- Steve Jobs

One of our sister institutions, California University of Pennsylvania, just announced that it is offering a 100% online BA degree in Arabic Language and Culture to all 14 PASSHE universities. This 30 credit program is designed "to provide students with the skills and experiences that are needed in the job market" (<http://www.calu.edu/academics/online-programs/ba-arabic-language/>).

The pressure is not limited to colleges and universities; high schools have been asked to offer flexibility as well, like Penn Manor School District in Lancaster County, who just announced that they have added a virtual school as an option to educate students at cyber charter schools. This pilot program is exclusively for secondary students who cannot attend class for either psychological or medical reasons. Dr. Rich Frerichs, the School Board president and retired MU professor, is quoted as praising this initiative because "we need to think outside the box in order to survive" ([http://lancasteronline.com/article/local/463244\\_Penn-Manor-adds-virtual-school.html](http://lancasteronline.com/article/local/463244_Penn-Manor-adds-virtual-school.html)).

Much of the debate and discussion about what place online courses should have in the curriculum is, in my opinion, based upon the fact that the definition of 'teaching online' and 'teaching with technology' vary across colleges and departments, even from instructor to instructor. I have found the SAMR model, which was first posted in March 2010 following the Apple World Leadership Summit in Prague, quite useful to understand those terms (<http://sstapplesummit2010.blogspot.com/>).

It states that educators can integrate technology four different ways: as a substitution, as an augmentation, as a modification or as a complete redefinition of a classroom activity.

### **Substitution:**

Educators can integrate technology as a substitution and modify activities they typically have used in their classroom. An instructor would, for instance, turn her chalkboard lectures into PowerPoint slides or ask her students to type their homework assignments instead of writing them by hand. This would be a direct substitute to a traditional method and it would have little functional improvement.

## Augmentation:

Educators can integrate technology as an augmentation; this is still considered substitution but it offers some functional improvement. An instructor would, for instance, ask her students to use the word processing tools such as the spell check, the word count or the thesaurus before submitting their final projects.

## Modification:

Educators can integrate technology as a modification and completely redesign an activity so that students are now interacting differently. This new collaborative approach would require students for instance to use Google Docs where the instructor can edit his students' work.

## Redefinition:

The highest phase of integration is when educators integrate technology as a complete redefinition of a classroom activity. The student is not longer viewed as a consumer of information and content but as a producer. The audience is the world and there is a feedback loop with tools like Wikis just to name one.

So what does a perfect online course look like? An important factor is that learners are moved through phases of engagement as they gain more confidence and expertise. Rita-Marie Conrad and J. Ana Donaldson have published a book entitled *Engaging the Online Learner* (San Francisco: Jossey-bass, 2004) which offers a model. Those are the four phases I always follow to create my online environment and I will illustrate them by sharing specific examples for each step from a course I taught in the summer of 2010.

## PHASE ONE

It is really important at the beginning to set the initial tone of the course where the instructor is considered a guide and a social negotiator. Unfortunately we have a tendency to rush through this initial phase to get to what we consider the heart of the course, the content. Yet research has shown that the rest of the course will go much more smoothly if you provide a few ice-breaker introductions which require learners to learn about and interact with one another in a nonthreatening manner. Those icebreakers need to be fun, non threatening, person-focused and require that learners respond to one another. I have selected five examples from an advanced literature course I taught last summer: individual introductions, a pre- and a post reading activity, a forum discussion and a test.

### Individual introductions:

The first assignment in the course is to create a video (using YouTube) in which students will introduce themselves; they must state their names, where they are from, where they live; what their favorite past times are; if they work. They can include details about their family; what their short and long term projects are. They must also answer one specific question: if they could meet a famous person, alive or dead, whom would it be and why.

### Pre-reading activity:

This next assignment is a pre-reading activity which is person-focused. One of the novels students were assigned was *the Elegance of the Hedgehog* by Muriel Barbery which is written in the form of two diaries. The first one recounts the life of a

54 year old widow, Mrs. Renee Michel, who is a concierge in an apartment building; the other is written by a 12 year old child, Paloma, who lives in the apartment building. I ask students to write a two-part essay in which they first tell me if they have a journal/blog, why or why not; then I ask them to anticipate what they think the book is going to be about. As I mention, there is no right or wrong answer and they get full credit for turning in the assignment. This makes it a fun and nonthreatening activity.

### Post-reading activity:

The next sample is a post-reading activity in which students must choose their favorite passage and record it using PowerPoint tools. Phase I is also an opportunity for an instructor to provide orientation to the course, express expectations for engagement in the course, and keep learners on track. A very clear rubric is used to show how students are going to be graded as shown below:

	2 Excellent	1.5 Bon; quelques erreurs	1 Acceptable; des progrès à faire	0 Pas d'enregistrement ou impossible à noter
Rendait la lecture vivante				
Parlait fort				
Articulait				
Ne parlait ni trop vite ni trop lentement				
Avait une lecture fluide, non hachée				
Faisait des liaisons				
Ne butait pas sur les mots difficiles				
Marquait la ponctuation				
En cas d'erreur, continuait correctement et restait concentrée				
Prononçait bien				

### Forum discussion:

How many of you have complained that students do not read their syllabus and ask questions which have been addressed in it? The same goes for an online course and it is important to create a forum which not only reviews class expectations but also Netiquette rules. In my course, I will make sure students are told that the answer to their question has already been addressed and that it is important that they read all entries. This is a very tedious task at first but many classmates will chime in and actually respond before I do!

### Test:

In phase I, students are required to take a test to make sure they understood what is expected of them (syllabus) but also what was said to them (video intro). It is also a way for them

to understand how all my tests are set up. I follow seven major rules which others, who have taught online, might disagree with; however, this works very well for me. Tests must be taken on specific dates; they are graded automatically using true false, multiple choices, fill in the blank questions only. I am no longer requiring essays in my tests because my goals are different in an online environment. Tests are a means to promote learning based upon desired learning outcomes rather than a way to penalize students for not knowing the materials. They are allowed to take each test three times and the highest grade is kept. Students are shown which question they answered wrong so that they can learn from their mistakes but I am using a pool of questions which means they might not be given the same question again.

## PHASE TWO

If a course is offered over a period of 16 weeks, this first phase will last two weeks. The next phase lasts two weeks as well but the student is no longer a newcomer; he is a cooperater and the instructor is considered a structural engineer. In phase 2, the instructor is responsible for organizing and facilitating the growth of the student as a cooperative participant. After collecting information from the introductory activities, I can put students in working pairs. This approach minimizes the threat of communication with a large group of unknown peers. Activities are provided that require critical thinking, reflection, and sharing of ideas. Examples must be academically oriented, and require that learners read each other's entries and express their opinions.

The samples I will share are peer exchanges (glossaries) and peer critiques (article reviews).

### Glossaries:

For each novel, students have to choose a certain number of words they were not familiar with. They must show the sentence in which it was used, and provide a definition from an official source. The same word cannot be used more than once. As a building block activity, it forces students to choose carefully and also read what others have posted.

### Article reviews:

At the beginning of the course, each student is given a chapter of a book which establishes a theoretical basis to help them understand the relationship between film adaptations and the original texts. They are asked to summarize it for their classmates who must record their responses and post questions asking for clarification. This activity allows students to collaborate and prepares them for the essays to be written after reading each novel.

## STAGE THREE

Now that content-related engaged activities have been presented, the instructor becomes a facilitator. She provides activities that require small groups to collaborate, solve problems, and reflect upon their experiences. Students are now responsible for each other's learning.

Examples are structured discussions using Pageflakes, and essays.

### Pageflakes:

Pageflakes is a personal web portal which allows you to save your favorite links. I use it to store all my French and Franco-phone magazines. In my class, students must peruse my Pageflakes, find a current event, summarize it in writing and link it to

the content of the course. Classmates must read what has been posted and submit a response orally.

### Essays:

Another collaborative activity where students are asked to work together is to write a reflection essay which they must write after each novel. Students are placed in groups of 4 and for each novel, they will address one of the topics listed below:

#### Sujet #1 :

De nombreux films français ont été adaptés pour plaire au public américain ; Jungle 2 Jungle est un remake d'Un Indien dans la ville ; The Birdcage est un remake de la Cage aux folles ; Mixed Nuts est une adaptation du Père Noël est une ordure pour n'en citer que quelques-uns. Imaginez que vous êtes réalisateur/réalisatrice et qu'on vous a demandé de créer une adaptation du roman que vous venez de lire. Vous écrivez une lettre à l'écrivain pour expliquer les changements que vous allez proposer afin de plaire à un public américain. Où aurait lieu l'histoire ? Qui seraient vos personnages ? Quels thèmes garderiez-vous ? Quels thèmes abandonneriez-vous ? Quel titre proposeriez-vous ? Soyez conviviaux !

#### Sujet #2 :

Vous êtes critique de cinéma pour L'Express et vous écrivez une chronique en ligne à propos de l'adaptation cinématographique que vous venez de visionner. Proposez un court résumé du film mais concentrez surtout sur l'opinion que vous en avez. Vous êtes absolument furieux de la façon dont le roman a été mutilé. Vous pouvez jeter un coup d'oeil à ce que des professionnels comme Eric Libiot postent en ligne à [http://www.lexpress.fr/culture/cinema/19-heures-a-cannes-ou-minuit-a-paris\\_991248.html](http://www.lexpress.fr/culture/cinema/19-heures-a-cannes-ou-minuit-a-paris_991248.html).

#### Sujet #3 :

Vous êtes critique de cinéma pour L'Express et vous écrivez une chronique en ligne à propos de l'adaptation cinématographique que vous venez de visionner. Proposez un court résumé du film mais concentrez surtout sur l'opinion que vous en avez. Vous êtes absolument émerveillé(e) de la façon dont le roman a été adapté. Vous pouvez jeter un coup d'oeil à ce que des professionnels comme Eric Libiot postent en ligne à [http://www.lexpress.fr/culture/cinema/19-heures-a-cannes-ou-minuit-a-paris\\_991248.html](http://www.lexpress.fr/culture/cinema/19-heures-a-cannes-ou-minuit-a-paris_991248.html).

#### Sujet #4 :

Dans une interview avec MTV, Kenneth Branagh discute des scènes coupées dans le film Thor qui figureront dans le futur DVD (<http://marvelblog-jean-philippe.blogspot.com/2011/05/thorle-filmdvd-et-scenes-coupees.html>). Choisissez une scène du roman qui a été omise dans son adaptation cinématographique ; décrivez-la en détail et expliquez pourquoi elle aurait dû être incluse. Écrivez cet essai sous la forme d'une interview que vous ferez ORALEMENT !

This means that by the time we finish the course, students will have not only written about all topics but read what others had to say. Practice makes perfect.

## PHASE FOUR

In phase 4, activities are either learner-designed or learner-led. Discussions begin to go not only where the instructor intends to go but also where the learners direct them to go. The instructor participates in the learning environment like any other member of the learning community. Examples of learner-led

activities would be group presentations and projects as well as learner-facilitated discussions using Wimba or Wikis. An example of a learned –designed activity would be a final reflection essay as described below:

## **Reflection essay:**

In phase 4, students are considered partners and their opinion matters. As a final project, my students are asked to submit an essay so that I can make sure my goals and objectives were met. Simply stated, they are asked to talk about what they liked, what didn't work well and justify their response. Also, they must tell me what grade they expect and why.

Teaching online is not about using the latest gadget which just came out. It is about creating online learning experiences that are manageable, effective and of the highest quality. Regardless of the method of delivery chosen, instructors must continue to follow the seven principles of good teaching practice in undergraduate education as they were published in March 1987 by Arthur Chickering and Zelda Gamson and then again in 1996 by Arthur Chickering and S.C. Ehrmann as Implementing the seven Principles: technology as Lever in the American Association of Higher Education. I actually believe that teaching online best illustrates those principles.

## **PRINCIPLE 1: Good practice encourages contacts between students and faculty.**

Regardless of the method of delivery, research has shown that frequent faculty student contact in and out of class is a most important factor in student motivation and involvement. In an online environment, shy students who are reluctant to ask questions or challenge teachers directly will open up without any qualms. Can this be overwhelming? Absolutely and I would recommend that you provide clear guidelines for interaction with students; establish policies describing the types of communication which should take place over different channels; and set clear standards for timelines for responding to messages.

## **PRINCIPLE 2: Good practice develops reciprocity and cooperation among students.**

Good learning, like good work is collaborative and social, not competitive and isolated. Well-designed discussion assignments can be created in an online environment to facilitate meaningful cooperation among students.

## **PRINCIPLE 3: Good practice uses active learning techniques.**

Learning is not a passive activity. Students must discuss with each other what they are learning, compare it to their own experiences, reflect upon it, and apply what they learned to their personal lives. Distance education provides those tools.

## **PRINCIPLE 4: Good practice gives prompt feedback.**

This translates in an online environment as providing two types of feedback: information feedback and acknowledgment feedback. I strongly recommend that instructors have an automatic message to be sent to their students acknowledging receipt of their work with a note stating that the assignment will be reviewed at a later date. Again, research has shown that students need frequent opportunities to perform and receive feedback on their performance. This can be a time consuming

but shared as feedback must be provided by both instructors and peers.

## **PRINCIPLE 5: Good practice emphasizes time on task.**

Contrary to popular belief, online courses need deadlines in order to be successful. Allocating realistic amounts of time means effective learning on the part of the student and effective teaching for faculty. My advice? Create checklists!

## **PRINCIPLE 6: Good practice communicates high expectations.**

We must provide examples and samples or models for students to follow, along with comments explaining why the examples are good or not so good. Also, we should give students the opportunity to publish their work on the web!

## **PRINCIPLE 7: Good practice respects diverse talents and ways of learning.**

Ways of learning means all four skills are used: listening, speaking, writing, and reading and I hope to have demonstrated that this is possible in an online environment.

Steve Jobs is remembered for having said the following: *"I think this is the start of something really big. Sometimes that first step is the hardest one, and we've just taken it."* This statement can easily be applied to foreign language learning and online education as we must now face the necessity of compromise.

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## PSMLA Leadership Award

*presented posthumously  
in honor of Frank Mulhern*

In PSMLA we have recognized outstanding students, outstanding teachers and organizations that support world languages but there has always been an award that is missing – those we have never recognized are the ones who make it all happen. Through their leadership, great teachers are trained, great programs are developed and because of their influence, so many students learn to speak another language, learn about another culture and become the future leaders of our profession.

As you may be aware, the 2011 PSMLA Conference was dedicated to the memory of our dear friend and colleague, Frank Mulhern. Frank was a past president of PSMLA and, until his death in January 2011, he was an active member of our board and a member of the 2011 conference committee. His fingerprints were all over this conference from the site, the theme, the schedule, the awards ceremony, and so much more.

Through Frank's leadership, PSMLA grew. Conferences moved from schools to hotels and conference centers like this one. Sessions began to provide interactive and meaningful professional development. Opportunities for collegiality and networking with colleagues around the state were everywhere during the course of the conference.

Frank had an incomparable ability as an organizational leader. Many times as a board, we faced difficult problems but he was always able to see the big picture and suggest a workable solution. Somehow he always had the right answer.

For Frank, it was never about awards for himself but, instead, about mentoring new teachers, about mentoring organizational leaders, and about helping kids learn to speak another language. Well, this is an award for him – one that is long overdue. Frank Mulhern is the recipient of the first PSMLA award for outstanding leadership in the World Language profession. Henceforth, the award will be called the Frank Mulhern Leadership Award.



Pictured: Mrs. Marcella Mulhern (center), receiving the award from Sister Mary Helen Kashuba (left) and Ellen Irish (right)

## L2 TECH DAY

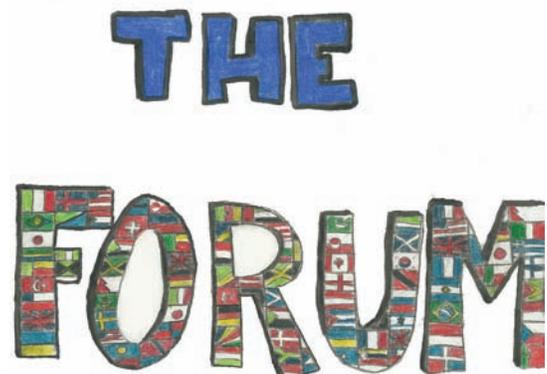
Current and future educators flocked to Kutztown University on April 14, 2012 to attend "L2 Tech Day: Communication with Communities." The event, hosted by the Language Resource Center in conjunction with PSMLA, was advertised as "a full day of valuable enrichment and instruction on using technology for communicating in various language communities.

In total, 42 participants attended the event that featured Ms. Silvina Orsatti, the 2011 NECTFL / Sans Mead Fellow, as its keynote presenter. Ms. Orsatti's presentation "Exploring Web 2.0 – Three V's to Enhance Four C's" explored Vokis ([www.voki.com](http://www.voki.com)), Voicethread (<http://voicethread.com>), Vocaroo (<http://vocaroo.com/>) – and as a bonus QRvoice (<http://qrvoice.net/>) – as a means to develop in students an expanded facility for creativity, critical thinking, communication and collaboration while building their technology skills and making language learning appealing to their generational needs.

The day's presentations were grounded in the Standards of the American Council on the Teaching of Foreign Languages (ACTFL), which provides "vision, leadership and support for quality teaching and learning." One innovative approach of the L2 Tech day to encourage attendees to think of technology as a tool for achieving standards as opposed to a separate requirement for teaching, was the 'Dare to Dream' segments, during which attendees worked in small groups to define pedagogical objectives and content, determine appropriate tools and present engaging and pedagogically sound activities that reflected ACTFL standards while incorporating innovative use of language-learning technologies.

Because of its success, there is already discussion taking place about the possibility of a next iteration in 2014.

If you would like more information about the Modern Language Department at Kutztown University, please see their Summer 2012 Language Links newsletter at [http://www.kutztown.edu/academics/liberal\\_arts/language/Newsletter/MLS\\_Summer\\_2012.pdf](http://www.kutztown.edu/academics/liberal_arts/language/Newsletter/MLS_Summer_2012.pdf) .



**PSMLA AWARD WINNERS 2011**

**KEIKO TAKIOTO MILLER**

*Educator of the Year, post-secondary*

Presently Assistant Professor of Japanese and Director of Asian Studies at Mercyhurst College in Erie, Pa, Keiko Takioto Miller originally taught French in the public schools before joining the College in 1991. Here she works to bring Asian cultures and language to schools from kindergarten through university level. Keiko has been a key organizer of Erie’s annual Asian Festival, a community-wide event with sponsorship from the colleges and universities as well as General Electric and other area businesses. She collaborates with the Erie Children’s Museum to bring Asian cultures to life with hands-on exhibits and events. She has been a key motivator in the creation of a regional Asian Studies Association. In 2002, Keiko brought a Freeman Foundation grant to Erie, where ten area K-12 educators spent ten weeks studying Asian culture, art and history, with a goal of infusing Asian studies into K-12 curricula.

Along with these endeavors, Keiko is an active academic presenting annually at Asian Studies conferences, publishing articles, and book chapters. She is a dedicated teacher, opening her classes to students from other colleges and universities. She supports student research, offers independent studies, and creates meaningful and exciting offerings in language and culture. At present she is at work on a text on calligraphy based on her “Far Eastern Ideography” course that is a favorite on campus. Keiko has devoted her life to language teaching and to the healthy and dynamic growth of children and young people. In her teaching, research and outreach, she enlivens the community and challenges others to meet high goals in language education.



**DONNA SPANGLER**

*Educator of the Year: K-12*

Currently a middle school foreign language teacher in the Derry Township School District, Donna Spangler previously taught Spanish and French at Drexel Hill Middle School. Throughout her successful teaching career of twenty-four years, she has also participated in numerous other activities. During her tenure in the Upper Darby School District, she co-chaired the district’s Multicultural and Equity Committee. She served as a cooperating teacher for the district five times with future foreign language teachers. She also created the school’s first Foreign Language Fair that continued for several years. At Derry Township, she chaired the DTSD District Induction Program from June 2001 through May 2007. She served as the Interim Assistant Principal from March 2005 through June 2005 and became a district trainer for the ETS Pathwise training program on the Danielson Framework. Donna also presented induction programs at both the state and national levels through Pennsylvania Staff Development Council conference and the National Staff Development Council conference.

In 2009, Donna completed her Ed.D. in Teacher Leadership. For the past three years, she has assisted in editing the Pennsylvania Language Forum. In addition, she has contributed two articles one in Spring 2008 with John Mazzante called, “Responsive Teaching in the Second Language Classroom: Motivating Students’ Needs and Motivating Students Through Differentiated Instruction,” and another in Spring 2010 called, “Brain-Compatible Second-Language Learning.” Donna’s dedication to teaching and to the academic world is an inspiration to her colleagues and to future members of the profession.



## REBECCA R. KLINE

### Frank Mulhern Leadership Award

Dr. Rebecca Rylander Kline (B.A., Dickinson College; M.A., New York University; Ph.D., Penn State) has served since 1995 as the Executive Director of the Northeast Conference on the Teaching of Foreign Languages, the nation's largest regional association of pre-kindergarten through university language educators. She was NECTFL's conference chair in 1995. She sits on the Boards of the National Federation of Modern Language Teachers Associations, the National Capital Foreign Language Resource Center, and the Joint National Committee for Languages/National Council for Languages and International Studies (a policy-making federation of some 65 organizations that is headquartered in Washington DC). She served the latter organization for two terms as president and one as treasurer. She chaired the New Visions in Action Research Task Force.

Dr. Kline's doctoral research focused on the social practice of literacy in a study abroad program, and her thesis received the Dissertation of the Year Award from the Association for the Study of Higher Education. She has taught French at all levels from kindergarten through graduate school and also teaches foreign language and research methods. She worked as an oral proficiency interviewer and trainer for many years, has published in a variety of professional journals and volumes, and has presented at educational conferences throughout her career. Dr. Kline received the Most Inspirational Teacher Award from French Department graduate students during her tenure at Penn State where she coordinated language instruction at the elementary level and directed a number of doctoral dissertations. She was named Educator of the Year by the Pennsylvania State Modern Language Association in 2001.



## THEKLA FALL

### Frank Mulhern Leadership Award

As Director for foreign language education in the Pittsburgh Public Schools (PPS), Thekla applied for and received over \$2,000,000 in grant funding (FLAP and others). The grant enabled her to work with PPS teachers and administrators to develop a K-12 International Studies program, and add Italian, Russian, Japanese, and Chinese to the existing French German and Spanish programs. She was also able to create the nation's first K-12, district-wide, online, oral proficiency assessments in five languages, create an online, district-wide, multi-mode testing program, and create the online Practice Activities for Language Students (PALS) program. Thekla disseminated the resulting grant-funded procedures, documents, ideas, and training to the profession by leading many local, regional, and national workshops and conference sessions on a variety of topics. She organized, edited, and co-authored the Standards and Guide to Assessment: What to Teach and How to Test It and Getting A Jump On World Languages: Extending Programs Into Grades K-8, both PSMLA publications. She created and headed the PSMLA Exemplary Program (PEP) Award initiative (2005-2010) which annually identifies and publicly recognizes outstanding Pennsylvania high school foreign language programs.

As PSMLA Council Member for 28 years, Thekla served in different capacities including secretary, conference coordinator, PEP Chair, Advocacy chair, twice as 1st and 2nd Vice President and twice as President. She retired from Council in 2010 but continues to send the PSMLA Alerts, serves on the PEP committee, and recently helped update the Assessment Guide. She is currently serving her fourth year as member of the NECTFL Board and has served as reviewer for both NCATE and FLAP grants. Her advocacy efforts were continuous, often pressing her father and daughter and other PSMLA colleagues into service in a variety of mailing efforts at her dining room table. Thekla's passion, to promote successful language study for all students, has been ongoing.



## PSMLA

# Outstanding High School Graduating World Language Student

## FIRST PLACE

**Lauran Seitz** is the recipient of the First Place prize. She attended Kennard-Dale High School in Fawn Grove and was recommended by her teacher Karen Snyder. She is a five year student of Spanish and a four year student of German. With outstanding marks in both subjects and a 4.0 overall GPA, Lauran has distinguished herself from her peers. Lauran is a member of the German National Honor Society and Sociedad Honoraria Hispánica, of which she served as Treasurer.

Lauran is attending Pennsylvania State University and is a member of the Schreyer's Honor's College. She is double majoring in Spanish and International Politics, with a minor in German. After graduation she plans on joining the Peace Corps to volunteer in Central and South America. Additionally, she plans on seeking a Master's degree in either Latin American Studies or Peace and Conflict Resolution, with the possibility of pursuing a Doctorate.

Moving into the world of work, Lauran hopes to become a United States Foreign Service Officer and work in the diplomatic community. Her ultimate dream is to become a U.S. Ambassador to a Latin American Country.

In her essay, Lauran writes, "I have many goals I hope to achieve throughout my life. Not only do I want to have a career, but I also want something that I look forward to doing every day."

## SECOND PLACE

**James Fiola** received the Second Place award. He attended Gateway High School in Monroeville and was recommended by his teacher, Jennifer Scott. He has studied German for five years, French for three years, and Russian independently. James has earned a 4.0 grade average in languages, and is leading member of the German Club. Additionally, he volunteered as a teaching assistant for German levels one and two.

James is majoring in German and Global Management. James looks towards a future working for Audi Germany as an international representative.

In his essay "Mein Leben Mit Deutsch" or "My Life with German", James writes about his growth due to German. He writes, "Even though I have had many different experiences throughout my life, I believe that German has positively affected my life in a way that nothing else can compare to."

## THIRD PLACE

**Emily Keiser** received the third place award. She attended Northwest Pennsylvania Collegiate Academy and was recommended by Kathryn Lumley-Pohl. Emily has studied four languages in her high school career: Spanish, French, and German. Additionally she studied Chinese at a local college.

Emily has shown her motivation to learn languages through

her multiple independent studies of Spanish and French.

Emily plans to major in Spanish & French and minor in German and International Business. She also plans to continue studying Chinese and study abroad. She writes in her essay, "Foreign language studies have given me my place in the world, and I am certain that I would not be the person I am today without them."

## HONORABLE MENTIONS

**Rachel Borsa** attended McDowell Intermediate High School and was recommended by Laurie Wagner. She has studied Spanish for five years and has achieved a 4.0 grade-point average in the subject. In addition to her participation in Relay for Life and McDowell Key Club, she attends Flight Camp at a local flight school. Rachel is also a dance student in a local studio, where she also aids in teaching.

Rachel attends Purdue University where she majors in Aviation and has a concentration in Spanish. She plans on studying abroad during her time at Purdue. She plans on using her language skills to effectively communicate as an international pilot.

**Calley Tinley** attended Norwin High School and was recommended by Danielle Connelly. She has studied Spanish for four years. Calley was dedicated to her high school Spanish Club.

Calley is double majoring in Spanish and Pre-Medical studies at the University of Pittsburgh and plans on continuing to Medical School. In her future, Cathy hopes to become a biomedical engineer and a medical researcher.

**Cathy Wang** attended McDowell High School and was recommended by Phyllis Rzodkiewicz. Her first language is Chinese. When Cathy moved to Montreal, Quebec ten years ago she began learning French and seven years ago, she began learning English. In high school, Cathy studied Spanish for six years, where she maintained a 4.0 grade average. She is also studying Korean independently.

Cathy attends Cornell where she hopes to major in either Finance or Engineering with an emphasis in International Business.

**Caroline Zhong** attended Wissahickon High School and was recommended by Monika MacDermott. She has studied French for six years and earned a 4.0 overall grade-point average. In addition, Caroline is fluent in spoken Mandarin Chinese. Through her study of language, Caroline has developed a "lasting interest" in etymology and linguistics.

She also possesses an interest in music and the arts. Caroline is a competitive singer and a member of numerous choirs. At college, she plans to continue her study of French and hopes to take part in her school's study abroad program.

## THE NORTHEAST CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES

PSMLA was proudly represented in Baltimore at the 2012 NECTFL conference by Mead Fellow Dr. Dalian Wang of Mercyhurst University who submitted a project on the development of a professional development program for Chinese teachers. The 2012 Best of PA session was presented by Shelly Campbell and Kathy Beck. Also, Jean Mercier of the Ellis School and Pei Jung Chou (Kaity) of Kiski School District were chosen to attend NECTFL by an ACTFL scholarship. Thanks to these members for their time and efforts on behalf of PSMLA.

The Northeast Conference on the Teaching of Foreign Languages will once again be held at the beautiful Baltimore Marriott Waterfront March 7-10, 2013. Along with the best professional development on the east coast, attendees will receive 20% discount on room rates and free wi-fi. Also available for the first time will be a reduced conference fee for NECTFL members. That's right, NECTFL membership is now available for \$50 and includes: reduced registration fees, three free webinars, and access to a members-only section of the NECTFL website.

PSMLA members- don't forget! You are eligible to be chosen as PA's Mead Fellow to NECTFL and to receive free registration and hotel room. Simply submit your idea for a project, big or small, that would benefit our profession. See [www.psmla.org](http://www.psmla.org) for more information.

## ENHANCE YOUR ASSESSMENT TOOLBOX WORKSHOP

On Saturday, February 25, 2012, PSMLA held our fourth annual workshop at Chestnut Hill College. The day consisted of three sessions on different modes of assessment:

- assessing reading comprehension presented by Thomasina White, School District of Philadelphia, retired
- using Integrated Performance Assessments presented by Sister Mary Helen Kashuba (Chestnut Hill College) and Carmen Villegas Rogers (Chestnut Hill College)
- assessing oral proficiency via the use of games in the classroom, presented by José Ricardo-Osorio (Shippensburg University) and Eduardo Valerio (Lock Haven University)

There were 27 attendees, including teachers of Chinese, French, German and Spanish. In addition to the three sessions, there was an opportunity for immersion in the target language, as colleagues enjoyed a wonderful international buffet luncheon. We thank Chestnut Hill College for their hospitality, and Amsco and Holt McDougal for helping to sponsor the event.

## IMMERSION DAY IN ERIE

Another PSMLA Immersion Day was held in Erie at Mercyhurst University on Saturday, April 28, 2012. With the end of the school year closing in, there were approximately 20 members in attendance. There were sessions in Chinese, presented by Daliang Wang. There were sessions in German presented by Jason Steinberg and sessions in Spanish presented by Alice Edwards and Karen Williams. For lunch there was a gourmet salad buffet followed by a game of World Language Jeopardy. Below are some of the comments for the day.

**Great interchange of ideas & great ideas for the classroom.  
Loved it & Give us more time & we were on a roll and we had to quit.**

**The presenter had lots of ideas and enthusiasm. Excellent lunch &**

**Engaging & Beneficial and fun & Always exceeds expectations.  
Technology is always fun, but, even that was handled well &**

**Presenters were interesting, informative, and entertaining &**

**This was one of the best conferences I have ever attended.  
I love learning new teaching strategies related to games and conversational skills.**

**The presenters were fun and interesting. The day was interactive and fun & Great activities and food &**



## PEP Awards

### PSMLA Exemplary Programs

In honor of the national “2005 Year of Languages”, PSMLA began showcasing exemplary PA high school foreign language programs. All PA high schools are invited to participate!

PEP schools are required to submit evidence to document that they meet the rigorous criteria established by PSMLA. In addition, signatures of the superintendent, principal, and supervisor/department chair are required to attest to the accuracy of the information submitted.

PEP is not a competition; every school that sends provides the required evidence receives an award. The goal of PEP is to provide a blueprint so that ALL PA high school world language programs become PEP Award programs.

All PA students deserve exemplary foreign language programs!

The two-year PEP awards are awarded in four categories: Gold, Silver, Bronze, and Globe.

For more information, please see our website: [http://www.psmla.net/pep\\_awards](http://www.psmla.net/pep_awards) .

## *Congratulations to all awardees!*

### *Golden Globe:*

- Academy of Notre Dame, Villanova, 2011-2012
- Camp Hill High School, Camp Hill, 2012-2013
- Gateway High School, Monroeville, 2012-2013
- Germantown Academy, Fort Washington, 2011-2012
  - Pittsburgh Allderdice, 2011-2012
- Quaker Valley High School, Leetsville, 2011-2012
- Upper Moreland High School, Willow Grove, 2011-2012
- Upper St. Clair High School, Upper St. Clair, 2012-2013
  - Vincentian Academy, Pittsburgh, 2011-2012

### *Silver Globe:*

- Hempfield Area High School, Greensburg, 2012-2013
  - Penncrest High School, Media, 2012-2013
  - Wilson High School, West Lawn, 2011-2012

### *Bronze Globe:*

- Deer Lakes High School, Cheswick, 2012-2013

### *Globe:*

- Boiling Springs Senior High, Boiling Springs, 2012-2013
  - Charleroi Area High School, Charleroi, 2012-2013
- Dallastown Area High School, Dallastown, 2012-2013
  - Downingtown East High School, Exton, 2012-2013
- Waynesboro Area Senior High School, Waynesboro, 2012-2013

## PSMLA EXECUTIVE COUNCIL MEETING STATE COLLEGE, PA March 31 - April 1, 2012

Saturday, March 31, 2011

**8:15-9:15** – The PSMLA Executive and Finance committees met separately to prepare for the weekend: Maryanne Boettjer, Bob Hall, Susanne Nimmrichter, Phyllis R zodkiewicz, Jan Stewart, Thomasina White, and Debbie Wills.

### President's Welcome - 9:45 am

President White welcomed Council members. The following members were in attendance: Ron DelPorto, Robert Hall, Mina Levenson, Susanne Nimmrichter, Natalie Puhala, Rochele Reitlinger, José Ricardo-Osorio, Phyllis R zodkiewicz, Jan Stewart, Thomasina White, Debbie Wills, Junko Yamamoto, and Nancy Zimmerman.

The following members were absent: Adam Bailey, Beverly Buxareo, Sister Mary Helen Kashuba, and Katie Pohl.

**Approval of minutes** from the fall meeting was done via e-mail.

### Treasurer's Report (D. Wills)

Debbie handed out two reports: one from the fall conference in State College and her regular report. There was a major loss from the fall conference for a variety of reasons. We had known that we would have a loss because we had set the fees low enough to entice new members from that part of the state. There was some discussion on how we might offset some of the money that was lost by the low registration amount for students.

Debbie also pointed out that during the months of September and October 2011, PSMLA had experienced some major expenses: the conference, the Assessment Guide and mailings, dues for JNCL. Council voted to allow Kyle from PNC Bank to help us make the decision on the CDs.

The Treasurer's Report was approved on a R zodkiewicz, Levenson motion.

### Secretary's Report (P. R zodkiewicz)

Phyllis reported that we currently have 483 members and 17 Institutional members. This is average for the spring meeting. Council examined the rates for ACTFL for the fall. The member rate is \$180 and the non-member rate is \$275. Therefore it is definitely worthwhile for teachers in Pennsylvania to join PSMLA and pay the member rate for ACTFL.

The report was approved on a Ricardo-Osorio/Wills motion.

### Advertising Manager's Report (R. Hall)

Bob presented his detailed report. He explained that the number of ads for the Forum was down even though Bob sent out individual letters and mass e-mails. This is partly due to mergers in companies. It was suggested that Bob contact MOTIVOS to see if they would be interested in advertising with PSMLA. There was also some discussion about the possibility of asking publishers to help subsidize student attendees at the conference. It was

also recommended that Bob contact Mike Elchik, the contact for an organization that will be piloted this spring or summer. On a Boettjer/Ricardo-Osorio motion, the report was approved.

### Website Manager's Report (R. DelPorto)

Ron explained that the committees need to be more proactive in getting things to him and to let him know when it is appropriate to remove things from the website. Ron explained that Partnership Erie can now let Ron and PSMLA know how many hits we have had on our website. As of March 8, we had 420 visits on the website through March 27. There were 300 individual/separate visits. Ron will be able to track this information in the future. Council voted to accept the report on a Levenson/Ricardo-Osorio motion.

### 10:00-11:00 - Committee meetings: Advocacy, Publications, and Awards

New members were briefed on the most recent action plans. Committees discussed and reviewed their goals for any needed revisions. Committees were asked to visit the website and communicate any changes and updates to Ron. Committees were asked to forward a copy of their report to Phyllis for the minutes.

### 11:10-12:00 -- Reports from morning Committee meetings: Membership, Nominations/Elections, and Professional Development.

### 12:00 - 12:30 - Organizational Representative Reports

#### Act 48 (S. Nimmrichter)

Susanne reported that the data from the fall conference, from workshops, and from Silvina Orsatti's course had been entered onto the PDE website. There were some questions and discussion about how to keep track of the hours for ACTFL.

#### ACTFL (T. White)

Thomasina reported that she has been in constant contact with ACTFL. This year, our fall conference will be held in conjunction with the ACTFL Convention and Expo. PSMLA will have 13 sessions (4 on Friday, 6 on Saturday, and 3 on Sunday) and a 14th session that will be our business meeting and awards ceremony. She reported that June Phillips has agreed to do our PSMLA workshop (Testing as We Teach—on standards and assessment practices) on Sunday from 8-11 am. Thomasina explained that we need a total of 32 workshop monitors for Thursday morning and afternoon and 6 greeters for Friday. Bob will have time to network at the conference. PSMLA will have a 10' x 10' complimentary booth. PSMLA will receive a small reimbursement for up to 500 registrants.

#### CCA (D. Wills)

Debbie explained to Council that usually 12-13 schools participate in the competition. This year's competition will be held on May 1 this year. The theme for this year is: All in One Rose and Flower Care in Brazil. Debbie explained that there would be a videoconference at Pitt with mentors from the International Business Department with speakers from Brazil.

## **PDE**

Pam is no longer the world language advisor at PDE. Right now Pam is out on medical leave. At this point we no longer have a rep for PSMLA. A letter will be sent to PDE.

## **12:30 ☒ 2:00 Working Lunch**

- 2012 PSMLA/ACTFL Conference Committee meets to review the timeline and prioritize upcoming events
- 2013 Conference Committee meets

**2:15 ☒ 3:30** – Complete Organizational Reports and begin the Standing Committee reports based on morning meetings and reports that had been e-mailed

## **JNCL (M. Levenson)**

Mina reported that Advocacy is moving in three different levels. At the national level, JNCL meets in May from Sunday through Tuesday. FLAP has been canceled but they are trying to have it reinstated for 2013. Mina is constantly keeping council members aware of what is going on with JNCL. Marty Abbott has been named Executive Director of ACTFL.

## **NECTFL (N. Puhala)**

Natalie explained that Daliang Wang was contacted regarding his Chinese educator pilot project. His name and project were forwarded to NECTFL and he has been selected as one of the four Mead applicants. Natalie also reported that Shelly Campbell and Kathy Beck were chosen as Best of PA and will represent PSMLA. Two scholarships were given for members (Jean Mercier and Katie Chow) to attend the ACTFL OPI and NECTFL. She also explained to council that PSMLA contributed to a basket for the silent auction. We purchased a \$100 Marriott gift card.

## **PaCIE (Sister Kashuba)**

Report was sent to council via e-mail after the PaCIE Conference. Council on a Rzodkiewicz/Junko motion approved the above reports.

## **Conference 2011 ☒ Penn State**

Attendance was much higher than the last time the conference was held in State College. There were 133 in attendance on Friday and 151 in attendance on Saturday. Gabi and CALPER were wonderful, providing help at registration and other areas where there was a need. We did lose approximately \$2900 just subsidizing students. We absorbed over \$80 per day on each student. By having the conference in State College, we brought in a total of 70 new members. 37 of those new members purchased a regular full membership while 33 purchased a student membership. The conference sessions were great, as was the facility. We felt the conference was a great success.

## **Conference 2012 ☒ ACTFL in Philadelphia**

There was discussion as to whether to have a silent auction or language lotto this year. It was decided that every council member is charged with getting at least one gift card donated or to purchase one to put on a wreath or tree which will be located at the PSMLA table at ACTFL in the fall. Council members are asked to bring the gift card to the fall meeting.

## **Conference 2013 ☒ Pittsburgh**

Debbie reported that the 2013 PSMLA conference would be held on October 17-19 at the Doubletree in Greentree in Pittsburgh. The theme is: Get the Point – Languages are Bridges to the World. Silvina Orsatti will present the pre-conference on Thursday using the latest technology at the time. Debbie explained that when we reserve the rooms, PSMLA is responsible for all those rooms. We do have free meeting space. The room rate is \$109.

## **Conference 2014 ☒ Penn State**

On a Rzodkiewicz/Reitlinger motion, council approved to have the 2014 conference back in State College.

The above reports were approved on a Zimmerman/Stewart motion.

## **3:45 ☒ 4:45 ☒ Continuation of Reports**

## **Awards**

Frank had selected the recipients for this year's Leadership Award, based on the conference for this year being held in Philadelphia. Council was asked to think about nominations for the k-12 Educator of the Year and the Post-Secondary Educator of the Year. Due to the fact there was only one application submitted for the Cemanahuac Scholarship, council will ask Sister to consider possibly changing the description to make this scholarship available to student teachers that are seniors and have been a PSMLA member for at least two years. Perhaps we could offer two scholarships, one for teachers and one for student teachers or alternate years. The Awards Committee will investigate this and make a recommendation to council. The website will be changed if necessary. The PEP awards have gone out. These are on the website. Council received positive comments regarding having the PEP awards presented at the conference.

## **Finance**

The prices for the Assessment Guide are posted on the website: 1) The member rate is \$20 including postage; 2) The rate for institutions ordering 10 or more is \$20 plus postage; 3) Institutions ordering less than 10 and non-member rate is \$25 plus postage; and 4) The student rate (with proof of current student ID) is \$15 including postage.

The poster will be placed on the website and members can download the poster and print it free of charge. A note will be sent to members so they know this is available.

At the fall conference, ExCo members are encouraged to share rooms to cut down on expenses. ExCo members are expected to send their receipt of payment to Debbie within two weeks after the conference for reimbursement up to \$100.

It was also the recommendation of the Finance Committee that those in charge of a workshop and conference examine the proposed fees so we don't end up having two different sets of fees. The above reports were approved on a Zimmerman/Reitlinger motion.

The meeting was adjourned at 5:12 pm on a Rzodkiewicz/Wills motion.

## PSMLA EXECUTIVE COUNCIL MEETING AGENDA State College, PA

Sunday, April 1, 2012

### The meeting was called to order at 9:23 am.

President White welcomed Council members. The following members were in attendance: Ron DelPorto, Robert Hall, Mina Levenson, Susanne Nimmrichter, Natalie Puhala, Rochele Reitlinger, José Ricardo-Osorio, Phyllis Rzodkiewicz, Jan Stewart, Thomasina White, Debbie Wills, Junko Yamamoto, and Nancy Zimmerman.

The following members were absent: Adam Bailey, Beverly Buxareo, Sister Mary Helen Kashuba, and Katie Pohl.

Council members met over breakfast, by region, to discuss professional development and regional projects. Reports will follow.

### Publications – (S. Nimmrichter)

The committee followed through on the earlier idea of developing a specific form that will be used by ExCo members to let Ron know when something is to be placed on the website and when it is to be taken down. Ron has the first draft ready. It is the recommendation that everything be put up as text, with download only. The committee also has a picture release form in place for students.

The Forum is ready to go to print within the next week. Rochele thanked everyone who made a submission. The 2010 Forum is on-line in the Members only section. Because the file for the 2011 Forum is too large, a reduced Forum will be placed on the website in the members only section.

There was discussion about who to make the Forum available to districts that do not have members in PSMLA. Perhaps we could send to Department Chairs via the principals of schools where we do not have members.

The list serv works very well. We would like to archive what we send out via the list serv: advocacy articles sent by Thekla, articles of interest on what is happening in PA, job information, etc. We could also archive the articles, by year, with the more recent articles on the top.

Facebook has been visited approximately 600 times in the past 18 months. This month we had 70 likes. The goal is to direct people back to the website, meeting the needs of a segment of our membership. Facebook is a resource for PSMLA.

A Skype meeting was held last week with Susanne, Jan, and Silvina. It was decided that the membership would be surveyed to determine if there is an interest in using web 2.0 to have an on-line interactive forum available to PSMLA members. Questions should be sent to Susanne. ExCo members will then examine the questions for approval. Ron will then use Survey Monkey to create the survey.

### Nominations/Elections

Phyllis and Jan volunteered to chair this committee since Beverly's term is expiring. Sister Mary Helen Kashuba is the consultant. The three members with terms expiring at the end of the

year are: Adam Bailey, Katie Pohl, and Beverly Buxareo. Council discussed possible candidates for next year. Discussion centered on the need to have candidates from around the state and from a variety of languages and levels.

### Advocacy – (M. Levenson)

Mina had distributed her report earlier and is constantly keeping council informed of what is happening. She is going to try to reach our representatives at JNCL. At the state level, Thomasina is working on this on behalf of PSMLA. PSMLA and Advocacy are ongoing.

### PEP – (M. Levenson)

Thekla Fall has done a phenomenal amount of work on our behalf. We had more than 12 applications this year. Some of the difficulties in the applications are: incorrect calculations, some schools have trouble with the rubric, etc. Council went through the indicators of the rubric and offered suggestions as to where changes might be made to help schools better understand how to complete the PEP award applications. Thank you to Mina and Thekla for all your work with PEP.

### Professional Development and Regional Projects

Council discussed the following ideas regarding regional projects: the importance for the planning committee to meet in person to plan, brainstorm fresh topics, and sufficient advertising. Perhaps a survey could be developed and sent to members to find their needs and interests for professional development. We discussed having on-line professional development opportunities. June will be asked about doing a webinar on culture at the end of the summer.

There were a couple of opportunities for professional development this spring. In the east, there was a workshop in February with sessions using assessment. Kutztown University is also hosting a professional development day. In Erie, in April, there will be an Immersion day.

On a Wills/Stewart motion, council voted to accept the above reports.

### New Business

The fall meeting will take place at the Penn Stater on September 8 and 9.

Respectfully submitted.

Phyllis Rzodkiewicz  
PSMLA Secretary

# PSMLA MEMBERSHIP APPLICATION

[www.psmla.org](http://www.psmla.org)

PSMLA is a non-profit professional organization dedicated to the teaching and learning of languages and cultures from kindergarten through university levels.

## INDIVIDUAL MEMBERSHIPS

**Regular Membership.** Membership length is usually for 1-2 calendar years. This year we are offering a special membership for three years. (Members whose school has an institutional membership may deduct \$5.)

**Student Membership.** Student membership is available for full-time students or part-time students WHO ARE NOT EMPLOYED AS REGULAR CLASSROOM TEACHERS. A copy of a valid student I.D. must be provided. Membership remains valid if you graduate and obtain a teaching job before your student membership expires. However, the first time your renewal is due after you graduate, you will become a regular member and pay the regular membership fee.

**Joint Membership.** Joint membership is available for two members (married couples, partners) who have the SAME HOME address. Only one copy of the Forum is sent, but both members may vote.

**Lifetime Membership.** This membership is available for both regular and retired members. Life members will be entitled to all benefits of PSMLA membership. This may be paid on an installment plan.

**Retired Membership.** This category is available to members who have retired.

## INDIVIDUAL MEMBERSHIP APPLICATION

Check one:                      New \_\_\_\_\_                      Renewal \_\_\_\_\_  
\*\*\* Three year membership (check one)  
Teacher : \$90 \_\_\_\_\_      Student \$45 \_\_\_\_\_      Retired \$55 \_\_\_\_\_      Joint \$100 \_\_\_\_\_

Two Year Membership (check one)  
Teacher: \$70 \_\_\_\_\_      Student: \$35 \_\_\_\_\_      Retired: \$40 \_\_\_\_\_      Joint: \$80 \_\_\_\_\_

One Year Membership (check one)  
Teacher: \$40 \_\_\_\_\_      Student: \$20 \_\_\_\_\_      Retired: \$25 \_\_\_\_\_      Joint: \$50 \_\_\_\_\_

Name: \_\_\_\_\_ Name of joint member: \_\_\_\_\_

Home Address: \_\_\_\_\_ City, State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone: \_\_\_\_\_ Email Address: \_\_\_\_\_

**EMAIL Address:** Voting in PSMLA election each fall is done via email. In order to vote, you must provide a VALID AND LEGIBLE email address. If your email address changes, it is your responsibility to provide the new address to [przodkiewicz@roadrunner.com](mailto:przodkiewicz@roadrunner.com). Failure to provide a valid email address will preclude you from voting and from receiving other valuable information from PSMLA.

School: \_\_\_\_\_

School Address: \_\_\_\_\_ City, State \_\_\_\_\_ Zip \_\_\_\_\_

School Email Address: \_\_\_\_\_

Position/Language: \_\_\_\_\_

### Life Time Membership (check one)

Teacher: \$400 \_\_\_\_\_      Retired: \$250 \_\_\_\_\_      Joint: \$500 \_\_\_\_\_

For either yearly or lifetime membership, please make **checks payable to PSMLA.**

To pay via credit card, visit the website at [www.psmla.org](http://www.psmla.org)

### **Mail payment and this form to:**

Phyllis Rzodkiewicz, Secretary PSMLA  
5410 Gardner Drive, Erie, PA 16509

814-868-0020  
[przodkiewicz@roadrunner.com](mailto:przodkiewicz@roadrunner.com)

