

NECTFL ***REVIEW***

**A Journal for K – 16+
Foreign Language Educators**



**Northeast Conference
on the Teaching of Foreign Languages**

Number 74

September 2014

What happens when the evolving needs of world
language professionals like you are
at the center
of NECTFL's mission?

Some things don't change...

-  NECTFL always seeks to serve today's world language educators in our region.
-  NECTFL always strives to support tomorrow's world language educators.
-  NECTFL always promotes the best practices in teaching and learning which shape the professional development programs we offer.

Some things do...

The NECTFL Board has voted to suspend the annual conference for one year to develop engaging projects and expand existing programs to better serve all of you, our constituents.

Our plan is to hold conferences in coming years as part of a larger program of professional development that is evidence-based, sustained throughout the year, and appropriate to our region. Think of it as flipping the conference!

We want to be able to reach many more world language teachers in our region, as opposed to serving primarily those who are able to attend the conference.

Stay tuned for surveys of your needs and for new programs designed for every one of you!

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From the 2015 Chair



Dear Colleagues and Friends,

My name is Cheryl Berman and I am a teacher of Spanish at Newington Public School, Newington, New Hampshire, and I also teach French and Hebrew in various other capacities. It is with great pleasure that I have been selected to chair NECTFL's 2014-2015 academic year.

As we move through our "year of change" and take risks most would fear to step into, our Board of Directors greatly appreciates the commitment of our past members, chairs, directors and colleagues who have supported us in our past models of delivery to reach out to all educators near and far. The suspension of the 2015 annual conference is to be viewed as an opportunity to reach beyond the conference attendees and beyond a traditional model. Clearly we can and must serve all our constituents to the best of our ability. NECTFL has created new committees that are eagerly beginning work that will continue throughout the academic year. Their efforts will culminate in the introduction of improved programs, engaging professional development experiences and effective outreach initiatives, all of which may be tightly integrated with a conference that meets NECTFL's high standards.

This academic year we are taking steps to truly embody our "Who we are," Vision, and Mission statements :

Who we are

NECTFL is a not-for-profit proactive regional organization that serves a broad constituency including language learners, educators, and the larger community and is dedicated to the belief that all Americans must have the opportunity to learn and use English and at least one other language.

Vision

NECTFL aspires to serve the diverse community of language professionals through responsive leadership in its outreach activities (and its conference).

Mission

The mission of the Northeast is to: anticipate, explore, respond to and advocate for constituent needs; offer both established and innovative professional development in support of language teachers and learners; and provide opportunities for collegial interchange on issues critical to the profession.

It is the hope of the entire NECTFL Board of Directors that your continued support through memberships, webinar attendance, fundraising, and state organizational's involvement during this "year of change" will benefit more educators throughout the 14 Northeast states than is currently possible.

On behalf of the NECTFL Board of Directors, I thank you all in advance for your dedication to NECTFL and to the future successes for the organization and our constituency at large in order to fulfill our Vision and Mission and create stronger ties, world language sustainability, and global competency so desperately needed in the Northeast and beyond.

Sincerely,

Cheryl Berman
Chair of the NECTFL 2014-2015 Academic Year



From the Managing Editor

Welcome to the ninth online edition of the *NECTFL Review*. This September 2014 issue of our journal contains three interestingly different articles that will appeal to foreign language educators in addition to reviews of textbooks and materials. You can read the articles and reviews online or download either individual articles or the entire journal in PDF format at <http://www.nectfl.org/publications-nectfl-review>.

As you may have noted in the announcement on the inside front cover, the NECTFL Board of Directors has decided to suspend the annual conference for one year, 2015, in order to develop new projects and initiatives and to expand existing programs so that the organization can better serve its constituents. So look for the annual conference to reappear in 2016 and to provide you with numerous opportunities for networking and interaction.

Two of the articles in this issue focus on literacy—media literacy at all levels and information literacy in foreign language education. The third article discusses ideas to improve student motivation through autonomous learning choices.

Gisela Hoecherl-Alden and Sue Griffi in “Media literacy at all levels: Making the humanities more inclusive,” write about the development of opportunities that allow for the development of innovative approaches to teaching languages and literatures, i.e., the decline of the humanities and the new focus on STEM (science, technology, engineering, and mathematics). The authors propose moving the instructional focus from the traditional text focus of the humanities to address more application-oriented needs of STEM learners, so that students become analytical and critical consumers and producers of digital media.

Alison Hicks, a Romance Language librarian, brings us her article, “Broadening the landscape: Information literacy in foreign language education.” Hicks writes about a Spanish information literacy tutorial that trains students to locate, evaluate, and use information in carrying out their own research for their Spanish classes, using authentic target language sources. The concept of such information literacy training has been overlooked in foreign language education, and this article illustrates how such training can be created for students of any language using a similar online tutorial.

In our third article, “Improving student motivation through autonomous learning choices,” Cynthia Chalupa and Heiko ter Haseborg examine the manner and degree to which motivation can improve student learning and performance in a foreign language, in this case using autonomous learning choices that increase student motivation to learn. The authors outline concrete instructional ideas for promoting learner autonomy, leading to improved student motivation.

Our Reviews Editor, Tom Conner, again shares reviewers’ insights on new works in Arabic, French, Italian, Latin, and Spanish. In each issue you can find a wide range of textbooks and other materials in a wide range of languages. Please get in touch with Professor Conner if you are interested in becoming a reviewer at tom.conner@snc.edu.

We invite you to visit the NECTFL website [www.nectfl.org] and see what the organization is about and what it is doing. Also, feel free to send me an e-mail letting me know what you think of the journal — the articles, the reviews...whatever you would like for me to know and whatever you might want to see changed.

Cordially,

A handwritten signature in cursive script that reads "Robert M. Terry."

Robert M. Terry
Managing Editor & Articles Editor

Call for Articles

The NECTFL *Review* encourages articles of interest to instructors, researchers, and administrators at all educational levels on theory, research, and classroom practice in language teaching. Articles dealing with pedagogical strategies, materials and curriculum development, language teaching technology, the teaching of literature, assessment, community awareness projects, and international studies would be equally welcome; the foregoing list illustrates the range of concerns that might be addressed in submissions. We welcome manuscripts from teachers at all levels, pre-K through university, and from teacher educators.

Guidelines for Preparation of Manuscripts

All articles submitted will be evaluated by at least two, normally three, members of the Editorial Review Board. Elements to be considered in the evaluation process are the article's appropriateness for the journal's readership, its contribution to foreign language education and the originality of that contribution, the soundness of the research or theoretical base, its implications for the classroom, and finally, organization, focus, and clarity of expression.

As you prepare your manuscript for submission to the *NECTFL Review*, please keep the following guidelines in mind:

1. We use the most recent **APA [American Psychological Association] Guidelines**, and not those of the Modern Language Association (MLA) or the *Chicago Manual of Style*. Please use the latest edition (6th ed., 2010) of the *Publication Manual of the American Psychological Association* or the *Concise Rules of APA Style* as your guide. For models of articles and references, examine *The NECTFL Review*, recent issues of the *Modern Language Journal* or *Foreign Language Annals*. These journals follow the APA style with minor deviations (and those being primarily changes in level headings within articles). Citations within articles, bibliographical entries, punctuation, and style follow the APA format very closely. You can visit the following web sites, which give you abbreviated versions of the APA guidelines:
 - a. APA Formatting and Style Guide: <http://owl.english.purdue.edu/owl/resource/560/01/> — this excellent site offers guidelines for using the 6th edition of the APA guidelines.
 - b. APA 6th Edition, Wake Forest University: <http://zsr.wfu.edu/research/guides/apa.html>
 - c. APA — <http://www.apastyle.org/>. This is the very source...the APA, with all sorts of help and assistance.
 - d. Writer Resources: APA: <http://www.cws.illinois.edu/workshop/writers/citation/apa/> — this is yet another great site from the University of Illinois at Urbana-Champaign to guide you through the APA style.
 - e. APA Style Essentials: <http://psychology.vanguard.edu/faculty/douglas-degelman/apa-style/> — this handy reference guide based on the APA sixth edition comes from the Vanguard University of Southern California.
 - f. APA Reference Style Guide: http://library.nmu.edu/guides/userguides/style_apa.htm — this site from Northern Michigan University offers a quick overview of styles from the APA sixth edition.
2. Submit your article electronically to rterry@richmond.edu. Please follow these guidelines carefully to expedite the review and publishing process. Note: In order for an article to be processed and sent to outside reviewers, authors must complete the online **Author/Article Information form**.
 - a. Use a PC- or Mac-compatible word-processing program —Microsoft Word 2007 or 2010 for PC; 2008 or 2011 for Mac. You can save your file as either .doc or .docx.
 - b. Do not use the rich text format.
 - c. Use Times New Roman 12-point or Minion Pro 12-point and only that one font throughout.

- d. Use italics and boldface type when necessary, but do not use underlining.
3. Please think carefully about the title of your article. Although “catchy” titles are permissible, even desirable in some cases for conference presentations, the title of your article should be more academic in nature, allowing the reader to determine at once what subject the author(s) will be addressing. It should be brief, preferably without subtitles, and *no longer than 12 words*.
4. **We require an abstract of your article.** See pp. 25-25 [Section 2.04] in *Publication Manual of the American Psychological Association* (2010) for clear guidelines for writing an abstract.
5. Articles will not be accepted if they appear to endorse or sell software, hardware, books, or any other products.
6. **Do not include the names of the author(s) of the article on the first page of the actual text.**
 - a. On the first page of the submitted article, authors should provide the following information:
 - i. The title of the article
 - ii. Names and titles of the author(s)
 - iii. Preferred mailing addresses
 - iv. Home and office phone numbers
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 - vi. For joint authorship, an indication as to which author will be the primary contact person (not necessarily the first author listed on the manuscript itself).
 - b. The first page of the manuscript itself should have the title only, followed by the abstract, then the text.
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 - e. The APA guidelines suggest ways that authors can achieve this necessary degree of anonymity. We do understand, however, that references to certain websites may necessarily reveal the identity of the authors of certain articles.
7. Include a short biographical paragraph (this will appear at the bottom of the first page of the article, should it be published). Please include this paragraph on a separate page at the *end* of the article. This paragraph should include the following information (*no longer than 4-5 lines*):
 - a. Your name
 - b. Your highest degree and what school it is from
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 - d. If you are a teacher, indicate what level(s) you have taught in your teaching career: K-12, elementary school, middle school, high school, community college, college/ university, other.

- e. Your credentials.

Example:

Charles Bovary (Ph.D., Duke University) is Professor of French and Foreign Language Pedagogy at the University of Montana. He teaches/coordinates His research He has published

8. Please note that the typical length of manuscripts averages approximately 20-25 double-spaced pages, including notes, charts, and references. This does not mean that a slightly longer article is out of the question.
9. Authors should read the manuscript very carefully before submitting it, verifying the accuracy of the citations (including the spelling of names, page numbers, and publication dates); the accuracy of the format of the references; punctuation, according to the APA Guidelines; spelling throughout the article.
10. Please consult the **Checklist for Manuscript Publication**. Promising articles have been rejected because authors did not spend enough time proofreading the manuscript. Proofreading includes not only reading for accuracy but for readability, flow, clarity. Using the Checklist will help ensure accuracy. Authors are encouraged to have several colleagues read the article before it is submitted. Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard.
11. In order for an article to be processed and sent to outside reviewers, authors must complete the online **Author/Article Information form**. This form is used to match the author's description of the article with the appropriate reviewers according to (1) instructional level; (2) areas of interest; (3) the type of content; (4) relevant language(s); (5) keywords that best describe the article content [no more than four should be indicated].

Checklist for Manuscript Preparation

Here are a few reminders, many of which are taken directly from the APA Guidelines:

- ☐ Please remember to use the spell check and grammar check on your computer before you submit your manuscript. Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard. Otherwise good articles have been rejected because the writing style has very obvious non-native features and elements that detract from the message.
- ☐ Any portions of text in a foreign language must be followed immediately by an English translation in square brackets.
- ☐ Do not submit an article that includes tracking. If tracking has been used in the writing of the article, verify that every change indicated in tracking has been accepted or rejected and that the tracking box and any marks in the margin have been deleted.

- ☐ Remember that in the APA guidelines, notes (footnotes or endnotes) are discouraged — such information is considered to be either important enough to be included in the article itself or not significant enough to be placed anywhere. If notes are necessary, however, they should be endnotes.
 - ☐ Do not use automatic footnoting or endnoting available with your word processor. Use raised superscripts in the body of the text and regular Arabic numerals in the notes at the end. Automatic endnotes/footnotes present major problems as an article is prepared for publication.
 - ☐ Do not use automatic page numbering, since such numbering is often difficult to remove from a manuscript and has to be removed before the article is prepared for eventual publication.
- ☐ Please double-space everything in your manuscript.
- ☐ Use left justification only; do not use full justification anywhere in the article.
- ☐ The required font throughout is either Times New Roman 12 pt. or Minion Pro 12 pt.
- ☐ There should be only one space after each period.
- ☐ Punctuation marks appear inside quotation marks. Quotation marks, question marks, and exclamation points appear inside the quotation marks only when they are part of the actual quoted material. Otherwise, they should appear outside of the quoted material (as, for instance, when the author of the article is asking a question or reacting strongly to something).
- ☐ In listing items or in a series of words connected by *and*, *but*, *or*, use a comma before these conjunctions.
- ☐ When providing a list of items, use double parentheses surrounding the numbers or letters: (1), (2), or (3) or (a), (b), and (c).
- ☐ All numbers above nine must appear as Arabic numerals [“nine school districts” vs. “10 textbooks”]; numbers below 10 must be written out.
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- ☐ Use standard postal abbreviations for states in all reference items [e.g., NC, IL, NY, MS], but not in the text itself.
- ☐ Please do not set up automatic tabs at the beginning of the article (i.e., as part of a style); rather you should use the tab key (and not the space bar) on your computer each time you begin a new paragraph. The standard indent is only ¼ [0.25”] inch.
- ☐ Please note the differences between the use and appearance of hyphens and dashes. Dashes (which should be used sparingly) should appear as the correct typographic symbol (—) or as two hyphens (--). If your computer automatically converts two hyphens to a dash, that is fine. APA guidelines, as well as those for other style manuals, suggest that commas, parentheses, and other marks of punctuation are generally more effective than dashes.
- ☐ Please observe APA guidelines with respect to the use of initials instead of the first and middle names of authors cited in your list of references. Also note the use of the ampersand (&) instead of “and” to cover joint ownership in both parenthetical

and bibliographical references. Use “and,” however, to refer to joint authorship in the body of your article.

- Please reflect on the title of the article. Quite often titles do not give readers the most precise idea of what they will be reading.
- Please remember that according to APA guidelines, the References section does not consist of a list of works consulted, but rather of the list of works you actually use in your article. Before you submit your manuscript, verify that each reference in the article has a matching citation in the References section. Then be sure that all items in the References section have been cited within the article itself. In unusual circumstances, authors may include as an appendix a separate selected bibliography of items useful to readers, but not among the sources cited in an article. Please double check all Internet addresses before you submit the manuscript.
- Be judicious in using text or graphic boxes or tables in your text. Remember that your manuscript will have to be reformatted to fit the size of the published volume. Therefore, a table with lines and boxes that you set up so carefully in your 8 ½” × 11” manuscript page will not usually fit on our journal pages.
- Please make certain that the components you submit are in the following order:
 - First page — with the article title, names and titles of authors, their preferred mailing addresses, home and office phone numbers, FAX numbers, E-mail addresses, and an indication as to which of the joint authors will serve as the primary contact person [also, times in the summer when regular and E-mail addresses may be inactive];
 - First page of the manuscript — containing the title of the article and the abstract
 - The text of the article
 - Notes; References, Appendices — in this order
 - The short, biographical paragraph (no more than 4-5 lines).
- Authors must complete the online **Author/Article Information form**. This form is used to match the author’s description of the article with the appropriate reviewers according to (1) instructional level; (2) areas of interest; (3) the type of content; (4) relevant language(s); (5) keywords that best describe the article content [no more than four should be indicated].

Call for Articles

The NECTFL *Review* encourages articles of interest to instructors, researchers, and administrators at all educational levels on theory, research, and classroom practice in language teaching. Articles dealing with pedagogical strategies, materials and curriculum development, language teaching technology, the teaching of literature, assessment, community awareness projects, and international studies would be equally welcome; the foregoing list illustrates the range of concerns that might be addressed in submissions. We welcome manuscripts from teachers at all levels, pre-K through university, and from teacher educators.

The NECTFL Editorial Review Board

Our sincere gratitude to the following individuals who have agreed to serve as reviewers of manuscripts submitted for publication in the *NECTFL Review*. We cannot fulfill our mission without them!

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Media literacy at all levels: Making the humanities more inclusive

Gisela Hoecherl-Alden, *Boston University*
Sue Griffin, *Boston University*

Abstract

The decline of the humanities, combined with the arrival of students focused on science, technology, engineering, and mathematics (STEM), represent an opportunity for the development of innovative approaches to teaching languages and literatures. Expanding the instructional focus from traditional humanities students, who are naturally more text-focused, to address the needs of more application-oriented STEM learners ensures that language instructors prepare all students to become analytical and critical consumers and producers of digital media. Training students to question motives both in their own and authentic media messages and to justify their own interpretations results in more sophisticated second language (L2) communication. Even where institutional structures impede comprehensive curriculum reform, individual instructors can integrate media literacy training into their own classes. This article demonstrates ways of reaching and retaining larger numbers of students at all levels—if necessary, one course at a time.

Gisela Hoecherl-Alden (Ph.D., University of Wisconsin-Madison) is Professor of the Practice, Director of Language Instruction, and Assistant Dean at Boston University. She works with all language departments on curriculum design and teaches all levels of German. She is co-author of a beginning German textbook and has most recently published on teaching L2 literature, language policy, and post-Wall German film.

Sue Griffin (M.A., University of KwaZulu-Natal) is a Senior Lecturer of Spanish at Boston University. She coordinates beginning Spanish and currently serves as the interim Head of the Chinese language program. She trains her department's French and Spanish graduate students, has co-directed a federally funded STARTALK Portuguese teacher training institute, and frequently presents at regional and national language conferences.

Today's students routinely spend more than seven hours a day consuming media, creating their own digital documents, and making virtual social connections across the globe.

Today's students routinely spend more than seven hours a day consuming media, creating their own digital documents, and making virtual social connections across the globe (Graber and Mendoza, 2012). Although world language should "be the most real subject" for these "digital natives," since it is about communication as well as virtual and potentially real travel (Prensky, 2010, p. 77), interest in pursuing second language (L2) literature-based majors at the university-level is steadily declining (Glenn, 2011). In order to remain relevant, language educators have added visual media to literature and other text-based material to their courses to provide their students with diverse insights into a target culture's value systems. Increasingly, teachers at all instructional levels innovate courses with technologies outlined in ACTFL's 21st Century Skills Map (2011), such as promoting varied language practice through presentational media (Castañeda, 2013), or providing immersive intercultural experiences through communication technologies (Liaw, 2006). As a result, K-12 language instruction is now linked to "college- and career-readiness" (Ohio Department of Education, 2012, p. 1) and the recognition of culturally distinctive viewpoints (California Department of Education, 2010) by reading on-line print and viewing visual media (State of New Jersey Department of Education, 2009). At the college level, too, language classes have seen a wide array of technology use, while literature faculty engaged in digital humanities have, as Pannapacker (2013) states, integrated digitally enhanced scholarly work, literature, or historical documents into their courses.

Technologies and access to information are changing at an unprecedented pace. Educators teach in a reality where the visual and verbal messages—in print, image, and sound—are "so persuasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered" (McLuhan, 1967, p. 26). Since the "world's volume of information will soon be doubling every few hours" (Prensky, 2010, p. 1), the ability to analyze information from all angles is more vital than ever. As language teachers help their students gain functional linguistic proficiency and cultural competence through media and literature, they must also ensure that students develop critical analysis capabilities in their L2. This raises some pertinent questions: (a) How do students, who engage with, understand, and use digital media, gain a differentiated understanding of culturally-based humanistic values in their own and the target language? (b) How can educators integrate the core principles of media literacy into their teaching to ensure that students develop "habits of inquiry and skills of expression needed by critical thinkers, effective communicators, and active citizens in today's world" (National Association of Media Literacy Education, 2013)? (c) Could a substantive change in pedagogical approach provide a crucial link between critical thinking skills embedded in the humanities and reverse the steady decline in humanities enrollments, thus attracting students to upper-level L2 literature courses, which purport to teach innovative, creative, and analytic thinking?

Media literacy at all levels

As we seek to answer these questions, we will discuss how to adjust more traditionally text-based courses to accommodate the growing number of visual-spatial learners, while still reaching other types of students. We recognize that institutional structures can stifle comprehensive language program reform and will demonstrate how individual instructors can explicitly link language instruction to communication, media analysis, literary interpretation, and visual literacy. We will provide examples of how to train students to “understand how media reflect and influence language and culture” as they “use appropriate technologies when interpreting messages, interacting with others and producing written, oral and visual messages” (ACTFL, 2011; Ohio Department of Education, 2012, p. 2).

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Overcoming institutional constraints to curriculum reform

Burgeoning technologies, shifting national security priorities, and waning interest in pursuing traditional literature-based language studies combine to create a sense of crisis for many established K-16 language programs. To meet the challenges, language faculty at all levels integrate a variety of media with study of exemplary texts in order to help students “develop habits of mind, to develop a sense of how to reason rigorously, how to express ideas in a compelling way, and how to write well” (Sorenson, 2013, para. 3). Initiatives range from creating courses on film, translation, history of the language, specialized language —taught in the target language—to literature in translation. Where non-literary L2 courses are not *ad hoc* offerings, but rather form a clearly defined pathway toward a degree, programs have attracted non-humanities majors to pursue secondary language BAs. Because they are also given the opportunity to receive specific non-literary training that counts toward their language degree, these students enroll in L2 literature courses and, in addition to reading and listening, develop versatile and effective writing and speaking abilities. Literature courses in translation, however, regardless of their importance to the institution’s general education mission, do not appear to function as viable feeder courses for L2 literature classes. On the contrary, they could very well sound the death knell of any literature-based language program, if it fails to prepare its students to “cope with the more sophisticated forms of literary registers” in the target language and do little to further language proficiency (Blake & Kramsch, 2013, p. 6). Furthermore, if perceived progress is what makes continued L2 learning attractive (Macaro, 2008), separating L2 use and content teaching through English not only impedes advanced L2 acquisition, but might actually, as Coleman (2005) surmises, undermine motivation for further language study.

Humanities faculty undertake curricular reforms because they believe two things: first, a liberal arts education will be as transformative for digital natives as it was for them (Bowen, 2012, p. 20) and, second, it promotes “skills in communication, interpretation, linking and synthesizing domains of knowledge,

and imbuing facts with meaning and value” (Commission on the Humanities, 2013, p. 35). Within the liberal arts, however, language programs have to contend with the tenacious institutional bifurcation of the language and literature faculty, who teach “curricula, in which a two- or three-year language sequence feeds into a set of core courses primarily focused on canonical literature” (MLA, 2007, p. 2). Academic programs in which “humanists do research while language specialists provide technical support and basic training” (MLA, 2007, p. 3) usually hamper cross-departmental discussions on issues of language acquisition and approaches to teaching literature (Donato & Brooks, 2004). Because there is no discussion, younger instructors from both sides of the aisle, who already come to their jobs

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with considerable technological expertise, can find a more traditionally structured department stifling. As a result, virtual non-communication on program goals, objectives, outcomes assessments, and pedagogical approaches impede the development of a well-articulated language and content curriculum.

Doubtless, both language and literature faculty agree that they strive to help students reach advanced-level language proficiency but can only achieve this goal, so Swain (2001) argues, if grammar is consistently integrated into content instruction and not “disconnected from the content it conveys and the functions it serves (p. 59),” and all courses systematically build upon and complement each other. While it is understandable that administrative pressure for enrollments in upper-level literature classes can motivate faculty to offer literature courses in translation, Blake and Kramsch (2013) assign some blame for not providing more integrated L2 instruction to “literature professors solely concerned with teaching content,” (p. 6) who, in a bisected department, have the power to dictate the curriculum.

Clearly, some institutions’ wholesale curricular overhauls have successfully addressed the language-literature divide. Their faculty vociferously “stress instruction in content and language from start to finish” (MLA, 2009, p.5) and have shared their strategies with the academic community (see, for example: Maxim, Höyng, Lancaster, Schaumann, & Aue, 2013; Byrnes, Maxim, & Norris, 2010; Pfeiffer & Byrnes, 2009). Other curriculum revision projects (e.g., Sorenson, 2013), while not expressly endorsing the prevailing narrow model for undergraduate language programs (MLA, 2007), do not acknowledge the impediment it presents to substantive change. The fact remains that students are not clamoring to take upper-level literature courses in traditionally structured language programs, and if faculty and administrators continue to ignore the institutional and curricular divide, they might further exacerbate the very humanities crisis they are seeking to address. Thus, where departments or institutions are remiss, innovative individuals on both sides of the aisle must begin by making changes in their own courses and by creating a space for discussing the development of suitable goals, assessments, and pedagogies.

Teaching approaches and learning styles

Cross-aisle collaboration takes on added urgency with the influx of students focused on science, engineering, technology, and mathematics (STEM), especially in those departments in which the approach to teaching upper-level L2 literature courses has remained remarkably static. Like those who typically pursue humanities majors, STEM students, who gravitate toward advanced language courses at the university level, do so because they want to develop their global communication skills. Busse and Walter (2013) have identified the language/content and faculty divide as well as diminished opportunities to build task-relevant proficiency as detrimental to student motivation. This would explain why very few STEM students enroll in advanced L2 literature courses, even if they are interested in the target language culture. Since students' abilities and prior preparation are as important to academic success as is the compatibility of their individual learning styles with the instructor's approach to teaching (Felder & Henriques, 1995), we argue it is not necessarily lack of interest in L2 literature per se that keeps students out of upper-level courses. Instead, the changing make-up of the student body has created a mismatch between the traditional teacher-centered, text-focused approach to literature instruction and the strategies students use to learn.

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Each type of learner preferentially focuses on different types of information, operates on perceived information in different ways, and achieves understanding at different rates (Felder, 1993). While learners might have particularly strong logical, spatial, verbal, or other abilities, they use multiple intelligences or a variety of strategies to acquire the material (Gardner, 1983, 1999), and develop learning preferences along two dimensions, ranging from reflective observation to active experimentation (Kolb, 1984). STEM students, for example, tend to have well-developed visual-spatial abilities (Coxon, 2013), and generally fare better in film-based language classes or those that provide immersive experiences and real-life applications of language (Silverman, 2002). On the other hand, students whose proclivities already tend toward humanities subjects generally have well-developed verbal abilities, and it is not surprising that they thrive in more traditional, literature-based language programs. According to Silverman (2002), their strongly developed auditory-sequential abilities enable them to think in words, follow oral cues, retain information through repetition, learn from explicit instruction, memorize effectively, sound out words, focus on details, be comfortable with one solution, and easily develop verbal fluency (p. 59). Visual-spatial learners, on the other hand, learn by doing. They tend to read and think in images, develop their own methods for problem-solving, learn best by seeing connections, are big-picture thinkers, arrive at unusual solutions, accept ambiguity, and have to visualize words before spelling them (Silverman, 2002, p. iv).

Teachers in more traditional L2 literature courses primarily discuss texts orally and ask students to find details to support an interpretation, often without prior scaffolding. They may not be aware that auditory, text-based teaching is challenging for learners who acquire the material more effectively if they can create visual connections to a text. For some students, this approach also creates a high-anxiety class atmosphere and is not conducive to sustained and original student responses (Hoecherl-Alden, 2006). When seen in the context of C.P. Snow's (1959/2012) "two cultures" paradigm, the fundamentally different communication and learning styles in a class composed of humanists and scientists resembles that of a multicultural student body, for which Banks (2012) also recommends differentiated instruction. We argue that language educators who find new ways of engaging diverse types of learners (Felder & Henriques, 1995) can attract STEM students to L2 literature classes so that they benefit from "the humanistic aspects of science and social science—the imaginative, creative aspect, and the aspect of rigorous critical thought" (Nussbaum, 2010, p. 2).

Where technology and student-centered learning intersect

... students come to college with well-developed collaborative networking skills, which they already use extensively outside of the educational establishment

What looms even larger than pressure created by STEM majors in language programs is, as Bloom and Johnston (2010) have shown, the fact that students come to college with well-developed collaborative networking skills, which they already use extensively outside of the educational establishment (p. 115). This leaves no doubt that the "digital revolution is also a social revolution" which has ushered in "new ways of viewing knowledge, the acquisition and transmission of knowledge, and the very relation between teachers and their students and between students themselves" (Kramsch, 2013, p. xii). As

a result, successful language instruction at all levels should rely more on student-driven learning and be "the very opposite of teaching by telling" (Prensky, 2010, p. 13). Relinquishing sole control over content and delivery mode in favor of more student-centered teaching means that the "most important changes required of educators are not technological, but rather conceptual" (Prensky, 2010, p. 13).

Educators, who espouse this shift toward a student-centered pedagogy, find themselves gravitating toward project-based approaches to learning—a contemporary iteration of the Socratic method. In fact, precisely because Socratic thinking is a social practice, it cannot be taught well "unless it informs the spirit of classroom pedagogy" (Nussbaum, 2010, p. 55). From a language acquisition point of view, real-life applications of students' language skills in addition to appropriate input are essential for sustained comprehension and production (Swain, 2000), while well-designed collaborative tasks allow students to reflect on gaps in their knowledge and work out "possible solutions through hypothesis formation and testing, relying on their joint linguistic resources" (Swain, 2001, p. 56). This also allows the instructor to create a space where all types of learners have opportunities to draw on differentiated mental processes as they convert

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information to knowledge, both through active experimentation and reflective observation (Kolb, 1984). Curricula that carefully integrate project-based learning with Socratic teaching approaches require students to become more self-directed, even co-creators of course content, while teachers serve as coaches rather than the sole purveyors of knowledge.

In this type of instructional setting, the teacher sustains learner participation by providing instructive feedback on both language and content, allowing learners time to express themselves and by creating a class atmosphere that is governed by clear rules for speaking and listening and in which everyone's communicative needs and intentions are respected (Knezic, 2013). Class projects are centrally integrated into the curriculum, organized around key questions, involve inquiry and knowledge building, allow students to design and manage their work, focus on real world solutions, and include effective communication of results to an audience (Newmann, 1996; Thomas, 2000). The teacher facilitates learning by listening to intended meanings, helping students reformulate, and, above all, asking open-ended questions to check for comprehension and sustain students' L2 communication (Knezic, 2013). As a result, students learn about the L2 culture and literature in and through the language and have multiple opportunities to practice their language in interpersonal, presentational, and interpretive modes of communication. Eslami and Garver (2013) confirm that visual-spatial learners, who tend to be hands-on problem-solvers, have more successful language learning experiences, where real-life language and content-learning projects deepen the language acquisition process through active engagement, purpose-driven collaboration, interaction, and clear assessment parameters (for suggestions on how to implement project-based assignments in the language classroom, see Alan & Stoller, 2005).

Well-designed language projects naturally lend themselves to meaningful technology integration. Castañeda's (2013) digital storytelling project, for example, highlights how high school Spanish students produce multimodal personal narratives using sound, text, and images through process-oriented writing and multiple revisions, and then communicate their stories to a broader audience through social media. At the college level, digital humanists are also adopting project-based approaches to enhance the core methods of a liberal arts curriculum creating teacher-student research teams, collaboration among cohorts, and online presentations of results (Pannapacker, 2013)—certainly a viable model for advanced-level L2 literature courses.

Considering that student-centered projects and other assignments require learners to obtain knowledge in ways that are guided, but not controlled by the teacher, technology serves as “an important tool to prepare students for classroom discussion and to increase class time available for those discussions and other active learning” rather than to deliver content (Bowen, 2012, p. 21). In its logical consequence, student-driven learning through technology can lead even instructors of novice-level classes to explore ways of “flipping the classroom” (Bergmann & Sams, 2012), allowing learners to acquire facts by watching lectures, reading explanations of a particular grammar point, or hearing conversation

starters online, outside of the classroom, and at their own pace (p. 48). Teachers then utilize class time more effectively for communicative practice, collaboration, and analytical tasks.

Taking steps toward becoming multi-literate

In our fluid and ever-changing digital landscape technological capability is inextricably intertwined with information, visual and media literacy, and, when L2 media are involved, intercultural literacy. In fact, well-articulated language programs are often the only places on campus which systematically train students to become interculturally proficient.

In our fluid and ever-changing digital landscape technological capability is inextricably intertwined with information, visual and media literacy, and, when L2 media are involved, intercultural literacy. In fact, well-articulated language programs are often the only places on campus which systematically train students to become interculturally proficient (Maxim, 2000; Swaffar & Arens, 2005). In order to provide insights into culturally specific behaviors, language educators at all instructional levels habitually use films, commercials, music videos, or other authentic media. They select media appropriate to the students' proficiency level, the task at hand, and for the purpose of illustrating particular cultural or linguistic concepts. The media-based materials also engage their students visually and emotionally while paralinguistic features help clarify communication. As they integrate media into their lesson plans, teachers structure assignments to facilitate and test student comprehension. Various instructional techniques, ranging from uninterrupted viewing, freeze frame, and

soundless viewing to viewing with sound only, help learners manage multimodal target language information. Multiple viewings, each guided by different sets of activities, simultaneously focus students' attention on various aspects of the digital document. Conversely, asking students to analyze a script or a movie still before viewing or listening, facilitates comprehension and deepens discussions during or after the viewing or listening process. Despite the fact that these and other techniques help students comprehend L2 communication, they do not necessarily ensure that students develop sophisticated analytical capabilities.

Indeed, despite the ubiquitous use of technology and media to enhance even those courses based on a narrowly defined literary canon, Baker (2012) finds that educators often do not explicitly teach about media and visual literacy. In some cases, they even resist integrating literacy training into the curriculum (Scheibe, 2009). In order to ensure that students learn to isolate and recognize stereotypes or separate factual from propagandistic information in their L2, media-based assignments must be designed to help students build on "traditional literacy skills to include the ability to access, analyze, evaluate, and communicate information" (Naiditch, 2013, p. 337). Moving from L2 comprehension to understanding how media influences beliefs, behaviors, and points of view therefore requires, as Blake and Kramsch (2013) state, that both students and teachers obtain "a basic degree of functional computer literacy" and learn "to exercise a critical literacy as

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consumers of technology, and, eventually, a rhetorical literacy as future producers of technology” (p. 23).

In a classroom, where teachers and students already form a learning community and employ open-ended Socratic questioning methods, this is not such a big step. In addition to creating comprehension questions, instructors design their assignments to guide students toward accessing information effectively and efficiently. Rather than posing content questions, which the instructor generally formulates with specific outcomes in mind, more open-ended activities enable students to explore what type of media it is, determine for whom it was produced, what the message is, and analyze how it provokes emotional responses. In language teaching, “it is all in the way the activities are implemented so as to engage and foster a student’s own sense of agency” and constant reflection on intercultural themes (Blake & Kramsch, 2013, p. xvii). Savvy technology users do not only have “the ability to use, manage, assess, and understand technology” (International Technology Education Association, 2007, p. 17) but can also “use digital media critically as a way of improving learning, instruction, and intercultural communication” (Naiditch, 2013, p. 337).

Since critical media use involves the ability to analyze visual information, the first step is the development of actively engaged viewing habits. Providing students with opportunities to discuss disjunctive images is one avenue for reflection on the nature of visual communication. Magritte’s painting *La trahison des images* [The Treachery of Images] (1929), which depicts a pipe with a written subtitle informing the beholder *Ceci n’est pas une pipe* [This is not a pipe], for example, functions as a perfect metaphor for multi-modal media communication and illustrates the complex relationship between words, images, and real objects. Even at lower proficiency levels, learners can discuss what is and what appears to be and determine how this painting relates to communication through film and other media. Iturbide’s photograph *Mujer angel* [Angel woman] (1979), on the other hand, lends itself to a different, multi-sensory approach to image analysis, if the instructor first asks students to describe and justify how the picture evokes smells, sounds, temperatures, and textures. This photograph of an indigenous woman in traditional Seri dress walking into the Sonoran desert while carrying a boom box provokes lively and analytical target-language discussions at any proficiency level and in any language. This technique allows instructors to guide also those learners who have strong verbal abilities and are therefore more literal in their approach to visual communication, toward more sophisticated interpretations. Simultaneously, class discussion underscores the multilayered nature of artistic expression and interpretation, and therefore promotes greater tolerance for ambiguity.

Once students have accepted the ambiguous nature of visual communication, basic L2 film analysis is a logical next step. To this end, language educators choose simple plots that do not require complex vocabulary. One film that lends itself to such L2 literacy training is the short, animated film *El vendedor de globos* [The balloon seller] by Giró (2001), which is widely available on file sharing sites. Although made in Spain, it can be used in any language, since the only Spanish word that appears, and in writing, is *orfanato* [orphanage]; the rest of the film is

composed solely of sounds, music, and images and contains no dialogue. It tells the simple story of an orphan in search of someone to love. When a balloon seller gives her a balloon, it carries her over the city to an old woman who becomes her family. The vocabulary needed to discuss the story and the film techniques is novice-level. This short film uses sounds very effectively to create moods, and as the students describe the straightforward plot, they can also explain how the filmmaker conveys feelings of joy, sadness, and loneliness through sound, music, image, color, cuts, and camera angles, without having to use technical terms. Through this simple additional step, students are reminded that their language course is designed to help them acquire functional proficiency, while concurrently ensuring that they develop the habit of justifying their interpretations with specific evidence from the film in the target language.

As they explicitly design their language courses around the development of multiple literacies, it is essential that instructors not merely use images, technology, and media to visually enhance reading materials or provide “a break from regular classroom learning,” but realize that the goal is always “to promote and extend learning.”

As they explicitly design their language courses around the development of multiple literacies, it is essential that instructors not merely use images, technology, and media to visually enhance reading materials or provide “a break from regular classroom learning,” but realize that the goal is always “to promote and extend learning” (Stanley, 2013, p. 9). Film clips, funny commercials, movie trailers, or dubbed versions of Disney movies, to name a few, only promote media literacy effectively if they are soundly integrated into the curriculum and form the basis for intercultural comparisons or other activities requiring critical engagement. Even though students may reap some linguistic benefits from simply watching a film clip, not asking them to engage with it analytically encourages passive media consumption and undermines the development of critical viewing habits. A useful checklist Rogow (2009) provides can help instructors ensure that their assignments facilitate the development

of media literacy skills. She stipulates that tasks should allow students to ask their own questions about media, use diverse means of expression, search for multiple sources of information, and justify their opinions while teachers allow for diverse interpretations, assess media literacy skills, and encourage application of findings to other subject areas.

From theory to practice: Making L2 literature accessible to language learners

Although students do not view creation of, participation in, and collaboration on media projects as “new concepts they must learn to embrace, but a familiar part of life” (Bloom & Johnston, 2010, p. 115), media exposure alone does not guarantee critical engagement or even a more sophisticated approach to using digital media (Castañeda, 2013, p. 71). Yet, students who have produced their own video “become more acutely aware of the ways in which their message is being framed and may potentially be received” (Bloom & Johnston, 2010, p. 119).

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As students learn to formulate their own questions about the media or, if they create a media document, communicate their ideas, they must navigate and accept a variety of possible interpretations. In doing so, they become more adept at justifying opinions and providing analyses.

In our own language programs, the majority of courses are based on literary texts, and the following examples illustrate how we have tried to integrate technology and media literacy training into traditional literature-based language courses at a variety of proficiency levels.

In an elementary Spanish class, Aquaroni Muñoz's (1998) novella *La sombra de un fotógrafo* [The shadow of a photographer] provides students with an opportunity to learn how to analyze a literary text critically. The story relates the consequences faced by a young photographer who ignores a warning that the camera may steal his spirit. While reading the book, a variety of digital media are employed to make it more accessible. This includes students visiting the street where the protagonist lives via

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Google Maps, viewing videos to explain the Spanish shopping experience, matching images to the descriptions of the photos in the novella, and music, specifically the jazz tunes of Charlie Parker, which the young photographer uses to calm himself when stressed. The images help students visualize the type of photography the protagonist creates. They also understand how disconcerting it would be to see yourself standing in the street when you look through the lens of your camera, only to discover that you are not visible to the naked eye. The images also facilitate a discussion in the L2 regarding the ethics of posting images of others on social media sites without their permission. The video allows students to compare their own shopping experiences to that of the protagonist and to understand the vital role of language in this task, while highlighting the relationships formed in a Madrid *barrio* [neighborhood].

Once they have completed the novella, students are asked to explain why the author does not provide a clear resolution to the reader. In groups, they share the questions that remain unanswered along with hypotheses for this oversight. Students' theories range from accusing the author of being lazy or not knowing how to finish a story to anticipating a sequel. While engaging in this discussion they realize that they, as readers, are now actively participating in the story, and they conclude that this may have been the author's intention all along. After in-depth discussions, students can choose either to develop a digital narrative of the novella or to write an additional chapter. In the latter they must decide between providing resolution or continuing to leave the reader with thought-provoking questions.

In a second-year Spanish class, digital storytelling moves beyond personal narratives by integrating critical textual analysis in the L2. Students are directed to produce a 30-second digital version of one of the short stories or poems they have read and discussed in class using a software program called Animoto (Hsiao,

Jefferson, Clifton, & Clifton, 2006/2013). Much like Castañeda (2013) has outlined, the instructor first assesses her students' technological capabilities before beginning the project and integrates some L2 training into the language class to enable students to both use and speak about technology. She also provides a grading rubric, which emphasizes narrative perspective and original interpretation while allowing students to stay true to the essence of the text.

As they learn to produce their own multi-modal interpretations of the literary text in L2, students also need to ensure that they do so critically and analytically and justify their choices within those parameters. Thus, students submit both the digital narrative and an essay explaining their image, music, background, intertext, tone, and rhythm choices to demonstrate how they support their interpretation. Although the instructor does not give directions on appropriate uses of tense, aspect, or mode beforehand, the digital narrative and the essay facilitate the use of level-appropriate grammar. Since the objective of both the written and audio-visual text is the effective communication of ideas, grammar simply becomes a means to an end, and clearly illustrates Swain's (2000) paradigm of language acquisition as a socially constructed process. As a result, students use the preterit and imperfect or future in the digital narrative, while the essay is most effectively written in the present subjunctive and, occasionally, even the imperfect subjunctive.

Both digital narrative and essay are submitted at the same time. Animoto, the free software used for this project, allows the student to share a web address with the instructor eliminating the need for sending vast amounts of data via email. The instructor provides written feedback about initial impressions of the video followed by further comments after reading the accompanying essay and a second viewing of the video. These steps allow students to see to what extent their explanations and justifications have altered the viewer's perception. Students have the opportunity to edit and resubmit both video and essay. Finally, in-class viewing of a selection of digital narratives provides a review of all of the readings covered during the semester while facilitating sophisticated debates. The instructor chooses two divergent digital narratives for each text and, in groups, students must decide which is the more effective and explain their reasoning to the class.

Differentiated viewing and critical analysis also occur both in a third-year Spanish and a German class, where an animated short film without dialogue is used. Blaas's animated short film *Alma* (Hokes & Rowan, 2009) is about a little girl who skips through the snow-covered streets in a small town. She writes her name, Alma, which also means soul in Spanish, on a brick wall next to many other first names. As she turns around, she sees a doll, dressed just like her, in a shop window. She enters the shop and, after she touches the doll, becomes trapped inside the doll's body.

Students are grouped in threes and each takes a turn viewing a third of the short film. The two students who are not viewing the film need only close their eyes or turn their backs to the screen. Given that they cannot judge which details are important, each student recounts the segment of the video she or he has seen to his/her group in as much detail as possible. The other two students, who have heard the film, ask questions. Once all groups have concluded their discussions,

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they are asked to consider the various meanings of the title, why the director has the girl write her name on the wall, and, after a second viewing, to describe the varied techniques Blaas used to create and amplify tension in the film.

In analyzing and discussing these issues, students learn that there may be multiple layers and meanings associated with each element of a short film. They also see that what is omitted may be equally as important as what is included. Approaching the film in this manner allows learners in both the German and the Spanish classes to then transfer this type of analysis to the interpretation of a short story where they consider the role of the title and the possibility of multiple meanings, and analyze the function of any inclusions or omissions in the narrative.

In the third-year German class, which functions as the gateway course to the upper-level literature curriculum, short research projects follow the discussion of the animated short *Alma*, which, because it does not have any dialog, lends itself to use in any language class. In groups, students take one of the film's main themes—signature, soul, human-like automatons, mirror, and the *doppelgänger* motif—and find out where and how they recur in seminal eighteenth- and nineteenth-century literary texts. After having received specific guidelines on structure and content, they use presentational media to share their findings and provide salient course content. They choose appropriate imagery to link these elements to information about texts they will be reading in the course and justify their choices. Their peers rate the presentations according to a rubric they have developed as a class at the beginning of the semester. This, in turn, helps all students formulate their own questions for the presenters. By investigating socio-cultural context, discussing the meaning of pertinent elements contained in the course readings, and interpreting related imagery beforehand, visual-spatial learners approach the complex literary texts with greater confidence. As big picture thinkers who learn best by visualizing (Silverman, 2002), they are also given time to envision what they want to say, so that they, as Tomlinson (2001) suggests, can use their inner voice to prepare for oral communication. Through this approach, students significantly shape course content and delivery, and, as a result, learn how to speak about visual and literary metaphors and symbolism in their L2 while developing clearer oral communication abilities.

In the fifth-semester Spanish course, the discussion of *Alma* and subsequent transfer of analysis techniques to interpreting literary texts has prepared the students to develop their own video in the form of a movie trailer for the first section of Aldecoa's novel *Mujeres de negro* [Women in black] (2000). After having discussed the characteristics and functions of movie trailers, students apply a detailed rubric and directions to highlight what they consider to be the most important aspects of the story. Simultaneously, they are asked to keep in mind that the trailers also sell their fictitious movie. Again, they submit a written justification for all of their choices. Along with individual feedback from the instructor, all trailers are posted on the course website and the class reviews them to argue first for the trailer that best represents the novel and second the trailer that best convinces them to see the movie. Here, too, detailed explanations for their choices are required.

Outlook

The humanities provide avenues for more nuanced approaches to problem-solving through the development of clear thinking, clear writing, and a lifelong engagement with literature and the arts. It is therefore essential that they are made relevant to all students.

The humanities provide avenues for more nuanced approaches to problem-solving through the development of clear thinking, clear writing, and a lifelong engagement with literature and the arts. It is therefore essential that they are made relevant to all students. Concurrently, STEM work is inevitably global, which means that “multilingual communication is intrinsic to today’s scientific collaboration and progress” and that languages are “fundamental to furthering every aspect of STEM professions and business” (Globalization and Localization Association, 2013, Inclusion of Language in STEM, para. 3.) Where institutional structure impedes far-reaching curricular redesign and hinders the teaching of content from the beginning and language to the end, the authors have found that carefully sequenced activities designed to develop specific literacies in individual courses benefit

all students and help them develop into more autonomous learners. Integrating project-based digital and online exploration at all levels of language proficiency also provides “numerous chances for students and teachers to engage in co-learning experiences that can enhance their respective media literacies” (Bloom & Johnston, 2010, p. 122). Together with more student-centered and adaptive instruction this also ensures the retention of more STEM-focused students in upper-level classes based primarily on literary texts. Even where instructors may not have significant input into the form and shape of the entire curriculum, integrating core principles of media literacy into their own courses will ensure that students learn to analyze culturally-based values and make comparisons between their own and L2 culture.

As students develop greater clarity of written and oral expression, critical and analytic reasoning abilities, and the creativity to think outside the box, project-based, student-centered instruction at all proficiency levels helps them hone the survival skills necessary in an ever-changing economy and an increasingly multicultural society. As a result, they acquire precisely those habits of mind and abilities to interpret, communicate and synthesize facts into knowledge the Commission on the Humanities (2013) urges educators to facilitate and prepares them to navigate greater ambiguity. Where a well-articulated language curriculum has overcome the language-literature divide, has developed regular and open discussions on pedagogy for all faculty, and has clearly integrated non-literary L2 courses into the degree, weaving explicit literacy training into the program is easily done. Curriculum change in more traditional programs, where opportunities for frank discussions about a well-articulated language and content curriculum develop more slowly, can happen too—one course at a time.

Cross-disciplinary collaboration and conversation about twenty-first century learning styles and up-to-date faculty development in the utilization of emerging technologies, not to mention a long-needed redefinition of what constitutes

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“literature,” is crucial to keeping language teaching and learning vital and relevant to the needs of all students. As the one humanities discipline that also teaches students the intricacies of intercultural communication in another language, adjusting instruction to reach all types of learners provides the potential to address the humanities crisis from within.

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Broadening the landscape: Information literacy in foreign language education

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Abstract

This article reports on the implementation of a Spanish information literacy tutorial and its effects on undergraduate research capacities. Information literacy, which refers to the ability to locate, evaluate, and use information, is key within the wider realm of digital literacy yet has often been overlooked in foreign language education. This article explores the use of an online tutorial to examine the desirability and feasibility of integrating information literacy into the foreign language curriculum. Drawing on concepts of culturally specific information, the tutorial, which was designed in Spanish, focuses on situating learners in an authentic Spanish information environment. Pre- and post-class questionnaires as well as an end of semester reflection illustrate that students showed increased conceptual understanding in finding, evaluating, and citing foreign language information resources. Bibliography grades also demonstrate a successful practical application of these concepts. The overarching goal of the article is to foster an understanding of information literacy and to begin to examine its role in the foreign language curriculum.

Introduction

The development of digital literacy skills is a key educational goal of the 21st century.

The development of digital literacy skills is a key educational goal of the 21st century (Project 21, 2004). Changing information landscapes and technological realities, however, mean that literacy has been re-conceptualized to build upon traditional reading and

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writing skills and to encompass computer, information, and media literacy (Thorne and Reinhardt, 2011). Computer and media literacy have a broad appeal and have been widely written about across the educational sphere. Information literacy (IL), on the other hand, which the Association of College and Research Libraries (ACRL) (1999) has defined as the student's ability to "locate, evaluate, and use effectively the needed information" has been neglected in foreign language research studies. It is often portrayed as a finite academic skill that can be "achieved" in English language writing classes, or that is only relevant to research-intensive classes, such as literature courses. Notwithstanding, in today's information society, the need for IL pervades academia, the workplace, and personal lives. More concretely, information and knowledge cannot be separated from the shared understandings, practices, and languages of a community (Lloyd, 2006), which means that it is vital that students develop IL competencies within foreign language contexts too.

Accordingly, this article will examine the design and development of an online IL tutorial¹ in SP4010, a hybrid advanced Spanish language writing class at the University of Colorado, Boulder. Designed by the author, a librarian, in conjunction with the class instructor, the research tutorial was intended to support the development of student writing competencies through the integration of IL into an authentic Spanish research environment. The article will use a mixed methods design to study the effect of the tutorial. By analyzing student responses on a pre- and post-class questionnaires, and end of semester reflection, as well as research paper bibliographies, the article will facilitate reflection on developing foreign language specific IL competencies. Through the study, readers will gain a basic understanding of IL and its importance in 21st century language learning. The author will also offer recommendations on how to integrate IL instruction into the language curriculum.

Research Questions

The aim of the study is to examine whether the integration of IL into the foreign language curriculum is desirable and feasible. The literature review will provide an overview of the desirability of foreign language IL by looking at research literature from both the foreign language area and the field of IL. The research design will examine the feasibility of this goal.

The major research question examines student IL competencies. What effect does the tutorial have on student IL skills? Previous experience teaching undergraduates had taught the author that students tend to rely on the same limited set of common information sources and have rarely had to search on the Internet for material in Spanish. As such, and in accordance with the ACRL definition, does

1. <http://ucblibraries.colorado.edu/research/subjectguides/spanish/tutorial/homespa.html>

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the tutorial successfully help students locate, evaluate, and cite Spanish language resources for their class research papers? More specifically, how does the tutorial help students develop both a conceptual and practical knowledge of the research process in a Spanish context? In addition, are these skills maintained over the semester or transferable to a different context? Considering the high number of University of Colorado graduates entering the Peace Corps or undertaking work with non-governmental organizations and for-profit organizations that operate in Spanish-speaking countries after graduation, what competencies does the tutorial help develop that will enrich students beyond the academic experience? The study will provide an initial examination of student growth.

Literature Review

The literature review will explore the desirability of integrating IL into the foreign language curriculum by examining the changing role of IL in higher education, as well as highlighting examples of foreign language IL from both the library and foreign language literature.

The changing role of information literacy

IL has not been widely studied within the foreign language environment. Misconceptions about the purpose and scope of IL may explain its neglect. First, it could be assumed that IL focuses on finite library-centric skills, such as navigation of the library building. However, the move from “Bibliographic Instruction” to “Information Literacy” in the 1990s ensured that IL is not bound to a medium, place, library resources, or holdings. For Grafstein (2002), IL “presupposes the acquisition of the technical skills needed to access digital information, and, crucially, it extends beyond the ability to locate information simply to include the ability to understand it, evaluate it, and use it appropriately” (p.198). In this light, IL is neither concrete nor a terminal skill that can be “acquired;” rather it functions more as a continuum or a process that is constantly being developed.

IL has not been widely studied within the foreign language environment.

Second, it may be assumed that IL is just an academic or traditional skill and not relevant to a student’s future career. However, ACRL recognizes that individuals are “faced with diverse, abundant information choices—in their academic studies, in the workplace, and in their personal lives” (1999). Similarly, UNESCO states “Information literacy empowers people in all walks of life to seek, evaluate, use and create information effectively to achieve their personal, social, occupational and educational goals” (2005). For Lloyd (2006), more meaningful IL moves “towards real-world information environments with their multiple and complex sources of information in order to facilitate problem solving and learning that will reflect the problematic process of coming to know in multiple environments” (p.574). Therefore, an IL program that encompasses broad information environments and does not just confine itself to scholarly or textual sources can play a role in actively preparing students for lifelong learning goals.

A third possible reason for the limited IL presence in foreign language education is that traditional IL standards (ACRL, 1999) seem very removed from foreign language learning objectives. The universal process presented in the standards sits awkwardly with the foreign language focus on transcultural competence, for example (Morrison, 2010, p.2). Notwithstanding, librarians are gradually adopting a more critical approach to information literacy. This focuses not only on integrating IL more deeply with disciplinary goals and environments, but also on recognizing and engaging with different cultural perspectives. This parallels developments in foreign language education and the National *Standards for foreign language learning in the 21st century* (2006). For Luke and Kapitzke (1999), two early proponents of a critical approach to information literacy, the focus on cultural IL is rooted in the deeper questions inherent in the information landscape such as “the social construction and cultural authority of knowledge; the political economies of knowledge ownership and control; and the development of local communities’ and cultures’ capacities to critique and construct knowledge” (p.483). In this way, IL can be understood as a sociocultural practice that is relevant to foreign language educational goals. The Australian and New Zealand Information Literacy Framework (2004), which recognizes the “cultural, physical, or other context within which the information was created and understands the impact of context on interpreting the information” (Standard 3.2) provides a good example of how IL educators are starting to think about the cultural knowledge.

Integration of IL into the curriculum

While IL in a foreign language context is underrepresented, there have been a few relevant studies in both library and foreign language literature. Within the library literature, the topic has been treated very cursorily. Giullian (2009) presents an early example of an integrated Slavic IL program at the University of Kansas while Wang (2008) alludes to a Chinese IL class, but in each case, there is little detail of the class or pedagogy. English as a Second Language (ESL) librarians provide an interesting perspective on language learning and IL. Laskin and Díaz (2009) explicitly use IL as a language-learning tool, though they provide little detail on course specifics. Bordonaro (2006, 2010), in two insightful articles, looks at how the use of the library can improve reading, speaking, listening, and writing skills in ESL learners. These studies provide an interesting focus on language pedagogy that is absent in library studies of foreign language IL research.

Within foreign language literature, there have been a few examples of IL in the foreign language classroom. Edge and Samuda (1981) give an early illustration of how IL can be integrated into the classroom with the development of their Methodial method, which focuses on information search, exchange, and synthesis as part of the core curriculum. Hock (2007) provides one of the most developed approaches of IL in world language contexts in her passionate description of integrating IL throughout the German curriculum. Although her IL class taught by the librarian is in English, she believes that IL can help interpret an essential part of what being German means. This has subsequent major implications for linguistic and cultural understanding, enrollment numbers and the humanities.

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The literatures of IL and foreign language learning therefore suggest that the integration of IL into foreign language studies is underdeveloped yet desirable. Growing emphasis on literacy in foreign language literature, as well as more thoughtful reflection about cultural difference in IL shows a *rapprochement* of ideas and values that would benefit students in many ways. This article will now look at the creation of a Spanish language information literacy tutorial to examine the feasibility of this approach.

Methods

Goals

SP4010 is a three-credit advanced language writing class that introduces Spanish undergraduate majors to presentational, interpretive, and interpersonal writing. Usually taken in the final year of study, it builds upon SP3000, the prerequisite introductory advanced writing class. Five pieces of written work were expected for the course, of which the *reseñas y comentarios de recursos* [summary and commentary of sources] paper and the *exposición* [essay] paper had to include at least 3-4 credible sources in Spanish, cited using the Modern Language Association (MLA) style. Papers were then published on student blogs, which are freely accessible on the web. Accordingly, drawing on the ACRL definition of IL, the learning outcomes for the class research component were designed to ensure students could

- *Locate*: locate information sources in Spanish from the Spanish language web in order to develop evidence that supports arguments in written assignments
- *Evaluate*: demonstrate critical thinking in their writing through the evaluation of a source's credibility
- *Cite*: use an established citation system in order to use information in a legal, ethical way.

Tutorial content

In previous iterations of the class, the librarian was accustomed to teaching one face-to-face class per semester to introduce students to basic Spanish language IL skills. However, the timing of this class was often troublesome and students were not always fully engaged with their research topics when the session was scheduled. Furthermore, by limiting the librarian to just one session, it was hard to meet all the students' research queries and needs. Accordingly, the instructor and the librarian decided to redesign the research component of the class around the flexibility of an online tutorial. As the liaison to the Department of Spanish and Portuguese, the librarian frequently works with language instructors to design IL classes, particularly as the library profession moves to embed research skills within disciplinary learning goals.

The librarian and the instructor also decided to design the tutorial in Spanish, taking advantage of the librarian's fluency in the language. In undergraduate education, a librarian generally teaches IL skills in English. However, in an effort to integrate IL with the immersion and educational goals of the Spanish course, this

tutorial was designed in Spanish. Both the author and the instructor believed that students should be exposed to as much target language as possible, and that the specific vocabulary necessary to use authentic Spanish resources is best acquired through instruction in Spanish.

The tutorial content drew upon the author's and the instructor's previous assessment of the in-person class and assignments as well as class learning outcomes. As the literature shows, foreign language IL is underdeveloped in both foreign language literature and IL standards. This meant that the author had to rely upon prior knowledge and assessment of the class rather than on any previously tested models to design the tutorial.

The tutorial consisted of a series of independent modules to scaffold the three class learning goals of locating, evaluating, and citing material. Modules on locating material included search strategies, finding articles, newspapers, and web resources (including blogs and videos). Search strategies focused on choosing Spanish search keywords, including choice of vocabulary, synonyms, and broader and narrower terms. The three modules on finding articles, newspapers, and web resources introduced students to searching for resources in a mixture of freely available and subscription Spanish databases (such as Dialnet, HAPI, and Ethnic Newswatch). These modules also covered strategies for using search engines optimally, including the Advanced Search, limiting a search by language, region, or domain, and selecting different versions of search engines, for example Google Argentina.

A module on source evaluation supported the second research goal of developing critical thinking through assessing the validity and appropriateness of a source. Source evaluation instruction was also tied into each module on finding material. Lastly, a module on citation help supported the third learning outcome by providing a revision of citation norms, the MLA style, and various appropriate reference resources.

Created with Dreamweaver, modules comprised Spanish text, videos, and images to scaffold conceptual understanding. Short (ungraded) quizzes were also provided during and after each module to enable students to test their practical understanding. Definitions were also provided for key items of vocabulary that students might not have known. The tutorial was introduced to students early on in the semester after they had selected the paper topic but before the first paper was due. Students were asked to study each module as homework and were then encouraged to use the tutorial for reference as often as required, with the expectation that they would look through the tutorial at least once.

Evaluation

The research design encompassed a mixed-method investigation. After consideration, the author decided to measure student IL competencies through the use of three specific evaluations: a pre- and a post-class questionnaire, an end of semester reflection, and by grading student bibliographies. In this way, the author could gather both qualitative and quantitative evidence of learning, as well

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as gauge development of student conceptual and practical understanding of core concepts.

The pre- and the post-class questionnaires (see Appendix 1 and 2) were administered prior to the other two assessments. These questionnaires were designed to study the effect of the tutorial on the student's conceptual understanding of the three IL competencies—locating, evaluating, and using information. Accordingly, shortly before the tutorial was assigned, students completed a pre-class questionnaire that elicited prior knowledge and experience of research. After six weeks, a similar post-class questionnaire was administered to students. At this stage, students had received grades for their *reseñas y comentarios de recursos* paper, but they had not yet completed their *exposición*. The post-class questionnaire was designed to help students articulate changes to their information seeking process, enabling reflection on personal change and adaptation. Together, these evaluations permitted qualitative insight into changing student conceptions of research as well as self-assessment of skills learned in the tutorial. Content analysis was subsequently carried out on pre- and post-class questionnaire answers.

The end of semester reflection (see Appendix 3) formed the second evaluation. These open-ended questions were designed to determine whether the tutorial facilitated changes in conceptual understanding of IL that were sustained over the semester. It was also designed to examine perceptions of future transferability of skills. Administered to students in the final week of class, questions were open-ended to facilitate subsequent qualitative and thematic analysis.

Lastly, the third IL evaluation involved author grading of student bibliographies (see Appendix 4). This enabled quantitative insight into practical applications of research skills, and determined whether students had transferred conceptual knowledge gained from the tutorial into their written work. The grading rubric was aligned with the major learning outcomes of the class, with students being evaluated on a three-point scale on the variety of sources (do they show diverse perspectives?), the quality of their sources (are sources appropriate?), and the citation format. In an effort to ensure that papers were graded fairly, 20% were also graded by an external, Spanish reading librarian reviewer, which produced an inter-rater reliability of 0.73. The author then compared all bibliography grades to those of a control group. The control group consisted of student bibliography grades from years when library instruction had not been offered (2007) and when it had only been offered in-person (2008). While the pre- and the post-class questionnaires were not administered in 2007 and 2008, the assignments and bibliography grading criteria were the same, which provided useful statistics for comparison.

Participants

Participants consisted of students enrolled in SP4010, which collectively had an enrollment of 43 students (25% male, 75% female). At the conclusion of the evaluation period, the number of students had fallen to 32 (Fall: 17, Spring: 15) due to student dropout or failure to complete assignments. Most students (44%) had studied Spanish for 5-8 years though 19% had only studied for 1-4 yrs. Roughly

one third (30%) of students had worked with an English language research tutorial of some sort before.

Findings

Locating

When asked how to find reliable information for studying water problems in the pre-class questionnaire, all students mentioned relevant textual sources including a variety of academic and freely accessible sites. Notwithstanding, although Google and Google Scholar were mentioned frequently, when students were asked how to find Spanish resources, less than 25% of students (7/32) realized that Google exists for different countries and only 43% (14/32 students) realized that the advanced search would change the language. In the post-class questionnaire, however, a majority of students recognized that the tutorial had improved their ability to find key material. When asked to describe the major takeaway from the tutorial, the class was fairly evenly divided: 31% of students (10/32) demonstrated increased understanding of Google and how to get more appropriate search results including using advanced search and changing the country domain:

“que puedo usar google.es y es totalmente fuentes en español.” [That I can use google.es and it is all Spanish sources]

“Como usar Google para obtener recursos en español solamente.” [How to use Google to find only Spanish results.]

Similarly, 22% of students (7/32) indicated that their key takeaway was an improved understanding of how to find Spanish resources:

“Que la biblioteca tiene muchos recursos en español compilados de una manera muy organizada” [That the library has a lot of Spanish resources that are organized really well]

Another 22% (7/32) remarked that it was how to search better overall, for example understanding how to get more relevant results through employing search strategies:

“Que se puede usar un “dash” para omitir palabras en una busqueda.”
[That you can use a dash to omit words from your search.]

“Yo aprendi... como poner un “” enfrente de la palabra.” [I learned... how to put “” in front of a word.]

These takeaways from the tutorial were also highlighted in the end of semester reflection, where 71% of students (23/32) remarked that they now approach research more thoughtfully, citing better ways of searching, new resources, and gaining more confidence in their abilities:

“Ahora tengo más paciencia investigando palabras, fuentes y recursos.”
[Now I have more patience researching words, sources and tools]

“Sí, tengo menos miedo de buscar.” [Yes, I am less scared of searching]

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Many comments focused specifically on search skills including general search tips and how to search in Spanish:

“Ahora voy a buscar las fuentes en español en vez de buscar las fuentes en inglés que luego describo en español.” [Now I will search for sources in Spanish instead of searching for sources in English, which I then describe in Spanish.]

Student gains in being able to locate materials were also seen when the author graded final bibliographies. On average, as Table 1 demonstrates, students scored 2.39 out of a possible 3 for the variety of the resources cited in their bibliographies, which included scholarly and popular articles, newspaper reports and blogs in Spanish [see Appendix 4 for the rubric]. In addition, grades for locating sources were also considerably higher than grades from the control groups. A t-test also showed that results were also statistically significant. ($t(50)=-1.29$, $p < .001$)

Table 1. Grades for Locating Sources

	Average: <i>Reseñas/Exposición</i> (Marks out of 3)	Average: Fall 2007 (No library instruction) (Marks out of 3)	Average: Fall 2008 (In-class instruction) (Marks out of 3)
Variety of sources	2.39	1.36	1.9

Evaluating

In the pre-class questionnaire, roughly a quarter of the respondents demonstrated an understanding of how to evaluate research resources. For 59% of students (19/32), it was important to look at the author of the text, although only 28% (9/32 students) mentioned that it was important to look at sources cited or the quality of the research. In the post-class questionnaire, no student noticed a change in his or her evaluation process. Notwithstanding, in the end of semester reflection, about one third of the students indicated that they had changed the way they considered information sources. For a few students, this involved recognizing the importance of evaluating a range of sources to construct an argument:

“Leo más que un solo fuente para ver las cosas diferentes.” (*sic*) [I read more than one source to see different things.]

“Después de esta clase trato de encontrar citas variadas.” [After this class I will try to find varied sources.]

Other comments indicated that students generally paid more attention to cited resources:

“Soy más consciente en las páginas web que visito.” [I am more conscious about the websites I visit.]

In the final bibliographies, the average grade for the quality of resources was fairly high (2.3/3) and it showed considerable improvement over the results of the control group, as can be seen in Table 2. A t-test shows these results were also statistically significant. ($t(50)=-1.12$, $p < .001$)

Table 2. Grades for Evaluating Sources

	Average: <i>Reseñas/ Exposición</i> (Marks out of 3)	Average: Fall 2007 (No library instruction) (Marks out of 3)	Average: Fall 2008 (In-class instruction) (Marks out of 3)
Quality of sources	2.31	1.45	2

Citing

Due to the difficulty of designing suitable questions around citation style, the pre-class questionnaire did not look at prior citation knowledge. In the post-class questionnaire, however, while 9 students (26%) found this section useful, only 6% of students (2/32) mentioned that their citation habits had changed as a result of the tutorial. Similarly, in the end of semester reflection citation habits were not mentioned. Finally, while grades for bibliography citation averaged 2.3/3, it can be seen from Table 3 that they were almost identical to control group results. These results were not statistically significant.

Table 3. Grades for Citing Sources

	Average: <i>Reseñas/ Exposición</i> (Marks out of 3)	Average: Fall 2007 (No library instruction) (Marks out of 3)	Average: Fall 2008(In-class instruction) (Marks out of 3)
Citation Format	2.26	2.36	2.4

Transferability

The end of semester reflection also addressed the transferability of IL, or how students thought they could use what they had learned in the tutorial in the future careers. Overall, students envisaged a wide range of occasions when they might use what they had learned from the tutorial in the future. Roughly one-third of students mentioned specific occasions, including specific careers, such as law, medicine, the non-profit sector, and education. Comments indicated how students thought they could specifically apply knowledge from this class in future:

“Ser una maestra requiere que unos siempre está aumentando su conocimiento y estar más habil en la búsqueda de información me servirá

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mucho.” (sic)[To be a teacher one needs to always be improving your language and being more efficient in searching for information will help me a lot.]

Other comments showed how this process might have clarified career aims:

“Espero que tenga un empleo que requiere investigación.” [I hope to have a job that requires research.]

Students also foresaw that research ability would be useful in future graduate studies and in the process of getting a career:

“Yo voy a venderme como una persona que investiga y escriba bien.” (sic)
[I am going to sell myself as someone who researches and writes well.]

Discussion and Implications

Locating

It is clear that the modules on locating material were the most appreciated by students. The post-class questionnaire showed that students demonstrated a much wider understanding of Spanish resources, with almost half of the students remarking that it was learning how to find Spanish resources that surprised them the most.

It is clear that the modules on locating material were the most appreciated by students.

Students also showed a new appreciation for strategies, for example, the importance of keywords to find these resources. These changes were not just at a conceptual level either. Bibliography grades also showed that for the most part, students located a wide variety of appropriate resources for their papers. Furthermore, the end of semester reflection showed that for the majority of students, changes made to search habits were sustained over the semester. Of the students who did not notice any change, this was generally because they already knew about many of these resources, possibly through studying abroad. As such, these findings imply that the tutorial had helped students to develop a conceptual awareness of foreign language information realities as well as practical strategies to help locate new materials and resources.

Interestingly, the pre-class questionnaire showed that as expected, students had a limited idea of the functionality of the web, especially to locate non-traditional sources such as blogs. Before taking the tutorial, few students were able to demonstrate advanced search strategies in a search engine. Similarly, few students showed more than a basic understanding of how to search for materials in Spanish from a Spanish-speaking country. Notwithstanding, in the end of semester reflection, many students expressed surprise that they had learned so much about search techniques from the tutorial. It appears that before the class, many students considered themselves expert searchers, although as the pre-class questionnaire demonstrated, this was not the case. This would seem to corroborate evidence from Project Information Literacy (Head and Eisenberg, 2009), a national study of student information seeking behaviors. Their 2009 report (Head and Eisenberg, 2009) found that students often rely on the same small set of common information

sources for research projects, showing “little inclination to vary the frequency or order of use” and that IL instruction can help widen student knowledge. (p.3) As a consequence, it is clear that students may need special help to develop effective foreign language search strategies, particularly because scholarly literature and the Internet in general are so skewed to finding English language sources.

Evaluating

At first glance it would seem that the tutorial had little effect on student evaluation skills. After taking the tutorial, no student mentioned that his or her evaluative skills had improved. Notwithstanding, end of semester survey comments showed a moderate improvement in conceptual understanding of source evaluation. In addition, grades for the bibliography showed statistically significant practical improvement in the quality of selected sources over sources chosen by the control group. Therefore again, it seems that many students did not think that they needed to learn about source evaluation even though the pre-class questionnaire showed that instruction was necessary. Unlike techniques for locating resources, though, this did not seem to be as valued by students. While the end of semester reflection and bibliography grades demonstrated that the tutorial did have a long-term effect on roughly one-third of students, it is clear that treatment of this topic could be improved.

It is possible (although impossible to know as usage statistics were not kept) that because evaluative skills were not seen to be very different between English and Spanish language research, students skipped over this section of the tutorial. Differing concepts of evaluation, trust, and credibility are complex issues in the foreign language information landscape though. It is evident that the diverse political, social, and economic contexts that form the information landscape play a role in how different communities ascribe source respect and authority. This is also inextricably linked to linguistic identity. Low usage statistics for this section of the tutorial may serve as an indication that more work is needed to expand student conception of evaluating material in a foreign language context.

Citing

The tutorial seemed to have the least effect on student citation habits. In the post-class questionnaire, a very small number of students mentioned that learning about citation was the primary conceptual takeaway. In addition, while the average bibliography citation score showed that most students did not have trouble citing sources, scores were comparable with the control group result, which indicates that the tutorial had little effect on student learning for this section. Results could have been skewed because the instructor also covered citing during class time. Furthermore, while the pre-class questionnaire did not ask about citation habits, it was expected that as this class was an advanced-level writing class with several prerequisites, most students would have encountered citation conventions before taking this class. However, evaluation results show that more work could be done to tailor the module for specific citation problems, rather than a general overview.

Transferability

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As a whole, it seems that the tutorial helped students learn skills that were considered transferable to other classes or a future career. Not only does this indicate that in-depth learning has occurred, but it also demonstrates that students have understood the wider context of research skills. This will only become more relevant as the “Information Age” develops. It may also explain some of the motivation behind the positive improvements in

As a whole, it seems that the tutorial helped students learn skills that were considered transferable to other classes or a future career.

IL skills. While evaluation of transferability was limited to the end of semester reflection, the focus of the study meant that it would be hard to examine student learning beyond this class. However, it is clear that generally, students found the tutorial would be useful in a wide range of future scenarios.

Limitations and Future Research

Through the analysis of research results, the author identified limitations in the study design. First, the low number of participants means that results from this study are not generalizable. In addition, students who completed this research were all undergraduate students at the University of Colorado and were Spanish majors. Consequently, it cannot be said that participants were representative of all undergraduate language majors. Their responses, however, do offer insights into language student research skills and language competencies. Future research to verify findings from this study could focus on broadening the number of students or integrating participants studying different languages. Furthermore, this study did not attempt to examine disparities between different national cultures within the Spanish language. Varying levels of regional access to information and Internet usage as well as differing political, economic, and social landscapes have an obvious effect on both Internet and physical research, and this study did not differentiate between research in Spain and Latin America. The project was developed through the instructors’ personal experiences of Spanish language research, and, as such, takes a broad approach. Future studies could take a more culturally-specific approach to examine differences between different national traditions.

Another limitation was that student behavior or questionnaire answers could have been modified by their awareness that the pre- and post-class questionnaires were not anonymous. Furthermore, student use of the tutorial was mostly reported secondhand and the author did not have direct experience of student tutorial usage. Although Google Analytics provides some insights, the lack of personalized login meant it was hard to track exactly how students used the tool. Logins were rejected in the planning session due to the desire to ensure that the tutorial was seen as accessible to students rather than as an evaluative tool, but future research could use more sophisticated technical tools to provide a better examination of tutorial usage. Finally, it is hard to determine the effect of the tutorial on student learning. The tutorial formed only one component of the class and many other variables could have affected student learning. However, findings show several positive and statistically significant effects on IL competencies. Future research that considered

testing over several semesters would enable a deeper analysis of the effect of the tutorial.

The study also provides several avenues for research on the effect of the tutorial on language acquisition. Did the language of instruction affect the comprehension and development of information literacy skills? How did usage of the tutorial, for example in searching and evaluating activities, affect grammar and comprehension skills? How could further qualitative analysis be used to investigate the complex nature of IL and student learning? Did the tutorial have an effect on student writing competencies or overall course grade? Did the tutorial have an effect on subsequent English-language research students undertook? Further research could build on any of these questions in order to provide greater insight into the role of IL in foreign language education.

Further research could also address the cultural aspects of language learning, as outlined in the National Standards and the 2007 Modern Language Association report, *Foreign Languages and Higher Education: New Structures for a Changed World*. If information is culturally specific, could IL instruction be seen as a key way of knowing another language? In the same vein, could IL then be seen to play a key role in creating what the MLA (2007) refers to as “educated speakers who have deep translanguingual and transcultural competence” (p.3)? Additional research is needed to explore whether IL could help develop cultural knowledge, thereby contributing to the student’s deeper understanding as a target language user.

Recommendations

The role of the librarian is key to any discussion about IL and student learning. In this project, the librarian drew heavily on previous experience to provide support and assistance to integrate IL into the curriculum. While many institutions will not have access to a multilingual or even a foreign language liaison librarian, IL is becoming core to the role and purpose of most academic libraries. As such, many librarians possess broad pedagogical experience, which can lead to effective collaborative curriculum development, and innovative point of need instruction. Alternatively, foreign language graduate students, who need to have excellent IL competencies, could prove central to integrating IL concepts.

... many basic literacy techniques can be integrated throughout the foreign language curriculum, from beginning to advanced level.

Secondly, many basic literacy techniques can be integrated throughout the foreign language curriculum, from beginning to advanced level. This reflects Kern’s 2002 call for broader exposure to “signifying practices” and IL could serve as a coherent vehicle between lower and upper division courses (p.23). Assignments, class discussions, and grading criteria, among other ideas, can focus on IL. The growing focus on personal learning environments (PLE) to support social or situated learning is ideally suited to integrate IL concepts. Discussions and activities around the role of search engines, including advanced search and local strategies are productive. Discussions could also discuss the concept of authority and credibility, and how that differs from country to country. Hock (2007) and Leu, Zawilinski, Castek, Banerjee, Housand,

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Liu, & O'Neil (2007) among others, report on specific strategies that can be adapted for foreign language IL based on Hock's concept of introducing students to "sources that everyday Germans, everyday Americans interested in things German, and scholars of German Studies frequently consult" (p.51).

Conclusion

This study examined the effect of an online Spanish research tutorial on IL competencies. Pre- and post-class questionnaires, an end of semester reflection, and bibliography grades examined undergraduate Spanish majors' conceptual and practical understanding of research in an advanced language writing class. Findings showed that the tutorial improved students' IL competencies, or the ability to find, locate, and cite Spanish resources. This project also points to the advantages of librarian-faculty collaboration in designing and creating effective learning activities. While this paper did not explicitly set out to examine the instructional collaboration, the supportive relationship between both instructors was key to the success of the project. Support from the Anderson Language Technology Center (ALTEC) at the University of Colorado was also key.

Discipline-specific IL is an essential skill in any area. However, in a multilingual context, IL is even more complex and even more necessary. Beyond the basic premise that information practice is culturally specific and specific instruction is needed to develop these skills, this paper raises the question whether IL can contribute to the development of a student's deeper understanding as a speaker of that language. Further research will attempt to address these bigger questions. Through this study though, it can be seen that the integration of IL into the language curriculum is both desirable and feasible, and it is to be hoped that this project will encourage further investigation into the position of IL within foreign language education.

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Appendix 1: Pre-class questionnaire

1. *¿Cuál es tu nombre?* / What is your name?
2. *¿Cuál es tu sexo?* / What is your sex?
3. *¿Cuántos años llevas estudiando español?* / How long have you studied Spanish?
4. *¿Hiciste un tutorial de investigación bibliotecaria antes?* / Have you ever had a library tutorial before?
5. *Si quisieras encontrar información acerca del tema de tu ensayo, por ejemplo los problemas del agua en Perú, ¿dónde buscarías?* / If you wanted to find information on your topic, for example water in Peru, where would you search?
6. *Cuando usas Google etc, ¿cómo encuentras información en español?* / When you use Google, how do you find information in Spanish?
7. *Cuando usas Google etc, ¿cómo sabes si una página contiene información de confianza?* / When you use Google, how do you know whether a page is trustworthy?

Appendix 2: Post-class questionnaire

1. *¿Cuál es tu nombre?* / What is your name?
2. *¿Te ayudó el tutorial a encontrar buenas palabras claves para tus búsquedas?* / Did the tutorial help you find keywords for your search?
3. *¿Te ayudó el tutorial a encontrar artículos de periódicos?* / Did the tutorial help you find newspaper articles?
4. *¿Te ayudó el tutorial a encontrar artículos de revistas académicas?* / Did the tutorial help you find scholarly articles?
5. *¿Te ayudó el tutorial a encontrar sitios web relacionados con tu tema?* / Did the tutorial help you find websites related to your topic?
6. *¿Usaste el tutorial para ver cómo citar tus recursos del formato MLA?* / Did you use the tutorial to see how to cite your sources in the MLA format?
7. *Describe una cosa nueva que aprendiste al usar el tutorial.* / Describe one new thing you learned from the tutorial.
8. *¿Qué cosa que aprendiste en el tutorial fue lo más sorprendente para ti?* / What thing that you learned from the tutorial was the most surprising for you?
9. *¿Cuáles son tus sugerencias para que sea aun más útil el tutorial?* / What are your suggestions to make the tutorial even better?

Appendix 3: End of semester reflection

1. *Después de esta clase, ¿han cambiado las maneras en que haces investigaciones (académicas o para otro fines)? / After this class, have you changed the way you do research (academic or for other purposes)*
2. *Después de esta clase, ¿usas Google de una manera diferente? ¿Cómo lo usas ahora en comparación con antes de la clase? / After this class, will you use Google in a different way? How do you use it now in comparison to before the class?*
3. *¿Cómo usarás tu habilidad para investigar en el futuro y/o en tu empleo o carrera? / How will you use your research abilities in the future and/or in your job or degree?*

Appendix 4: Bibliography Grading Rubric

	3 points	2 points	1 point	0 points
Quality of Sources (Appropriate for a research paper, student's topic, to make argument)	At least 3 sources that are mostly reliable, relevant for a research paper and topic	At least 2 sources that are reliable and appropriate for paper, topic	Fewer than 2 sources or sources that are unreliable, inappropriate for topic	No sources
Variety of Sources (Diverse perspectives, etc.)	Sufficient sources that show diverse perspectives	Shows an attempt to include variety of sources, some duplication	Insufficient variety of sources to illustrate paper	No sources
Citation Format (Consistent, can a reader locate source)	Consistent citations in MLA format, cited correctly in bibliography and in-text.	Minor inconsistencies in bibliography or in-text	Limited attempts to document sources or only includes either bibliography or in-text	No citations

Improving Student Motivation through Autonomous Learning Choices

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Abstract

Numerous studies have examined the manner and degree to which increased motivation can improve student learning and performance in a foreign language. Others have drawn a connection between the implementation of autonomous learning choices and an increase in motivation among students to learn. Few have put together theory and practice to suggest methods for teachers to improve student motivation through the use of autonomous learning choices in the classroom. This article addresses that gap by outlining concrete instructional ideas for promoting learner autonomy, which can improve student motivation to learn a language. The study was conducted over two semesters with 108 university students taking intermediate and advanced German courses in which an autonomous learning framework was implemented. Data were collected using a self-assessment survey, an autonomous learning survey, and reflective statements to illustrate the positive impact of autonomous learning choices on student motivation.

Cynthia Chalupa (Ph.D., The Ohio State University) is Associate Professor of German at West Virginia University where she directs the basic German language program and teaches all levels of German language, culture, and literature as well as foreign language methods. Her research interests span German-language literature of the twentieth and twenty-first centuries, assessment, foreign language pedagogy, and media literacy in the foreign language classroom. She has written articles on *fin de siècle* poetry, the mirror and self-portraiture, and E.T.A. Hoffmann. She has also published on international TA training, assessment development, the use of live television programming in the German classroom. Most recently she has published an AP/Intermediate German textbook with Heiko ter Haseborg.

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Numerous studies have documented the positive effect that motivation can have on the success of learners in the foreign language (FL) classroom and have identified it as one of the affective factors that significantly differentiate successful learners from unsuccessful ones (Cheng & Dörnyei, 2007; Crookes & Schmidt, 1991; Dörnyei, 1994; Ehrman, Leaver, & Oxford, 2003; Matsumoto & Obana, 2001; Yang, 2008; Yu & Watkins, 2008).

Motivation plays an important role in language learning in particular because of the long-term effort involved in gaining proficiency

Motivation plays an important role in language learning in particular because of the long-term effort involved in gaining proficiency (Cheng & Dörnyei, 2007). Although any given motive can serve as the catalyst for beginning the study of a language, if the initial motivation is not maintained, “even the brightest learners are unlikely to persist long enough to attain any really useful language proficiency” (Cheng &

Dörnyei, 2007, p. 153).

Motivation is not only a significant factor in a learner’s choice to begin and continue FL study; it can also positively influence achievement in the language (Brown, 2001; Dörnyei & Csizér, 2002; Guilloteux & Dörnyei, 2008; Skehan, 1989, 1991). Researchers have noted that motivation contributes as much, or more, as aptitude to success in FL learning (Cheng & Dörnyei, 2007; Gardner, 1985; Noels, Pelletier, Clément & Vallerand, 2000). Regardless of aptitude and the reasons for learning a language, whether personally driven or determined by outside factors, motivation is a key factor in guiding a learner from initial interest in a language to the development of proficiency.

While research has clearly indicated that motivation is an important factor in successful language learning, few studies include concrete suggestions for increasing motivation in the classroom. Many studies have explored the theory behind motivation in FL acquisition (Chen, Warden, & Chang, 2005; Cheng & Dörnyei, 2007; Dörnyei, 2005; Dörnyei & Csizér, 1998; Gardner & Tremblay, 1994), but only a few suggest practical strategies that can be implemented in classroom teaching (Cheng & Dörnyei, 2007; Dörnyei & Csizér, 1998). Guilloteaux and Dörnyei (2008) have stressed the importance of testing the effectiveness of motivational strategies in the classroom and argued that empirical data are needed to substantiate current hypotheses about motivation based on teacher, student, and outside observer perspectives. While investigations of the classroom-

based use of motivational strategies are still emerging,

The aim of the current study is to move from theory to practice by offering clear steps for improving motivation through autonomous learning choices, which have been tested in a classroom and evaluated by students.

current work in the field clearly indicates that educators and students will benefit most from motivation research when its ramifications can be connected concretely to course planning, instructional approaches, and in-class relationships.

The aim of the current study is to move from theory to practice by offering clear steps for improving motivation through autonomous learning choices, which have been tested in a classroom and evaluated by students. Based on the examination of quantitative and qualitative data

Improving student motivation through autonomous learning choices

collected from student surveys and reflective statements, we argue, as Deci and Ryan (1985) have suggested, that autonomy is a necessary precondition for increased motivation, although other factors certainly play a role. We therefore provide a framework for incorporating autonomous learning choices in class through the use of work cycles, four-week units of instruction that include spoken and written presentational assessments of the students' choosing. Students exercise autonomy not only in the choice of assessments but also through an ongoing analysis of their learning in the form of a learning journal and in their choice of materials in an end-of-semester portfolio, the keystone of which is the reflective statement.

Motivation and Foreign Language Learning

A large corpus of research has been devoted to examining the link between motivation and FL learning. Initially, theories of motivation were based on two orientations, described by Gardner and Lambert (1972) and Gardner (1985) as *integrative* (based on the desire to become integrated in the target culture and to interact with members of the target-language culture) and *instrumental* (based on a functional reason for learning a language, such as fulfilling a language requirement or getting a job). Gardner, Tremblay, and Masgoret (1997) provided substantial evidence to correlate integrative motivation with successful FL learning and suggested that motivation can have a powerful impact on language achievement, especially with regard to students' perceptions of learning and to learning outcomes. Chen et al. (2005) explained, "Integrative motivation is effective because language skills are perceived as integral to participation in the social groups that use the target language" (p. 612). The motivated learner is one who wants to learn, takes concrete steps to learn, and enjoys learning (Gardner, 2001).

Dörnyei (1994) expanded on Gardner's model of motivation by adding multiple, situational components. He emphasized the importance of the environment in which learning occurs, stating "the exact nature of the social and pragmatic dimensions of second language motivation is always dependent on who learns what languages where" (p. 275). This multifaceted model emphasizes motivations that are both *intrinsic* (based on the individual's internal drive to do something) and *extrinsic* (based on a goal that is separate from the activity itself). Intrinsic motivation has often been viewed as the more influential motivator, with some researchers suggesting that outside regulatory factors can, in fact, diminish internal desires to participate in an activity or succeed (Brown, 2001). Deci and Ryan (1985) underscore the importance of intrinsic motivation to the success of learning in an educational setting explaining that, "[i]ntrinsic motivation is in evidence whenever students' natural curiosity and interest energize their learning. When the educational environment provides optimal challenges, rich sources of stimulation, and a context of autonomy, this motivational wellspring in learning is likely to flourish" (p. 245). This emphasis on intrinsic motivation within the academic framework suggested that educators could modify the educational setting in a way that optimizes motivational factors in order to improve student learning. Subsequent research focused on elements beyond the individual

learner that might affect motivation levels and suggested practical applications of motivation research in the classroom (Brown, 1990, 2001; Crookes & Schmidt, 1991; Dörnyei, 1994; Dörnyei & Csizér, 1998; Julkunen, 1989; Oxford & Shearin, 1994; Skehan, 1989, 1991).

Other researchers demonstrated that extrinsic motives do not necessarily undermine intrinsic ones, but rather, that they can promote overall motivation if learners understand the extrinsically motivated behaviors to be self-determined and internalized. Key to this understanding of motivation is the concept of self-determination, which serves as the basis for Deci and Ryan's Self-determination Theory (1985). According to Self-determination Theory (SDT), autonomy is necessary for an activity to be gratifying (Deci & Ryan, 1985). When an individual wholly endorses an activity by oneself, that activity is considered self-determined, and the regulatory process is choice. If, by contrast, the behavior is externally controlled, the process by which the activity is carried out is instead compliance or defiance (Deci et al., 1991). Deci, Vallerand, Pelletier, and Ryan (1991) explain that SDT, when applied to an academic setting, requires educators to promote in students an interest in learning, a valuing of education, and confidence in their own capacities and attributes, all of which are the manifestations of intrinsic motivation within an extrinsically motivated setting.

<i>Ultimately, when learners express autonomy in their learning, their intrinsic motivation is likely to rise, which in turn leads to more effective learning.</i>	Deci and Ryan's (1985) three-pronged understanding of motivation, which includes the need for competence, autonomy, and psychological relatedness, underscores the importance of self-determination and choice in raising motivation and points specifically to the role that autonomy plays in the learner's overall interest and success in learning. Ultimately, when learners express autonomy in their learning, their intrinsic motivation is likely to rise, which in turn leads to more effective learning. A teacher who seeks to improve motivation supports learner autonomy by providing more flexibility and learner choice related to the activities and assessments implemented in the classroom.
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Defining Learner Autonomy

Learner autonomy and autonomous learning are synonymous terms that refer to the complex process by which students are able to make choices regarding what and how they learn (Barfield & Brown, 2007; Broady & Kenning, 1996; Cotterall & Crabbe, 1999; Lamb & Reinders, 2008; Little, Ridley, & Ushioda, 2003; O'Rourke & Carson, 2010). Sinclair (2000) described autonomous learning as a capacity that involves learners' willingness to take responsibility for their own learning. This includes the responsibility for making decisions concerning learning goals, content, format of activities, and types of assessment. Little (2007) and Benson (2001) developed a more dynamic concept of learner autonomy, emphasizing that autonomous learning encompasses not just the learner's skills but is an ongoing process of interaction between students and the teacher. Learner autonomy is, as

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ter Haseborg (2012) also notes, realized to varying degrees, depending on the learning context:

Learner autonomy is an ever-increasing awareness of one's own learning process, which is achieved through negotiation with others and enables learners to make their own decisions as to what goals, contents, and methods are most beneficial for their learning. (pp. 20-21)

While complete autonomy for learners is desirable in terms of maximizing motivation, institutional requirements such as assessments, grades, curricula, and requirements of state and national accreditation ultimately inhibit the exercise of choice to some degree. Consequently, it is most helpful for the classroom teacher seeking to incorporate more learning choices to view learner autonomy on a continuum. This continuum, with complete choice on one end and no choice on the other, establishes parameters within which teachers and students can negotiate to make choices regarding learning goals, content, format of activities, and types of assessment that still adhere to institutional requirements. Given the aforementioned constraints, most autonomous learning scenarios in the classroom are likely to fall somewhere in the middle of the continuum.

Learner Autonomy and Language Learning

The implementation of learner autonomy in instruction has been clearly identified as an effective strategy for motivating FL learners. To date several studies have examined the role of learner autonomy in the overall success of FL learning. Dickinson (1995), Ushioda (1996), and Dörnyei and Csizér (1998) have assessed the link between language learning, learner autonomy, and motivation, and provided evidence that learner autonomy positively affects motivation and performance in language learning. Ushioda (1996) posited that “autonomous language learners are by definition motivated learners” (p. 2), and Dickinson (1995) argued, “enhanced motivation is conditional on learners taking responsibility for their own learning . . . and perceiving that their learning successes and failures are to be attributed to their own efforts and strategies rather than to factors outside their control” (pp. 173–174).

Although there is a great deal of research on the connection between learner autonomy and motivation in language learning, relatively little has been done to investigate how autonomous learning choices can be made available in the classroom and how those choices affect learner motivation. Little (2007) stated that despite the work that has been done so far, “the practical realization of language learner autonomy remains elusive” (p. 15). Furthermore, Little pointed out that a better understanding of the integration of learner autonomy and target language proficiency is necessary in order to “implicate learner autonomy in a theory of language teaching” (p. 15). If autonomous learning is integrated

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into classroom instruction and students find intrinsic motivation for learning the language, they are more likely to continue learning beyond the classroom. Given the constraints of programs at the secondary and post-secondary levels in the United States, however, teachers are often not aware of the types of choices they can integrate or how to do so.

This Study

This study suggests a model for the practical implementation of learner autonomy, a concept that has, to date, primarily been discussed in theory.

This study suggests a model for the practical implementation of learner autonomy, a concept that has, to date, primarily been discussed in theory. The study was conducted over two semesters with 108 university students taking intermediate and advanced German courses in which an autonomous learning framework was implemented. In order to determine the influence of autonomous choices on student motivation, quantitative

and qualitative data were collected in the form of surveys and narrative reflective statements to investigate the following three-part research question: How does the ability to make autonomous choices regarding (1) format, (2) content, and (3) timing affect students' motivation? Given that we sought to understand the level of motivation that students actually experienced, the data collected in the study were entirely perception-based; no achievement data were collected. While one could attempt to draw correlations between autonomous learning choices, motivation, and student performance, such an examination reaches beyond the limits of the current study and calls for further research.

Method

Participants

This study was carried out within the context of five separate German courses at a large state institution; 108 undergraduate students were enrolled across the five courses. The students were at two points in the German-language curriculum: (1) fourth semester (204), which is at the end of the basic language sequence and targets the proficiency levels Intermediate-Mid to Intermediate-High; and (2) sixth semester (304), which is at the end of the bridge sequence and targets the levels Intermediate-High to Advanced-Low. Given the varied background of the students enrolled in these courses, there can be significant variance in proficiency level and performance among the learners. Both the 204 and 304 courses included students who (a) began the language sequence with the first semester; or conversely, (b) had been placed into the courses out of high school. Some students in the 304 course had studied in a German-speaking country; most students at the 204 level had not yet been abroad. The study was conducted over two semesters. In the first semester, 37 students were enrolled in 204, and 18 students were enrolled in 304. During the second semester, all 53 participants were at the 204 level. It should be noted that not all of the 108 students enrolled in the courses participated in every survey because of absence, or because they chose not to participate. The differences in the number of students enrolled and the number of students who

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completed the surveys are indicated in the tables below. The designation (n=x) indicates the number of students who completed the survey.

Design

The study was based on a course designed around work cycles, an idea first explored by Legenhausen (2003) and Luke (2006). The work cycles in this study were adapted to the needs of the FL classroom and used to structure both course topics and instructional time. The work cycles were four weeks in length and consisted of three key elements. Over the course of each work cycle, the students were asked to (1) keep a student learning journal in which they documented their views of the learning process (Appendix 1); (2) create a written presentational project, the topic and format of which they determined (Appendix 2); and (3) design an oral presentational project, the topic and format of which they determined (Appendix 2). At the end of the semester they reflected on the project work they completed for each work cycle in a portfolio (Appendix 3) in which they included all of their work throughout the semester. A second culminating activity was the reflective statement in which they discussed the contents of their portfolio and their learning and personal experiences related to course material during the semester. While the formal work cycle projects focused primarily on the presentational and interpretive modes of communication, in-class activities and homework activities targeted the interpersonal mode of communication. The teachers' goal was to provide balanced practice in all modes of communication during class and create opportunities for additional practice outside of class in preparation for individual projects.

Several principles of learner autonomy were implemented in the classes to improve student interest and motivation. Given that the courses are part of a larger curriculum in which certain skills and content areas are covered on a course-by-course basis, some constraints in terms of autonomy were placed on the course design. The structure was flexible enough, however, to offer students choices in terms of the content, the distribution of instructional time, and the timing and focus of assessments. At the beginning of the semester students were given the course syllabi, which described the concept of and rationale for the four-part work cycle: (1) Topic Choice, (2) Negotiation, (3) Presentation, and (4) Assessment. The syllabi also contained details about course evaluation procedures and holistic rubrics for grading the assessments and portfolios. In order to provide structure but allow for the greatest flexibility and potential for learner autonomy, students were given a range of choices within individual work cycles regarding the content of individual assessments and the format of the spoken or written presentational tasks (e.g., film, role-play, brochure, letter, cartoon, interview, or poster session). Students could choose among a variety of formats (see Appendix 2) or suggest a format of their own choice. During the final work cycle, students decided whether the last assessment (the only one in the fourth work cycle) would be oral or written in nature depending on their perception of greatest need. Students were also given the opportunity to focus on certain skills through a flexible timing structure. They could choose which project they wanted to do first, written or oral, and at what

point in the work cycle they wanted to complete the assignment. For example, those students who felt they were weakest in speaking typically chose to do the oral assessment later in the work cycle. Students were also given a choice about which homework assignments to do and when they were to be turned in, as long as they completed a minimum number of assignments for the whole semester.

In both semesters, the work cycles were repeated four times at four-week intervals. The fourth work cycle was truncated to two weeks in order to adhere to the semester calendar. Each work cycle had a thematic focus and contained formative assessments in the form of quizzes and graded role-plays as well as a cumulative work-cycle project. Throughout the work cycle, students were able to refer to a bank of ideas and activities to receive guidance on and ideas for the work cycle projects. The example provided in Appendix 2 has been kept general for illustrative purposes; students in the course received clear guidelines, including content-based themes, deadlines, and a list of expectations, in the target language. In the first phase of the work cycle, Topic Choice, the students were asked to choose topics about which they would produce one written presentational and one spoken presentational project for the work cycle. Students had the freedom to choose the content and format of their projects and the order in which they completed them. Students chose which project they would do first based on their comfort level in the modes of communication. Both projects were based on the same topic chosen by the student so that work in all modes of communication became an iterative process, with many of the students developing aspects of both the spoken and written presentational projects in tandem.

In the second phase of the work cycle, Negotiation, students discussed with their instructors proposals for written and spoken assessments, and together they decided on a plan and format for the project that was feasible in terms of time and scope. At this point in the work cycle, students also found partners for the spoken presentational projects and discussed with them a project plan, checked resources, and learned about technologies that they would use to complete the project. During this phase, the students also completed the first section of the learning journal, in which they stated their personal goals for the work cycle. While completing this segment of the learning journal, the students described their work-cycle project and a plan for accomplishing their goals. As part of this process, students often sought teacher guidance to help them with issues that arose in relation to project work. The teachers also provided assistance by directing students to resources regarding the content and delivery of the project. While the students worked on their projects primarily outside of class, instructors allotted course time for discussing projects, asking about students' progress, and providing assistance where needed.

The third phase in the work cycle, Presentation, featured the delivery of project research in one of many forms (see Appendix 2) to classmates and the teacher. Spoken presentational projects like short films, PowerPoint presentations, or role plays were presented in class, and written presentational projects were turned in for evaluation and returned to be revised in a second draft. On each project, teachers provided feedback that was independent of the grade. The main

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purpose was to coach students in the learning process and prepare them for the subsequent work cycle.

During the final stage of the work cycle, Assessment, the teachers evaluated the students' work while the students used learning journals to self-assess. Using the list of goals they had set for themselves, they evaluated their progress toward the achievement of those goals over the course of the work cycle. The learning journal self-assessments provided an important foundation for the students' reflective statements, which they completed at the end of the semester. Based on the ongoing self-assessments, students were able to create a composite image of their progress and performance by the end of the four work cycles to gauge their overall improvement in the course. As part of that process, they determined which aspects of language learning they should focus on and evaluated their ability to plan and carry out individual research in a timely fashion. They learned when they should devote time to areas of weakness, and they often discovered new technologies with which they subsequently became familiar. The learning journals and culminating reflective statement encouraged students to monitor their progress on an ongoing basis, to recognize goals and the steps required to achieve them, and to celebrate their successes or consider strategies for improvement in the next work cycle and course.

During individual work cycles and in the course as a whole, the instructors acted as facilitators. In this capacity, they helped the students find useful materials, suggested helpful activities, and answered questions. The instructors also attended to organizational tasks, which involved coordinating activities, determining a presentation calendar, and assisting in the research of a variety of topics. The teacher never created tests focusing on specific thematic content, for which students were expected to study. On the contrary, the students drove the selection of course content based on the choices they made for each work cycle project. Their responsibility was not merely to listen and follow the teacher's instructions. Instead, they made choices about their goals for language learning and assumed responsibility for their own learning, relying on their teacher as a resource and a mentor.

Data Collection

In an effort to gain a deeper understanding of the link between autonomous learning choices and learner motivation, data were collected from three sources: two surveys, which included both Likert-scale and open-ended items, and reflective statements written by participants at the end of the semester. The first instrument, a self-assessment survey (Appendix 5), was designed to gather basic information about participants' experience with German, their reasons for studying the language, their study abroad experience, and their language-learning background. The final two instruments included (1) the autonomous learning survey, through which students assessed the perceived effect of autonomous learning choices on their motivation to learn (Appendix 6), and (2) the reflective statement, which was discussed above, as part of the end-of-semester portfolio. In the reflective statements, students described in narrative fashion the effects of

autonomous learning choices on their motivation to learn the language. These instruments were designed to answer the three-part research question: How does the ability to make autonomous choices regarding (1) format, (2) content, and (3) timing affect students' motivation? The purpose of this question was to examine whether or not students' ability to make decisions about the types of assignments and assessments they complete, the content of those assignments/assessments, and the timeline according to which they turn them in positively affects their motivation level in a particular course and their motivation for language learning in general. In conjunction with this question, the study also sought to look at the relationship between self-empowered learning and increased motivation. If students feel capable of directing their own learning, they are more likely to carry on the learning process outside of the classroom, potentially to seek out study abroad experiences, and to continue language learning as form of personal growth.

Results

The cumulative analysis of the data revealed that the participants had a positive view of autonomous learning choices, and the ability to make choices increased their motivation for learning. Using a triangular approach, data from the pre-study self-assessment survey were analyzed in relation to the results of the autonomous learning survey and reflective statements. The self-assessment survey provided insights into learner motivation prior to exposure to autonomous learning choices. The comparison of data from the self-assessment survey to information from the learner autonomy survey and reflective statements provided a clear measure of the degree to which learner motivation had increased based on learner choices in class. Because the number of 304 students was lower than the number of 204 students, all data were disaggregated according to course level.

Self-assessment survey

The self-assessment survey provided a baseline understanding of the learners' interest in German and established a clear starting point from which to measure their perception of the effects of autonomous learning choices on their motivation level in individual skill areas and on their overall desire to learn the language. The first half of the survey included eighteen items pertaining to language ability that students rated on a 1-4 Likert scale. The second half of the survey consisted of a variety of questions designed to establish a learner profile, including whether the students were majoring in German, fulfilling the FL requirement, or participating in extracurricular activities. These items consisted of yes/no questions and Likert-scale items. For the purposes of this study only the second half of the survey was used because those items pertained directly to motivation. A total of 63 students completed the survey.

Table 1 provides an overview from the self-assessment survey on both participant groups and gives initial information about their reasons for studying German.

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Table 1. Student Dispositions toward learning German

German 204	German 304
• 90.5% took German to fulfill the university’s foreign language requirement • Of the students surveyed, none had yet decided about a major in German. • 6% of the students had studied abroad in a German-speaking country. • 31% of the students planned to study abroad in a German-speaking country. • 56% said that their study of German helped them in other academic areas.	• 88% of the students were taking the course as a requirement for their major or minor. • 72% of the students planned to major in German; 28% planned to minor. • 67% of the students had studied abroad in a German-speaking country. • 61% of those who had not yet studied in a German-speaking country planned to do so. • 89% said that their study of German helped them in other academic areas.

Table 2 below shows that a large number of students in the 204 courses took German to fulfill the FL requirement for their program of study (i.e., their participation in the course was driven by extrinsic motivation). By contrast, the 304 students had already completed the university FL requirement and had chosen to continue their study of German for both intrinsic and extrinsic reasons (e.g., out of enjoyment or because they were majoring or minoring in German).

Table 2. Response (in percentages) to item “Are you taking German to fulfill the FL requirement?” (N= number of students surveyed)

	Courses by section					
	204 001	204 003	304 001	204 001	204 004	Total
	Spring 2011 (n=11)	Spring 2011 (n=6)	Spring 2011 (n=18)	Fall 2011 (n=9)	Fall 2011 (n=19)	(N=63)
No	15.4	0	70.6	25	22.2	26.64
Yes	84.6	100	29.4	75	77.8	73.36

Because most 204 students took German to fulfill the university’s foreign language requirement, their reasons for completing the course were more extrinsically motivated than those of their peers at the 304 level who were completing the major or minor. While the motive of fulfilling a foreign language requirement is similar to the need of completing requirements for a major or minor, students in the latter group had already self-selected the area of study based on interest and therefore included the need to fulfill requirements as part of their decision. The 304 group, then, was driven by a combination of intrinsic and extrinsic motivations. Tables 3 and 4 show that, unlike the 304 students, many of the 204 students did not plan on majoring, double

majoring, or minoring in German and completed the course simply to check off an item on the list of requirements for graduation.

Table 3. Responses (in percentages) to item “I am majoring or plan to (double) major in German” (N= number of students surveyed)

	Courses by section					
	204 001 Spring 2011 (n=11)	204 003 Spring 2011 (n=6)	304 001 Spring 2011 (n=18)	204 001 Fall 2011 (n=9)	204 004 Fall 2011 (n=19)	Total (N=63)
No	100	100	27.8	77.8	94.4	80.00
Yes	0	0	72.2	22.2	5.6	20.00

Table 4. Responses (in percentages) to Item “I am minoring or plan to minor in German” (N= number of students surveyed)

	Courses by section					
	204 001 Spring 2011 (n=11)	204 003 Spring 2011 (n=6)	304 001 Spring 2011 (n=18)	204 001 Fall 2011 (n=9)	204 004 Fall 2011 (n=19)	Total (N=63)
No	57.1	50.0	80.0	85.7	77.8	73.9
Yes	42.9	50.0	20.0	14.3	22.2	26.1

Despite the large number of students who took German to fulfill a foreign language requirement and the fact that the 304 class was required for students completing the major, 97.78 percent of all participants in the study described their interest level in learning German as either “interested” or “very interested” (Table 5).

Table 5. Responses (in percentages) to item “Describe your interest level in learning German” (N= number of students surveyed)

	Courses by section					
	204 001 Spring 2011 (n=11)	204 003 Spring 2011 (n=6)	304 001 Spring 2011 (n=18)	204 001 Fall 2011 (n=9)	204 004 Fall 2011 (n=19)	Total (N=63)
indifferent	0	0	0	0	11.1	2.22
interested	46.2	55.6	11.1	22.2	27.8	32.58
very interested	53.8	44.4	88.9	77.8	61.1	65.2

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For this item, the scale included four options: “not interested,” “indifferent,” “interested,” and “very interested.” None of the students surveyed selected the item “not interested” in learning German, and only 2.22 reported feeling indifferent about learning the language. These numbers suggest, again, that intrinsic factors played a role along with extrinsic motives in the students’ choice of German for the language requirement or major.

The results from the self-assessment survey show that the participants in this study can be categorized in two ways: (1) according to level; and (2) by the reason for taking the language course, given that the lower-level students nearly always cited the FL requirement as their purpose for taking German. Nevertheless, their interest levels in taking the course were similar, a fact that likewise factors into their similarly positive reception of autonomous learning choices.

Autonomous learning survey

The autonomous learning survey consisted of a total of sixteen items. Thirteen of them were Likert-scale items designed to rate students’ perception of autonomous learning choices. These items were based on a scale of 1-5 (1= strongly disagree, 2= disagree, 3= neither agree nor disagree, 4= agree, 5= strongly agree). The survey also included items that required students to identify areas in which they recognized the most improvement based on autonomous learning choices. For the purposes of this study, only those items dealing directly with learner motivation were used. A total of 80 students completed this survey.

Results of the autonomous learning survey revealed, in an overwhelmingly majority of the data, the positive effect that choices about format, content, and timing of work-cycle projects had on students’ motivation levels. Table 6 on the next page provides an overview of the scores for the items pertaining to the students’ level of motivation.

In the first question, students were asked to evaluate the effects of autonomous learning choices in general in order to determine the perceived overall effects of choice on their motivation. The subsequent questions focused more closely on each individual aspect of autonomous learning (choices regarding format, content, and timing) to gain a more nuanced view of the effects of choice on motivation. Overall, the students reported their motivation to be influenced most by the choice of content in doing the work-cycle projects (mean= 4.41). The item that focused on the impact of format was scored lower (format mean= 4.28) than content but was still considered quite important by the majority of students. Timing was rated least influential (timing mean= 3.85), but a majority of students agreed that it was still a factor in their motivation. The students also rated flexibility with regard to homework activities and due dates positively (mean= 4.21); the 304 students, in particular, appreciated having flexible homework deadlines.

Two items on the autonomous learning survey questioned students about how the ability to make choices affected their self-confidence in producing the language. The responses to these items are listed in Table 7.

Table 6. Student motivation levels based on autonomous learning choices regarding format, content, and timing of projects (N= number of students surveyed)

Courses by section												
	204 001 Spring 2011 (n=16)		204 003 Spring 2011 (n=18)		304 Spring 2011 (n=17)		204 001 Fall 2011 (n=8)		204 004 Fall 2011 (n=21)		Total (n=80)	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD
The ability to make individualized choices about the format, content, and timing of projects has increased my level of motivation to learn German.	4.13	.885	4.33	.767	4.35	.786	3.75	1.04	4.33	.658	4.24	.799
The ability to make individualized choices about the format of projects has increased my motivation to learn German.	4.25	.683	4.33	.594	4.35	.786	4.13	.835	4.24	.539	4.28	.656
The ability to make individualized choices about the content of projects has increased my motivation to learn German.	4.19	.750	4.50	.707	4.35	.862	4.38	.744	4.57	.598	4.41	.724
The ability to make individualized choices about the timing of projects has increased my motivation to learn German.	3.88	.806	3.94	1.06	3.88	.928	3.50	1.20	3.86	.727	3.85	.901
Having flexibility with regard to homework assignments and due dates has helped my ability and motivation to learn.	4.06	1.23	4.33	1.03	4.71	.470	3.38	1.51	4.14	1.11	4.21	1.10
overall	4.10	.673	4.29	.673	4.33	.515	3.82	.671	4.23	.581	4.20	.620

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Table 7. Students answering “Yes” to “Making individualized choices about the format, content, and timing of spoken presentations has helped me most in these areas...” (in percentages) (N= number of students surveyed)

	Courses by section											
	204 001 Spring 2011 (n=16)		204 003 Spring 2011 (n=18)		304 001 Spring 2011 (n=17)		204 001 Fall 2011 (n=8)		204 004 Fall 2011 (n=21)		Total (N=80)	
	%	SD	%	SD	%	SD	%	SD	%	SD	%	SD
self-confidence in speaking German	75	.447	67	.485	65	.493	88	.354	57	.507	68	.471
self-confidence in writing German	56	.512	67	.485	59	.507	88	.354	71	.463	66	.476

Table 7 shows that the majority of students reported improved self-confidence in both speaking and writing based on the ability to make choices regarding format, content, and timing. Seventy percent of the students believed that they had more self-confidence in speaking based on the ability to make choices, and 67.83% had gained more confidence in their writing skills. Ultimately individual learner factors affect the basis of this rating. By choosing a content area, students expressed an interest in a topic and therefore had intrinsic reasons for pursuing a topic. The selection of a given format allowed students to capitalize on their natural learning strengths and creativity. Finally, making choices about timing allowed the students to minimize time constraints and thus work in a less stressful environment. While this item did not differentiate between each component as it related to their feelings of self-confidence, taken as a whole, students felt the course format helped them improve in this area.

Reflective Statements

Students submitted reflective statements with their course portfolios at the end of the semester. In order to gain a better understanding of trends within the statements, individual comments were coded according to the type of activity and its relation to motivation (positive or negative) using HyperRESEARCH, a qualitative data analysis software. Based on the analysis of the reflective statements, clear categories emerged regarding student views of the courses they were taking and their opinions about autonomous learning choices. Seven categories in total were identified, and student responses were coded positive or negative as they pertained to these categories. The categories included: Goal Setting, Greatest Challenges, Most Helpful Activities, Most Improved Areas, Perception of Autonomous Learning, Ability to Make Connections, and Effect on Motivation. For the purposes of the current study, only the comments pertaining directly to the categories Perception of Autonomous Learning and Effect on Motivation have been included. While some of the categories had subdivisions, those addressing autonomous learning and motivation did not; therefore all comments regarding

autonomous learning and motivation were organized according to whether they were positive or negative. Among the reflective statements gathered over two semesters, only two contained comments that described the autonomous learning framework negatively. Given these broad trends, illustrative excerpts from the reflective statements will be discussed below to provide detail about students' views of autonomous learning and its effect on their motivation.

The analysis of the reflective statements revealed an overwhelmingly positive reaction to autonomous learning choices. Although some comments were more critical, the majority of students reported a positive class experience based on the ability to make learning choices and a subsequent increased motivation to learn. Students stated that flexibility in the choice of topic and the form of oral or written format ultimately increased their desire to complete assignments and also heightened their sense of responsibility and investment in the course. The following narrative comments are representative of the majority of respondents and demonstrate that autonomous learning choices and motivation played an important role in the students' commitment to and interest in learning.

One 204 student commented: "The ability to choose the topics that my project was on made it far easier to do and made me more involved with my work." Another student at that level commented:

Being able to make my own decisions only increased my commitment to learn. To use another analogy, it was something like owning a business. If one owns a business, one is much more likely to put in more work with more enthusiasm. If I owned a business, I would not grumble at putting in fourteen-hour days, because it would be mine, and therefore, I would be devoted in a less begrudgingly way. The freedom to make my own decisions and to be creative made me invest in learning on a different level than I had previously experienced, and what I did learn about German culture, history, and language skills will not soon be forgotten.

In this excerpt, the student chooses an analogy that combines extrinsic with intrinsic motivations for learning. Using a metaphor of monetary and time investment, the business model indicates bigger returns based on a greater commitment to doing the work. While monetary rewards indicate extrinsic motivation, the notion of an entrepreneur suggests intrinsic motivations such as the desire for self-realization, interest in the business, and self-confidence based on the success of the enterprise. Similarly, because the students chose an idea that they intended to bring to fruition, the stakes in ultimate success were much higher. Not only was the language proficiency of the students measured, but also the validity and creativity of their ideas. In keeping with the business metaphor, one could argue that the student's sense of ownership was greater after having made choices, which suggests a link between decision-making, motivation, and a sense of achievement in the course.

Another student made a similar link between autonomous learning choices and motivation:

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The ability to make my own decisions on the topics [we] would cover in the presentation projects was a great idea and I loved it. I loved that I could pick a topic in which I felt more comfortable and interested in speaking about in German [...]. It gave me more of a “drive” to learn about a favorite topic of mine while speaking German.

The theme of increased motivation ran across all course levels and sections. While the students in the 204 classes wrote their reflective statements in English, the students in the 304 class wrote them in German. Below is a translated excerpt from the reflective statement of a 304 student.

I was able to make my own decisions about materials and assignments and that improved my experience because I enjoyed the creative control it gave me over the projects. Especially because of the videos, I worked harder on the projects that I chose and also wanted to do more than I would have done on projects that were simply assigned to me. Although the oral projects were usually PowerPoint presentations, I appreciated the other options and the opportunity to work alone or in small groups.

This student acknowledged the positive effect of creative freedom and the control over his own work on his desire to invest greater effort. The ability to work alone or collaboratively also played a major role in the student's overall sense of motivation by addressing a very fundamental aspect of learning style. The flexibility in format allowed this student to complete the project alone, which was his preferred way to learn and work.

Although a majority of participants affirmed the helpful effect of autonomous learning choices on their motivation to learn, a small number of students expressed a different view of the freedom to make choices with regard to learning. One student noted:

The ability to choose materials and activities helped in some ways but was less effective in others. It helped by letting us pick the things we were interested in and needed to learn. Because we were interested in learning the material we chose, it made learning more fun and therefore more effective. One reason I think it's less effective is because we might not always pick the material we need to learn. I think if the teacher picks the material then he or she would probably pick the material the students need to learn instead of the material they want to learn.

The two perspectives described in this statement are a good example of the students' discerning evaluation of their own learning and motivation. While the student acknowledges that the ability to work on topics of personal interest increased the effectiveness of learning, this comment also reveals uncertainty about learning the “right” thing and draws a distinction between *needing* to learn versus *wanting* to learn. The acknowledgment of this contrast demonstrates the student's understanding of the potential disconnection between learner choices and important course fundamentals about which the teacher is better equipped to decide. This comment also suggests that, in the future, the autonomous learning

framework should include an additional assessment administered prior to the initiation of each work cycle. Such an assessment, which can be more formal or ungraded and reflective in format, would help both the teacher and the student to identify areas of weakness prior to the goal-setting phase of the project. Together with the teacher, the student can identify areas for improvement and make choices about learning that also address their weaknesses. This added form of collaboration and feedback will help students feel more confident about the choices they make and ensure that they are focusing on fundamentals necessary for future learning.

Discussion

The findings of this study show that there is a clear connection between autonomous learning choices and increased student motivation in the FL classroom.

The findings of this study show that there is a clear connection between autonomous learning choices and increased student motivation in the FL classroom. A majority of participants reported an increase in their level of motivation based on the autonomous learning choices they were able to make. Evidence included high scores on the learner autonomy survey and primarily positive responses to autonomous learning choices in the reflective statements. Students noted, in particular, improvement in their speaking and writing abilities based on a greater sense of self-confidence. This trend is noteworthy because self-confidence has been identified as one of the most important factors in motivating learners to study a language (Clément, Dörnyei and Noels, 1994).

Regardless of their reasons for taking the course, nearly all the students were more motivated to learn based on the ability to make choices. One might expect that those students who had an extrinsic motivation for taking a German course might be less motivated by choices in the autonomous learning model because theirs was not a self-determined choice to take a foreign language. In fact, one might speculate that those students who were required to take the course would find it more difficult, in general, to direct their own learning and create their own project ideas than intrinsically motivated students because their participation in the class was necessarily not driven by interest. As Dörnyei (1994) pointed out, “several studies have confirmed that students will lose their natural intrinsic interest in an activity if they have to do it to meet some extrinsic requirement (as is often the case with compulsory reading at school)” (p. 276).

It is important to note, however, that an independent samples t-test showed that the students’ reasons for taking the course (FL requirement or not) did not lead to a difference in how they responded to the autonomous learning choices. Those students who cited an extrinsic motive as the reason for taking the course responded similarly to students who were taking the course for intrinsic reasons. While this finding runs somewhat contrary to what was expected, it is significant that all students reported an interest or strong interest in learning the language. This suggests that the reason for taking a course and interest level are not necessarily correlated. The results of the motivation data are determined more by the students’ overall interest in learning the language, regardless of whether they were required to take a particular course or not.

Conclusion

The powerful relationship between learner autonomy and motivation to learn a language was an important trend in both the autonomous learning survey and the reflective statements. The close connection between the two that emerged in this study confirms previous claims by other authors that a deep psychological link exists between autonomy and motivation. As Deci et al. (1991) explained, “motivation, performance, and development will be maximized within social contexts that provide people the opportunity to satisfy their basic psychological needs for competence, relatedness, and autonomy,” (pp. 327-328). The need of learners to express autonomy has a profound effect on their motivation in learning a language and pursuing proficiency throughout what often becomes years of study. By making choices, learners are able to incorporate their strengths and interests and thus make the most of the learning experience. Even incremental opportunities for autonomous decision-making, such as homework assignments and due dates, made along the autonomy continuum, have the potential for greatly increasing students’ interest and motivation and ultimately their desire to continue studying a language.

The need of learners to express autonomy has a profound effect on their motivation in learning a language and pursuing proficiency throughout what often becomes years of study.

Autonomous learning choices can easily be integrated into classroom teaching if educators are willing to give some responsibility for decision-making to students. Burkert and Schwienhorst (2008) argued that teachers must become autonomous themselves in order to help their students to develop as independent and responsible learners. Little (2007) and Benson (2001) claimed that learner autonomy is not just a skill of the learner but instead the product of an ongoing process of interaction between the learners and the teacher. An essential aspect of promoting this interaction is for teachers to work with their students to create an autonomous learning environment, which requires the teacher-student relationship to become one of collaboration. The autonomy continuum provides a model for manageable ways in which teachers can incorporate autonomous learning choices into their instruction. Such changes can also be incorporated incrementally, as both students and teacher learn how to work together within a framework based on autonomous learning. For teachers, it can be rewarding to see the variety of topics that emerge and the creativity that learners exhibit when given the opportunity to choose. For students, the increased motivation derived from autonomous learning choices may lead to extended study of the language, increased self-confidence in the language and in other areas of study, the interest and desire to study abroad, and an overall sense of achievement. While this study focuses on the link between autonomous learning choices and student perceptions of motivation, there is still a need to understand the efficacy of autonomous learning choices on student performance. Future studies will need to examine whether the motivation derived from making autonomous learning choices leads to higher achievement in addition to an increased desire to learn.

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Appendix 1: Learning Journal*

A. Before the Work Cycle Begins: My Goals

1. How important are these areas to you?

	Not Very Important	Important	Very Important
Vocabulary			
Grammar			
Content			
Speaking			
Writing			
Ease/Confidence			

2. What would you like to improve? (e.g., “I would like to learn ten new words.)
3. What might help you achieve this goal? (e.g., „Making flashcards.“)
4. How much time do you think you will need to attain the goals you have set for yourself?

B. During the Work Cycle

In your opinion, what are the five most important words in this work cycle? Write the words along with other vocabulary items that you do not understand. Write the word first followed by a definition in German. Think of synonyms, antonyms, and descriptions to help you with the definitions.

Word	Description
➤	
➤	
➤	
➤	

***For the original study, this handout was written in German.**

5. Describe the new concepts that you have learned during this work cycle. How did you learn them?
6. What are you finding particularly difficult during this work cycle? Why?

C. After the Work Cycle

- | | | | |
|-------------------------------|-----|-----------|----|
| 1. Did you attain your goals? | Yes | Partially | No |
|-------------------------------|-----|-----------|----|
2. What helped you to do so? (Class time, help from the teacher, work at home, homework, work with classmates, etc.)?
3. What would you do differently the next time to help you achieve your goals?
4. Comments?

Appendix 2: Ideas and Activities Bank*

Written and spoken presentational formats

Written:

- position paper;
- creative response to the material read in class;
- letter to the editor;
- historical reportage written from eyewitness perspective;
- letter or e-mail to character in course readings
- short film (script);
- cartoon;
- diary from the perspective of a famous German-speaking person;
- personal media diary;
- newspaper article about a technological invention;
- a brochure for a political party.

Spoken:

- role-play thematizing a historical event or a scene from the course readings for the class;
- talk show debate involving various parties in the discussion;
- recorded interview;
- short film (acting/delivery of the script);
- interview with a historical figure;
- another spoken assignment based on a cultural artifact or historical event and/or figure related to the course topic;
- formal presentation with PowerPoint;
- short film/video reportage relating to topics discussed in class;
- formal presentation with PowerPoint/Prezi.

Important guidelines for the written project:

You are allowed to bring ONE 3x5" Index Card with vocabulary (noun + article, verbs in the infinitive, adjectives without endings) to the Presentational IPA. The card may **NOT** contain the following things:

- | | |
|--|--|
| • English Translations | • Verb tenses (e.g., imperfect forms) |
| • Conjugation Tables | • Declination Tables (e.g., adjective endings) |
| • Full sentences or sentence fragments | • Tiny Handwriting/Printouts |

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The cards will be checked. If they are not created according to the guidelines above, you will not be able to use them for your written project!

Important guidelines for the spoken project:

- The spoken projects are designed to provide practice in vocabulary acquisition, speaking, fluency, and pronunciation.
- Your effort to speak freely is an important part of the grade for the spoken projects.
- You should create and present your project in a way that is appropriate to your audience. That means, for example, that you need to make an effort to explain uncommon vocabulary (e.g., through pictures, or explanations in German) that is specific to your project topic.

***For the study, this handout was written in German.**

Appendix 3: Portfolio Checklist*

German 204/304

Make copies of all your materials and collect them in a folder. The copies can be double-sided. Please do not hand in original texts!

Checklist

- _____ original versions of all learning journals
- _____ all written projects
- _____ print-outs of presentation slides (6 slides per page)
- _____ rubrics with grades for the projects
- _____ quizzes
- _____ reflective statement (3 pages)

Reflective Statement

Write a 3 page essay in which you describe your view of the material worked on in the course as well as your evaluation of your own learning process. Use the following questions as a guideline for your essay:

- What did you learn in terms of content that surprised you or that you were not aware of before?
- What is your opinion of the topics and materials used in class? (textbook, activities, worksheets, articles, films, etc.)?
- What did you like best/least about the course?
- How did your learning develop during the course of the semester? Did you make progress? In which areas (vocabulary, writing, speaking, reading, listening, ability to express opinions, etc.)?
- What would you have liked to work on more (topics, grammar, vocabulary, etc.)?
- Did you find the format of the course helpful/not helpful? Why?

- In what ways did the ability to make your own decisions about materials and activities help you to learn the material? Or, did you find the format less helpful?
- What suggestions would you make for the future?

***For the study, this handout was written in German.**

Appendix 4: Portfolio Rubric

**Portfolio Grade: Required items ____ + Reflective statement ____ +
Organization ____ + Fulfillment of task ____ / 16 = ____**

Evaluation Criteria	Exceeds Expectation=4 (90-100%)	Meets Expectation=3 (80-89%)	Approaches Expectation=2 (70-79%)	Does Not Meet Expectation=1 (60-69%)	Work Cannot be Assessed =0 (59% and below)
Required items	All required items are included, with a significant number of additions.	All required items are included.	Some required items are not included.	A significant number of required items are missing.	Work is incomplete.
Reflective Statement	Reflective statement provides a well developed assessment of learning with regard to the content of the course; creates a clear picture of the learning process during the semester; identifies most and least helpful formats and activities with regard to learning; addresses all points of the portfolio checklist.	Reflective statement provides a satisfactorily developed assessment of learning with regard to the content of the course; provides general observations about the learning process during the semester; identifies some helpful and less helpful formats and activities with regard to learning; addresses all points of the portfolio checklist.	Reflective statement on the assessment of learning with regard to the content of the course approaches expectation but has limitations; provides some observations about the learning process during the semester but leaves large gaps; does not identify most and least helpful formats and activities with regard to learning; addresses most points of the portfolio checklist.	Reflective statement on the assessment of learning with regard to the content of the course fall below expectation; provides limited or no observations about the learning process during the semester; does not identify most and least helpful formats and activities with regard to learning; addresses some points of the portfolio checklist.	Work is incomplete.

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Organization	Items are clearly introduced in each section; portfolio contains a well developed table of contents; materials are well organized and presented neatly and in logical order.	Items are introduced with a basic title page; portfolio contains a general table of contents; materials are organized and presented neatly but could show more attention to detail.	Items are introduced but portfolio lacks title pages; table of contents is not well organized; work demonstrates need for improvement with regard to neatness.	Items are not introduced and lack organization; portfolio contains no table of contents; work is unsatisfactory with regard to neatness.	Work is incomplete.
Fulfillment of Task/ Overall Impression	Final product is displayed creatively and demonstrates a high level of effort with regard to preparation and detail.	Final product is well developed but is not displayed with extensive creativity; work demonstrates a satisfactory level of effort with regard to preparation and detail.	Final product displays little creativity; work demonstrates level of effort with regard to preparation and detail that approaches expectation.	Final product displays no attention to creativity; work demonstrates level of effort with regard to preparation and detail that falls below expectation.	Work is incomplete.

Comments:

Appendix 5: Self-Assessment Survey

Dear student, thank you for taking the time to complete this questionnaire. Please read the three descriptors for each category and mark the one that best describes you. Please be advised that this survey will not affect your grade in any way, so we encourage you to be honest.

	4 Above expectation for my level	3 Meets expectation for my level	2 Approaching expectations for my level	1 Below expectation for my level
Linguistic Competence				
Language control: My ability to engage in basic conversations and provide/obtain detailed information is ...				
Language control: My ability to express feelings and emotions and exchange opinions in German is...				
Vocabulary Usage: My ability to recognize and produce common words and concepts necessary for carrying on basic conversations in German-speaking cultures is...				
Analyzing language I have a rich understanding of how the grammar of the language works.				
Socio-cultural Competence				
My understanding of the practices (i.e., behavior, attitudes, values, rituals) and products (i.e., music, food, art, films, TV programs) of German-speaking cultures is...				
My understanding of the perspectives and viewpoints of members of German-speaking cultures on a variety of topics (the environment, media, holidays, family, relationships, history, multicultural society) is...				

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My understanding of how the products, practices, and perspectives of my home culture relate to those in the German-speaking culture is...				
Actional Competence				
Comprehensibility: My ability to make myself understood on a variety of topics using spoken language is...				
Comprehensibility: My ability to make myself understood on a variety of topics using written language is...				
Comprehension: My ability to understand and interpret spoken language on a variety of topics is...				
Comprehension: My ability to understand and interpret written and spoken language on a variety of topics is...				
Strategic competence				
My ability to maintain communication by using circumlocution (i.e., using other words to describe what I want to say in German is...)				
My ability to maintain communication by using gestures, body language, and other strategies to what I want to say in German is...				
My ability to clarify something I have not understood by asking someone to repeat or rephrase what was said is...				
Making Connections				
My ability to use what I have learned in German class to understand better what I am learning in other subject areas is...				

My ability to see connections (historical, artistic, cultural, political, etc.) between what I have learned in German class and in other subject areas is...				
Lifelong Learning				
My interest and confidence in using the language outside of class (e.g., at <i>Stammtisch</i> or during other extracurricular activities) is...				
My interest and confidence in using the language for personal enjoyment (e.g. at concerts, while surfing the web, for reading pleasure, in German-speaking cultures, etc.) is...				

1. I am majoring or plan to (double) major in German? ☐ yes ☐ no
Other major(s): _____
2. I am minoring or plan to minor in German.
Other Minor(s): _____
3. Is German a required course? ☐ yes ☐ no
4. At what level do you see your interest in German? Please check one.
☐ very interested ☐ interested ☐ a little interested ☐ not very interested

Connections to other disciplines

5. I am able to make connections between my knowledge of German and other subject areas. ☐ yes ☐ no
6. My study of German has helped me in my learning of other subjects.
☐ yes ☐ no
If so, explain in which subjects and how:

Lifelong Learning

3. I use German in activities outside of class. ☐ yes ☐ no
If yes, I participate in the following activities.
☐ Language honorary societies ☐ Language clubs
☐ Language tables ☐ German-language films
☐ Immersion experiences (other than study abroad)
Others _____

Improving student motivation through autonomous learning choices

4. I use German for personal enjoyment in activities outside of class. ____ yes
____ no

If yes, check all that apply.

____ listening to music ____ communicating with German speakers in
writing or speech

____ watching movies ____ reading for personal enjoyment

Others _____

5. Have you studied abroad? ____ yes ____ no

If yes, where? _____

What were the greatest benefits of your study abroad experience?

6. If you have not yet studied abroad, are you planning to do so? ____ yes
____ no

If yes, where? _____

What do you expect the greatest benefits to be?

Appendix 6: Autonomous Learning Survey

	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
1. I enjoy having the opportunity to make individualized choices about how I learn German.					
2. The ability to make individualized choices about the format, content, and timing of projects has increased my level of motivation to learn German.					
3. The ability to make individualized choices about the format, content, and timing of projects has improved my awareness about the way I learn best.					
4. I would like to have more teacher guidance in choices about the format and content of projects.					

5. I would like to have less teacher guidance in choices about the format and content of projects.					
6. Identifying my difficulties and preferences with regard to course materials in the form of a journal has helped me to identify how I learn best.					
7. The ability to make individualized choices about the format of projects has increased my motivation to learn German.					
8. The ability to make individualized choices about the content of projects has increased my motivation to learn German.					
9. The ability to make individualized choices about the timing of projects has increased my motivation to learn German.					
10. The ability to make individualized choices about the format of projects has increased my awareness about how I learn best.					
11. The ability to make individualized choices about the content of projects has increased my awareness about how I learn best.					
12. The ability to make individualized choices about the timing of projects has increased my awareness about how I learn best.					
13. Having flexibility with regard to homework assignments and due dates has helped my ability and motivation to learn.					

Improving student motivation through autonomous learning choices

1. Please elaborate on the items for which you marked “strongly agree” or “strongly disagree”.

2. Making individualized choices about the format, content, and timing of spoken presentations has helped me *most* in these areas (please check all that apply):

☐ grammatical accuracy	☐ cultural understanding
☐ pronunciation	☐ self-confidence in speaking German
☐ my ability to understand spoken language	☐ my motivation to experiment with new technologies
☐ my ability to make myself understood in speaking	☐ my motivation to investigate a topic

Other, please specify: _____

3. Making individualized choices about the format, content, and timing of written presentations has helped me *most* in these areas (please check all that apply):

☐ grammatical accuracy	☐ cultural understanding
☐ spelling	☐ self-confidence in writing German
☐ my ability to understand written language	☐ my motivation to experiment with new technologies
☐ my ability to make myself understood in writing	☐ my motivation to investigate a topic

Other, please specify: _____

Reviews

Edited by Thomas S. Conner, St. Norbert College

The Northeast Conference makes available in its *Review* evaluations of both products and opportunities of interest to foreign language educators. These evaluations are written by language professionals at all levels and representing all languages. The opinions presented by reviewers and by respondents (publishers, tour operators, webmasters, association leaders, etc.) are their own and in no way reflect approval or disapproval by the Northeast Conference.

We will accept reviews of

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 - Videos and films
 - Textbooks, instructional packages, and ancillaries
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 - Grant opportunities
 - Programs of study, both abroad and in this country, targeting both educators and students
 - Reference materials
 - Other
-

Arabic

Younes, Munther, Makda Weatherspoon and Maha Saliba Foster. *‘Arabiyyat al-Naas, Part One: An Introductory Course in Arabic*. London and New York: Routledge, 2014. Includes: book and DVD. ISBN: 978-0-415-51693-8. Pp. 387. Price: \$73.95.

No subject is more intensely debated among Arabic teachers than the integration of Standard and Colloquial Arabic into the curriculum. Some prominent educators advocate teaching solely Modern Standard Arabic (MSA) through the first year or two, then supplementing it with a separate course in Colloquial Arabic. Mahdi Alosch's *Ahlan wa Sahlan* and Bassam Frangieh's *Arabic for Life* are two leading examples of textbooks based on this approach. The well-known *al-Kitaab* series presents MSA and two versions of Colloquial (Egyptian and Levantine) side-by-side. A third option is the “integrated” approach, which attempts to replicate the actual linguistic practice of native speakers by using MSA for most reading and writing activities and Levantine Colloquial for most speaking and listening. For this approach, which, like the others, has its passionate defenders and critics, *‘Arabiyyat al-Naas* is the best textbook series available. For those unfamiliar with the integrated approach, or merely curious, this text is the best place to begin to get a better understanding of the method.

Dr. Munther Younes of Cornell University has long been the leading advocate and practitioner of the “integrated” approach, and *‘Arabiyyat al-Naas* represents the evolution of this approach through two previous series: *Elementary Arabic: an Integrated Approach* (Yale 1995) and *Living Arabic* (Cornell 2007). By the end of 2014, the series will include three textbooks designed to take students to the Intermediate Mid- level of proficiency of the ACTFL scale. Part One is intended to be covered in approximately 120 classroom hours.

The quality of the text alone puts it in sharp contrast to most Arabic textbooks. The lessons feature a variety of activities, such as crossword puzzles and fill-in-the-blanks,

distinguished by superior production quality with color throughout, and include a companion Website which—surprisingly—is free for students. It also includes a DVD with audio and video files which are actually clear enough to be understood by students. Perhaps the most welcome contrast to existing textbooks is the organization by thematic units (shopping, travel, residence, restaurant, etc.), a convention long since adopted in other languages but painfully absent in Arabic texts. Nonetheless, teachers will still find it necessary to supplement the text with additional activities, but perhaps less so than with other competing series.

In its methodology, the integrated approach tries not to draw attention to distinctions between Colloquial and Standard Arabic. In many cases, it will not be clear to students whether a word is from Colloquial or MSA, and this could pose a problem for students with limited contact with a teacher. Although the glossary does indicate which lexical items belong to which variety (the vast majority being common to both MSA and Colloquial, if with slight pronunciation differences), the intent is not to focus student consciousness on such distinctions. The grammar lessons are coordinated to allow the Colloquial and MSA to complement and reinforce each other, and are definitely less intimidating than the three column charts in *al-Kitaab*. Theoretically, this is a sound approach, although the actual effectiveness will depend on student comfort with diglossia. Acclimating students to the diglossia in Arabic can be a major challenge, particularly with beginning students who have little knowledge of the situation of Arabic and with limited contact hours with a teacher, though certainly, this challenge is far greater in the side-by-side approach of *al-Kitaab*. In programs with sufficient contact hours and teachers who are proficient in both Colloquial and MSA, this challenge can be overcome more easily. An obvious limitation of the program, of course, is that only one version of Colloquial is included. Those determined to learn Egyptian or Moroccan Colloquial would need a different curriculum. The approach is naturally intensive and requires a serious time commitment by students and teachers (as an indicator, it assumes two 15-week semesters as equal to 120-140 classroom hours, a luxury many programs lack). Ultimately, *ʿArabiyyat al-Naas* is true to the intent of the integrated approach and very effective at applying that approach. The larger question of which approach on which to base a curriculum is one that program directors and instructors must make, but exploring *ʿArabiyyat al-Naas* at least will give them a clear idea of what the integrated approach offers.

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Publisher's Response

The Publishers would like to thank Professor DiMeo for his review and would like to offer the following comments. From what I know, programs with a “serious” commitment to Arabic, i.e., most large programs—at the University of Texas-Austin, Georgetown University, the University of Michigan-Ann Arbor, Cornell University, and Yale University, to name just a few—have five or more hours of Arabic per week,

particularly at the first-year level. Signs are too that the level of teaching hours may well increase in the near future.

There was a study done by Mahmoud al-Batal and Mahmoud Abdalla (*Al-Arabiyya* (2011-2012)), which gives the average number of contact hours of Arabic instruction at U.S. colleges and universities as follows (p. 8):

First year 4.8 hours

Second year 4.5 hours

Third year 3.8

Fourth year 3

Therefore, the rigorous class schedule described by Professor DiMeo in his review is very much in keeping with best practices nationally.

Andrea Hartill,
Language Learning
Routledge
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French

Morton, Jacqueline, with the collaboration of Hélène Neu. *English Grammar For Students of French. The Study Guide For Those Learning French*. 7th edition. Ann Arbor, MI: The Olivia and Hill Press, 2013. Pp. 173. ISBN: 13-978-0-934034-42-5.

English Grammar For Students of French (henceforth *EGFS*) provides students of French with an easy-to-use primer in both English and French grammar, which beginning students in particular should find very useful. As the author states: “[this] is a bridge from English grammar to French grammar. Once you have learned a part of speech or a function as it applies to English, it will be easier for you to understand what is being introduced in your French textbook”(1). Each section consists of two parts, one focusing on English, the other on French, showing students just how the grammar point under consideration works in each language.

In addition, a Review Booklet and Answer Key can be downloaded from the publisher’s Website at www.oliviahill.com. It includes valuable exercises (approximately one per topic) that will tell students if they have understood the topic covered in *EGFS*. In addition, students can actually customize *EGFS* to the textbook they are using. All the leading first-year textbooks are represented, including, for example, *Vis-à-vis*, *Débuts*, *Contacts*, *Chez Nous*, *Deux Mondes*, and *French in Action*. All students need to do is to indicate the text they are using and voilà; they can download the pages they need to prepare in *EGFS* before each lesson. Instructors can assign additional topics as needed.

Although most first-year texts include grammar explanations, they generally assume that students already have a good enough grasp of basic grammar and seldom dwell on difficult concepts, such as direct and indirect object pronouns. I have been a faithful user of *EGFS* for twenty some years and assign relevant portions as needed as supplementary reading, not having time to cover topics in class and not wanting to distract students with elaborate explanations in English. In my first-year French class I

assign roughly one third of the book and often assign many of the same topics in more advanced courses as well, for review purposes.

EGFS covers virtually every grammar topic that beginning, intermediate, and advanced students of French are likely to ever encounter. The table of contents is three pages long, which underscores the comprehensive nature of this primer. Topics are listed in “chronological” order, beginning with those that students are likely to encounter on the first day of class (e.g., nouns, gender, number, articles, verbs, subjects, among others) before moving on to more complex grammar (e.g., auxiliary verbs, interrogative sentences, tense, participles, mood, the imperative, the conditional, and the subjunctive). Other less complex concepts follow (e.g., adjectives, conjunctions, prepositions) and could just as well have been introduced earlier since students are likely to encounter prepositions, for example, early on. Sections on direct and indirect pronouns follow, along with a discussion of interrogative, relative and demonstrative pronouns, and the active vs. the passive voice. Explanations are always short and concise, examples admirably clear.

To start things off, however, the author offers a long list of helpful study tips. Remember, many students have never taken a foreign language before and often do not know how to study effectively and therefore waste valuable time and then become discouraged. For example, Tips For Learning include commonsensical advice, such as reminding students just why grammar is useful and advising them to seek help before moving on if there is something that is not clear and also to review topics already covered at every opportunity. The Tips For Learning Vocabulary are especially good and include tips on making flashcards (putting the French word on one side and the English equivalent on the other, including a good example and studying vocabulary by going from the French word to the English). Personally, I prefer a more traditional vocabulary notebook, but today’s students seem to like flashcards. Whatever works. The important thing is to organize vocabulary and to keep it in one place since most of us cannot retain everything we learn immediately but need a device facilitating the memorization of words. Perhaps the author could have also stated the importance of always indicating the correct gender and to listing verbs in the infinitive form. Some of the suggestions appear to be just a bit elaborate and probably are not relevant to most learners, for example, associating French words to French words (*avion*) to English words (*aviation*), or associating words with images. Finally, the author might also have stressed the importance of attending class religiously, studying regularly for an hour or so every day and always saving ten to fifteen minutes at the end of the day for review, which greatly aids in the memorization of vocabulary and grammar structures.

To give readers a flavor of how *EGFS* is organized I decided to look at gender, a concept that is bound to baffle students since there is no equivalent in the English language. In English, gender is reserved for the biological gender of the speaker, whereas in French, of course, all nouns are either masculine or feminine. The author explains this fundamental difference at length before providing a very helpful list of typical masculine and feminine noun endings. She also stresses the importance of not relying exclusively on endings since there are exceptions (none are indicated, though). In the final analysis, students hopefully will realize that they need to learn gender as an

important part of the word. *Livre* is not necessarily book; in its masculine form, yes, *livre* does mean book, but *la livre* refers to the British pound sterling.

The Olivia and Hill company publishes similar primers in all the commonly taught languages (Spanish, German, Italian, Latin, Russian, Japanese, Arabic, Chinese, and English for native speakers of Spanish), and I warmly recommend them to my colleagues in modern languages.

Tom Conner
Professor of Modern Languages and Literatures
St. Norbert College
De Pere, WI

Publisher's Response

Thank you Professor Conner for your insightful review of the 7th edition of *English Grammar for Students of French (EGSF)*. First published in 1979, this supplemental text has been used by high school and college students throughout the U.S. (England and Australia) who are either unfamiliar with basic grammatical terminology or who wish to relate the grammar introduced by the foreign language to their native tongue: what are the similarities? the differences? As more and more class time is devoted to developing communicative skills, teachers and students have increasingly turned to this handbook to take the teaching of grammar out of the classroom. Professor Conner rightly stresses that *EGSF* is a supplementary text and not meant to teach French. Its supplemental nature is stressed by the fact that we offer online correlations to some of the most popular college textbooks, thereby relieving teachers (and students) from establishing which pages to read in *EGSF* in preparation for grammar points taught in their textbook.

As we develop new editions, we welcome suggestions from teachers and students and we watch for trends in newly published textbooks.

As Professor Conner points out, *EGSF* is part of the O&H Study Guide Series for students of Spanish, German, Italian, Latin, Russian, Japanese, Arabic, Chinese, and for native speakers of Spanish.

Professor Jacqueline Morton
Creator and editor of the O&H Study Guide Series
The Olivia and Hill Press
Ann Arbor, MI

Kershul, Kristine K. *French in 10 Minutes a Day*® with CD-ROM. Seattle, WA: Bilingual Books, 2012. Includes: book and CD-ROM. ISBN: 978-1-931873-02-4. Pp. 132. \$29.95.

French in 10 Minutes a Day aims to serve travelers and those who desire to learn the French language on their own, a little bit at a time. According to the author: "The purpose of this book is to give you an immediate speaking ability in French" (2). This objective is achieved through the use of phonetic transcription into basic monosyllables (not to be confused with the IPA [international phonetic alphabet]), repetition, and reinforcement exercises. These are necessary components when one commits to a

language program, which justifies Kershul's emphasis on the need for users to practice French every day for 10 minutes. The 10-minute time frame makes learning to speak French a realistic task for users pressed for time. The book also includes several learning aids, such as sticky labels for household objects and pre-made flash cards to help with vocabulary comprehension and memorization. Enjoyable and interactive means of practicing French vocabulary, phrases, and pronunciation, including puzzles, quizzes, and a CD-ROM, are also provided with the text. These resources and the text content seem to be sufficient to develop beginning-level language skills. As a senior majoring in French at St. Norbert College, this book was very helpful by providing a source of additional, applicable vocabulary, as well as reinforcement of phrases, sentence structure, and common cultural knowledge. *French in 10 minutes a Day* is a suitable French learning program for beginners and also serves as a great language resource for individuals planning to relocate to a French-speaking country or region (i.e., France, Quebec, etc.), students of French preparing to go abroad, and for travelers or casual users with the allotted time to commit to the program.

French in 10 Minutes a Day is divided into very reasonable mini-chapters, which provide language skills for basic survival and everyday life in a French speaking country. These mini chapters include: "Alphabet, Pronunciation guidance," "Key Question Words," "Odds 'n Ends (articles)," "Look Around You in Your House," "Numbers," "Colors," "Money," "Days of the Week," "Prepositions," "Months, Seasons, Temperatures," "Family, Home, Religion," "Verbs," "What Time is it?," "Directions, Finding Places," "Upstairs, Downstairs," "Post Office, Mail," "Traffic Signs, Conversion Tables," "Paying Bills," "Traveling, Getting Around" "Dining, Menu," "Telephone," "Transportation," "Shopping, Preparing to Go," "Glossary," "Beverage and Menu Guides," "Flash Cards," and "Software Disk."

Each one of these sections provides basic knowledge and conversation for users who hope to travel and test out their new French language skills. From asking how to find a store to buying basic things and learning how to use public transportation, *French in 10 Minutes a Day* offers applicable skills to even the inexperienced user. Throughout the text the exercise instructions are provided in English; however, certain words are replaced with the French equivalent in order to introduce and reinforce the meaning and use of basic words and verbs (i.e., "and," "with," "to be," etc.). I found this aspect to be helpful because it engages the user to use and understand more and more French throughout the entirety of the text. Another helpful aspect of the text's all-inclusive nature is the map of France, which is found on p. 1. Not only does it provide users with a visual, but also offers spelling and pronunciation exercises for the cities on pages 2-3. This feature allows users to become more familiar with France and how to pronounce the names of all the large cities in France.

The language skills gained from using this text are not equivalent to those acquired from taking an introductory-level French language course. However, from the information provided above, one can see that this text is a useful resource that provides the reader with a diverse knowledge of different aspects of traveling or living in France or another French-speaking country. The text is basic, easy to handle, and non-threatening. The flow from topic to topic and the reinforcement exercises make this text enjoyable and also perfect for independent study.

Roberta Parent
Senior French major
St. Norbert College
De Pere, WI

Publisher's Response

I really have nothing to add—your reviewer has captured perfectly the intent of our book and the details of how it works. Thank you for a lovely review.

Kristine K. Kershul
Bilingual Books

Rice, Anne-Christine. *La France Contemporaine à Travers Ses Films*. Newburyport, MA: Focus Publishing, 2011. ISBN: 978-1-58510-373-7. Includes a Teacher's Manual (*Manuel du Professeur*), ISBN: 978-1-58510-413-0.

Unlike Anne-Christine Rice's previously published bestselling texts, such as *Cinema for French Conversation* (also published by Focus), which focuses exclusively on a dozen or more films, *La France Contemporaine à Travers Ses Films* uses film in combination with various written texts—such as articles from the press, classic books, and government documents (ix)—to illuminate contemporary French society from a broad array of perspectives and viewpoints. These secondary sources include a plethora of newspapers, such as the conservative Catholic daily *La Croix*, the conservative *Le Figaro*, the leftist *Libération*, the independent and left of center *Le Monde*, but also the freely distributed *Direct Matin* (which some would dismiss as less than a real newspaper), weekly magazines such as *Les Dossiers de l'Actualité* (published by *La Croix* for students), *L'Express*, *Le Figaro Magazine*, *Le Journal du Dimanche*, *Magazine Marianne*, and *Télérama*, and monthlies, for example, *Banc Public*, *L'Étudiant*, and *France-Amérique*. Most of these newspapers and magazines should be well known to teachers of French and therefore need no introduction. Suffice it to say that they cover the full spectrum of the political landscape with a slight bias toward the right; moreover, it deserves to be pointed out that the extreme left and right are not represented even though they represent more or less 25% of the French electorate depending on how you count and when.

This dual focus on the written word and the screen creates a truly unique text that can be used either by itself in an intermediate or advanced French culture course or as a supplement in a more traditional second- or third-year language course. Moreover, chapters can be assigned in any order depending on student interest and ability; although the level of difficulty of each chapter is the same, it goes without saying that a chapter focusing on immigration, for example, requires more preparatory work than a chapter on, say, family, and therefore might be inappropriate in a second-year language class where the teacher needs to cover a lot of other bases beside culture.

The text consists of eight chapters, each addressing a different topic and featuring a relevant film. The eight topics and films (listed in parentheses) are as follows: Chapter 1: "*La Famille*" (*Je vais bien, ne t'en fais-pas*); Chapter 2: "*L'École*" (*Entre les Murs*); Chapter 3: "*Immigration, Intégration, Banlieues*" (*L'Esquive*); Chapter 4: "*La France*

dans l'Union Européenne" (*L'Auberge Espagnole*); Chapter 5: "*Le Monde du Travail et de l'Entreprise. Les 35 Heures*" (*Ressources Humaines*); Chapter 6: "*Le Monde Rural*" (*Une Hirondelle a Fait le Printemps*); Chapter 7: "*La Police, la Criminalité et le Monde de la Rue*" (*Le petit Lieutenant*); Chapter 8: "*La Culture*" (*Le Goût des Autres*). Few of these films ever made it across the Atlantic to American shores (our loss, few European films do, and if they do, even fewer move beyond the New York, Chicago, Washington "golden triangle" of culture). Still, I imagine that they can be purchased at the click of a mouse on one side or another of the Atlantic. While one could disagree about the choice of a particular film (for example, in my opinion *La Haine* is ideally suited for the theme of integration and its failures), all eight films selected nevertheless are well chosen because they address the subject at hand in a fair and objective manner.

For the purposes of this review I decided to look at Chapter 4, *La France dans l'Union Européenne* which features the hilarious but quite educational romantic comedy *L'Auberge Espagnole*. I just finished a unit on the European Union in my third-semester language class in which I combined Chapter 14 of McGraw-Hill's first-year text *Vis-à-vis* (titled *La Vie Professionnelle*), a personally assembled resource packet on the EU, and the film *L'Auberge Espagnole*. I was curious to see what Rice did differently and how I could improve my class in the future. The film tells the story of a group of students from around the EU who converge upon Barcelona, Spain, to study for a year on the ERASMUS student exchange program that enables EU citizens to study in another EU country. *L'Auberge Espagnole* is a coming-of age story as much as anything—and students love it for that reason—but it can also be used to teach fundamental facts about the EU, which is why I use it.

This particular chapter begins like any other chapter with an introduction to the film and to the EU, in which Rice obviously draws heavily on her presentation of the same film in her now classic text, *Cinema for French Conversation*. The information presented is short and succinct and, as far as I could tell, both accurate and up-to-date. Also, provided is a short list of relevant vocabulary and comprehension questions. Unfortunately, all the pictures are in black and white, unlike in *Cinema for French Conversation*, but they still are sharp enough, in my opinion, to be useful in class. It is just that students these days are spoiled with HD pictures and videos and perhaps do not see things quite like members of my "mature" generation. I rather like some of the others sections of the chapter, including "*La Parole à...*" where students from around the EU are given a chance to express themselves on the subject of study abroad. Equally interesting is the "*Avis de la Presse*" section which regroups clips from the press looking at such topics as "*le fossé culturel entre les jeunes et les institutions européennes*" or "*Le programme Erasmus s'essouffle*," both critical of the euphoria accompanying EU pet projects back in the good old "Pompadourian" days ("*après moi le déluge!*") before Greek loans started to come due. The teacher can do a lot with these sections depending on his or her knowledge of the subject and the amount of time available.

The Teacher's Manual (*Manuel du Professeur*) is 70 pages long and provides a five-day syllabus for teaching each film, but essentially is an answer key to the exercises in the main text. There is little advice on how to teach film, leaving the inexperienced instructor eager to avoid the pitfalls of using film in the classroom in the lurch: after all, film must be educational, right? All too often, teachers add on a film as a freebie

at the end of the semester, to reward their students for putting up with them and their endless grammar lessons. But just how does one go about teaching film in a way that is both fun and educational? On the other hand, the activities in the main text are most structured and that should be enough. Teachers will have to adapt and stick with what works for them. My only real reservation in this area would be that the five days per film schedule is overly optimistic, even though Rice recommends that students watch the film outside class. All the various activities listed in each chapter, including student presentations, require more time to be covered adequately. I have found that I need about two weeks to cover a film in some depth in a class that meets three times a week for 70 minutes, but I show the film in class.

I have used film successfully at every level of the French curriculum, but usually I have had to develop suitable teaching materials on my own to help students better understand not only the film under study, but also the cultural topics reflected in it. For some unfathomable reason, the foreign language textbook market is overflowing with largely identical first- and second-year language programs, but still is lacking in such fields as culture and cinema. The need is especially severe when it comes to film. For years I had to assemble my own course packets, including introductory texts on the medium itself and introductions to famous French actors and directors, along with study questions, vocabulary lists, writing assignments, group projects, cultural modules, etc. But not any more. Thanks to the good folks at Focus Publishing in Newburyport, Massachusetts, teachers at the high school and college levels now have somewhere to turn if they choose to implement film into the curriculum in a more structured fashion. To say that a text such as this one fills a void in the market is the understatement of the year; *La France Contemporaine à Travers Ses Films* remains a most valuable contribution to the field and will have a profound impact on the way film is taught in the college classroom. Moreover, Rice's text is an invaluable aid in teaching idiomatically correct French, which makes it the ideal companion in a second-year college-level course in which it can accomplish the dual goal of teaching language and culture or, rather, language through culture. This is not a grammar review but evidently blends culture, vocabulary (and even some grammar), culture, reading, and writing harmoniously in order to immerse students fully in French.

Most, if not all, of these films are bound to startle students, as much because of their content as because of their artistic style. How many of our students have ever seen a foreign film, much less what people in my generation euphemistically used to call "fine films"? Therefore, I am wondering if it would not have been wise to include a chapter on the appreciation of film (including a more comprehensive list of film vocabulary than the one at the very beginning of the text), since the films studied in this text—all of them "fine films" to the n^{th} degree—are bound to have an alienating effect on a contemporary American audience, which needs to understand that a "good" movie does not necessarily have to contain graphic violence and extravagant special effects that increasingly have come to replace the plot, to say nothing of "poetry." Thus, studying French film will be an eye-opener to many students who, sad to say, who have not yet had the opportunity to view a foreign film; it might also bring down the wrath of the local school board if the film can be perceived to violate so-called community

standards. Therefore, high school teachers in particular need to be prudent in order not to get into trouble with the powers that be.

In a future edition, perhaps Rice might include a short section on the cinematographic medium, featuring a short history of film (it has strong French connections) and technical vocabulary, including definitions, in French, of the most commonly used terms that students are likely to encounter in film criticism and that they need in order to speak critically about a film. What is the difference between a “*court métrage*” and a “*long métrage*,” terms that can be found in each edition of the weekly Parisian activities guide *Pariscope*? Why not include a selection from *Pariscope* to present one of the films under study? I have used this approach with a great deal of success in order to teach terms such as V.O. (“*version originale*”) and V.F. (“*version française*”). How do you say “full shot” in French? What is the term for “close-up”? An English-language translation of the most commonly used terms would help students become more articulate film critics. Many students would probably also welcome a list of useful vocabulary to speak about characters, plot, point of view, and style, or at least a “*lexique*” at the end of the text including all the terms used in it. My own students are fairly typical in this regard, and I for one still struggle to make them understand cognates and to remember the difference between “*caractère*” and “*personnage*” (though the terms sometimes can be synonymous) and between “*intrigue*” and “*action*.” But these are minor points and could easily be corrected by teachers who sense that their students need reinforcement in a particular area and who then provide a handout of their own.

La France Contemporaine à Travers Ses Films is a brilliant contribution to the French classroom text and has a bright future. Again, its value lies in the fact that it assembles so many interesting films and presents them in the context of a course packet which the instructor can modify as needed. I can see using this text as is a second year language class or adopting a film or two in my French civilization class. The films chosen are excellent overall and comment incisively on relevant issues in France today and help shed light on the evolution of French society as it adapts to the challenges of globalization and integration. Granted, the scaffolding could be enriched; however, in some ways this is a very unfair criticism because at the end of the day it is always going to be up to the individual instructor to modify an assignment as he or she sees fit. For all practical purposes, rest assured, this text provides more than enough activities to satisfy all major learning objectives.

Tom Conner
Professor of Modern Languages and Literatures
St. Norbert College
De Pere, WI

Publisher's Response

Many thanks for the insightful review of Anne Christine Rice's *La France Contemporaine à Travers Ses Films*. Professor Rice has done much to marry the delight and exciting use of film with the needs of language instruction in the classroom. This text was, as the reviewer points out, one in which culture is the predominant aim. I (as editor) and the author have wrestled for years with the question of how much

to put into these books about film, film conventions, film history, etc., an important concern since film and communications departments might in some cases jealously guard their academic territory. But the arguments laid out by the reviewer are valid and I am hopeful that we can first do a short booklet on *Understanding, viewing, discussing and writing about French films in French* (the title of which will have to be in French!) and it would include much of the advice, terminology and technology this review has discussed. And from that we will add material, as necessary, to each book. We appreciate the thoughtful review. Excellent textbooks are not written in a vacuum, but are the result of experience and collaboration, for which we are most grateful.

Ron Pullins, Publisher
Focus Publishing
Newburyport, MA

Berg, R. J. and Heather McCoy. *Parlons Affaires! Initiation au Français Économique et Commercial*. 3rd edition. Boston, MA: Heinle, Cengage, 2014. ISBN-10: 1-133-31125-3 ISBN-13: 978-1-133-31125-6; ISBN-13: 978-1-133-93627-5; ISBN-10: 1-133-93627-X Pp. 237. \$185.95.

Interesting and informative, with up-to-date business practices, the third edition of *Parlons Affaires!* provides an ideal and comfortable text for many professors. For other more interactive, hands-on professors, additional supplementary activities will help students absorb the content and attain one of the specific goals articulated by the authors, that is, “*lui apprendre à s’exprimer correctement et se faire comprendre dans un contexte professionnel*” (iv). The third edition’s additions improve upon what was clearly a solid text choice for a Business French course.

The Instructor Preface articulates the authors’ desire to challenge “students to expand their proficiency by engaging with the language in a series of interpretive activities that help them learn Business language in context,” while facing the instructor’s “own lack of professional experience in a French business context.” This text excels in both of these areas, and several additions to the third edition cement these goals, for instance, the short but interesting *Témoignages* interviews with Francophone natives on the current Module topic. This edition also updates material and vocabulary throughout. In particular, it updates the Third Module, *Micro-informatique, Internet, Mail*, which provides culturally relevant materials in contexts both within and outside of the “hexagon” (i.e., France). Students will thrive on the rich information on emoticons, blogs, social media, etc. For those of us who trail our students’ prowess in such areas, the module is of particular value. In addition, the *lexique* and *sigles* are particularly rich for this module. The authors have also updated the eighth module which addresses marketing, a perennial favorite area of students.

The appendices permit instructors to focus their course on different areas, depending on their audience. For instance, Appendix A addresses business students seeking a higher level of business content, while Appendix C includes telephone advice (essential to any Business French course).

However, the strengths of this textbook are also some of its most glaring weaknesses. The text is exceptionally informative (even giving a history of the term

“spam”), and rich reading passages abound throughout. This organization supports both the development of “interpretation” for the student and the comfort of a literary-trained instructor. But, the level of vocabulary of the readings exceeds most of the accompanying *lexique*, at least for the students I teach. In addition, some definitions are rather vague. For instance, *chiffre d'affaires* simply is defined as “sales figure.” The authors state that there are many student activities on the Cengage Website, but this area is also quite weak (for example, the quizzes are not sufficient). The authors promise a more visually appealing, better presented text, but additional photos and realia would improve their attempts significantly. More interactive activities, vocabulary exercises (multiple choice, matching, etc., or accompanying “quizlets”), more directed exercises (for example, correspondence focused on export and / or import), and more *thèmes* and *versions* would help students learn actively. Reflecting upon business practices is great, but practicing both vocabulary and exercises, such as writing letters and/or curriculum vitae, would prove more effective in the classroom by better teaching the concepts covered and giving students concrete tools which they can then go on to apply in the cultural contexts so well explained by Berg and McCoy.

E. Nicole Meyer
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Chair, English and Foreign Languages
Georgia Regents University
Augusta, GA

Publisher's Response

I thank Dr. Meyer for taking the time to review *Parlons affaires!: Initiation au français économique et commercial*, and for her praise of the authors' solid third edition, particularly since we aimed to challenge students, and elevate their knowledge of business French.

I did want to point out that the book is not meant to be a communicative language textbook and that it does not contain the type of activities that the reviewer mentions for this precise reason. Our expectation is that because students in a Business French classroom are at a wide range of language proficiencies, instructors who feel the need to include such activities in their classrooms are able to create their own activities based on much of the material and concepts found in the book. We have found that language teachers adapt materials to meet the needs of their diverse student proficiency levels, and we created a text to address Business French regardless of the students' language ability. The objective when revising this book was to provide as many current updates to the concepts and new vocabulary as possible while still maintaining the text's focus on reading.

Cengage Learning wishes to thank *The NECTFL Review* and the reviewer for the thoughtful and positive review, and welcomes French instructors to request a review copy of the text, at www.cengage.com/highered

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Cengage Learning
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Violin-Wigent, Anne, Jessica Miller and Frédérique Grim. *Sons et Sens: La Prononciation du Français en Contexte*. Washington, DC. Georgetown University Press, 2013. ISBN: 978-1589019713, Pp. 386. \$79.95.

The authors adopt an innovative approach to teaching French phonetics by contextualizing it within a rich cultural framework. Each chapter presents a different topic related to the contemporary French and Francophone world. The topics are current and relevant to students' lives and include interesting materials about the French education system, cooking, French cartoons, youth culture, and Francophone holidays and traditions, among others. While learning the rules of correct pronunciation, students will also have many opportunities to enhance their cultural competence and expand their thematic vocabulary.

Unlike other phonetics textbooks, often overburdened with complicated linguistic explanations, this manual presents the theoretical framework in an engaging and easy-to-follow manner. The language of reference is, for the most part, "standard French," defined as the language understood by most French speakers, although the textbook makes it clear that within the multitude of French accents that exist around the world, the notion itself of what constitutes "standard French" is becoming increasingly ambivalent. Consequently, students are exposed to a number of equally correct pronunciation variations from around the Francophone world, ranging from Parisian French and Swiss French to Québécois French.

Sons et sens is divided into fifteen chapters, which makes the textbook an ideal choice for a semester-long course. The introductory chapter presents basic concepts of phonetics, the International Phonetic Alphabet, phonetic symbols, and the rules of phonetic transcription. It is contextually tied to the geography of France and the "geography of the human body." In order to introduce the consonants, for example, names of French cities are used. Vowels are explained using names of various French departments and names of overseas French territories and Francophone islands are used to illustrate semi-vowels. In the same chapter students will also learn the terminology for the body parts involved in the production of sounds.

The remaining fourteen chapters follow the same structure and each consists of seven sections. The first section, "Introduction," encourages students to use their inductive thinking skills to reflect upon the general knowledge they already have, and to interpret and understand the phonological rules starting from concrete and authentic examples. For instance, they first come up with explanations of the definition of a syllable before this linguistic category is later described in the chapter. The theme of *verlan*, that is a variety of colloquial French which uses inverted syllables, is discussed to further clarify the formation and the pronunciation of syllables. In the "Compréhension orale" section, students can listen to a number of recorded texts and respond to follow up comprehension questions. In the "Discrimination" section they can practice their pronunciation by distinguishing between sounds. The "Expansion" section presents pronunciation rules which are next put into practice in the "Pronunciation" section. In the "Transcription" section students are guided in the correct use of phonetic symbols to phonetically transcribe individual words, phrases, and longer sentences. The "Pour aller plus loin" section explores variations of the language, regional accents, pronunciations of final consonants and the consonant "r," and other specific features

of the French language. The “*Récapitulation*” section synthesizes the material and offers a series of activities to test students’ knowledge of phonetics. The final section, “*Conversation*,” includes questions surrounding the cultural theme of the chapter. Lists of additional resources, mostly titles of songs and movies, which can be used to further enhance pronunciation skills, follow each chapter.

Sons et sens is accompanied by a DVD with audio and video recordings for most exercises from the book. A number of native speakers from France, Senegal, Switzerland, Morocco, and other Francophone countries collaborated in the production of this recording in order to expose students to as many distinct accents as possible. The recordings are clear, easily understandable and can either be used in class or assigned as homework.

Designed as an introduction to French phonetics and pronunciation, the textbook can be used by university level students without an extensive background in linguistics. Examples are taken from both English and French, making the features of standard French pronunciation clear and accessible to Anglophone learners. Phonetic explanations and rules included throughout the textbook make contemporary spoken French and the subject of phonetics immediately relevant. Perhaps the most valuable aspect of the book is its communicative nature, as well as the vast array of activities, oral and written exercises, discrimination exercises, exercises on sound discrimination, transcription, crossword puzzles, and many conversation questions. Needless to say, both instructors and their students will no doubt find this new textbook useful in teaching and learning French phonetics, phonology, and pronunciation.

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Gilbert, Anne, ed. *Territoires Francophones: Études Géographiques sur la Vitalité des Communautés Francophones du Canada*. Québec: Les Éditions du Septentrion, 2012. ISBN: 978-2-89448-613-9. Pp. 424. Price: \$39.95 CDN. For orders and information: Les Éditions du Septentrion, 1300 avenue Maguire, Sillery (Québec) G1T 1Z3. Tel: (418) 688-3556. Fax: (418) 527-4978. E-mail: sept@septentrion.qc.ca Website: sept@septentrion.qc.ca

Territoires Francophones: Études géographiques sur la Vitalité des Communautés Francophones du Canada, edited by Anne Gilbert, is a collection of articles that address the themes of survival and resilience in the Francophone minority communities of Canada. The articles address these themes via the overarching concept of geography. Along with an introduction and a fairly extensive bibliography, *Territoires Francophones* is divided into the following five main sections: “*Milieu et vitalité*,” “*La vitalité à l’épreuve du terrain*,” “*Études de cas*,” “*Perspectives comparées*,” and, “*Synthèse et conclusion*.” Given the extent to which college/university courses geared toward American students of French are moving beyond France (commonly referred to as the “Hexagon” because of its geographical shape) to include *la Francophonie* as a whole, and the fact that it is becoming ever more crucial for American professors of French

to increase their enrollments for fear of having their courses cancelled, it is absolutely essential to understand the pressures faced by the Francophone minority communities of Canada, our northern neighbor with whom we share the largest and friendliest border in the world and who is our largest trading partner. *Territoires francophones* provides excellent food for thought in this regard.

In her introduction, Gilbert argues that the Francophone minority communities in Canada have the potential to be active and vibrant. Her thesis relies heavily on three main points: the majority of the Francophone minority communities in Canada are located in a geographical space where the French language could thrive; as French is one of the two official languages of Canada, community and civic leaders have the right to use it and maintain it; and, third, the interplay between community and civic leaders is key to the survival of the French language in the Francophone minority communities.

Section One, "*Milieu et vitalité*," succinctly outlines the two key determining factors for the vitality and survival of the Francophone minority communities in Canada: community institutions (e.g., French-speaking and servicing a French-speaking population) and the actual desire of the community to maintain its language and culture. In contrast to Section One, Section Two, "*La vitalité à l'épreuve du terrain*," describes the actual reality of the Francophone minority communities, one that is quite discouraging. For example, how do Francophone immigrants to Canada successfully integrate into a community where private businesses do not have to provide services in French? Or, what happens when native speakers of French move to English-speaking areas in search of employment? Will the answer to these two questions rest in the hands of private businesses to pick up the baton and move the relay forward in terms of the promotion of preserving the French language and Francophone culture of these minority communities? Only time and active interest on the part of private businesses will provide the answer.

Section Three, "*Études de cas*," details the case studies of five distinct Francophone minority communities. For example, the small struggling populations of towns in Saskatchewan are contrasted with those populations of large cities in Ontario where the public services dedicated to the Francophone minority communities are not fully utilized. This section would be particularly useful for classroom discussion because it is rare that American students are aware of the fact that there are Francophone populations struggling to exist outside the province of Quebec. This is not for lack of interest on the part of students but rather due to the fact that most American textbooks for beginning and intermediate French language rarely dedicate more than one chapter to Quebec and maybe a brief section to the history of the Acadian people when presenting the Francophone populations of Canada. Case in point, Section Four, "*Perspectives comparées*," is especially interesting as it contrasts the struggling northern Quebec Francophone communities with those of the Acadian population since the Acadians have always maintained a position of being a distinct and unique Francophone community with a strong sense of identity despite having quite a wide geographic distribution across New Brunswick, Nova Scotia, and Prince Edward Island. In short, it is imperative not to equate the Francophone populations of Quebec with those of the Acadian population.

Section Five, “*Synthèse et conclusion*,” sums up the diverse factors that threaten the vitality of the Francophone minority populations of Canada. The impact of these factors vary as they include such non-controllable aspects as the age of the population and the spread of English in today’s interdependent global economy to the strength of community leaders in achieving their political agendas. In short, Gilbert warns that the Francophone communities of Canada are at a point of no return: either the status of the French language will rapidly decline in Canada because of a variety of contributing factors or it will blossom because of these very same contributing factors, i.e., thanks to the desire of the people of these communities to maintain their language and culture.

In conclusion, *Territoires francophones* does a fine job of illuminating the pressures facing the Francophone minority communities of Canada. It would serve as a wonderful resource for those teaching a Canadian Studies course or for anyone wanting to do an in-depth analysis of the challenges currently facing the Francophone minority populations of Canada, or a comparison study between these particular linguistic communities of Canada and those of language minorities in other countries, such as the Basque population in Spain or France.

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Turcotte, Marie and Art Coulbeck. *Trésor*. Thornhill, ON: R.K. Publishing. Teacher’s Guide ISBN: 978-1-897295-29-8. Pp. 214. \$225.00 CDN. Teacher Pack (one of each of the twenty readers) ISBN: 978-1-897295-38-0. \$250.00 CDN. ISBNs for individual readers for each of the three levels (*Trésor*, *Trésor Junior*, and *Trésor Senior*) are listed on the publisher’s Website. Each individual *Trésor* reader: \$59.75 CDN. Each individual *Trésor* and *Trésor Junior* CD: \$12.95 CDN. Each individual *Trésor Junior* reader: \$45.95 CDN. Each individual *Trésor Junior* reader in Big Book format: \$75.95 CDN. Each individual reader *Trésor Senior* reader: \$85.00 CDN. For orders and further pricing information, toll-free telephone: 1-866-696-9549; e-mail: frenchtextbooks@rkpublishing.com Website: www.rkpublishing.com

Marie Turcotte and Art Coulbeck’s Teacher’s Guide to accompany RK Publishing’s *Trésor* series, comprised of twenty student readers and an individual CD for each reader, offer teachers of French students (equivalent to Grades 9-10 Core French in Canada and Grades 10-11 in British Columbia) tools to understand literacy and the significance of teaching reading strategies as part of a critical thinking skills development program. Specifically, the Teacher’s Guide provides notes on differentiated instruction, character education, reading and oral communication, as well as learning profiles. The Teacher’s Guide also contains assessment strategies for the varied phases of learning, including charts and rubrics (ranging from a teacher’s formative assessment chart to a student’s self-reflection page), notes on all stories in order to assist students as much as possible, graphic organizers (*Tableau SVA: Ce que je sais, Ce que je veux savoir, Ce que j’ai appris; Tracer l’histoire; Développement du personnage; Diagramme de Venn; Tableau en T; Remue-méninges; Diagramme de l’arrêt d’un poisson; Toile d’araignée; Les étapes*

de l'histoire), examples of student certificates to encourage active student participation, and ninety summative assessment cards for oral and written assignments. What this reviewer particularly appreciated about the summative assessment cards is that they are generic in format so that they can be used effectively with all twenty of the student readers and provide practical scaffolding questions relevant to today's students.

Above and beyond the fact that they are age-appropriate and highly visual, what I find especially appealing about the twenty *Trésor* readers are the sidebar questions that lead students to think and justify their ideas as well as the numerous opportunities for students to reflect on their learning whereby fostering collaborative student work. The twenty readers of the *Trésors* series, all of which have received the red seal of recommendation by Curriculum Services Canada, are: *De mon point de vue*; *Dessiner, c'est gagner!*; *Gros becs du Québec*; *Les animaux en danger*; *La nuit des masques*; *L'ordinateur*; *Martin et la fille spéciale*; *Tatouage*; *Tu manges ça*; *Vas-y Johanne!*; *Vroom!*; *Le beau jeu*; *La soirée des amis*; *Le plus beau pays du monde*; *En avant les Benoît*; *Casse-tête*; *Échange*; *Le dernier conflit*; *Pleins feux sur Johanne!*; and, *Travail d'été*. Noteworthy titles among these twenty wonderful readers are *Vas-y Johanne!*, which tells the story of a talented teen whose goal is to be a contestant on Talent Canada (a TV show evidently inspired by Canadian Idol) and *En avant les Benoît*, the story of twins from Cape St. George, Newfoundland, who, in order to pursue their dream of becoming successful professional musicians, must leave their small hometown and go to the city of St. John's.

Due to the tremendous success of the original *Trésor* series, RK Publishing now offers *Trésor Junior* (2009+) and *Trésor Senior* (2010+). *Trésor Junior* is written specifically for students in Grades 1-8 in Canada (Grades 2-9 in British Columbia) and all the readers of this series are available in Big Book format. The *Trésor Junior* Teacher's Guide is authored by Nathalie D'Elia and Brenda McKinley. Like the original *Trésor* series, *Trésor Junior* is comprised of twenty readers, including four of five readers for each level, as well as four stories to bridge grades 6 and 7, all of which are accompanied by audio CDs that enable students to listen as they follow along in their books and therefore are an excellent resource for group learning and/or listening centers. The *Trésor Junior* series presents appropriate youth-related themes, such as curiosity, hobbies and sports (including ice hockey, since this is, after all, a Canadian text). An exciting aspect of *Trésor Junior* is TJ, the *Trésor Junior* mascot, who inspires young readers to think critically before, during, and after reading, while at the same time inviting them to reflect on their own learning and character development as well as assisting them in finding the "trésor" in the story. The *Trésor Senior* is designed for advanced students of French (students in Grades 11-12 in Canada and Grade 12 in British Columbia) and is comprised of five readers that are presented with full-color illustrations by well-known Canadian artists: *Les Misérables*; *Mes deux amours*; *V pour ... Vampire!*; *Journal d'un soldat*; and, *Les trésors d'Haïti*. The *Trésor Senior* Teacher's Guide is authored by Art Coulbeck. The *Trésor Senior* readers do not have matching audio CDs; however, the topics of all five *Trésor Senior* readers are highly relevant to today's students and therefore will keep students fully engaged. Victor Hugo's masterpiece *Les Misérables* is gloriously presented in graphic format and introduces today's students to such universal themes as justice and poverty, which are still relevant today. *Mes deux amours* deals with the angst of teen love. *V pour ... Vampire!* taps into

the current popularity of vampire-themed stories. *Journal d'un soldat* relates the story of Natalie, a nurse and an officer with the Canadian forces in Afghanistan, a painful reality of today's world and is sure to aid American students to begin to understand Canada's role in the Middle East alongside the United States. *Les trésors d'Haïti* depicts Karine and Antoine, two university students who leave Montreal to work as volunteers in Port-au-Prince and are there when the horrific January 12, 2010 earthquake hits. Given the rise of service learning programs in the United States, this last title is bound to be particularly germane to the learning goals and objectives of both world language programs and school districts in general.

All three *Trésor* series are valuable resources. For a French program integrated across multiple levels, *Trésor* is a wise investment of funds, not only for promoting literacy but also for broadening the horizons of American students by exposing them to the special nature of Canadian culture, which varies greatly since it extends from the eastern maritime provinces to the far western provinces.

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Italian

Bartalesi-Graf, Daniela. *Voci dal Sud: A Journey to Southern Italy with Carlo Levi and His Christ Stopped at Eboli*. New Haven and London: Yale University Press. 2011. ISBN: 9780300137446.

Voci dal Sud is a textbook for advanced-level students of Italian that revolves around the work of the twentieth-century Italian writer, painter, and social activist Carlo Levi. His memoir, *Christ Stopped at Eboli* (which is one of the selections featured) recounts his year of exile (1935-1936) in Aliano, in the region of Basilicata. One of the intriguing features of this attractive new textbook is that it focuses on the writing, culture, and history of Southern Italy rather than on work from Northern and Central Italy, which generally is far more available and therefore typical of what students are exposed to in the classroom. *Voci dal Sud* also contains a companion Website with recordings of interviews, photos, links to Websites mentioned in the text, and, as any instructors will appreciate, sample syllabi. The companion Website functioned well for this reviewer and was well integrated with the textbook.

The structure of *Voci dal Sud* is very flexible so that a chapter can be used in isolation without impeding the general understanding of the textbook as a whole. Throughout, the author demonstrates an amazing mastery of the subject matter and clearly reaches the goal of providing not only an authentic text, but also deep insight into the history, culture, film, and literature of Southern Italy.

Chapter 1 provides background information, including material on relevant people, places, and events in order to give students an overview of the context of each reading. After each section they will find a set of questions to test comprehension and stimulate discussion. This feature is quite helpful to students insofar as comprehension is checked

often and students have numerous opportunities to practice speaking and writing. Some low-frequency vocabulary items are defined at the bottom of each page throughout the book; however, most words are defined in English. Advanced students should be able to (and would benefit from) having everything defined in Italian only. Important figures mentioned are the subject of short biographies in Italian. Moreover, there are authentic pictures throughout the chapter to reinforce the overall objective of *Voci dal Sud*, which is not only to present a text but also the people, places, and events that shaped Carlo Levi's work.

Chapter 2 presents Levi's memoir of his year in exile, *Christ Stopped at Eboli*. Throughout the text (which consists of 15 chapters), the author again takes the time to define unfamiliar terms and provide essential vocabulary (although in most cases this is simply a list of important words). The author also offers some opportunities to discuss style, grammar, and context. The text does look at some interesting stylistic phenomena, but it does not address advanced grammatical structure at any length. This is left up to the instructor.

Chapter 3 examines Levi's paintings during his exile. A series of questions begins the chapter, followed by color reproductions of the paintings. However, it may have been more beneficial to have the painting immediately precede or follow each set of questions.

Chapter 4 addresses Francesco's film based on Carlo Levi's memoir. The chapter does an excellent job of segmenting the film by scene, asking questions to check student comprehension and promote discussion, but much more could have been done in terms of detail as other textbooks do when segmenting a film by section to include questions for students to answer before watching a scene, helpful vocabulary and expressions to watch for, cultural notes, comprehension questions, and discussion and writing assignments.

Chapter 5 provides a look at Northern and Southern Italy from World War II to today. Although lengthier and more in-depth, it is presented in the same manner as Chapter 1 and contains a well-balanced view of history, culture, people, and politics. Chapter 6 examines the Italian region of Basilicata, and Chapter 7 examines the city of Aliano, where Levi was exiled. The chapters go into great depth to explain the history, culture, and economy of the region and are clearly linked together.

The textbook concludes with two appendices which provide opinions, testimonials, and texts by other authors from Southern Italy, endnotes, a bibliography, and an index. A major weakness is the endnotes: many students tend to find it very distracting to be required to leave their place in the text to search for information at the back of a textbook. However, with foreign-language texts, it can be rather difficult to utilize footnotes, since much additional space is required in order to define vocabulary properly.

Voci dal Sud fills a void in the Italian textbook market by introducing the literature and culture of Southern Italy. It is centered around the works of a single author, but the focus on context greatly expands students' horizons by including the study of history and culture.

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Publisher's Response

Yale University Press thanks *The NECTFL Review* and reviewer Christopher Sams for the review of *Voci dal Sud*. As Dr. Sams states, the book focuses on the literature and culture of a less-commonly covered area, Southern Italy. It is particularly nice to see the mention of the Website, yalebooks.com/vocidalsud, as it includes several resources for instructors and students. We also appreciate the praise of the book's comprehensiveness and authenticity in providing reading material and discussion questions that will elucidate the history, culture, and economy of the region. If instructors would like to request an examination copy of this or any of our language textbooks, they may do so at yalebooks.com/languageexam; selected books are also available to view online at yalebooks.com/e-exam.

Karen Stickler
Academic Discipline Marketer
Yale University Press
yalebooks.com/languages

Latin

Shelmerdine, Susan C. *Introduction to Latin*. Second Edition. Newburyport, MA: Focus Publishing, 2013. ISBN: 978-1-58510-390-4. Pp. 376. \$34.95.

This new edition of *Introduction to Latin* helps college students learn Latin grammar thoroughly and equips them to read challenging original texts. It does have some wrinkles that need to be eliminated from the next edition, though most will prove to be no more than mildly distracting, and then only to students who pay very careful attention to detail. This thoughtfully written text has many attractive features and deserves to be carefully considered for adoption in first-year courses.

It is divided into 32 chapters, with four additional "Reading Chapters" interspersed among them (after Chapters 5, 10, 16, and 21). A chapter typically begins with an outline of the grammatical points to be discussed and some introductory sentences. Several sections of explanation follow; each one often includes exercises enabling students to apply what they have just learned. Next come sentences in Latin to translate into English and sentences in English to translate into Latin. Students then work on one or more passages from Roman writers (adapted or slightly edited in Chapters 1-26, unaltered thereafter), each preceded by a brief introduction and followed by a list of vocabulary to draw on. The passages come from a wide variety of authors, including Cicero, Livy, Caesar, Ovid, and Virgil, as well as Ennius, Tacitus, Sallust, and even Florus and Hyginus, among others. The "Practice Sentences" that follow the reading(s) are drawn from an equally broad range of writers; many of these sentences are in their original form, and most are clarified by a brief note. There is a list of vocabulary after these sentences, and this list is followed by another one, called "Chapter Vocabulary," consisting of words (usually 20-25) that students are to memorize. Chapters 1-29 conclude with a number of English derivatives from words in the Chapter Vocabulary, so students can line up their meaning with their Latin root(s).

The four Reading Chapters provide a further passage (with vocabulary afterwards), some review, questions to answer briefly in Latin, information on word building, a list of abbreviations and Latin phrases used by English speakers, and a section called “Dictionary Practice:” students are provided with four or five words that look very similar and then are asked to identify a number of different forms; they have to think very carefully about which word each one comes from.

The book opens with a detailed table of contents, two prefaces (one of them listing the changes in the second edition), and an introduction to the Latin alphabet and pronunciation. After the final chapter are a number of appendices: a list of the Latin sources of all the reading passages and practice sentences, followed by a reference section on morphology, a compilation of all the Chapter Vocabulary, English-Latin Vocabulary, Latin-English Vocabulary, a list of intransitive verbs, and an alphabetical index of grammatical terms and concepts. There are photographs of Pompeii or Ostia, as well as a few maps (e. g., of Caesar’s Gaul), at different points in the text, which is entirely in black, white, and shades of grey (only the cover is in color).

The explanation of grammar throughout is solid and is also comprehensive; for example, the chapter on second declension nouns mentions exceptions that are feminine, and the chapter on independent uses of the subjunctive includes not just the hortatory and jussive (distinguished in this text) but also the deliberative, the potential, and the optative. The exercises are consistently excellent. They provide ample opportunity to apply what has just been explained, and they often include forms or constructions introduced in previous chapters, so they reinforce what students learned earlier. They are also admirably varied. Sometimes students are asked to parse; then they change one form to another (e. g., present passive to imperfect or future, or dependent clause to ablative absolute); elsewhere they need to identify grammatical features in a passage written in English; and later they translate just part of a sentence into English or into Latin. The Dictionary Practice, which appears in the Reading Chapters and also in Chapters 30-32, is likewise extremely helpful and well conceived. For example, in the third Reading Chapter, students are given “*dūcō*,” “*duc*,” “*dux*,” “*ductō*,” and “*ductus*” and are then asked to identify “*ducibus*,” “*ductus es*,” “*dūc*,” and “*duce*,” a later entry in this list is “*ductum*,” which needs to be explained in more than one way. In fact, throughout the exercises students are reminded that a particular form may be ambiguous, so they are given thorough practice thinking flexibly and precisely. And one of the pleasures of doing these exercises is coming upon witty surprise—for instance, “*Sī id aedificāveris, venient*” in Chapter 12, “*Cōsul cui erant ingentēs oculi nōn pulcher erat*” in Chapter 18, and, in Chapter 24, “*Sit*.”

The book does include some features that take a little getting used to. The vocabulary students are to memorize in order to do the exercises (as well as work with readings and practice sentences) comes at the end of each chapter, so it can be easily located, rather than near the beginning; perhaps a future edition could consider providing it early on, beginning with derivatives and then adding other words to learn, so students will have a solid foundation for the rest of the chapter, instead of being tempted to flip back and forth. The text also uses a fair amount of traditional grammatical terminology, some of which may be tough for students to adjust to, despite the text’s lucid explanations—for example, “dependent adverbial clause” (such as a condition or a purpose clause)

and (for indirect statement) “a dependent noun clause with an infinitive verb and an accusative subject” that nevertheless has “no clause marker” (“So,” students may wonder, “how is it a clause?”). And the reading passages typically include a couple of forms that students have not yet learned; these are glossed, of course, but students will need to develop hypotheses to explain them (though some will be simply baffling). In Chapter 14, for example, “*sedentēs*” and “*legentem*” appear in a reading adapted from Pliny, even though participles are not formally introduced until Chapter 17; far more challenging to make sense of is “*sequimini*” in Chapter 9, since passive forms are not introduced until Chapter 14 and deponents, not until Chapter 22.

Students (and instructors) can get used to these features and can use them as productive, teachable moments. There are, however, other aspects of the book that simply need to be straightened out. Words listed after the readings are sometimes out of order, and their visual layout is occasionally not clean. In these lists only those principal parts of verbs are typically supplied that a student needs for translating, yet there are more than a few cases where third or fourth parts are given, unnecessarily; there needs to be consistency in this respect. More importantly, instructors need to be aware that a tricky grammatical moment in a passage or practice sentence is not always explained in a gloss. So, for instance, students are not always told to supply a form of “*sum*,” or when a passage from Livy switches from perfect to present in the same sentence, there is no explanatory note. Yet in other chapters there are clarifications of grammatical puzzles. Similarly, many of the reading passages start each sentence with a lower-case word—but not all. And there are a few misprints that instructors must point out to avoid confusion, such as “*morior*,” instead of “*moror*,” as the first principal part of the verb with “*morandī*” etc. as forms of the gerund (in Chapter 29), and “*scriptās*,” instead of “*scriptae*,” in the sample sentence “*Rogāvit sī lēgēs scriptās essent quod multa crimina essent*” (in Chapter 31).

Despite these lapses, there is so much helpful and well-presented material in the second edition of *Introduction to Latin* that instructors should give it serious consideration as they plan their courses.

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Publisher's Response

It is no small task to find a place for a foreign language in the modern curriculum. I can remember when the average language course was twelve college hours long: two five hour sequences (fall and spring and a short follow-up course), for example Spanish I, II, and III. Today we are lucky if there is a foreign language requirement at all and a typical requirement may consist of two courses of only three hours each. As my father would say, that's like trying to put five pounds of mud in a three pound sack.

Shelmerdine's Latin text was developed to present a complete course in a broad and understandable way in the time frame allotted, all the while acknowledging the learning styles and interests of the modern student. Many things have changed in the last generation or so, including the order and depth of the grammar covered, and

Shelmardine has tried hard to produce a text that not only fulfills the foreign language requirement but also exposes students to the richness of Roman culture.

I am grateful that the reviewer finds the book helpful and well presented. We will, as always, address specific errors and issues mentioned, and we are grateful for the many suggestions.

Ron Pullins

Focus Publishing

Spanish

García Serrano, M. Victoria, Cristina de la Torre, and Annette Grant Cash. *¡A que sí!* Enhanced 4th Edition. Stamford, CT: Cengage Learning, 2015. ISBN-13: 978-1-285-84925-6. Pp. 304. For specific course and learning solutions, visit www.cengage.com For orders and pricing information, visit www.cengagebrain.com

¡A que sí! is more than just a Spanish conversation text: it is a complete learning package with a strong emphasis on critical thinking skills via the exploration of relevant contemporary themes. Comprised of four units, each of which focuses on a unifying theme (*Unidad I: Espacios: Públicos y privados; Unidad II: Encuentros y desencuentros; Unidad III: Patria/Nación: Acercamientos; and Unidad IV: De acá para allá*), the primary enhancement made to this program is that each unit of the fourth edition of *¡A que sí!* now has an accompanying authentic short film available on iLrnAdvance: Heinle Learning Center, the online resource center accompanying *¡A que sí!* The addition of four authentic short films to the already rich variety of activities (e.g., *palabra por palabra* and *mejor dicho*), workbook grammar review, readings, (video)blogs and feature-length film for each chapter promotes a better development of the themes of each unit by solidifying the subthemes of each unit's three chapters. In addition, as the films are easily accessed via iLrnAdvance, the instructor does not need to worry about the expense of purchasing films nor having to make them available to students on library reserve: students are able to access the films when they want and from where they want. Also of note is that when students purchase *¡A que sí!*, in addition to access to iLrnAdvance, they have access to the *Cuaderno Student Activities Manual*, the *Student Activities Manual Answer Key*, the *Audio Program*, and the *¡A que sí!* Website.

Each unit is comprised of three chapters. Specifically, for *Unidad I: Espacios: Públicos y privados*, the three chapters are: *Primeras impresiones; Celebraciones; and Recorridos por la ciudad*. The cortometraje or short film for this unit is "*Minería contaminante a cielo abierto en Colombia*" (Colombia, 2010): "*Un grupo de actores y actrices colombiano denuncian los efectos de la minería de oro en el medio ambiente*" (CM-1). For *Unidad II: Encuentros y desencuentros*, the three chapters are titled: *Nosotros y ellos; Ellas y ellos; and En familia*. This unit's short film is "*Perú, Nebraska*" (Perú, 2011): "*Un grupo de peruanos visita la ciudad de Perú, Nebraska, para explicarles a sus homónimos de Norteamérica en qué consiste ser peruano*" (CM-5). For *Unidad III: Patria/Nación: Acercamientos*, the three chapters are: *Geografía e historia; Represiones; and Denuncias*. The *Unidad III* short film is "*Un juego absurdo*" (Argentina, 2009): "*Enamorado, un joven describe científicamente el proceso para acercarse a una chica durante una fiesta*" (CM-9). For *Unidad IV: De acá para allá*, the three chapters are:

Desplazamientos; *Desarraigos*; and *En primera persona*. The short film for *Unidad IV* is “Victoria para Chino” (Estados Unidos y México, 2004): “Historia—basada en la vida real—sobre un grupo de inmigrantes que cruza la frontera ilegalmente a los Estados Unidos y sufre consecuencias trágicas” (CM-13).

For each chapter, the full-length films used come from a variety of countries. Most are recent but contain classic features so as to bring into focus the contemporary themes and their historical roots. The films featured are: *Capítulo 1 (Primeras impresiones)*: *Bar El Chino* (Argentina, 2003, director Daniel Burak); *Capítulo 2 (Celebraciones)*: *Como agua para chocolate* (México, 1992, director Alfonso Arau); *Capítulo 3 (Recorridos por la ciudad)*: *Nueve reinas* (Argentina, 2000, director Fabián Bielinsky); *Capítulo 4 (Nosotros y ellos)*: *Flores de otro mundo* (España, 1999, director Icíar Bollain); *Capítulo 5 (Ellas y ellos)*: *Mujeres al borde de un ataque de nervios* (España, 1988, director Pedro Almodóvar); *Capítulo 6 (En familia)*: *El hijo de la novia* (Argentina, 2001, director Jan José Campanella); *Capítulo 7 (Geografía e historia)*: *Fresa y chocolate* (Cuba, 1994, director Tomás Gutiérrez Alea); *Capítulo 8 (Represiones)*: *El laberinto del fauno* (México/España/Estados Unidos, 2006, director Guillermo del Toro); *Capítulo 9 (Denuncias)*: *La historia oficial* (Argentina, 1985, director Luis Puenzo); *Capítulo 10 (Desplazamientos)*: *María llena eres de gracia* (Colombia/Estados Unidos, 2004, director Joshua Marston); *Capítulo 11 (Desarraigos)*: *Al otro lado* (México, 2004, director Gustavo Loza); and *Capítulo 12 (En primera persona)*: *Sleep Dealer* (Estados Unidos/México, 2008, director Alex Rivera).

¡A que sí! truly fosters the use of Spanish in real-life situations. As such, students will be much better prepared for making the transition from using their Spanish in a classroom context to using their Spanish language skills in the ever-expanding global environment that surrounds them.

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Blanco, José, and Philip Redwine Donley. *Aventuras: Primer curso de lengua española*. 4th edition. Boston: Vista Higher Learning, 2014. Includes: Workbook, Instructor's Manual, Test Bank, Audio CD, DVD of the *fotonovela*, Supersite Access. ISBN: 978-1-618-57639-2.

When planning a curriculum, one can find a plethora of postsecondary Spanish textbooks from which to choose. I recommend *Aventuras: Primer curso de lengua española* because of its approach toward relevant college topics along with its rich ancillary materials. Each chapter follows a helpfully predictable and intuitive format with balanced attention to three modes of communication. Alongside a screenshot from the *fotonovela*, each chapter offers opening discussion questions and concrete communicative goals. Then, students encounter vocabulary lists with visual aids and activities for listening and pronunciation to be completed in the e-book or *vText*.

Another key feature is the textbook's *fotonovela*, which follows an American student's experiences in Mexico City. Each episode corresponds to the chapter's theme.

Also, the textbook devotes two pages per chapter to key scenes from each installment of the series. Dialogue snippets illustrate communicative points emphasized in the chapter together with useful charts containing related expressions. The characters and moments from the *fotonovela* continue to appear throughout each chapter. The cultural readings appear in English for the first seven chapters before switching to Spanish in the remainder of the text. Each reading section concludes with comprehension questions aligned with national standards.

The first nine chapters cover four grammar topics apiece, in contrast to the three in each of the final seven chapters. Each grammatical point starts with simple explanations, often accompanied by screenshots from the *fotonovela*, before providing practice exercises with scaffolding for more complex communicative activities.

In each chapter, the target grammar points are introduced within the framework of the three modes of communication followed by a review section to conclude the chapter. To give an example, for the review activities in the first chapter, *Hola, ¿qué tal?*, the interpretive mode comes into focus as students receive a noun and a price, prompting them to produce complete sentences about the cost of classroom items. Students enter the interpersonal mode by exchanging personal information, cities of origin, and other personal information. Finally, students arrive at the presentational mode by writing a script for a credit card commercial and then share it with classmates. As with each chapter, the additional reading sections come with pre-reading activities that connect students' prior experiences with the topic as well as making textual predictions by identifying cognates.

Chapter 2, whose *fotonovela* shows the characters discussing their classes at Chapultepec, deals with university life. The grammar topics include *-ar* verbs, asking questions and using numbers from 31-100. It also jumps into the verb *estar* accompanied by a chart that compares its uses with those of *ser*. However, the text presents both verbs in a communicative approach until highlighting the differences for usage between the two verbs in Chapter 5.

After more useful vocabulary-based activities and an episode of the *fotonovela* that takes place at a family reunion, Chapter 3 discusses family topics aligned with descriptive adjectives, possessive adjectives, *-er* and *-ir* verbs, and some idiomatic uses of the verb *tener*. Chapter 4 deals with weekend activities. In the corresponding episode of the *fotonovela*, the characters visit family, play soccer, go hiking and dine at a restaurant while modeling the verb *ir*, stem-changing verbs and those with irregular first-person conjugations. To cover vacation topics, the Chapter 5 *fotonovela* takes place at a hotel and at a nearby beach. Through the characters, the authors reveal the emotional applications of *estar*, the present progressive, direct object pronouns, and the differences between *ser* and *estar*. To aid with shopping at home and abroad, Chapter 6 covers numbers above 101, the preterit, indirect object pronouns, and demonstrative pronouns.

Chapter 7, dedicated to daily routines, covers reflexive verbs, expressions of negation, the preterit tense of *ser* and *ir*, as well as the verb *gustar* and other verbs with similar lexical patterns. This chapter comes strategically before the eighth, which focuses on food, teaching simultaneously stem-changing preterit verbs, double object

pronouns, overt distinctions between *saber* and *conocer* as well as comparatives and superlatives.

Through an installment of the *fotonovela* on *el Día de los Muertos*, Chapter 9 deals with private and public celebrations, irregular preterits, verbs that change meaning in the preterit, relative pronouns, and the differences between *qué* and *cuál*. In a cursory glance of healthcare Spanish, Chapter 10 phases out pronunciation lessons in favor of spelling topics. It also presents the imperfect tense independently of the preterit, the pronoun *se*, and adverbs.

In Chapter 11, students explore automobiles and technology along with new vocabulary to facilitate the understanding of the distinction between the preterit and the imperfect, the differences between *por* and *para*, and the function of stressed possessive adjectives and pronouns. Focusing on home life, Chapter 12 also presents imperatives as a segue to two additional lessons on the present subjunctive. In order to foment serious environmental discussions, Chapter 13 provides opportunities to discuss nature along with more uses of the subjunctive. Much to students' relief, coverage of this mood concludes in discussions of city life in Chapter 14. The penultimate chapter, with attention to fitness, nutrition and well-being, explores past participles used as adjectives, the present perfect and the past perfect. Finally, Chapter 16, *El mundo del trabajo*, uses the content of careers to work the future tense, the conditional tense, and the past subjunctive.

In addition to the textbook itself, the layout and programming behind the online Supersite, *Aventuras'* companion Website, is intuitive. Each activity in the textbook has an icon to denote that it may be completed in the *vText* for instant feedback. In my classes, this detail proves quite helpful in so far as I can assign one of the more streamlined activities to be completed in conjunction with an assigned grammar tutorial the day before class. Such practice has bolstered my students' daily level of preparedness.

The Supersite's feedback mechanism merits discussion. Instead of showing students an answer key at the end of an online activity, the system underlines errors in red. Students can then hover their mouse over the red line for additional corrective feedback. The Supersite also features an automatic late work grade adjustment option. If a student turns in an assignment late, the instructor may modify the grade book to deduct a certain percentage from the maximum possible grade per day. Also, while the package's testing component is well-designed, it requires some extensive text formatting when constructing exams. Nevertheless, *Aventuras* is an outstanding text and I strongly recommend it.

William Michael Lake
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Publisher's Response

I am happy to respond to Professor William Michael Lake's review of the fourth edition of Vista Higher Learning's *Aventuras: primer curso de lengua española*. I was thrilled to see that Professor Lake identified many of the *Aventuras* hallmarks that our

authors have worked so hard to incorporate. Obvious examples are the predictable and intuitive lesson formats, the balance of practice in the three main modes of communication, and the integration of the textbook with online materials, all of which Professor Lake confirms are helpful to students. Also, I was pleased to see that Professor Lake recognizes the importance of the *Fotonovela* video and understands how its themes and characters recur throughout every lesson, allowing students to listen to and see in very concrete ways how Spanish is used in real-world scenarios. Moreover, Professor Lake underlined the accessibility of the grammar explanations, how *Aventuras* reintroduces scenes from the *Fotonovela* to illustrate grammar, and how the program applies scaffolding with the three modes of communication that enable them to improve. Professor Lake and his students clearly value the intuitive layout of the online *Aventuras* Supersite, and it was rewarding to learn that the cross-referencing between it and the print textbook have bolstered his students' level of preparation. The same is true of the enhanced feedback students receive from the Supersite, which guides them toward locating problem areas in their written answers and generating correct ones.

Professor Lake's point that the customizable online assessment files require extensive formatting is well taken. Vista Higher Learning has been quick to respond to this concern from other instructors and is actively working to address this issue.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

Blanco, José A., and Tocaimaza-Hatch, C. Cecilia. *Enlaces Nivel Intermedio Curso Intensivo*. New York: Vista Higher Learning, 2014. Includes: Student Activities Manual (both workbook & lab manual), WebSAM and access to supersite. ISBN: 1618570854.

Enlaces is an integrated Spanish textbook for fourth-semester intensive language courses. In the preface, Blanco and Tocaimaza-Hatch state that their text promotes language learning and develops cultural competency. Indeed, *Enlaces* surpasses the authors' mission by adhering to ACTFL's standards offering the intermediate student six highly contextualized and culturally-endowed lessons each presented in a magazine-like format. Ancillaries include a Student Activities Manual (SAM) comprised of both a workbook and a lab manual. The workbook is used to reinforce student learning of grammar and vocabulary as well as to offer additional reinforcement of the content in the *IMAGINA* section. The lab manual focuses on developing and refining student listening comprehension and pronunciation while also integrating additional activities and dramatic recordings of the literature reading section. The WebSAM is the online platform completely integrated with the *Enlaces* supersite providing access to all the SAM activities while offering immediate feedback to the learner and grading select activities. Upon request by the instructor the student activities manual answer key with answers corresponding to the SAM activities also is made available.

This review mainly considers the lessons because the ancillaries were not provided for review. Stylistically, the text looks and feels like a magazine with every page dynamically framed, highlighting the central topics and complementing them with

side banners and captions. The structure of *Enlaces* is clearly outlined in the table of contents in each chapter lesson and the lesson sections are consistently sequenced. The book begins with a geographical display of all the Spanish-speaking nations setting the tone for the instruction of cultural proficiency. The teaching of culture largely dominates the lessons and *Enlaces* treats it from a variety of perspectives providing literature, film, sociocultural excerpts, artist profiles, and television clips in each chapter. The student can also draw great profit from said cultural pieces thanks to the preparatory and analytical activities presented before and after each lesson.

Each chapter commences with the section *Para Empezar*, which contextualizes the lesson overview via a blogging dialogue between a Catalanian ex-patriot who posts his Colombian work-travel experiences on his blog in which followers comment on his anecdotes. The chapters then conclude with a vocabulary overview and numerous practice activities. Next is the *Cortometraje* section that offers award-winning short films preceded by vocabulary activities to prepare learners for the film's lexical content. Afterward, there are analytical activities for student practice. The *Imagina* section has a short cultural reading focused on a specific country/region and each is coupled with colloquialisms and several short complementary reads. *Imagina* continues with the same national focus in the subsection *Galería de Creadores* section, profiling several important artistic figures of the target country. *Imagina* concludes with a short television-like clip relevant to the lesson's theme and the section's national/regional focus. *Estructuras* is the single grammar section but introduces grammar topics with a focus on communication. All of the grammar topics introduced and reinforced in the practice and communicative activities are then collectively rehearsed in the concluding *Síntesis* subsection. The *Cultura* section offers a short cultural piece following the national focus introduced in *Imagina*. The penultimate section, *Literatura*, offers a short comprehensible piece from famous Hispanic authors, including preparatory and analytical activities. Finally, the lessons end with the *Vocabulario* section that reviews expressions and words learned in the chapter.

The book reviews common grammatical structures previously learned in the first three lessons of *Estructuras* covering the *gustar* structures, reflexive verbs, the preterite vs. the imperfect, object pronouns, commands, and the subjunctive. The last half teaches the adverbial and *si* clauses and the passive voice. Additionally, it contains the following verb tenses: future, conditional, past perfect and subjunctive, future and conditional perfect, and present vs. past perfect subjunctive, some of which are not covered in competitors' textbooks. However, there are still some elementary structures reviewed in later chapters like the superlatives, comparatives and present perfect tense. The grammar in this textbook is confined to the *Estructuras* section so that students can easily orient themselves for assessments.

Chapter 1, *Sentir y vivir*, covers vocabulary used to talk about emotions, relationships, and personalities, while the country focus probes Latinos in the United States (U.S.). Chapter 2, *Vivir en la ciudad*, concerns itself with city life, such as activities, cityscapes, and directions, while the cultural sections explore the country of Mexico. Chapter 3, *Generaciones en movimiento*, explores familial relations, personalities and stages of life while culturally delving into the Caribbean as an aspect of the New World discoveries and focusing the cultural reading on Judge Sonia Sotomayor, a U.S.

Supreme Court justice from Puerto Rico. Chapter 4, *Perspectivas laborales*, features vocabulary drawn from labor and economic issues while profiling the Andean artists and nations of Colombia, Ecuador, Venezuela and Bolivia. Chapter 5, *El valor de las ideas*, covers politics, security, laws and rights which facilitate the cultural read of the Chilean dictatorship. The same chapter then profiles Central American countries and their respective artists. The last chapter, Chapter 6, *Herencia y destino*, covers the themes of cross-cultural problems of identity, immigration and other socio-economic issues and profiles the nation and artists of Spain while providing a cultural reading about Machu Picchu. By and large, the national/regional focus and the cultural topics bring coherency to the chapters themes, thereby reinforcing the acquisition of language and promoting intercultural competence.

In conclusion, each lesson of *Enlaces* actually goes beyond ACTFL's national standards by offering cultural activities through a wide variety of modalities, including watching, listening, and reading, and never allows grammar to dominate learning. The consistent use of preparation and analysis throughout the text emphasizes the importance of communication skills in the language acquisition process. In the opinion of this reviewer, this integrated textbook—while not sacrificing grammar—offers an engaging, interactive and thoroughly entertaining language learning experience for the intermediate level Spanish student. I would be happy to use it myself in the future.

Joshua Harrison
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Publisher's Response

I am pleased to respond to Professor Joshua Harrison's review of Vista Higher Learning's *Enlaces: nivel intermedio, curso intensivo*, designed for fourth-semester Spanish classes. We are grateful to Professor Harrison for speaking so positively about *Enlaces* and acknowledging the authors' mission of offering highly contextualized and culturally enriched lessons. Professor Harrison stresses that *Enlaces* actually goes beyond ACTFL standards in so far as it includes a wide variety of viewing, listening, and reading opportunities, while never allowing grammar to dominate learning. I was delighted that Professor Harrison identified the textbook's magazine-like design and pages highlighting every lesson theme. He clearly recognized that culture is central to every lesson of *Enlaces* and that the program approaches it via a range of media, such as literature, award-winning short films, artist profiles, and television clips, each with pre-/post-viewing and pre-/post-reading support. I was also glad to see that Professor Harrison noticed that *Enlaces* grammar strands review both structures specific to the fourth-semester intermediate level, as well as more basic ones that students consistently struggle with. Finally, I was pleased that Professor Harrison believes that *Enlaces* offers an engaging and entertaining language learning experience and himself feels that he would like to one day use *Enlaces* in the classroom.

There are only two points raised by Professor Harrison which I feel compelled to rebut. First, he claims that the grammar in *Enlaces* is confined to the *Estructuras* strand. I would, however, like to point out that there is a supplemental grammar

strand, titled *Manual de gramática*, at the end of the text. This appendix is intended for grammar review and enrichment in order to supplement the topics in the main grammar sequence. Second, Professor Harrison incorrectly describes the WebSAM as the *Enlaces* online platform. The WebSAM is actually the electronic version of the print Student Activities Manual (SAM) and a component of the broader *Enlaces* Supersite, which features a separate array of activities and a wealth of additional student as well as instructor resources.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

Blanco, José A. *Revista. Conversación sin barreras*. 4th edition. Boston: Vista Higher Learning, 2014. Includes access to the Supersite and audio and video ancillaries. ISBN: 978-1-61857-148-9.

Revista is an innovative Spanish conversation program. It focuses on interpersonal communication with the goal of helping advanced students of Spanish become more comfortable when speaking. The program includes original sources of all types, from short movies to comic strips and literary readings, whose purpose is to stimulate lively and exciting conversations. Although the development of speaking skills is at the core of this program, the authors are aware that students need to continue working on their reading and writing skills as well. In order to accomplish this, the program includes abundant readings and composition activities. Therefore, *Revista* best suited for students of Spanish at the post-intermediate level.

Revista is divided into six chapters, each presenting a theme-based lesson. The six lessons are: *Lección 1* (*¿Realidad o fantasía?: Reality or fantasy?*); *Lección 2* (*Una cuestión de personalidad, A matter of personality*); *Lección 3* (*La influencia de los medios, Media influence*); *Lección 4* (*Las garras del poder: The claws of power*); *Lección 5* (*Misterios del amor: The mysteries of love*); and *Lección 6* (*Modos de vivir: Ways of living*). There are six distinct sections in each chapter: a short movie or *cortometraje*, a grammar section, a reading section, a comic strip, a composition activity, and *tertulia*, a debate that allows students to practice all they have learned throughout the chapter.

Each chapter opens with a short movie or *cortometraje*. These are all critically acclaimed short movies by contemporary filmmakers from Spain, Argentina, Mexico, and Uruguay. Before watching the movie, there is a preparation section where students are presented with relevant words and expressions and are given ample opportunities to think about topics and issues relevant to the movie. In order to help students prepare for the movie, there is a list of captioned film photos and a cultural note. The post-viewing and analysis section includes comprehension and interpretation activities, as well as several discussion activities that allow students to uncover broader themes and connections. The six *cortometrajes* range in length from 12 to 26 minutes, which makes it possible for instructors to show the movies in class and still have ample time for interpretation and discussion. Also, movies are recent and focus on themes and situations that college students can easily relate to.

Students at the post-intermediate level still need help with more advanced grammar topics and that is why each chapter reviews two grammar points. Grammar points found in *Revista* include *ser* and *estar*, narrating in the past, object pronouns, subjunctive, relative pronouns, constructions with *se*, and conditional sentences. These grammatical structures are all tied to major language functions. Grammar explanations, entirely in Spanish, are always brief and clear. Each explanation is followed by practice activities with more available on the Supersite.

Readings are also an important component of the *Revista* program. Each chapter includes three different readings from different genres (opinion pieces, poems, short stories, articles, interviews, and theatre plays). As students work on their reading skills, they are asked to discuss relevant topics, to present their opinions, and to explore their own experiences. Students are also encouraged to work on their listening skills, something they can do by listening to the audio-synced readings available on the Supersite. Authors included in *Revista* are representative of the diversity found across the Spanish-speaking world.

The last three sections—*tira cómica*, composition, and *tertulia*—encourage students to use what they have learned in the chapter and to further explore the chapter theme.

As indicated, the program includes a Supersite that offers excellent resources for both students and instructors. Students can access additional activities for extra practice, all textbook readings plus audio-sync recordings, and stream video of the short films. Instructors also can access grammar PowerPoint presentations, lesson plans, audio files, and video scripts. Finally, there is a test bank with answer keys. The Supersite makes it easy for instructors to track students' progress and grades.

Revista is a very rich program for both students and instructors. In the past, I have used this program in a conversation class, and it has worked exceptionally well. One of the features I like best is its flexibility. There is such a wealth of materials and resources that instructors can easily adjust in order to meet the specific needs of their students. Another extremely important feature of the program is that it focuses on speaking without ignoring other language skills. Students at the post-intermediate level need to work on all skills and this program allows them to accomplish this.

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Publisher's Response

I am very pleased to respond to Professor Isabel Álvarez's glowing review of the fourth edition of *Revista: conversación sin barreras*, Vista Higher Learning's advanced Spanish conversation program. Professor Álvarez calls *Revista* "innovative" and underlines its focus on interpersonal communication. Central to *Revista* is the integration of authentic content, including short films, literary readings from various genres—including comic strips—from the entire Spanish-speaking world. As Professor Álvarez has experienced in her own classes, this content stimulates lively conversations, and its relevance to students' own lives helps make this possible. I was thrilled to see

Professor Álvarez recognize the importance *Revista* authors put on students' reading and writing skills, even though the course's focus is conversation. Every lesson revolves around a theme, and the corresponding content and activities allow students to put what they learn into practice in the context of that general theme. Professor Álvarez makes reference to the pre-viewing and pre-reading sections that precede every authentic piece and confirms their success based on her own classroom experiences. The same goes for the post-viewing and post-reading sections feature discussion activities that help students uncover broader themes. Professor Álvarez readily acknowledges that post-intermediate students continue to need help with thornier grammar topics; to that end, *Revista* features grammar review in every lesson, all of which are explained concisely, in Spanish.

Finally, we are grateful to Professor Álvarez for drawing attention to the online *Revista* Supersite, which offers a wealth of resources, such as grammar PowerPoints, lesson plans, video scripts, a test bank, and an instructor-friendly grade book.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

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