Mosaic

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editor

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In This Issue...

Four Approaches to "Authentic" Reading

Rebecca M. Valette

Currently, schools and colleges are witnessing a renewed interest in the teaching of reading within the foreign language curriculum. However, there is a lack of consensus as to what reading is and how reading comprehension skills are best taught (by the teacher) and acquired (by the student). Given the present increasing concern for "authentic assessment", it is incumbent upon us to look at the types of readings our students are likely to encounter in the "real" world and how they will interact with them.

In their daily life, people encounter wide varieties of reading texts which vary from one-word signs and short ads to lengthy informational articles, from the entertaining features found in illustrated magazines to several hundred pages of straight text in a novel or biography. Not only do these texts look different from each other, but, as people read them, they do so for different purposes and use different reading strategies.

In order to prepare students for reading second language materials once they leave our classrooms, we not only need to select "authentic materials", we need also to try to replicate "authentic conditions". We should ask ourselves:

- When would people normally read this type of text?
- Why would they normally read it?
- What reading techniques would they probably use as they read it?
- What would they do after they have read it?

An analysis of common reading texts in the light of the above considerations would indicate that there are four main approaches to real-life reading comprehension, each of which activates different pre-reading, while-reading and post-reading activities:

Four Approaches to "Authentic" Reading

Approach 1: Reading in a Daily-Life Context

- realia
- advertisements
- instructions
- notes
- forms
- e-mail, etc.

Approach 2: Reading for Information

- newspaper articles
- reference works
- internet, etc.

continued on page 3

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The language graduate who never reads a professional journal and participates only minimally, if at all, in professional meetings, will stagnate. There is an onus on the profession in all areas to upgrade and keep abreast of current developments in the field.
– Peter Heffernan

Research in Progress

International/Heritage Languages in Canada: The State of the Art

A research project is currently underway, headed by Professor Anthony Mollica, to update the status of International/Heritage Languages at all levels of instruction across Canada. The research received financial support from the Multiculturalism Program, Canadian Heritage.

The research has two main goals:

1. to compile up-to-date statistics on the variety of language programs available, student enrolment, teacher participation and training,
   and
2. to define language policies at the levels of provincial and territorial governments, universities and school boards.

The first phase of our research is data gathering. We need your help in this daunting enterprise.

If you ar able to provide information on any International/Heritage language program anywhere in Canada, whether it is school-based or community-based, please contact the researcher:

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We are particularly interested in any background information about institutions (school boards, private groups), and associations which offer courses in Heritage/International languages at all levels of instruction.

All information will be gratefully received and credit given to our informants.

Mosaic

Authentic Reading

continued from page 1

Approach 3: Reading for Pleasure

"light" reading:

- magazine features and articles.

Approach 4: Participatory Reading

"serious" reading:

- short stories
- novels
- plays
- poetry.

Note that not all four approaches must be taught in a given course, nor are all students interested in all approaches. (For example, a person who is not planning to go abroad may be less interested in Approach 1. A student of international law would be more interested in Approach 2.)

Approach 1: Reading in a Daily-Life Context

In our modern world, people use their reading skills constantly as they go about their daily activities. Our contemporary civilization requires that people be "functionally literate", that is, that they be able to read and interpret a wide variety of printed messages, ranging from signs and product names to menus, from bus schedules to movie announcements, from help-wanted ads to headlines, from printed instructions to notes or e-mail from colleagues or friends.

Foreign language learners who intend to visit or reside in a community where that second language is spoken need to acquire similar functional reading skills. In addition to being able to read the texts aloud (a necessary factor, for example, in ordering food from a printed menu), and to understand the relevant vocabulary, students need to know how the culture works so that they interpret the texts correctly. For example, in consulting a railroad schedule, readers must understand how times are expressed, what different types of trains appear on the listing, which days each train runs, which services are offered, etc. In addition, many types of print materials, such as classified ads and movie schedules, also require that the reader be familiar with frequently used abbreviations.

In a daily-life context, reading is done for a purpose: one is making one's way around a city, one is looking for a specific type of restaurant, one is trying to decide which movie to see. The aim is to find and focus on the relevant information, and to interpret it accurately. (It is not common practice to waste one's time reading the irrelevant sections.)

Pre-reading activities

Within the classroom, activities based on realia and similar documents should duplicate authentic reading tasks. Functional reading is almost always purposeful, rather than random. This focus should be reflected in the pre-reading activities. (Teachers will want to avoid artificial questions, such as "What information do these realia contain?")

- Prompt students by setting the scene. For example: "Here is a movie listing from a French newspaper. You and your friends want to see *Cyrano* tonight. Find out where the movie is playing and when the last show starts."
- Encourage students to create their own scenarios. For instance, have pairs of students decide what type of food they would like to eat for supper, and then distribute a listing of restaurants so that they can decide where to go.

While-reading activities

In functional daily-life reading, students need to skim and scan in order to find the information they need. It is just as important that they know which things to skip, so that they economize their efforts.

- As students read a listing with several options, have them check off those which they want to consider and cross out those which are inappropriate. For example, have them look for vegetarian dishes on a menu, trains that run on Sundays, hotels that accept pets.
- Have students write down the information they are looking for. For instance, if they are planning to see *Jean de Florette*, they can list the movie theatres where the film is playing and note the times of the showings.
- Prepare and distribute a chart or grid on which students will note specific information. For example, they could take a page of rental ads from a newspaper and classify each of the listings by number of rooms, size, availability of an elevator, etc.

Post-reading activities

In a daily-life context, reading activities are typically followed by some sort of action: one reserves a hotel room, one buys a train ticket, one decides which movie to see or which apartment to visit. In the classroom, post-reading activities most frequently take the form of a conversation or a rôle-play, although in some situations written responses are also appropriate.

- Have students discuss with one another which apartment they would like to rent and why, basing their conversation on the real estate listings they have been consulting.
- Have students prepare an appropriate rôle-play, based on the documents they have read. For instance, after reading a newspaper schedule of concerts, students can phone the hall to reserve seats for the performance they have selected.
- Have students fill in a visa form or a job application form that they have been studying.

Approach 2: Reading for Information

The purpose of this type of reading is to expand one's knowledge. The reader is motivated to get more information on a certain topic and thus searches out appropriate sources. In the area of current events, people reading for information usually turn to newspapers. For example, they may have heard about a robbery and want more details, or they would like to get the full report on a sports event or an international confrontation. For less current topics, people in need of information turn to reference works (almanacs, encyclopedias, now often via in-

ternet), professional journals, and non-fiction books of all sorts.

Whereas functional literacy is activated only within the setting of the culture of the second language, the students' ability to read for information can also be put into practice in an Anglo context. Students in immersion courses and in programs fostering "languages across the curriculum" are often asked to refer to second-language materials. At the university level, students may consult texts in a second language as part of their coursework in a variety of fields such as business, international law, history or journalism (cf. Lange 1994).

In reading for information, the readers select what they are going to read on the basis of the specific questions they would like to have answered. Their purpose is to expand their knowledge. If one text does not contain all the information they are looking for, they search out and read additional sources. Sometimes their reading opens up new areas of exploration or new fields of investigation.

Pre-reading activities

Clearly the preparatory step in reading for information is to formulate the appropriate questions. What information do the students expect to find in the text?

- Show the reading to the class (for example, a newspaper article about a plane accident), and have the students work together in small groups to draw up a list of related questions, such as: When did the accident occur? How many casualties? How many people were saved? Why did the accident happen?
- Present the class with the topic of the reading (for example, bullfighting), and have the students first generate a list of related questions, and then rank these questions in order of importance.
- Prepare a list of statements, some accurate and some not, concerning the topic of the reading (for example, French Impressionism, or the voyages of Jacques Cartier). As a pre-reading activity, have students indicate which of the statements they think are true and which are false.

While-reading activities

As the students read for information, they are actively looking for answers to previously established questions. Because the focus is on content, and not skill-building, it is important that the reading material be accessible to the students. Depending on the level of the class and the difficulty of the text, it may be necessary to provide reading helps: glosses, a bilingual dictionary, etc. If reading is done in class, the teacher can move around the room acting as a resource person, explaining what certain words and phrases mean.

- If students have prepared a list of questions, have them fill in the answers that they find while reading the text. Then have them place a large question mark next to those questions which the text did not address.
- Have the students refer to a list of true/false statements as they read the text. For each true statement, they are instructed to underline the corroborating sentences in the selection. For each false statement, they are to underline the contradictory information.
- Have students surf the internet to find answers to a series of questions. For each site where they find an appropriate answer, they write down the internet address and (if possible) print out the information they have found.

Post-reading activities

Since the goal of reading for information is to expand one's knowledge, one generally learns new things. In addition, it is not unusual to find that the reading has inspired some additional questions.

- Have students each list the most interesting fact that they learned from the reading, together with one follow-up question they would like to explore.
- If the text did not answer all the pre-reading questions the students had prepared, encourage them (if appropriate) to do further research on the topic.
- Have students list other things they would like to find out about as a result of having read the text. These may turn out to be somewhat tangential topics. (For example, an article on Lafayette's rôle in the American Revolution might spark an interest in locating on a map all the cities in the United States named in Lafayette's honour.)

Approach 3: Reading for pleasure

Reading for pleasure, or "light" reading, is what people do while waiting at the doctor's office or before falling asleep at night or at other leisure moments. They flip through a magazine, and look at the various articles and features: some are informative, some give advice, some take the form of self-tests or letters to a confidential advisor who offers professional help, some treat more serious topics such as environmental concerns or archaeological findings, others reveal incidents in the lives of celebrities or offer uplifting tales of heroism. An average reader often has many magazines to choose from: news magazines, detective magazines, sports magazines, fashion magazines, science magazines, etc.

The style in these articles and features is typically straightforward and does not require reader interpretation. Any background information the reader might need is made explicit within the article itself.

When flipping through a magazine, second-language readers, like first-language readers, read those articles and features that have attracted their attention. If a person is struck by some interesting points, he or she might decide to discuss these with a friend, either by describing the content of the article or by reading salient passages aloud.

Pre-reading activities

In the "real" world, it is the reader who decides what magazine to look at and which articles to choose. Illustrations and typography play an important role in the selection process. In order to make pre-reading activities as "authentic" as possible, it is important that readings be presented with their original art and layout.

- Typically readers select an article because they have some notion as to its content. Similarly, students who are "reading for pleasure" should be encouraged to try to

discover the content of an article before they read it.

- Have students look at title and illustrations and try to guess or brainstorm what the article is about.
- Have students look at the format of a magazine selection and try to guess what type of article or feature it most likely is (story? biography? self-test? advice column?).

While-reading activities

Very quickly students will discover whether their guesses about the theme and the format of the article are correct. Magazine pieces are meant to be transparent. More importantly, the actual reading of the article is meant to be relaxing, and so it is essential that students understand what the text is saying. (Students do not need to understand every word, but they should have a fairly accurate notion of the basic content.) In the "real" world, people do not usually have a dictionary available while reading a magazine: if a text is too hard, they simply stop reading it. In "light" readings prepared for classroom use, unfamiliar terms and expressions should be glossed or footnoted so that students find the reading experience to be a pleasurable one.

- As students read, encourage them to find and note down one or two interesting things they would like to discuss or share with others.
- If the reading is a self-test, have students actually take the test and then analyze their scores.
- Since articles are often written in a casual or colloquial style, encourage students to note down new words or expressions that they would like to incorporate into their active vocabulary.

Post-reading activities

Reading for pleasure is largely a private experience. Sometimes, however, one is eager to share with others the main points of what one has read, or some interesting trivia one has picked up. In this sense, magazine articles often act as a catalyst for conversation.

- Have students in pairs or small groups engage in conversation about an article they have just read.

  ("Did you see that article on...?

  It says that...

  What do you think?")
- Have students select a sentence or short passage they find interesting and read it aloud to their partner.
- If the magazine article consists of a set of interviews, the students can compare the various views presented and indicate which of the interviewees they tend to agree with, or which of the people they would like to spend an evening with, etc.

Approach 4. Participatory reading

Participatory reading, or "serious" reading, goes beyond the acquisition of information or new knowledge. The texts, whether fiction (such as short stories, plays, novels, poetry), or non-fiction (such as essays and critical pieces), have been written so as to require the reader's personal involvement. Frequently these readings assume a certain background knowledge on the part of the readers, and then provide a new interpretation or an original view. More often than not, they function as a springboard for deeper reflection about some aspect of the human condition.

Literary texts are meant not only to be read, but also to be re-read. Of course, on the first reading, the readers need to discover WHAT is being narrated or expressed. Then, on a second reading, they may wish to explore HOW the author creates an effect or portrays a character or develops a theme.

Frequently literary readings elicit a personal response on the part of the reader. Some students may even be inspired to create related texts of their own.

Pre-reading activities

In the "real" world, one rarely reads a book or a story without some sort of background knowledge about the work; either one has seen the corresponding movie, or one has read a review, or a friend has recommended a book because of its humour or its surprise ending. In addition, when American readers read works by contemporary American writers (especially writers of the same socio-economic milieu), they have a common bond: they share a similar cultural background and are sensitive to the same cultural referents. In order to appreciate a work written at a different historical period or for a different ethnic group, and especially a work written in a second and as yet somewhat unfamiliar language, most readers require additional background information in order to approach the reading task in a natural way.

- Have students look at the illustrations and read a blurb on the author (and the work) to get a general idea of the theme, the locale and the time period. Book jackets are excellent for this activity.
- Use posters, maps, pictures, documentary films, etc., to familiarize the students with the background information that the author expects them to possess. (For example, students would more readily relate to Camara Laye's *L'enfant noir* if they could see pictures of village life in West Africa in the 1930s. Similarly, before presenting Ronsard's *Ode à Cassandre*, the teacher could show a poster of a Renaissance castle like Chenonceau, and have students see how the flower gardens are at a certain distance from the castle itself; this allows them to realize that the poet, by inviting Cassandre to come admire a rosebush, is in reality enticing the young woman to go with him to a fairly secluded area where the two can be together without being disturbed.)
- If appropriate, help students anticipate what the crux of the reading will be so as to involve them from the outset with the development of the plot. (For example, in introducing Diop's *L'Os*, you could have students imagine a more contemporary scene. "You are living in a remote country and your family in the States has just sent you a package of brownies. You are about to enjoy this unexpected treat when a friend arrives. Since you do not want to share the brownies – after

all, they were sent to you!, – you try to get your friend to leave. What approach would you take?")

- Together with the students, read the opening paragraphs (or scenes or lines) and help them determine the general tone or mood of the work. If the opening is particularly descriptive (as in Mérimée's *Mateo Falcone*), focus briefly on the essential elements (e.g., the fact that the Corsican maquis offers an excellent hiding place for outlaws). Then encourage the students to move on to the actual story.

While-reading activities

The most important consideration as students are reading a work of fiction is that they all understand what is happening. Vaguely getting the "gist" is not enough. Nor is it helpful for students to approach such a reading in a dogged linear fashion word by word, for the author's meaning almost always goes far beyond the actual sentences. At the most basic level, students need to know who is where and how the plot is developing. (In the real world of "authentic reading", if one does not understand what is going on in a novel or a play or a story or a poem, one simply puts the book down.)

Since the goal of participatory reading activities is to simulate a positive reading experience, we might do well to let students determine what formats make the story the most accessible for them. A few might be challenged by guessing meanings and reading an unglossed text. Some might prefer glosses in the second language, while others might opt for glosses in English. Some might like to have an end vocabulary for quick reference, while others would be happier consulting their own dictionary. Still others would be most comfortable reading with a bilingual text. When using a bilingual text in class, students should be encouraged to discuss the reading in the second language. The presence of a facing-page English equivalent means that the teacher no longer needs to check whether certain words and phrases have been understood, and is free to focus on the story itself, the themes, the plot development, the author's style. (In the "real world" there is no such thing as "cheating" while reading – either one is reading or one is not. For many second-language learners, a bilingual text is an excellent way of approaching a text that would otherwise be above their heads.)

- Divide a longer text into scenes or meaningful segments. In some anthologies, the editors introduce each scene of a story with a brief title which functions as an advance organizer, cuing a key element or theme. (Cf. Valette and Renjilian-Burgy, 1993.) If you wish, you might give a short title to each scene. At the end of each segment, ask a few questions to check general comprehension, and then have students in small groups try to anticipate what will happen next. This can be done as a game, with groups writing out their guesses and placing them in an envelope. After the class has read the next segment, the guesses are taken from the envelope and read aloud. How many groups guessed correctly what would happen?
- For each segment of the reading, prepare a résumé of the action in which you insert four or five errors. As students in pairs read the summary, they are instructed to underline and correct the errors. (This error-correction technique can also be used as an oral activity. One student begins to summarize what happened, but inserts an error. The classmate who first hears the error interrupts to correct the inaccurate sentence, and then continues the summary, eventually inserting a new error, which in turn is corrected by another alert classmate, and so forth.)
- To check whether students understand descriptive passages, have them work in small groups to sketch out the scene as if they were going to film it. This type of activity leads to lively discussion and a close reading of the text. When all the groups are finished, have them compare their sketches. (For example, in reading Camus' *L'Hôte*, you might have students draw the floor plan of the school teacher's living quarters.)
- For certain types of readings, it is valuable for students to hear the text as they are reading it. By giving a dramatic reading of the selection the teacher can significantly enhance the students' comprehension. Poetry, especially, comes to life when read aloud, as do prose texts written in dialect or with idiosyncratic phonetic spelling (for example, Queneau's *Zazie dans le métro*.)

Post-reading activities

Since participatory reading by its very nature requires student involvement, literary texts are an excellent springboard for the development of writing activities. In addition, with certain genres such as plays and song lyrics, it is not only appropriate but almost essential that students hear the texts performed.

- Have students present the story they have read from a different angle. (For example, after reading Maupassant's *En voyage*, students could imagine they were the Countess and write diary entries describing her trip from Russia to Menton, or they could imagine themselves as her admirer and narrate the story of her death from his point of view.)
- Have students extend the story, imagining a follow-up scene which they act out as a dialogue. (For example, after reading Michelle Maurois' *Le Bracelet*, students can invent a conversation between the young girl and the shopkeeper's mysterious fiancé.)
- If your language laboratory has a collection of literary recordings, make a tape of two or three different actors interpreting the same text (for example, a poem of Prévert). Have students determine which interpretation they prefer and why.
- If a poem that the students have read in class has been put to music, or if the poem consists of the lyrics of a song, play the corresponding piece in class. Ask students how the music influences or changes their interpretation of the text. (For example, after listening to Zachary Richard's stirring rendition of *Réveille*, students become emo-

tionally drawn to the tragic history of the Acadians.)

- As a class project, take students to see the actual performance of a play or the movie version of a novel they have read.
- Give students the opportunity to develop their own artistic interpretation of a work they have particularly enjoyed. These projects may take many forms: for instance, a poster depicting the mood of a play, a series of photos to accompany a poem, an original poem inspired by one read in class, a montage of musical selections to accompany a scene from a play, a video version of a dramatic episode, a dancer's interpretation of the protagonist's emotions, etc.

Readings of the types described in these four approaches have been used by teachers for decades, as have many of the suggested techniques. What characterizes these four approaches, however, is that the emphasis throughout the corresponding activities is not on what Rivers (1975, p.4) calls "skill-getting" (that is, the "learning-to-read" component of the second-language class), but rather on the "skill-using" (the often neglected "real reading" component). Their aim is to simulate the "authentic" reading experiences that second-language learners will engage in when one day they have the opportunity to interact with real texts in the real world. Some of these reading approaches and their corresponding techniques are being tried in current textbooks. See for example Freed and Knutson (1989) for Approach 1; Davies et al. (1990) for Approaches 1 and 3; Valette and Valette (1995a, 1995b) for Approaches 2, 3 and 4.

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Avoiding the *Uni*cultural Trap at Historically Black Colleges and Universities

Walter Rankin

The majority of Historically Black Colleges and Universities (HBCU) do not encourage in-depth foreign language study. This article examines foreign language offerings at HBCUs and details a survey of African American student's attitudes toward foreign languages.

The Issue of Multiculturism at Historically Black Colleges and Universities (HBCU)

According to the National Association for Equal Oppor-tunity in Higher Education (NAFEO), historically black colleges and universities account for 70 percent of all black graduates and will produce an estimated 300,000 college graduates every ten years (Historically Black Colleges and Universities and the Internal Revenue Service 1991, 7). Of these graduates, an alarmingly low number will be proficient in a foreign language. They are afforded neither the opportunity nor sufficient choices of foreign languages to study in depth. Of the 117 HBCUs in the United States, only four – Dillard University, Howard University, Virginia State University, and Xavier University – offer Spanish, German, and French as major subjects. Of these institutions, VSU is the only public university, and HU is the only one with a student body of more than 5,000. Remarkably, with a student body of under 2,000, Dillard University offers as majors not only the aforementioned languages but Japanese as well.

The 1996 National Standards for Foreign Language Learning argues, "Language and communication are at the heart of the human experience. The United States must educate students who are equipped linguistically and culturally to communicate successfully in a pluralistic American society and abroad" (National Standards 1996, 7). Yet, as foreign language teaching currently stands, HBCUs remain on the pluralistic periphery. A great deal of research has been devoted to quantifying Ebonics or Black English Vernacular (BEV) as a distinct dialect (see Bailey 1993; Bailey and Bernstein, 1990; Labov, 1987). Perhaps this worthwhile but narrow linguistic focus accounts for the limited attention placed on encouraging African Americans to study a foreign language. Indeed, most linguists have failed to note "the role that BEV plays in establishing cultural identities and reaffirming bonds of solidarity, perhaps because of their concern with the impact of BEV on the acquisition of `standard English' in particular and on educational attainment in general" (Bailey 1993, 312).

The purpose of this article is not to question the value of studying BEV at HBCUs. Indeed, a discussion of BEV as an appropriate language of study would warrant a separate article altogether. Nonetheless, it must be noted that in encouraging the study of BEV, HBCUs likely discourage, however indirectly, the study of languages which are categorically "foreign," including Standard English (SE).

HBCUs fulfill a vital role in the academic community by providing African American students with a higher learning environment that is focused specifically on the African American identity and culture. The unified metalanguage of these institutions and their student bodies is a necessary, defining, and alluring aspect of their unique structuring. Yet, the solipsistic advantages of most HBCUs have some rather negative side effects, particularly with regard to foreign language study. HBCUs, by definition, center themselves on the African American experience, and consequently can limit the amount of study allotted to multicultural studies. Indeed, in today's multicultural market, HBCUs must guard against coming across as unicultural institutions which lack universal cultural connections.

The Survey Group

The following survey of 53 African American students was conducted at Hampton University, in Virginia, a private HBCU with a student body of about 5,000. Hampton University is the second largest private HBCU in the nation, ranking behind Howard University. Surprisingly, it is among those 113 HBCUs that do not chooset o offer Spanish, French, and German as majors. Spanish, in fact, is the only language regularly offered. Hampton University enjoys a reputation as one of the premiere HBCUs in the United States. What makes this cultural and linguistic void all the more upsetting is that Hampton University is the trend-setting rule rather than the criticized exception. In not offering foreign languages regularly – let alone as major subjects – the university sends a decidedly negative message to less-revered institutions as well as to its students: other (foreign) cultures have little significance and should play no role in higher education.

This survey was designed to reveal the attitudes of African American students at Hampton University toward foreign languages at a transition phase before they have actually attended a regular semester of classes. The students were part of a "Summer Bridge Program" during which they could take college-level, prerequisite courses prior to Fall registration. All of the students had just graduated from high school and had had no prior college education. The survey was administered to three separate English 101 classes; none of the students was enrolled in a foreign language course over the summer.

Part I: The Student Sample

The first part of the survey gathered personal demographic information on the students. The participating students represent 17 states from every region of the country. Sixteen of the 53 students are from Virginia where the college is located, while the others are from New York, New Jersey, Florida, Georgia, Wisconsin, Illinois, and California. Their majors are also diverse, with seven choosing psychology, seven opting for business, and 10 selecting the natural sciences (biology, chemistry or physics). Ironically and shockingly, given the outcome and context of this survey, *communications/mass media* was the most popular major, with 11 students choosing it.

Students were also asked if they had studied a foreign language in high school. All 53 respondents had studied at least one year of a foreign language: 39 had studied two or more years of Spanish; eight had studied two or more years of French; four had studied two or more years of Latin; two had studied two or more years of German; and one had studied two or more years of Italian. Thus, all of the respondents had some exposure to foreign languages and cultures prior to their enrollment at the university. When asked if they would study a foreign language in college if it were not required, less than half, 22, answered positively.

Part II: Conceptions of Language Learning

The second part of the survey focused on the students' perceptions of foreign languages when compared to five other possible subjects: English, math, natural sciences, history, and psychology. When asked to rank these subjects in order of importance (from 1 to 6), foreign languages were ranked sixth by 23 respondents, fifth by 12 respondents, fourth by 11 respondents, third by three respondents, and second by three respondents. Overwhelmingly, 40% of the students ranked foreign languages last in importance, while none ranked them in the first position. Of those students who had listed *communications/mass media* as their major, only two ranked foreign languages above fourth; amazingly, the majority of these majors ranked foreign language study either fifth or sixth.

The students were then asked to rank these same subjects in order of their likeability factor, that is, to list them in the order they would want to take them. Again, foreign languages were not highly ranked. In terms of likeability, foreign languages were ranked sixth by 15 respondents, fifth by 17 respondents, second by four respondents, and first by one respondent.

The implications of these two sections reveal a group of African American students who have already studied at least one foreign language in high school, and who have concluded that foreign languages are neither enjoyable nor significant in comparison to other subjects offered at HBCUs promising a liberal arts education. FL instructors are thus met with immediate resistance by possible students even *before* those students have begun their academic careers in higher education.

The students were finally asked to rate the importance of foreign languages on a scale of 1 to 10 in regard to their overall liberal arts education and to their future employment. A score of one indicated "not at all important" up to a ten indicating "very important." The average importance rating for foreign languages in regard to overall education was a 6.3, while the average importance rating for future employment was a 7.1. African American students are certainly aware of the practical need to know a foreign language, particularly in relation to their future careers. Nevertheless, it appears that FL instructors must first overcome the students' initial hesitation to study a foreign language before they can truly convince them of the importance of learning another language.

Part III: Conceptions of Specific Foreign Languages

The third part of the survey asked the students to list on their own the five languages they felt should be taught at the college-level. They were then asked to rank the languages they listed in order of perceived importance to their liberal arts education. The languages most frequently mentioned were

- Spanish (50 respondents),
- French (45),
- Japanese (26),
- German (23), and
- Latin (18).
- Italian, Russian, Arabic, and Chinese were also mentioned by a minority of the students.
- African languages (Swahili or BEV) were mentioned by only five respondents, and of those, none ranked its importance above third place.

The respondents were then asked to rate the languages they listed in terms of

(a) *enjoyability* (a one being "most enjoyable to study," and a ten being "least enjoyable") and

(b) perceived *difficulty* (a one being "least difficult," and a ten being "most difficult") to see if the students would equate the two aspects.

While the students rated Spanish most enjoyable (average: 7) and easiest (4.5), they rated Japanese second in enjoyability (6.3) and most difficult overall (9.8!). These results imply that these African American students do not necessarily equate the perceived difficulty in learning a foreign language with how much they would enjoy learning it. Further, the relatively high enjoyability rating awarded Japanese reveals a group of students who would readily study a culture quite different from their own.

The most troubling, although not necessarily surprising, aspect of the survey results reveals that most of the respondents feel that foreign languages have little connection to their own cultural heritage. When asked to name the language that they felt was most related to their culture, 29 (55%) students claimed that no foreign language was connected to them and their African American heritage. Seven picked Swahili, six chose Spanish, four noted French, and one pointed to Black English Vernacular. When asked the inverse question, which language was least tied to their cul-

ture, 15 (28%) responded that all of them were unrelated, 13 chose Japanese, 10 chose German, and six chose Russian. The African American students in this survey point to a very concrete problem. FL students at predominantly white institutions frequently note that they are studying a language, because they have a relative who speaks it, or they have ancestors of that culture. The majority of African American students simply do not believe that they have any "real," traceable connection to a foreign language or its culture. Thus, for them, the FL classroom initially presents the most foreign and disconnected of environments in an atmosphere which primarily discourages the foreign from its inception.

Conclusions

Why is it desirable, and, indeed even necessary to encourage foreign language learning at HBCUs? If a majority of African American students and HBCUs feel, as this survey reveals, that FL learning is unconnected to their culture in any significant way, then what possible reasons exist to insist that they would benefit from FL study at HBCUs? The reasons are practically and pedagogically grounded. Over 100,000 African American students attend HBCUs with underdeveloped or nonexistant foreign language programs. Yet, as Davis' extensive 1990 survey of introductory language courses at HBCUs and their students' attitudes toward FL study revealed, only 6% of the respondents felt that a commitment to foreign language study would have a negative impact on the development of their own cultural identity. Indeed, the study also revealed that the students were aware of the practical value of knowing a foreign language, a finding supported by this study as well (Davis 1990).

In order to keep their yearly 30,000 graduating students competitive in an increasingly multicultural market, HBCUs must start offering their students a range of foreign languages to study. And they must not only offer a selection of FL courses, but they must actively encourage students to study them as well. As this study shows, African American students know that FL study is important to their future careers and to their liberal arts education. As Fischer (1996: 74) notes,

> The purpose of learning another language is defined primarily in terms of learning about other people and their social realities, one in which students are taught to be reflective, to be inquisitive; and to be willing to question their own beliefs.

FL courses can be incorporated into the curricula of HBCUs in order to help students become more reflective and to provoke discussions about racial issues which affect People of Colour who are not American. People of Colour speak French and German as their native languages, and recent texts such as Oguntoye, Opitz, and Schultz's 1992 *Farbe bekennen, (Showing Our Colours)* which details the experiences of young German Women of Colour, could effectively be used in the FL classroom at HBCUs.

As evidenced by Dillard University, a large school is not required to maintain a successful foreign language program. The program at DU has but seven FL instructors (Spanish: 2, French: 2, Japanese: 2, and German: 1). Nevertheless, DU has graduated 28 students with FL majors in the past five years, and six of those majors have gone on to graduate schools. And nearly all of Dillard's FL majors study abroad for a summer, semester, or up to two years. While the university itself does not impose a foreign language requirement, three-quarters of non-FL departmental majors are required by their departments to study at least two semesters of another language.

Freed argues that colleges and universities in general are obligated "to create language programs that are sufficiently motivating to encourage students to continue beyond the requirement level" (Freed 1992, 53). HBCUs in particular must strive not only to meet this obligation, but to establish those initial language requirements which would get their students into the FL environment. Dillard University should serve as a model to the over 100 HBCUs that do not offer a variety of foreign languages as major subjects of study. It is indeed quite possible for a FL program to flourish at an HBCU, even a smaller one. If HBCUs want to offer their students the benefits of a multicultural, practical liberal arts education, they must strive now to promote FL learning in their curricula.

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See page 2 for further information.

An Approach to Service in the Foreign Language Classroom

Denise Overfield

The project described in this article suggests one approach to linking classroom language to the target culture.

In an effort to expand the traditional classroom space and emphasize the role of both the individual and the institution in communities, colleges and universities have been working to implement what is known as "service-learning" in their curricula. A growing number of articles (Hesser, 1995; Palmer, 1993; Permaul, 1993) and journals (Michigan Journal of Community Service Learning) attest to this trend in education. Service learning, as the term implies, offers students a chance to provide a service to members of their communities by allowing them to apply theoretical knowledge to practical situations. Students must think about issues and people, then act on whatever knowledge or attitudes they possess (Permaul, 1993). With a little creativity and a lot of preparation, service learning can be a thoroughly integrated part of a course syllabus, particularly that of a foreign language class that emphasizes interaction.

Theoretical Background

Hall (1995) points out that all our practices are sociocultural constructions that are developed and maintained by the members of groups to which we belong. As we engage in these practices, we use the knowledge that we develop, and share it with other group members. It is this common knowledge that makes group interaction possible (p. 2). Interactive language teaching focuses on creating communicative situations that enable students to convey and receive authentic messages containing information that appeals to both sender and receiver (Ramirez, 1995: 17). The foreign language classroom, however, seems to be an artificial environment in terms of interaction and culture. In a teacher-fronted classroom that offers few chances for students to interact with each other, much of the interaction will take place only between the teacher and students. In this type of environment, the teacher is viewed as the "expert," the individual who both knows the language and controls the environment in which it is spoken. Pica (1987) points out that in this kind of environment, the students are well aware of inequalities in terms of their needs and obligations as participants in the interaction. The teacher is the one controlling what language is spoken and when, and it is likely that most, if not all, of the questions being asked are being asked by the teacher. In other words, the student may have little or no chance to structure the conversation and negotiate meaning through comprehension checks or clarification requests. When the student is finally offered an opportunity to interact in a more meaningful, realistic way with other learners, she or he may lack both the skills and confidence necessary to negotiate meaning. A well-integrated service learning component can help students to overcome this skill deficit as well as teach them about Hispanic cultures.

Project Description

The project described here involved eight Introduction to Spanish 2 students and five Intermediate Spanish 2 students at Chatham College, a small, liberal arts college in urban Pittsburgh. Most of the students at Chatham come from Pittsburgh or its surrounding areas. Participation in this project was mandatory for the students, and the activities were integrated into their course work.

There is no language requirement at Chatham. According to questionnaires the students filled out at the beginning of the semester, all but two of the students were in the class because they considered Spanish "interesting." All of the students believed that studying Spanish would be useful in their future careers.

Service learning... offers students a chance to provide a service to members of their communities by allowing them to apply theoretical knowledge to practical situations.

Chatham language courses meet three days a week, a schedule that does not allow for intensive interactive practice. Much of the homework has traditionally been workbook practice, in which the students listen to tapes and do grammar exercises. Classroom activities consist of pair work, drills, peer editing, homework review, and activities that depend on the use of such items as a picture file, authentic texts, and pedagogically prepared video tapes.

Because the city of Pittsburgh is generally not known for its Hispanic community, many students have expressed the belief that Spanish is not useful for them in this city, but it might be if they moved to Florida or the southwest.

Given this situation, moving into the community for language practice appeared to present a problem. As the instructor, I did not want to make mandatory tutoring a component of the course. My primary goal was to give the students opportunities to speak the language and not speak about it.

Quite by accident, I discovered a small colony of recently arrived Cuban refugees in the city. As newcomers, many spoke little to no English and were therefore experiencing problems in finding work. In addition, because many had left family and friends behind in Cuba, they felt lonely and isolated. Their sponsoring organization, Catholic Charities, was anxious to help them become more integrated in their new community.

The matching of the refugees with the students seemed to be an

obvious choice. With the help of a grant from Pennsylvania Campus Compact, a state agency that funds service learning projects, a series of social events both on-campus and off was planned to facilitate interaction between the students and the Cuban participants. These included a screening of a Cuban film, *Strawberry and Chocolate,* a visit to a campus art gallery, and a trip to a Latin American festival at a neighbouring university.

Prior to the first event, one of the Cubans attended class and talked in Spanish of his experiences in Cuba. In order to give the students some control of the guest's talk and thus enhance their understanding of his Spanish, they prepared questions ahead of time about topics that were of interest to them. For instance, one student asked, "¿Cómo es la gente?" This is a simple grammatical structure for a student in the second semester of Spanish 1, yet the possible responses are potentially laden with cultural information. This is not to say that there were not communication breakdowns; however, both the students and the Cuban speaker had the opportunity to negotiate meaning in authentic conversation.

At each social event, students arrived with a specific assignment. Prior to the visit to the art gallery, the students prepared drafts of compositions in which they were asked to imagine a typical day in the life of a refugee in Pittsburgh. At the gallery, they were assigned to talk to at least one Cuban refugee about his or her daily activities. Afterward, they had to compare their first draft with what they had learned in the course of the conversation. They then rewrote the compositions using the new information.

These types of assignments were chosen because they were appropriate for the study of whatever grammatical item was being studied at that point, and because they generated conversation in potentially awkward situations. It can be difficult enough to make "small talk" with strangers for some individuals; to do it in a foreign language can be downright scary.

Students' Evaluation of the Project

The students kept weekly journals which gave them the opportunity to express their frustrations and satisfaction with the service component. Their responses were, for the most part, positive. Several expressed pride in knowing that their Spanish, while being far from "perfect," could be used with people in real situations outside the classroom. Furthermore, classroom participation increased as the semester progressed.

With a little creativity and a lot of preparation, service learning can be a thoroughly integrated part of a course syllabus, particularly that of a foreign language class that emphasizes interaction.

The project had its challenges. Although the students were required to attend only three of the five scheduled events, a few found it difficult to schedule their work time around them. Some expressed frustration at their language ability and said it was difficult to manage a conversation, even with the assignments they had to fulfill, in the face of so many communication breakdowns. Many of the Cubans expressed the same frustrations, and several students and Cuban participants were simply shy. Still, by the end of the semester, several of the students had volunteered to tutor the refugees in English on an individual basis and used terms like "amigo" to refer to the Cubans. Two students had even planned a trip to a local mall with a young Cuban woman who was roughly their age.

When asked whether or not the project should continue, nearly all the students said that the practice with native speakers was both enjoyable and necessary and that it should continue in some form. Some wanted more flexibility in the kinds of activities, however. For instance, several students preferred not to participate in group events and wanted the option of doing one-on-one activities.

Other Learning Contexts

So far, I have described only activities that were designed for beginning and intermediate language learners. Several advanced students became aware of these activities in the lower-level Spanish classes, and they wanted opportunities to meet the Cuban participants as well. To this end, I designed with one student an independent study that focused on Cuba. As part of her course work, she read a basic text on Latin American history. Using the issues described in the book, she chose several areas that particularly interested her, including U.S. foreign policy toward Cuba. Her assignment was to prepare for each topic research papers in which she used, as resources, in addition to journals and newspapers, interviews with the Cuban refugees. Much of our discussion centered on inconsistencies between what she heard from the refugees and read in other resources.

Reflections on Service Learning in the FL Classroom

The following conclusions are the result of a semester-long implementation of one kind of service learning component. These may help other instructors looking for ways to initiate a similar program.

Advantages of Service Learning

Some of the advantages of incorporating a service learning component include:

1. Learners become more aware of the communicative value of the target language as they use it in authentic situations where each speaker is engaged in the outcome of the interaction.
2. Learners have opportunities to reflect on their own learning and thus are given a more active role in the learning process.
3. Language learning is done in context.
4. Learners are literally taken out of the classroom space and into another venue. This gives them the opportunity to experience the dynamic, crucial role of language in the construction of social identity.

5. There is a two-way interaction between the community and the academic institution as both look for ways to improve the services and education they offer. The concept of the "ivory tower" becomes obsolete as the students apply what they learn in the community to their classroom experiences and vice-versa. Similarly, the community agency that sponsors the students receives the practical benefits of the proximity of the college or university.

Challenges of Service Learning

Certainly there were challenges in implementing this program for the first time. These included:

1. Scheduling problems.
2. Students finding it difficult to overcome tendencies toward shyness in talking to strangers in social situations.
3. Transportation problems. Some of the Cuban participants did not have transportation. The college provided transportation when possible, but occasionally we were unable to do so due to scheduling conflicts with other campus events.
4. Continuing the program. The turnover rate in the refugee community is fairly high as the individuals involved move in a search for work and education. This means that the instructor must continue to initiate contact with these individuals through the sponsoring agency. This process can be quite time consuming as the instructor and the agency make introductions and explain the project.

The Issue of Service

Many of the students involved in this project did not feel they were providing a service to the refugees by attending social events and making small talk. However, coordinators at Catholic Charities frequently expressed their thanks and stated quite clearly to the students that they were providing a much-needed service to both the agency and the Cubans by helping the refugees to feel more comfortable in a foreign city. The students, though, felt they were receiving the benefits of learning Spanish rather than providing any service to others.

For some individuals, the idea of providing "service" may cause them to feel superior in some way, thus leading to patronizing attitudes, or an exclusive sense of "us" and "them." For this reason, reflection is a necessary part of service learning. Reflection, as Morton (1993) points out, proceeds "by questions and sustained dialogue -with self, with peers, with "leaders" – that are designed to introduce, expand or resolve dissonance" (p. 97). This dialogue allows the instructor and students to move the objectives of a language course beyond the teaching of vocabulary and grammar to an examination of the individual's role in society – a task for which language is a necessary tool.

Conclusions

While not every course lends itself well to service learning, we cannot ignore the possibilities for language growth and cultural education that a good service learning component provides. As Runte (1996) points out, teaching and learning languages makes not only good economic sense, but it also promotes communication and understanding. Such concepts merely remain abstractions if students do not have opportunities to develop their own roles in their communities.

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Japanese-Canadian Youths as Additive Bilinguals: A Case Study

Hitomi Oketani

What are the relations between bilinguality and identity formation? What are the conditions for additive bilinguality? Within a sample of Japanese-Canadian university students, a diverse picture emerged.

Introduction

Canada can play a leading role in the world globalization process. A Canadian approach to education emphasizes mutual understanding and respect between different cultures and countries through advanced multilingual and multicultural programs. There have been implementations of multicultural education and anti-racist education policies in classrooms across the country since the 1971 declaration of an official policy of "multiculturalism within a bilingual framework." The goal has been to help immigrants to settle and to feel that they were no longer strangers in Canada. In fact, "every language in the world is taught somewhere in Canada," so Canadians have a right to be proud of their efforts (Canadian Education Association, 1991:47). Currently in Ontario, the International Languages Program has an enrollment of over 120,000 students who generally attend two and a half hours per week; 80 hours per year. "Sixty-eight school boards and minority language sections provide more than 4,500 heritage language classes in 62 different languages" (Canadian Education Association, 1991:9). International Language Programs for the secondary-school level, including an Ontario Academic Course level, (OAC) are also provided in Ontario. In spring 1994, the name "Heritage Language" was changed to "International Languages: (Elementary)."

According to researchers Cummins and Danesi (1990: 77), linguistic resources are economic resources just as surely as Canada's oil or forests are.

Bilingual and multilingual abilities will become increasingly important for a diverse Canadian population. So the key issues addressed here are:

- How effectively have the programs been put into practice?
- How well do students perform in the programs?
- Do the students acquire sufficient foundation for heritage language abilities from 80 hours of class per year?
- In the High School International Language Programs, do the students develop abilities which are worthwhile resources for Canada?

In this article, I examine the case of post-war second-generation Japanese-Canadian youths in the Toronto area and the extent to which they show additive bilinguality and positive attitudes toward their ethnicity. I also look at their conceptions of having two ethnicities.

The Definition of Additive Bilinguality

The definition of bilingualism differs among scholars (Bloomfield, 1933; Macnamara, 1967; Hamers and Blanc, 1989). In a popular view, being bilingual equals being able to speak two languages perfectly; this was also the approach of Bloomfield (1933:56) who defined it as "the native-like control of two languages." On the other hand, Macnamara (1967) proposed that a bilingual is anyone who possesses a minimal proficiency in one of the basic language abilities in a language other than his or her mother tongue. Hamers and Blanc described bilinguality as compared with bilingualism. The main questions of the present article are framed in terms of bilinguality; bilinguality is considered as an individual state, and bilingualism is taken to be a social state. Lambert (1975) defined a characteristic of bilingual students by using the terms "an additive form of bilingualism" and "a subtractive form of bilingualism." Cummins (1986) emphasized the importance of first language development for minority students to achieve high levels of competence in their second language (the majority language), especially in literacy-related academic abilities. Based on Landry (who used different terminology), I identify linguistic, cognitive, affective and social dimensions of the additive bilinguality:

> [Additive bilinguality] should encompass: (a) a high level of proficiency in both communicative and cognitive-academic aspects of L1 and L2; (b) maintenance of a strong ethnolinguistic identity and positive beliefs toward one's own language and culture while holding positive attitudes toward the second language; and (c) the opportunity to use one's first language without diglossia, that is without one's language being used exclusively for less valued social roles or domains of activity (Landry, 1987:110).

Following Hamers and Blanc, I will consider additive bilinguality as an individual state and additive bilingualism as a social state.

Japanese Communities and Their Language Schools

The Canadian government first provided significant support to Japanese immigration in 1962, and most post-war Japanese immigrants arrived after that date. The differences between pre-war and post-war immigrants are significant. In 1978, Ueda described post-war immigrants as follows:

> their average age is 33.8. In other words, these immigrants did not experience the last world war. They grew up with post-war Japan's economic recovery and development, rapid urbanization, educational reform and the collapse of traditional family structure (1978:39-40).

Post-war immigrants can generally be described as highly educated, independent from traditional social structures, competitive, career focused and relatively prosperous. Japan developed rapidly in its technical know-how and expertise; immigrants to Canada included large numbers of technicians and engineers, known as gijutsu-imin or technician-immigrants.

The post-war immigrants settled and established themselves quite independently after their arrival. Their residences are spread throughout cities, contrasting with pre-war immigrants (Issei, first generation) who had initially established their own strong Japanese-Canadian community enclaves — for example Japan Town in Vancouver focusing on heritage and maintenance of traditions.

Now, because of increased international trade and business cooperation, many Japanese businessmen and their families temporarily live overseas. The Japanese business community in Toronto is no exception and can be recognized as a third Japanese community with few ties to the two Japanese-immigrant communities already mentioned.

The above-mentioned Japanese communities in Canada have established their own language schools. The Japanese business community, in general, attempts to have their children maintain a Japanese curriculum which matches as closely as possible the general curriculum in Japan.

In Ontario, among the pre- and post-war Japanese language schools, some schools are now governed by the Ontario Ministry of Education within the International Language Programs – Elementary. Due to the parents' different perspectives towards children's language education, some other schools continue to be run only by parents or community groups.

In short, it is very clear that these types of Japanese ethnic cohorts organize very distinctive communities and Japanese-language institutions in Toronto. From the outset of my investigation, I expected that the children's and parents' perspectives towards Japanese language education, language maintenance, Japan, and Japanese culture would differ according to the three different groups and over generations within each group.

The Question about Successful Additive Bilinguality

The central question of my investigation was as follows: Within the policies which stress the common interests of diverse multilingual and multicultural populations in Canada, how have linguistic-minority students developed their Japanese-English bilinguality and their socio-psychological characteristics through Canada's education systems?

In order to examine the questions, first I divided a sample of Japanese Canadian students attending several Ontario universities (N=42) into four groups according to their levels of bilinguality; I then explored significant different factors among the groups, in particular, differences in their identities and beliefs according to the degree of their bilinguality. The groups were:

Group I: English High/Japanese High,

Group II: English High/Japanese Low,

Group III: English Low/Japanese High, and

Group IV: English Low/Japanese Low.

Reading testing materials used were the Japanese Language Proficiency Test Levels 2 and 3 published by the Japan Foundation (1991) and the Verbal Section (reading comprehension) of the Graduate Record Examination (GRE, published by ETS, 1992). I present the results of the student interviews according to these three, principal research questions:

Question 1:

What kind of perspectives do they have towards their multicultural society?

Question 2:

How do they see themselves? (i.e., a definition of "Canadian")

Question 3:

What kind of comments/suggestions do they have to post-war second-generation Japanese-Canadian children?

Findings

Responses to Question 1

The students, in general, felt positive towards Canada's multicultural society which they symbolized as "tossed salad" or "salad bowl", compared to the U.S. "melting pot" and Japan's homogeneous society. They felt more harmony in their society (Canada) and they felt able to keep some of their ethnic identity. They did not feel strongly as minority members themselves in their society, but some felt that the white culture is dominant. Overall, students sought to continue and further develop equal human rights with elimination of discrimination within their society.

Responses to Questions 2

In general they pointed to the trend in which Japanese "ethnic" people try hard to blend in with mainstream society. They also pointed out how others see them differently according to who the others are. For instance, Canadians of other ethnic backgrounds see them as "Japanese," "Chinese," or "Oriental"; Americans see them as "Japanese," "Japanese-Canadians," or "Canadians"; their parents see them as "Japanese-Canadians" or "Canadians"; while Japanese in Japan see them as "Henna Nihonjin ("strange" Japanese)".

As indicated earlier, most students had multicultural perspectives, respecting other ethnicities as well as appreciating their own ethnicity. They shared very similar experiences in their childhood such as minor bullying and peer pressure, because something about them was different from peers of other ethnic backgrounds. This is not only because of different ethnicity, but also because of usual bullying among peers to single out specific characteristics or behaviour (e.g., "you are short, " "you have slanted eyes," or an unusual Japanese lunch box containing "Onigiri, a rice ball wrapped in seaweed"). Respondents described these kinds of incidents as a normal process of growing up, which all children have to face as a matter of fact. Sometimes students had a bad discriminatory experience (i.e., being called "Chink," "Jap" or "Nip"), but one student pointed out

that this kind of discriminatory situation is getting less at schools as students are becoming more aware of this issue. The students indicated conflicts with parents about their behaviour, thoughts and life style. Yet some remarked that their parents are quite liberated in rules and expectations. There were, however, very significant differences in views towards their own identity among the four different groups of students.

Group I students saw themselves as "Canadians with Japanese ethnicity," in which "Canadian" came first, but as holding a very strong and positive Japanese ethnicity in the essential part of their identity. Most students indicated that they recognized themselves as "Canadians" when they went to Japan and lived there for a couple of months. They preferred to be seen as "Canadians" without any special designation, rather than as "Japanese-Canadians" which they perceived as somewhat less "Canadian" while too strongly emphasizing "Japanese" ethnicity. Simultaneously they saw themselves as representatives of Japan, as they wanted to be able to respond properly to questions about Japanese culture. They felt a certain pride about their Japanese ethnicity. One student commented: "When you live here, you are not the same as the Japanese living in Japan even though you are still a Japanese. It's just that you are a different kind of Japanese. So you don't assimilate; maybe you evolve. You evolve without forgetting your ethnicity. How shall I put it – it's not Japanese and it's not Canadian, something of your own (that's unique.)." Group I students saw themselves as international human beings, beyond the issue of what particular identity they held, because they could use both languages and could observe both cultures while also being part of both cultures. One student said, "To me, because especially in Toronto, you find people from all over the world, Canadian means everyone living in Canada. [It is better therefore], to call everyone a Canadian instead of using hyphenated Canadian." In Group I, where students performed well in both English and Japanese reading tests, most students felt they are "Canadian" with a "Japanese" ethnicity. However the two identities do not exist separately but rather coexist in their minds. One student said, "I don't think that there are two identities; it is more like a combination of both." These students generally wanted to contribute to the Canadian society as a "bridge between two cultures."

Group II students saw themselves as "Canadian", although the connotation of the word "Canadian" is rather different from the one that Group I students presented. Like Group I students, Group II students also pointed out the vagueness of the definition of "Canadian" in most people's perspectives in Canada.

It is apparent from students' comments that Group II students felt more detached from the Japanese culture than did Group I students. One student described her identity: "I think that the two identities are so different that they are really separate with little overlap." It is important to note that almost all Group II students switched from the Japanese language to English during the interview as they were uncomfortable or were not able to continue speaking in Japanese. Compared with Group I students, Group II students have fewer relatives in Japan (most relatives live in Canada) or have less interest in Japan.

Although Group II students' Japanese is no longer strongly maintained in reading, they still practice traditional cultural activities like Kendo, Taiko (Japanese drum) or in eating habits. One student said,

> "The rice ritual has stuck in me to this day. Even if I move out, I'll probably get a rice-cooker. That is really a staple you grew up with; it is like the bread of other cultures."

Group III students had rather opposite perspectives about themselves, as compared to Group II students. Their connotations of "Canadian" and "Japanese Canadian" were different from Group I and Group II students. Group III students viewed themselves rather positively as being "Japanese Canadians" with a strong sense of Japanese ethnicity. They have strong views and high motivation to maintain Japanese language and culture. It is difficult, however, to draw a conclusion because of the small number of subjects in Group III.

Within Group IV, students saw themselves very differently across the individuals in the group. Although there were several different perspectives among Group IV students, their connotations of "Canadians", "Canadian-Japanese" and "Japanese-Canadians" were similar. "Canadians" are, in general, persons who were born in Canada and contribute to the country in some ways. "Japanese Canadians" are landed immigrants from Japan. They still speak Japanese and maintain Japanese culture in their daily life. Interestingly, this is the only group which mentioned "Canadian Japanese". "Canadian Japanese" are Canadians who have Japanese ethnic background. They don't practice Japanese language or culture any longer, but they look like Japanese and may still have Japanese last names.

Overall, then, my findings were that the four different groups see themselves quite differently. Group I students see themselves as "Canadian" with very strong, balanced, overlapping, positive Japanese ethnic background. Group II students see themselves as "Canadian" with respect to ethnicity although they do not feel a very strong tie to Japanese ethnicity. Group III see themselves as "Canadian" and regard Japanese ethnicity as much more conflicting with Canadian ethnicity than do the other groups. Group IV students differ within their group by defining themselves as "Canadian", "Canadian-Japanese" or "Japanese-Canadian". It seems that Group IV students' identities are disparate, including elements of the other three groups' students' identities, although the vitality of their identities is rather weak compared to students in the other three groups.

The definition of "Canadian" varies mostly according to the group. Group I sees "Canadians" as citizens who may or may not have ethnic background and who do not promote their ethnicity excessively. But if they have an ethnic background, they firmly maintain it as the backbone of their identity. In other words, for Group I, "Canadians" are themselves, and their definition is their hope of what

"Canadians" are supposed to be. Group II defines "Canadians" as those who are citizens of Canada and who no longer practice their own ethnic culture. Group III students define "Canadian" as mainly those who were born in the country. For Group IV, there is no systematic and clear-cut definition for "Canadian". It should be noted that students in almost all groups referred to the vagueness of the definition of "Canadian".

Responses to Question 3

Group I and Group III students clearly stand out in their responses, which showed definite and very contrasting perspectives.

Group I students gave the next generation a detailed and well developed challenge to consider their Canadian and Japanese identities and cultural heritage in a meaningful balance. They expressed the importance of loyalty to Canada's society, and simultaneously emphasized that "Canadian" plus "Japanese" does not add up to "Japanese Canadian" or "Canadian" or "Japanese", but that it adds up to something more meaningful and personality enriching. They suggested the next generation should not be based on being either "Canadian" or "Japanese", but on being themselves, and recognizing others and other cultures as equal and all part of the society in which "a new Canadian identity begins to emerge..." They recommended learning both Canadian and Japanese cultures, as well as understanding other cultures with an open mind.

Group III students' comments to the next generation all included strong suggestions to know about their Japanese heritage, to learn, study and expose themselves to Japanese language and culture. The comments were very much focused on Japanese heritage and language with little or no reference to Canadian or other cultures.

The comments on the other subjects, like those from Groups II and IV, were less specific and varied from person to person. Group II students provided a varied range of suggestions. Some suggested that everyone should be themselves, but that it would be good to learn about their heritage, culture and language. Some also spoke of balance, of avoiding "Japanese supremacy", of eliminating racism. The Group II students provided suggestions that were balanced, but without specifying in detail any particular direction, as seen among Group I and III subjects.

Group IV students' suggestions ranged from "Do whatever you want to do" to "You should learn about your own background as well as other cultures." Many Group IV students provided open-minded suggestions with balanced perspectives towards pre-war Japanese Canadians as well as towards other cultures.

Discussion

A sense of ethnic identity has often been found to outlast language ability (e.g. Edwards, 1988). In investigating how identity is maintained through periods of language shift, intriguing findings were obtained from the present sample. The qualitative results clearly indicate the strong relation between bilinguality and students' identity formation (c.f. Feuerverger, 1991).

It was significant that the four student groups defined their identities with different terminology and connotations. It also has to be emphasized that this current study was carried out in the Metropolitan Toronto area where multiculturalism is promoted more enthusiastically than in other areas. The students felt comfortable living in Canada's multicultural society and did not see themselves as a disadvantaged minority even though they grew up in a linguistic-minority situation. Although all students had fairly similar educational and social backgrounds, it appears that students who scored lower on the Japanese reading test have less positive impressions of Canadian attitudes towards Japanese ethnic language and culture. It had been expected that the students' identity would be somewhat influenced by how they perceive being seen by the dominant society; these issues relate to their bilinguality and vice versa. I found evidence of a synergistic effect between bilinguality and identity; language development promotes students' identity and vice versa in a bilingual situation. Clearly, then, both languages and identities should be developed positively in a balanced way in order to promote additive bilinguality.

Clément and Noels (1992) raised the question whether bilingual individuals have the capacity to perform "identity-switching", that is, switching in and out of group memberships as the situation and norms demand. The present evidence suggests that the more proficient in both languages the students are, the more spontaneously and appropriately they can switch their languages and behaviour according to the situation.

In this study, there appears to be a reciprocal relationship between self identity and the development of language proficiency; specifically, those who identify strongly with their Japanese cultural heritage develop strong Japanese reading skills, but weak cultural identification is associated with weaker development of skills in Japanese. There is also evidence of more awareness and a more positive orientation towards the benefits of a multicultural society among students who developed an additive bilingualism. It is not possible, however, based on the present study, to specify the direction of any causal relationships that might be operating.

Under the circumstances of Canada's present policies, the students I interviewed generally seem to support multiculturalism and the maintenance of their ethnic community. My findings strongly support the effort to encourage minority language students to maintain their L1 skills. In order to develop students' additive bilinguality to help them become "Canadian human resources", cooperation among parents, educators, administrators, and political leaders is essential. There are rewards for the students themselves, and also for Canadian society in general.

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Pop Culture Media Icons: Stimuli for Language Activities

Keith Mason

Familiar movies and television programs can inspire ideas for effective class activities. The article describes activities inspired by Evita, The Sound of Music, The Wizard of Oz, Carousel, I Dream of Jeannie, I Love Lucy, *and* Charlie's Angels. *It also outlines ways to develop similar activities.*

Introduction

Teacher-generated activities add distinctive flavour to class lessons. They are useful for several reasons:

1. they enable both teachers and students to get away from routine textbook exercises,
2. they are enjoyable, and
3. they provide contextualized practice.

The activities described below were inspired by popular movies or cult-classic television programs. While all the activities were used in Spanish courses at the middle school, high school, and college levels, most of them can be adapted to other modern language courses. Because they are extremely familiar to our students, movie or television premises establish a familiar context in which to practise grammar, vocabulary, and the skill areas.

Don't Cry for Me Spanish Teachers: *Evita*-Related Class Activities

Eva "Evita" Perón, the first lady of Argentina from 1946 to 1952, is generally considered the most influential woman in Latin American history, which makes studying her a natural tie-in for Spanish classes. The recent release of the film version of *Evita* starring Madonna can serve as a rich and timely source of Spanish language activities. The Tim Rice and Andrew Lloyd Webber musical was not readily accessible to students or teachers of Spanish until now. A number of schools do not offer extensive music or art programs because of budgetary cuts or limits; the release of *Evita* encourages students to be exposed to its musical score.

Because many students had expressed interest in seeing the movie *Evita*, I arranged a class trip to a local cinema during school hours. (When the movie becomes available on video, it can be viewed in school.) Prior to the movie's release, I had been preparing a unit about *Evita* to supplement our textbook's treatment of Argentina. The viewing of the film can serve as a springboard for a number of classroom activities and projects in Spanish that are interdisciplinary in nature. The following details the unit plans that I have developed for Spanish classes and the discipline in which each activity or project falls:

Cinema

Students view the movie *Evita*, rated PG by the motion picture industry, at their local cinema.

Theatre

Students read about and discuss the musical theatre version of *Evita* as developed by Tim Rice and Andrew Lloyd Webber. Information about *Evita* can be obtained from the liner notes of the cast recordings, the internet, magazine articles, and newspaper articles. The analysis of *Evita* could include a discussion of the main characters, important historical events, plot, and musical numbers, as well as a comparison between the movie and stage show. The Broadway version of "Evita" starred Patti LuPone, while the London version starred Elaine Paige.

Reading

Students read about Argentina and Eva Perón in their regular textbook or a supplementary unit and answer written comprehension questions.

Writing

Students write an essay in Spanish about one of the following topics:

- a biography of Eva and Juan Perón,
- a summary of the movie's plot,
- a discussion of a song or songs in the score,
- the influence that the Peróns had on Argentina, or
- the actresses who played "Evita" in the various stage productions, the concept album, and the movie (most notably Patti LuPone, Julie Covington, Paloma San Basilio, Elaine Paigeand Madonna.)

History/Culture

To familiarize students with history and culture, the following activities are suggested:

- Students read aloud and discuss the history of Argentina leading up to Juan Perón's presidency.
- Students view a video such as the A&E segment *Biography. Evita: The Woman and the Myth* for background information. Other videos are available through educational film services.

Music

Students listen to musical selections from the various *Evita* cast/soundtrack albums including one with Spanish lyrics from the Spanish production. Students discuss and write in Spanish about songs from the score and how they help to develop the plot of the story or the characters. Your music teacher can prove invaluable as a resource or even as a guest speaker in your classes. Appendix B specifies recordings referred to throughout the article.

Dance

Students learn more about the Argentine dance "the tango" by viewing one of the several videotapes available about that dance. They can also learn the dance itself in class. You may wish to consult a

physical education teacher with a background in dance.

For facts about *Evita*, two websites provide useful information:

1. http://www.wbr.com/evita
2. www.EVITA-The Movie.com

Movie tie-ins can be easily made for other languages: *Les Misérables* for French classes, *Il Postino* or *Cinema Paradiso* for Italian classes.

"Mis cosas favoritas"

One of the most popular movies in U.S. cinema, Rodgers and Hammerstein's *The Sound of Music*, included the memorable song "My Favourite Things". This song inspired the activity "Mis cosas favoritas" in which pairs of students interviewed each other about their favourite things while using many *¿cuál...?* questions. As they interviewed each other, instrumental recordings of the song played in the background. Because many students were very familiar with it, the song contributed to a comfortable environment in which to practise the material. (See Appendix A for actual questions in Spanish used on the handout distributed to students). Students reported back to the class, comparing their favourite things with those of their partners; e.g. *A mí me gustan los perros pero a mi compañero Tomás le gustan los gatos*. Students of Spanish require much practice of *gustar* "to be pleasing" as well as the correct use of *¿cuál...?* "what" or "which". They can practise *¿cuál...?* and *gustar* extensively in this activity.

El Mago de Oz

One of the most beloved movies of U.S. cinema, *The Wizard of Oz*, inspires a number of Spanish class activities. In one, students are asked to recap the plot of the movie using the preterit and imperfect. Students often need help with the names of characters (i.e. *el espantapájaros* "scarecrow", *el hombre de estaño* "tin man", *la bruja* "witch", *el león* "the lion"). I divided my class into groups of four or five and provided students English cues of the plot of *The Wizard of Oz*. After working together for about 6 minutes, the groups successfully recapped the story for the rest of the class using the preterit and the imperfect.

An activity for practising the future tense was devised for a different class lesson and a different group of students. Students were asked to imagine that they were going to watch *The Wizard of Oz* with their new friend Carlos who speaks only Spanish. They were asked to tell Carlos in Spanish what *will happen* as the plot of the film unfolds. I provided students with 20 fill-in-the-blank sentences in which they conjugated infinitives in the appropriate future forms. While this activity was very structured, it successfully practised the future contextually and within the familiar premise of *The Wizard of Oz*. As in "Mis cosas favoritas", I played selections from *The Wizard of Oz* soundtrack in the background for both activities while students worked to set the mood and enhance the activity. (See Appendix A for the English cues for the *past* activity and the actual sentences used for the *future* activity.)

The Seashore and *El carusel*

The score of Rodgers and Hammerstein's *Carousel* includes a prologue entitled "The Carousel Waltz" which sounds like the music of a carousel ride. Using a sequence of a recording of ocean waves and "The Carousel Waltz", I developed an activity about a seaside amusement pier that many students might visit during the summer months. Just before summer break, I introduced college-level students to beach vocabulary while playing the ocean waves recording. I asked them first to imagine that they were on the beach. I asked them what they would see and what they would hear. I next gave a quick overview of key beach vocabulary (sand, ocean, waves, lifeguard, bathing suit, etc.). I then asked personalized questions in Spanish such as

- "What would you do on the beach if you were there?" and
- "What would you bring to the beach?".

While playing "The Carousel Waltz", I asked students to imagine they were at an amusement pier. I asked them what they would do there, what they would eat, what they would buy, and with whom they would go. The activity provided the auditory stimulus of the waves and carousel music, vocabulary used in context, use of students' imagination, and stimulated conversation and listening to other students' responses.

Sueño con Jeannie

Who can forget Barbara Eden's charming portrayal of "Jeannie", the 2000-year-old genie, in the television program *I Dream of Jeannie*? I devised an activity practising contrary-to-fact statements using *si* + imperfect subjunctive and conditional. Students were asked what three wishes they would ask for if they had a genie. Students were instructed to write down three wishes on their handout. The handout included a photo of "Jeannie" as well as a cartoon version of her and her bottle from the show's main title for visual appeal. Students reported to the class their three wishes starting with

"Si yo tuviera un genio..."

(If I had a genie...),

completing the statements with appropriate wishes in the conditional. Again, to set the mood for the activity, I played the theme song from *I Dream of Jeannie* available on *Television's Greatest Hits* by TeeVee Toons. Students successfully used the grammar contextually while communicating their three personal wishes.

I Love Lucy

I used two episodes of *I Love Lucy* in Spanish that had been broadcast on Mexican television (available on video). Students viewed episode 30 "Lucy Does a TV Commercial" and episode 39 "Job Switching", the classic "Vitameatavegamin" and candy factory episodes! Students were exposed to spoken Spanish in context and were asked to discuss and write about the episodes in Spanish, using a set of guided questions. These activities worked successfully at the middle school, high school, and college levels. The tense used in the descriptions was limited to the present tense for the younger students and the preterit for the college-level students.

Los Ángeles de Charlie

A popular detective show of the seventies and early eighties and now a cult-classic, *Charlie's Angels*, features a trio of female crimefighters in Los

Angeles. I prepared a set of eleven fill-in-the-blank sentences that described the "Angels" or "Charlie" (*¿Cómo eran?* or *¿Qué hacían?*) (The sentences appear in Appendix A). Students were instructed that all responses were a practice of the imperfect because it either *described* the "Angels" characters or what they *used to do*. Students heard the theme from *Charlie's Angels* (available on "Television Hits from the 70s and 80s" by TeeVee Toons) as an introduction to the activity and then completed the exercise in pairs to be reviewed as a whole class afterward.

Generating Ideas for Activities

The following guidelines serve to encourage the creation of class activities inspired by movies or television shows:

1. Select classics familiar to most students or current films or shows; e.g. classic TV shows like *The Brady Bunch, Gilligan's Island,* and *Bewitched,* and current shows such as *Seinfeld, Frasier,* and *Wings*.
2. Consider structured activities to rehearse grammatical points or open-ended activities to encourage personalized practice. Have students act out their favourite TV show or a scene from a movie or have students describe the characters, themes, plots, or settings of shows and movies either through conversation or in essays.
3. Include audio or visual components to enhance the activity (soundtrack music, TV theme songs, photographs of characters, props, special clothing).
4. Give students the opportunity to choose their own sources of TV or movie activities. As a homework assignment, individual students can create with the teacher's guidance activities that can be used in class.

Conclusion

The activities based on premises or characters inspired by classic or current TV shows and movies are rich sources for effective, enjoyable lessons and encourage second language acquisition. Teachers do not have to come up with all the ideas on their own; students enthusiastically volunteer ideas, fostering participation and cooperation in the language learning classroom.*

*I would like to thank my students at Princeton University who gave me valuable feedback on the activities described in this article. Special thanks to Kevin L. Mason, Jr.

Appendix A: Activity Samples

"Mis cosas favoritas" Questions:

¿Cuál es...?

tu estación favorita?
tu película favorita?
tu canción favorita?
tu instrumento musical favorito?
tu comida favorita?
tu bebida favorita?
tu postre favorito?
tu animal favorito?
tu deporte favorito?
tu color favorito?
tu actor/actriz favorito/a?
tu música favorita?
tu cosa favorita de la naturaleza?
tu materia favorita?
tu palabra favorita en español?
tu _____ favorito/a?

Follow-up Format:

A Juan le gusta la comida italiana pero a mí me gusta la comida mexicana.

John likes Italian food but I like Mexican food.

El Mago de Oz: Post Activity

Cues:

1. Dorothy, the farm hands, Aunt Em, Uncle Henry, and Miss Gulch in the grayness of Kansas,
2. Dorothy's trip to the Land of Oz including her encounters with Glinda, the Good Witch of the North, the Munchkins, and the Wicked Witch of the West,
3. Dorothy's trip down the Yellow Brick Road to Emerald City and her encounters with the scarecrow, tin man, and lion.
4. Dorothy and her friends' adventures in the Emerald City and Haunted Castle.
5. Dorothy's return home to Kansas and her conversation with her family and friends.

El Mago de Oz: Future Activity

Su amigo Carlos de España nunca ha visto la película *El Mago de Oz*. Dígale lo que pasará en la película en el futuro mientras Uds. miran la película juntos.

Your friend Carlos from Spain has never seen the movie "The Wizard of Oz". Tell him what will happen in the movie in the future while you watch the movie together.

1. (tener) La historia _____ lugar en el estado de Kansas.
2. (haber) _____ una muchacha Dorothy.
3. (caminar) Al principio, Dorothy _____ de la escuela con su perro Toto.
4. (jugar) Dorothy _____ en la finca de sus tíos.
5. (caer) Dorothy _____ en la pocilga donde están los cerdos.
6. (cantar) Dorothy _____ "Over the Rainbow".
7. (llegar) Un tornado _____ cerca de la finca.
8. (golpear) Una ventana _____ la cabeza de Dorothy.
9. (soñar) Dorothy _____ de la Tierra de Oz donde habrá los Munchkin y dos brujas.
10. (seguir) Dorothy _____ el camino de ladrillo amarillo.
11. (encontrarse)Dorothy _____ con un espantapájaros, un hombre de estaño y un león.
12. (desear) El espantapájaros _____ un cerebro.
13. (querer) El hombre de estaño _____ un corazón.
14. (pedir) El león _____ el valor.
15. (causar) La bruja del oeste _____ problemas para todos.
16. (hablar) Los cuatro amigos _____ con el Mago de Oz en la Ciudad Esmeralda.
17. (capturar) Los monos con alas _____ a los cuatro amigos en el bosque.

18. (disolver) Dorothy _____ a la bruja del oeste con un balde de agua.
19. (volver) Dorothy _____ a Kansas con la ayuda de la buena bruja del norte, Glinda.
20. (expresar) Dorothy _____ la importancia de su hogar, su familia y sus amigos.

Los Ángeles de Charlie

Directions (preferably given in the target language, but provided here in English for readers of various language backgrounds):

Twenty years ago, "Charlie's Angels" appeared on television. Beginning with three "Angels", three other "Angels" were introduced during the five years the program was in production. The series may now be seen in syndication and the "Angels" continue to fight crime for new generations of television viewers.

La siguiente actividad pratica el imperfecto. Ud. tiene que decir lo que hacían los Angeles" para resolver los crímenes y cómo eran "los Angeles" y por supuesto "Charlie".

The following activity practices the imperfect. You have to say what the "Angels" used to do to solve crimes and describe the "Angels" and of course "Charlie".

Ejemplo:

(usar) Kelly Garrett _____ el karate contra los criminales.

Kelly Garrett usaba el karate contra los criminales.

1. (ser) Sabrina Duncan _____ siempre el líder do "los Angeles".
2. (jugar) Jill Munroe _____ los deportes para investigar los crímenes.
3. (disparar) Kris Munroe _____ su pístola para detener a los ladrones.
4. (tocar) Tiffany Welles _____ el violín.
5. (conversar) Julie Rogers _____ con la gente para descubrir indicaciones (clues).
6. (bailar) Kelly Garrett _____ mucho en muchos episodios del programa.
7. (quedarse) Sabrina Duncan _____ siempre tranquila en las investigaciones.
8. (manejar) Jill Munroe _____ los coches en carrera en Europa.
9. (hablar) Charlie _____ siempre a los Angeles por teléfono.
10. (ir) "Los Angeles" _____ a su oficina para hablar con Charlie por teléfono.
11. (ver) Todos "los Angeles" nunca _____ a Charlie.

Appendix B: Recordings

Evita

Several versions of the Evita score are available including

- the 1976 concept album with Julie Covington on the MCA label (MCA 11541)
- the 1978 London cast album with Elaine Paige on the MCA label (MCA 3527)
- the 1979 Broadway cast album withPatti LuPone on the MCA label (MCAD2-11007)
- the Spanish cast with Paloma San Basilio on the Epic/Sony label (C2CD-82178 2-474375)
- the 1996 motion picture soundtrack with Madonna on the Warner Bros. label – a highlights version and a complete version – (Complete version: 9 46346-2; Highlights: 2-46432). The Spanish cast album may be ordered from Michael Mascioli of All Music Services, 530 14th St., Suite 9, San Francisco, CA 94103 (telephone: 415-864-8222; fax: 415-864-7222).

The Sound of Music

- Instrumental versions of "My Favourite Things" are found on an extended version of the motion picture soundtrack to "The Sound of Music", available on compact disc in the 30th anniversary laserdisc set by Fox Video 4267-85
- the song titles of the instrumental versions are "Salzburg Montage" and "Grand Waltz". Versions with vocals are available on the 1995 redigitalized version of the 1965 motion picture soundtrack by RCA/BMG (RCA 07863 6687-2)
- the 1959 Broadway cast album by Sony (SK 53537) and
- the 1988 recording produced by Telarc (CD-80162).

The Wizard of Oz

Two versions of the 1939 soundtrack are available on CD on the Rhino label. A selection of songs is available, as well as a deluxe set that includes the full score, including music that did not make it into the final movie (Deluxe: R2 71964; Seelections: R2 71999).

Carousel

Numerous versions of this score are available for purchase:

- the 1956 motion picture soundtrack by Angel (ZDM 0777 7 64692 25)
- the original 1945 Broadway cast album by MCA Classics (MCAD-10048)
- the 1987 newly orchestrated version by MCA Classics (MCAD-6209)
- the 1993 London cast album by RCA/BMG (09026-62506-2)
- the 1994 Broadway cast album by Angel (CDQ 7243 5 55199 24) and
- the 1965 revival recording by RCA (6395-2-RC). All versions include "The Carousel Waltz".

I Dream of Jeannie

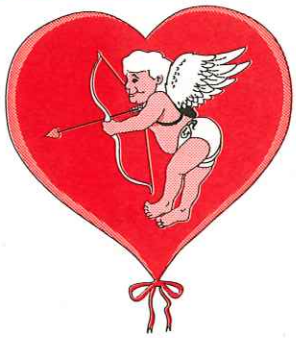
The theme from *I Dream of Jeannie* is available on "Television's Greatest Hits" by TeeVee Toons (TVT 1100 CD).

Charlie's Angels

The theme from *Charlie's Angels* is available

- on "Television's Greatest Hits 70s and 80s" by TeeVee Toons (TVT 1300 CD) and
- a version by Henry Mancini and his orchestra on "Tube Tunes" Volume 2: The '70s and '80s on the Rhino label (R2 71911).

Keith Mason, Ph.D. is a teacher of Spanish and Italian in the New Providence School District, New Providence, New Jersey.



Teaching Culture in a North American Context: St. Valentine's Day

Anthony Mollica, Marjolaine Séguin and Natalia Valenzuela

Through a "time machine" interview, we were able to reach Cupid, the Roman God of Love, and ask him a few questions about St. Valentine's Day.

Mosaic: I am delighted that you've accepted to be interviewed. As the mythological Roman God of Love, you should be able to provide our readers with a wealth of background information about St. Valentine's day.

Cupid: Yes, of course. This is a celebration which began in Rome more than 2000 years ago with the feast of Lupercalia, celebrated every February 15 to ensure protection from wolves.

Mosaic: Why was this feast so important to the Romans?

Cupid: The celebration was in honour of the God Lupercus, the Roman shepherd's protector against ravaging wolves. These fierce, hungry animals lived in the woods that covered most of the land. They killed sheep and goats. The wolves were so bold that even the farmers and their families were not always safe.

Mosaic: And so each year the Romans had feasts to honour Lupercus and thank him for his protection. But what has this to do with Valentine's Day?

Cupid: At the time of the Lupercalia – as the feast to honour Lupercus was called – the people feasted and danced and played games. When the young men wanted partners for the dances and games, they drew the names of the girls out of a bowl. These girls would be their partners. Often these girls became the young men's sweethearts.

Mosaic: I understand that these festivities changed with the advent of Christianity.

Cupid: Correct! With the advent of Christianity, the Romans no longer believed in Gods such as Lupercus, and priests tried to do away with this pagan ritual. The people did not want to give up this celebration, however, and so the church fathers decided to heep this holiday in the middle of February..with some changes.

Mosaic: To what changes are you referring?

Cupid: At these feasts, the people were asked to honour a man of the church, St. Valentine, who was beheaded on February 14.

Mosaic: Who was this Valentine?

Cupid: Valentine – or rather Valentinus – was a priest who lived in pagan Rome around the year 270 A.D. He was imprisoned for defying the laws of Emperor Claudius.

Mosaic: What laws did he defy?

Cupid: Claudius had considerable difficulty in recruiting men to serve as soldiers in his wars. The men preferred not to leave their wives, families and sweethearts to fight in foreign lands. And so Claudius declared that no more marriages could be performed and that all engagements were to be cancelled. Valentine believed that this edict was against the laws of God and nature, so he performed Christian marriage ceremonies secretly. When Emperor Claudius discovered what Valentine was doing, he had the priest arrested and sentenced to death.

Mosaic: There is another legend surrounding this incident...

Cupid: Ah, yes! One legend tells that while Valentine was in prison, he restored the sight of the jailer's blind daughter, who brought him food and tried to cheer him up. Legend has it that before dawn on the morning of his execution, he wrote her a farewell note in which he spoke of the bond of affection between people, and he signed the message, "From your Valentine."

Mosaic: I understand that there is a possible third source for the origin of the feast.

Cupid: Yes... Another possibility for the naming of February 14 as a courtship day may have come from an old belief that birds choose their mates on that day, and that man, whose thoughts generally turn to love about the same time of the year, would do well to imitate the birds. Doves and pigeons mate for life and therefore were used as a symbol of "fidelity".

Mosaic: And so, through the centuries, these rituals all merged together?

Cupid: Yes. The modern St. Valentine's Day is a day dedicated to lovers, a time to exchange sentimental greeting cards and love words of never-ending adoration.

Mosaic: February 14 was designated as a feast day by the Catholic Church, was it not?

Cupid: Yes. In 496 A.D. Pope Gelanius named February 14 as St. Valentine's Day. In fact, St. Valentine became the patron saint of lovers; but in 1969 this celebration was dropped from the Roman Catholic calendar.

Mosaic: True. But, nevertheless, the exchange of cards and some traditions continued throughout the years...

Cupid: Some historians trace the custom of sending verses on Valentine's Day to a Frenchman named Charles, Duke of Orléans. Charles was captured by the English during the Battle of Agincourt in 1415. He was taken to England and thrown in prison. It is believed that on Valentine's Day he sent his wife a rhymed love letter from his cell in the Tower of London.

Mosaic: Sending Valentine cards today is a common occurrence...

Cupid: Quite right... The custom of sending Valentine cards began in the early 1800s. In fact, it was Esther A. Howland, a Mount

Holyoke College student in Worcester, Massachussetts, to craft the first cards in the United States. Her idea was an immediate success; so much so, that she hired a staff of young women and set up an assembly line to produce the cards. Miss Howland's business was so successful that she is reported to have built it into a $100,000 a year business! Some cards were hand painted. others were decorated with dried flowers, lace, feathers, imitation jewels. Some even featured a fat Cupid or showed arrows piercing a heart. Needless to say, I was not pleased with the way I was portrayed... *(smiling)* being fat, I mean...

Mosaic: I've seen several illustrations of you represented as a chubby, naked, winged boy with a mischievous smile. You appear with a bow and a quiver of arrows by which you transfix the hearts of youths and maidens. I am sure you you are probably responsible for the union of many famous couples.

Cupid: I should like to take credit for their union and not for their separation! I certainly do not want to be held responsible for the separation of royal couples... or for the many divorces taking place in the entertainment world...

Mosaic: I can appreciate your point of view. We all want to appear successful in our line of work. And, certainly, your line of work has created many jobs... particularly in the production of Valentine cards which are manufactured on an enormous scale today...

Cupid: Yes... There is a Valentine for everyone – sweetheart, spouse, children, parents, teachers. In terms of the number of greeting cards sent, Valentine's Day ranks second only to Christmas!

Mosaic: That reminds me... I have a lot of cards to send I appreciate your taking the time out during your busy schedule to talk to us about the background for this important celebration. *(seeing Cupid getting ready to place an arrow in his bow)* Please don't... hope that on this occasion I can remain unscathed from your arrow...

Cupid: All right. On this occasion, I'll let you get along with your work and not have your thoughts turn to love. But next year!...

Entrevue avec Cupidon

Cher Jean,

le directeur de la revue Mosaic me demande de vous informer que nous allons travailler ensemble pour interviewer Cupidon au sujet de la Saint-Valentin. Je vous donne donc rendez-vous à 16 heures demain après-midi à l'entrée du Pavillon des crocus du Jardin Botanique. Vous pourrez facilement me reconnaître. Je porterai une rose à la boutonnière. Au plaisir de faire votre connaissance.

Marie.

Numéro de télécopieur [222] 222-2222

Le lendemain à 16 heures.

Jean arrive au Pavillon des crocus et voit une femme qui porte une rose à la boutonnière. C'est sûrement elle! Elle est assise sur un banc, élégamment vêtue. Il s'approche d'elle et, tout à coup, il sent comme une piqûre dans sa poitrine.

Jean: *(timidement)* Pardon, Mademoiselle,... vous êtes bien...

Marie: *(toute souriante)* Marie. Oui, c'est moi. Merci d'être à l'heure. Je suis un peu pressée cet après-midi et je n'ai pas encore repéré notre ami Cupidon mais il ne devrait pas tarder.

Cupidon: *(caché derrière les crocus, rit tout bas)* Les gens croient toujours que je suis en retard mais, en réalité, j'arrive toujours avant eux. Il le faut bien si je veux utiliser mes flèches discrètement. J'attendrai encore un peu pour voir l'effet de celle que je viens juste de lancer dans le coeur de ce jeune homme.

Jean: Hum!... C'est un beau Pavillon... *(à part:* et Marie est une belle fille)

Marie: Oui, notre ami Cupidon l'a choisi car les crocus sont les fleurs officielles de la Saint-Valentin.

Jean: Je croyais que les roses étaient les fleurs de prédilection de la Saint-Valentin.

Marie: Les roses ont toujours été le choix par excellence de plusieurs amoureux dans le monde entier, mais les crocus sont les fleurs officielles de la Saint-Valentin car elles annoncent l'arrivée du printemps.

Cupidon: *(sortant de sa cachette)* Les crocus sont aussi un rappel de l'histoire de Valentin lui-même!

Marie: Cupidon, te voilà enfin! Mais d'où viens-tu? Je ne t'ai pas vu arriver.

Cupidon: *(taquin)* Ah, je ne révèle pas tous mes secrets! Je m'excuse d'être en retard. J'avais un autre rendez-vous avec Radio-Canada. Que veux-tu, en février, je suis très occupé. Tu n'es pas seule aujourd'hui, Marie?

Marie: Tu as un bon sens de l'observation, Cupidon! Je te présente Jean, un nouveau rédacteur de la revue **Mosaic.** Le directeur nous envoie faire une recherche sur la Saint-Valentin et j'ai pensé que tu serais la meilleure personne pour nous aider.

Cupidon: Très bon choix en effet! Écoute, il faut d'abord que je finisse ce que j'ai commencé à te dire au sujet de Valentin. C'était un très bon médecin de la Rome Antique et il paraît qu'il a guéri miraculeusement une jeune fille aveugle un jour avant son exécution.

Jean: L'exécution de la jeune fille aveugle?

Cupidon: Vous êtes bien impatient, jeune homme! Non, l'exécution de Valentin lui-même. L'Empereur Claudius lui a fait couper la tête car il mariait des jeunes gens en cachette.

Marie: Les médecins mariaient les gens dans la Rome Antique?

Cupidon: Tu es impatiente, toi aussi, Marie. *(à part:* L'impatience est un ingrédient qui se marie très bien avec mes flèches!) J'ai oublié de te dire que Valentin était prêtre en plus d'être médecin.

Marie: Mais je ne pouvais pas deviner cela, moi.

Cupidon: Bien sûr que non, Marie. Excuse-moi.

Jean: Très bien, mais pourquoi alors mariait-il les gens en cachette?

Cupidon: Il faut savoir qu'à cette époque, l'Empereur de Rome avait besoin de beaucoup de soldats et il avait remarqué que ceux qui étaient mariés préféraient rester à la maison avec leur épouse et leur famille. Il avait donc interdit les fiançailles et les mariages.

Jean: *(offusqué)* Mais cela n'a pas de sens d'empêcher les coeurs de s'aimer!

Cupidon: Je suis bien d'accord avec vous!

Marie: Alors l'empereur s'est fâché et a fait tuer Valentin pour cette raison-là?

Cupidon: C'est une des versions que nous a laissées l'histoire mais il paraît qu'il y aurait eu sept personnes nommées Valentin.

Marie: Six autres Valentins?

Cupidon: Et oui, mais je suis pressé aujourd'hui. Je ne crois pas que j'aurai le temps de tout vous raconter. *(Il regarde la porte d'entrée.)* D'ailleurs je dois m'absenter pendant deux secondes. À tout de suite! Ne bougez pas d'ici!

Jean reste interloqué. Marie sourit.

Jean: Mais où est-ce qu'il va comme ça?

Marie: Tu ne connais pas encore notre cher Cupidon. Tu vois le couple qui vient de rentrer?

Jean: Les jeunes habillés en jeans?

Marie: Oui.

Jean: Mais je ne vois pas Cupidon.

Marie: C'est ça son astuce! Il se cache toujours pour lancer ses flèches d'amour.

Cupidon: *(de retour)* Bon, excusez-moi, mais les affaires urgentes ne peuvent jamais attendre. Ce charmant petit couple avait besoin d'un philtre d'amour. Grâce à moi, ils seront irrésistiblement attirés l'un vers l'autre.

Marie: Dis donc, Cupidon, toi aussi tu travailles en cachette, comme notre ami Valentin?

Cupidon: Tu sais, tout ce que je fais c'est de lancer la première flèche. Le reste, je n'en suis pas responsable. *(à part:* heureuse-ment!...)

Jean: Bon, écoutez, tous les deux. Nous sommes venus ici pour faire une entrevue et il nous reste très peu de temps. Cupidon, laissons faire les six autres Valentin mais dis-moi une chose. Je croyais que la Fête de la Saint-Valentin venait de traditions païennes, bien avant Jésus Christ.

Cupidon: Dis-donc Marie, ton copain est bien informé! En effet, dans la Rome Antique, on célébrait à la mi-février une fête païenne appelée *Lupercales*.

Marie: Et quelle est la relation avec la fête des amoureux?

Cupidon: Bonne question! Ce jour-là, on mettait le nom de jeunes filles dans une boîte et celui de jeunes hommes dans une autre boîte et on tirait au sort deux noms.

Jean: Qu'est-ce qui arrivait aux deux personnes?

Cupidon: Ils sortaient souvent ensemble pendant le reste de l'année.

Marie: Cupidon, est-ce qu'il y a aussi une histoire à propos des oiseaux?

Cupidon: Bien sûr, Marie! Au Moyen-Âge, on pensait que c'était le 14 février que les oiseaux s'accouplaient et construisaient leur nid.

Marie: Il me semble qu'il fait encore bien froid en février pour s'accoupler. Enfin...

Jean: Cupidon, tous ces faits historiques sont bien intéressants mais que peux-tu nous dire ton rôle à toi dans cette Fête de la Saint-Valentin?

Cupidon: Je ne peux pas vous révéler tous mes secrets, mais si je vous dis que mon nom vient d'un mot latin qui veut dire "désir", vous pourrez tirer vos propres conclusions.

Marie: Cupidon, la Saint-Valentin, ce n'est pas seulement pour les amoureux. Si j'ai envie d'exprimer mon amitié ou mon appréciation pour des personnes que j'aime bien, comme ma soeur, ma mère ou mon professeur, ça me semble l'occasion appropriée.

Cupidon: Et oui, de nos jours, on envoie des cartes aux personnes qu'on aime et ce ne sont pas nécessairement des demandes en mariage comme c'était le cas dans le passé. Oh, Oh! Je vois des jeunes coeurs tout prêts à être transpercés. Vous m'excuserez, mais je dois voler au devant de ces jeunes gens. Merci pour l'invitation. À bientôt!

Jean: Il ne va pas revenir?

Marie: Cette fois-ci, je ne pense pas. Il faudra attendre à l'année prochaine pour lui parler à nouveau.

Jean: *(un peu nerveux)* En attendant, on pourrait peut-être aller quelque part pour rédiger notre article sur la Saint-Valentin. Au restaurant du Jardin Botanique peut-être.

Marie: C'est que..je n'ai pas beaucoup de temps...

Cupidon, caché derrière elle, lui lance une flèche invisible.

Marie: Ahï!

Jean: Qu'est-ce qu'il y a?

Marie: Rien. Une piqûre de moustique probablement.

Jean: Alors, le restaurant?

Marie: Bon, d'accord, mais seulement pour une heure.

Una entrevista con Cupido

Mosaic: Buenos días y bienvenido, Señor Cupido. Me alegro mucho de tenerle aquí para hablarnos de la fiesta de San Valentín.

Cupido: El gusto es mío, señora. Si me hubieran dicho que estaría hablando con una mujer tan guapa *(dándole una mirada de arriba a abajo)* habría traído mis flechas amorosas...

Mosaic: Gracias, pues a mí, sí, me advirtieron que Ud. es muy encantador y que le gusta coquetear con las mujeres.

Cupido: Así es. Me gusta todo lo romántico. *(acercándose a la mujer)*

Mosaic: Dígame Sr. Cupido lo que lo que significa su nombre.

Cupido: Soy uno de los dioses mitológicos y la palabra "cupido" significa "deseo" *(tomando la mano de la mujer)*.

Mosaic: *(extricando calmamente la mano y aclarándose la garganta)* Hablamos de otra cosa. ¿Cuál es el origen del día de San Valentín?

Cupido: Pues la verdad es que hay varias interpretaciones acerca del origen de esta fiesta. Su espíritu

romántico decidirá la que más le guste.

Mosaic: Sí, de acuerdo. Me parece que es una fiesta antigua, ¿no?

Cupido: Sí, el día de San Valentín que celebramos hoy nació de una tradición pagana de la Roma antigua. Se celebraba entonces la fiesta de Lupercalia. La gente honoraba al diós Lupercus, el cual era responsable de proteger a los pastores y a su rebaño de lobos afamados que rodeaban por las afueras de Roma.

Mosaic: Entonces... ¿era más bien una fiesta pastoral?

Cupido: De una parte, sí, pero también se celebraba la fertilidad y veneraban a los dióses romanos Juno y Pan.

Mosaic: ¿Cuáles eran las costumbres asociadas a la fiesta de Lupercalia?

Cupido: Había una tradición muy simpática. Cada doncella escribía su nombre y un mensaje romántico en una carta. Luego, ponían todas las cartas en un gran cacharro. Después los mancebos del pueblo, uno a uno, escojían una carta. Así, los jóvenes se juntaban. Claro que yo tuve que ayudarles a enamorarse.

Mosaic: Es una tradición lindíssima, hasta sería divertido hacerlo hoy día; pero ¿quién fue San Valentín?

Cupido: En tiempos romanos, durante el reino del Emperador Claudius II Gothicus, había un curandero cristiano muy conocido llamado San Valentín, que también era uno de los primeros sacerdotes cristianos. El ser cristiano era algo de valiente puesto que en esa época perseguían a los cristianos por sus creyencias.

Mosaic: ¿Y nada más que por ser cristiano le encarcelaron?

Cupido: No era tan sencillo. El Emperador Claudius buscaba desesperadamente a soldados para luchas en sus guerras, pero los hombres no cumplían porque no querían dejar a sus mujeres o a sus novias. Claudius se enojó y declaró que no habría más bodas. Era ilegal casarse. Todos los noviazgos fueron cancelados.

Mosaic: ¡Que triste! Me imagino que los enamorados se desesperaron...

Cupido: *(Diciendo "no" de la cabeza)* No necesariamente. El padre Valentín creía que la nueva ley era injusta y por lo tanto, en secreto, él casó a varias parejas.

Mosaic: Eso sí que es romántico. Y por eso le encarcelaron a San Valentín ¿verdad?

Cupido: Según una versión de la historia, sí, cuando Claudius se enteró que le esteban engañando, le encarceló y le condenaron a muerte; pero también hay otra leyenda... la de la hija del encarcelero.

Mosaic: Sí, conozco esta leyenda. La niña estaba ciega, ¿verdad?

Cupido: Así era. Un día vino un carcelero a visitar a Valentín, para ver si él pudiera ayudar a su hija y devolverle la vista. Valentín trató de sanar a la niña y, mientras tanto el rumor de su cristianidad, su reputación de curandero, y el hecho de que seguía casando a la gente, llegó a oídos de Claudius. Valentín fue condenado a muerte.

Mosaic: ¿Y por eso le santifiaron a Valentín?

Cupido: Paciencia..hay más. Unas horas antes de morir, Valentín le mandó una carta a la niña ciega. Al abrir la carta hubo un milagro. ¡Ella la leyó! Le había vuelto la vista. Pronto todos se enteraron y Valentín fue considerado un santo. El mismo día le asesinaron. Era el día 14 de febrero.

Mosaic: Increíble. ¡Qué emocionante! Hasta me trae lágrimas a los ojos. *(tirando de su bolsa un pañuelo).*

Cupido: Sí. Santifiaron a San Valentín y en 496 D.C el Papa Gelasius declaró el día 14 de febrero día de San Valentín. El cristianismo ya era acceptado, y querían depaganizar la fiesta de Lupercalia.

Mosaic: He oído que en 1969 el día 14 de febrero fue dejado del calendario litúrgico. ¿Es cierto?

Cupido: Sí es cierto. Pero anunque no es una fecha religiosa sigue siendo una fiesta popular.

Mosaic: ¿Cuáles son las costumbres del día de San Valentín hoy día?

Cupido: Es el día de los amantes y de los enamorados. Se suele enviar cartas románticas, flores, mensajes de amor y chocolate a la persona da la que estamos enamorados.

Mosaic: Ud debe de estar muy ocupado puesto que se acerca el día 14 de febrero.

Cupido: Estoy siempre ocupado. No olvide que la gente no se enamora del un día al otro. Hasta me parece que hoy la gente tarde aun más en enamorarse.

Mosaic: ¿Porque dice eso?

Cupido: Tuve recientemente a un hombre que cuando le percé el corazón de una de mis flechas amorosas, en vez de alegrarse ¡se fue al médico quejandose de indigestación! ¡Y fíjese que mis flechas son de mayor calidad!

Mosaic: No sabía que había diferentes grados de flechas.

Cupido: Sí, hay que tener mucho cuidado. Sino la gente se se enamora pero de pronto dejan de amarse. Con las flechas de mayor calidad, la gente sigue amándose por toda la vida.

Mosaic: Veo la importancia de la calidad de las flechas. Y aunque podré hablar con Ud. todo el día, no tenemos más tiempo. Muchíssimas gracias por la visita y le deseo un día de San Valentín estupendo.

Cupido: *(besándole la mano)* Señora, ha sido un encanto conocerla y compartir estas informaciones con Ud. Espero que la proxima vez que nos encontramos que yo tenga mis flechas... *(tirándole un besito).**

*The Authors wish to express their appreciation to Daphne Tunks for researching some of the background information contained in this "interview".

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