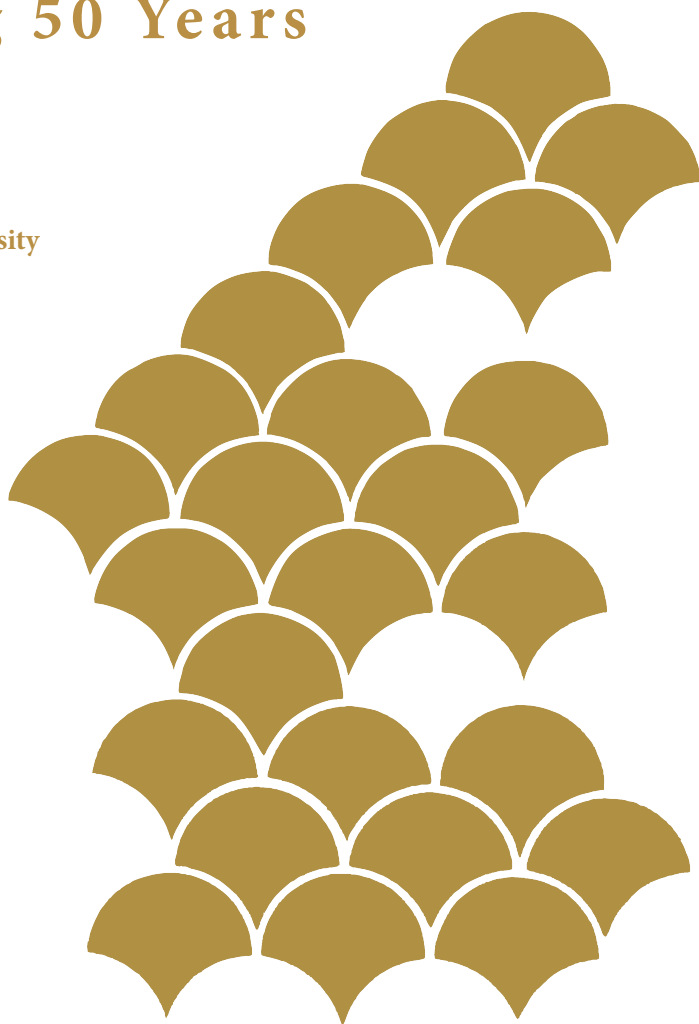# The Power of Language, The Power of People: Celebrating 50 Years

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The Power of Language,
The Power of People:
Celebrating 50 Years

Selected Papers from the 2018 Central States Conference on the Teaching of Foreign Languages

Julie A. Foss, Editor
Saginaw Valley State University

**2018 Report of the
Central States Conference on the Teaching of Foreign Languages**

Review and Acceptance Procedures
Central States Conference Report

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that the article (1) be published in its current form, (2) be published after specific revisions have been made, or (3) not be published.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

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Julie A. Foss, Saginaw Valley State University

The editor would like to thank the following professionals for their contributions to the review of the articles in this volume:

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THE POWER OF LANGUAGE, THE POWER OF PEOPLE: CELEBRATING 50 YEARS

Preface

The Power of Language, The Power of People: Celebrating 50 Years

The 2018 Central States Conference on the Teaching of Foreign Languages, meeting with the Wisconsin Association for Language Teachers, was held in downtown Milwaukee at the Hilton City Center, March 8-10, 2018. Fifty years of annual conferences were celebrated, each one designed "to support language teachers and to advance the study of foreign languages" in accordance with the aim of the founders of our organization. The conference theme focused on two ideas: (1) the power that knowing another language gives the learner, not only to communicate effectively, but also as an entry point into a different culture, alternate perspectives and a more expansive global outlook; and (2) the power that we as teachers have to engage our students in the language experience, to advocate for our discipline and to promote high-quality instruction as we learn with and from each other.

Conference attendees were able to choose from among 21 workshops and more than 200 sessions ranging from elementary to university levels and representing a number of world languages including Latin and ESL. Twelve of the 14 states that comprise the Central States region were represented by "Best of State" sessions. Session and workshop topics throughout the conference included ideas for using the power of art, film, literature, music, and technology to enhance instruction at all levels as well as a myriad of activities and strategies for growing student proficiency, assessing, curating authentic resources, and more.

The keynote speaker, Ethan Zuckerman, is Director of the Center for Civic Media at the Massachusetts Institute of Technology where he is an Associate Professor. Believing that most of us hear mainly from people just like ourselves, he co-founded Global Voices Online, an international blogging community that facilitates interaction among a wider spectrum of global citizens. His talk reminded us that language, powered by new technologies, strengthens world-wide communication.

The Central States Conference Report 2018, *The Power of Language, the Power of People: Celebrating 50 Years*, contains articles that discuss student empowerment through a wide variety of methods and tactics. All of them provide practical and proven activities with ideas and suggestions to motivate our students to discover and strengthen their second-language voice. Just as our Golden Anniversary Conference gave us the opportunity to reflect on the powerful contributions of our organization to the language teaching profession, these articles stimulate teachers to think of new ways to use their own power to promote the life-enriching study and enjoyment of a second language.

Terri Marlow, David Marlow, Sarah Shackelford
Program Team 2018

The Power of Language, The Power of People: Celebrating 50 Years

Julie A. Foss
Saginaw Valley State University

Over the past half-century, one of the most marked evolutions in our profession has been the shift from teacher-centered approaches to those that promote students' active engagement in their own learning processes. This volume helps celebrate 50 years of the Central States Conference on the Teaching of Foreign Languages by highlighting strategies and techniques for empowering language learners. Articles in this volume explore the power of the learner and of learner-focused approaches in promoting language proficiency and intercultural competence.

Davis and Bowles lay the foundation for this exploration in Chapter 1 by presenting self-determination theory as a framework for designing language learning activities and assessments. This approach focuses on developing learners' intrinsic motivation and satisfying their needs for autonomy, competence, and relatedness. After reviewing relevant research, they provide practical strategies and activities to empower language learners at all proficiency levels.

Chapters 2 and 3 explore the power of learner-focused approaches in different communicative modes. Flatt presents a sequence of individualized and reflective activities to encourage learners to speak spontaneously and develop their identity as Spanish speakers. Her qualitative analysis of learners' self-reflections provides support for these approaches in developing discourse and strategic competence. Burke and Holbrook describe how writer's workshop may help learners develop biliteracy and empower them to value and enjoy writing. They provide examples of activities, including sample student work, to help teachers implement writer's workshop with novice, intermediate, and advanced writers, and explore the role these activities may play in developing cultural as well as communicative competence.

Miller examines how feedback may encourage students to take responsibility for their own learning in Chapter 4. Her downloadable assessment template and recommendations for its implementation are tools to help learners "connect the dots" in the evolving picture of their language proficiency development.

Chapters 5 and 6 explore how technology may be used to empower language learners and learning. Violin-Wigent reviews her experiences developing and implementing an online French phonetics and pronunciation class. She describes how online and technology-enhanced courses may be used to shift the focus from the teacher to the learner, and provides practical advice informed by assessment data to guide teachers in the development of these courses. Work examines learners' perceptions of iPads in the language classroom, and presents a variety of iPad applications that may be used to support student learning. The chapter concludes with a number of suggestions to help teachers and learners use this technology effectively.

In Chapter 7, Neubauer presents Cold Character Reading (CCR) as a method to help beginning learners develop into independent readers of Chinese. She provides theoretical support for CCR as a model for literacy instruction, describes CCR processes, and presents sample materials she has authored and used in her classroom.

In the final chapter, Balukas examines how film can be used in a Spanish course to help learners explore controversial topics and reflect upon their own beliefs and identity. Discussion topics and activities to promote engagement and active learning are presented, along with reflections on the power of using another language to explore controversial topics and ethical dilemmas.

In exploring a variety of theoretical underpinnings of and practical approaches to language learner empowerment, the articles in this volume provide an inspiring array of models to help teachers empower themselves, as well.

1

Empowerment and Intrinsic Motivation: A Self-Determination Theory Approach to Language Teaching

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Abstract

Students enter into foreign language classes with one of the most powerful resources available to educators: their natural curiosity and innate love of learning. Self-determination theory contends that these indicators of intrinsic motivation lead to enhanced performance, engagement, and well-being (Niemiec & Ryan, 2009), or, in the context of language pedagogy, target language performance, proficiency, and intercultural competence. What can language educators do to harness and foster students' enthusiasm, joy, and playfulness in language learning while reducing the controlling pressures they often feel at school? How can educators ensure their students develop a love for language and view language as a powerful tool for expression and change? This article provides an overview of self-determination theory research, recommendations for language strategies that cultivate elementary and secondary students' basic psychological needs and increase intrinsic motivation, and replicable activities and assessments from the authors' experience that empower student expression and choice.

Keywords: self-determination theory, empowerment, intrinsic motivation, language teaching

Introduction

People are most engaged when they participate in activities they find interesting and exciting. Nearly everyone has a hobby they engage in not because someone

tells them to, but simply because they enjoy it. This is also the case for schools and classrooms; students seem to lose themselves in tasks they enjoy and in which they feel no pressure. They lose track of time because they are so absorbed in their work and cannot wait to share what they have created with their peers and teacher. In the language classroom, students tend to exhibit these intrinsically motivated behaviors when they are involved in communicative tasks in which they are engaging meaningfully with other people. This motivation to learn and be involved occurs from within.

Self-determination theory (SDT) contends that intrinsic motivation, generated from the fulfillment of supportive instructional factors, leads to positive learning and developmental outcomes. Abundant research has demonstrated the relationship between students' intrinsic motivation and educational outcomes such as performance (Benware & Deci, 1984), achievement (Grolnick, Ryan, & Deci, 1991; Guay & Vallerand, 1997), engagement (Niemiec & Ryan, 2009; Ryan & Deci, 2013), creativity (Amabile, 1996), self-esteem (Deci, Schwartz, Sheinman, & Ryan, 1981), and persistence (Vallerand, Fortier, & Guay, 1997). Due to these findings, a student's intrinsic motivation can be a powerful tool for language educators in striving to develop students' language proficiency and intercultural competence. Furthermore, when teachers cultivate a learning environment in which student expression, meaningful language interaction, diversity, and authenticity are essential elements, students will internalize the purpose of language as a critical tool for expression, connection, and change. Instead of feeling incapable and not in control of their outcomes, students will feel empowered to meet their own needs and build relationships with others (Kirk et al., 2015). According to Zimmerman (1995), evidence of empowerment includes students' recognition of their own impact and voice, competence, meaningfulness, choice, participation, and leadership. The similarities of intrinsically motivated and empowered student behaviors suggest a strong relationship between the two and the utilization of intrinsic motivation theory as a means of promoting student agency.

The purpose of this article is to illustrate the strong influence of intrinsic motivation for language learning on student empowerment and expression. The authors propose that the cultivation of intrinsic motivation for language learning should be a principal objective for language educators due to its beneficial effect on students' language achievement and non-cognitive skill development. The authors provide a rationale for this proposal in three ways: first, by considering relevant SDT research on intrinsic motivation; second, by documenting strategies for foreign language educators that positively influence intrinsic motivation; and third, by illustrating a selection of classroom examples that exemplify these motivational strategies. While the strategies and examples in this article can be beneficial to educators of students of any age or level, the authors have constructed them from their experiences with elementary and secondary students. It is the authors' hope that these theoretical and practical considerations of intrinsic motivation may act as a lens through which language educators plan their instruction and engage with students in order to foster student empowerment.

Self-determination theory

Self-determination theory (SDT) is an empirical approach to investigating human motivation and growth centered around the factors that enhance or diminish intrinsic motivation. Individuals who are motivated intrinsically will perform an activity in the absence of external pressures simply because the activity is inherently satisfying, interesting, and fun to do. Intrinsically motivating activities inspire behaviors such as adventure, play, curiosity, and enthusiasm and originate from within oneself rather than from external control. This internal causation is referred to by Deci and Ryan (2002b) as one example of the perceived locus of causality (PLOC), or the origination of an individual's motivation for a specific behavior. Consider students learning a world language; while some students engage themselves in target language (TL) communication in and out of class because they find it to be an inherently motivating activity (internal PLOC), others may feel overwhelmed and disinterested due to classroom restrictions, evaluative feedback, or other pressures (external PLOC). The feelings students experience while performing a behavior can vary greatly depending on the perceived origination of their motivation. This adds significance to the type of classroom environment and authoritative role teachers construct for themselves and their students.

Basic psychological needs

Developed by Edward Deci and Richard Ryan (2000, 2002a, 2002b; Ryan & Deci 2013), SDT contends that intrinsic motivation, well-being, and other positive outcomes are products of the fulfillment of three basic and innate psychological needs: autonomy, competence, and relatedness. The cultivation of these three needs in a social context supports an individual's intrinsic motivation and ability to function effectively. The needs are not hierarchical or sequential, but play an equally important role within an individual's development and maintenance of intrinsic motivation. Additionally, they are not acquired through learning, acculturation, or socialization, but are apparent at birth and just as inherent to humans as physiological needs (e.g., food, water), and numerous studies have confirmed SDT's cross-cultural, universal application and the positive effects of need fulfillment on individuals across a range of educational and career areas (Bao & Lam, 2008; Jang, Reeve, Ryan, & Kim, 2009; Tsai, Kunter, Lüdtke, Trautwein, & Ryan, 2008). While numerous works (Deci & Ryan, 2000, 2002a; Ryan & Deci, 2000) expound the following three psychological needs comprehensively, the authors express them in terms of their application at the elementary and secondary levels of education.

Autonomy. The first basic psychological need, autonomy, refers to the experience of one's actions being their own and arising of their own volition. Individuals feel autonomous when they have freedom and choice in how and when they perform an activity. Students can feel autonomous when they have choice in what they learn, are able to create their own solutions, and feel free to express themselves and be creative. Autonomy is diminished when individuals feel their activities are controlled and limited, both through positive and negative control

such as punishment, surveillance, restrictions, and rewards. Despite being a staple of elementary and secondary classrooms, rewards can transform a student's motivation from inherent interest into external control (external PLOC).

Competence. Competence refers to feelings of effectiveness resulting from purposeful behavior. Individuals feel competent when they are able to meet challenges and feel that the intentions of their actions are fulfilled. Students can feel competent when they experience that their practice and hard work pay off, and that they have met a goal they set for themselves. Competence is diminished with negative, unconstructive feedback and the introduction of tasks that are inappropriate for an individual's abilities. Individuals with undermined feelings of competence can feel helplessness, inadequacy, a sense of failure, and that their actions and effort are ineffective.

Relatedness. The final need is relatedness, which refers to the inherent human "desire to feel connected to others—to love and care, and to be loved and cared for" (Deci & Ryan, 2000, p. 231). Feelings of relatedness emerge when one is a member of a group or has relationships with others. Students may experience these feelings of relatedness when they feel safe (physically and emotionally), respected, and valued by their peers and teachers (Baumeister & Leary, 1995). Students internalize knowledge and practices not only because they are demonstrated by caring and respectful teachers, but to build a closer relationship with the environment in which these practices are common (Ryan & Deci, 2013). Relatedness is diminished in environments in which students are belittled, neglected, or feel disconnected from others.

Outcomes of need fulfillment

Empirical research has consistently demonstrated the positive effects of basic psychological need satisfaction (autonomy, competence, and relatedness) on developing and maintaining intrinsic motivation and other outcomes. In an influential early study by Deci (1971), rewards were found to suppress intrinsic motivation and effort, while lack of rewards enhanced them. In the study, university students were put into two groups and asked to complete a number of puzzles over the course of three days. In order to construct a measure of intrinsic motivation, the researcher—behind a one-way window—provided the groups with eight minutes of free time during each session in which participants could do what they wanted. The time the groups spent working on the puzzles during this free choice time acted as a measure of intrinsic motivation. On the second day, one group was told they would be paid for each puzzle they completed while the other group continued as they had on the first day. As expected, the reward group experienced a notable increase in free time puzzle work after being notified of the change. On the third day, the paid group was told that they could no longer receive money due to insufficient funding. The results demonstrated how the unpaid group gradually became more interested and efficient in completing the puzzles over the three days, even actively engaging with them when they believed they were not being observed; however, the paid group, after being notified of the change on the third day, spent considerably less time on and were less engaged with the puzzles

than both groups on the first day of the study. The study demonstrates the dangers of combining meaningful learning experiences with external pressures such as rewards and grades in schools.

Additionally, students expecting rewards from the completion of a task have been shown to exhibit less intrinsic motivation than both unrewarded students and students who were unexpectedly rewarded after the task (Kruglanski, Alon, & Lewis, 1972; Lepper, Greene, & Nisbett, 1973). A meta-analysis of studies investigating the relationship between rewards and intrinsic motivation provided further evidence that rewards in the form of verbal feedback increased intrinsic motivation, unexpected rewards and expected task-noncontingent rewards did not affect intrinsic motivation, and expected, task-contingent rewards diminished intrinsic motivation (Deci, Koestner, & Ryan, 2001). Similar external pressures such as threats (Deci & Cascio, 1972), deadlines (Amabile, DeJong, & Lepper, 1976), and competition (Reeve & Deci, 1996) undermine autonomy and, in turn, intrinsic motivation. In a study with elementary students by Koestner, Ryan, Bernieri, and Holt (1984), limits found to higher levels of intrinsic motivation than students exposed to controlling limits (e.g., "You can paint only on this small sheet of paper,..." [p. 239]). In addition, the group given controlling limits produced artwork with fewer colors and elaborations, less creativity, technical goodness, and artistic quality than the other two less controlled groups.

Similarly, evaluative pressures have been shown to diminish intrinsic motivation, while autonomy fulfillment increases intrinsic motivation and school achievement (Grolnick, Ryan, & Deci, 1991). At the postsecondary level, college students who learned concepts in preparation for an evaluative test showed significantly lower levels of intrinsic motivation and conceptual understanding than those who had learned in preparation for teaching another student (Benware & Deci, 1984). Need fulfillment can also affect creativity; research has shown that rewards (Amabile, Goldberg, & Capotosto, 1982) and task restrictions (Amabile & Gitomer, 1984) can lead to significantly less creativity in art projects than unrewarded and unrestricted student artists. Students' feelings of relatedness also influence their motivation. Anderson, Manoogian, and Reznick (1976) found that children exhibited diminished intrinsic motivation when working on a task in which an adult stranger ignored them. Similarly, students who experienced their teachers as cold and uncaring demonstrated decreased levels of intrinsic motivation (Ryan & Grolnick, 1986), and students' feelings of relatedness toward teachers, parents, and other students has also been shown to be a predictor of student engagement (Furrer & Skinner, 2003).

Language learning and SDT

Little research has been conducted on the role of SDT in the explanation of motivation in language learning. In a study by Noels, Clément, and Pelletier (1999), English-speaking university students learning French in an immersion program experienced enhanced intrinsic motivation, competence, and lower anxiety in an autonomy-supportive environment, while teachers perceived as controlling and not providing constructive feedback (competence frustration) diminished

intrinsic motivation. Students with heightened levels of intrinsic motivation for learning French tended to be more successful in and involved with the language immersion course. As consistent with previous studies, rewards and other external pressures did not support student effort or feelings of competence.
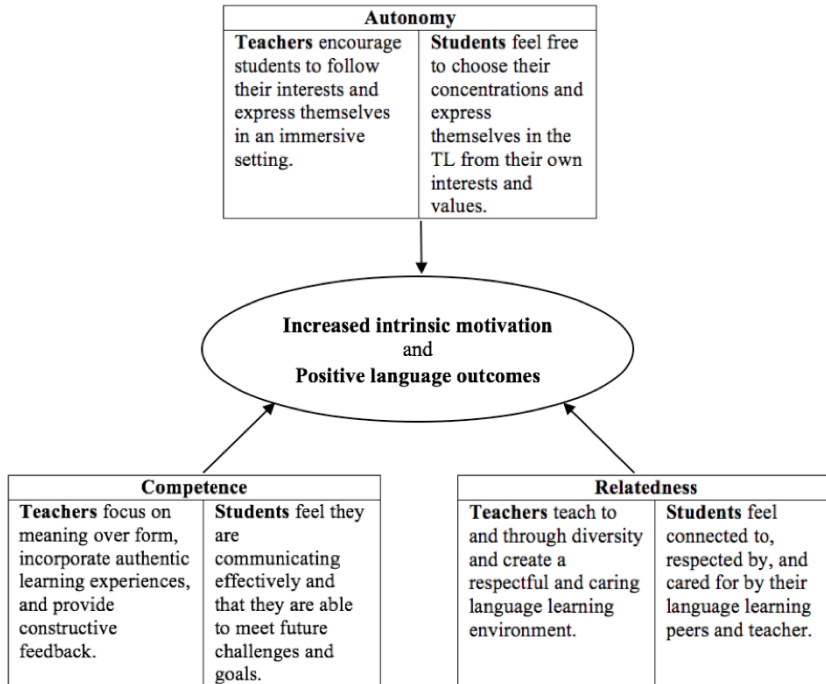
Another study by Noels, Pelletier, Clément, and Vallerand (2000) provides further support for these findings by shedding light on the correlation between intrinsic motivation and both integrative motivation—learning a language in order to build relationships with others—and instrumental motivation, "learning a language to get a better job or to fulfill an academic requirement" (Shrum & Glisan, 2016, p. 33). Language students motivated by the possibility of using the language during travel, to forge new friendships, to develop knowledge, and to explore new ideas exhibited more intrinsic motivation than students within the instrumental motivational orientation. Pae (2008) provided additional evidence of an instrumental-extrinsic and integrative-intrinsic correlation, as well as the mediating effects of self-confidence between intrinsic motivation and second language achievement in the Korean English as a foreign language (EFL) context.

Intrinsic motivation in the language classroom

As described, research has demonstrated the relationship between autonomy, competence, and relatedness—the three basic psychological needs of SDT—and intrinsic motivation. In autonomy-supportive learning environments that enhance students' feelings of competence and relatedness, students are much more likely to exhibit intrinsically motivated behaviors such as play, exploration, and curiosity. In addition to non-cognitive skill development, basic need fulfillment has been shown to lead to improved performance, achievement, engagement, and creativity. Although few studies have investigated SDT in the field of language pedagogy, findings (Noels et al., 1999; Noels et al., 2000; Pae, 2008) show relationships between need fulfillment, intrinsic motivation, and language achievement, and are consistent with the comprehensive body of SDT research. By incorporating the tenets of SDT into planning and teaching, language educators can maximize students' interest, engagement, and language achievement. The purpose of this article is to illustrate this relationship through classroom strategies and examples focusing on student learning and intrinsic motivation. Figure 1 on the next page provides a visual representation of the following strategies for elementary and secondary teachers (and potential student feelings) that result in increased intrinsic motivation and other positive language outcomes.

Strategies for autonomy support

Because every student is different and each brings their own opinions, beliefs, personal histories, and strengths to the classroom, expecting all students to learn and express themselves in one way is both contradictory and a disservice to students as language learners. Curricula and teaching that do not consider students as individual learners will not be supporting student autonomy or developing intrinsic motivation for language learning. Language educators should create

Autonomy	
Teachers encourage students to follow their interests and express themselves in an immersive setting.	**Students** feel free to choose their concentrations and express themselves in the TL from their own interests and values.

Increased intrinsic motivation and Positive language outcomes

Competence		Relatedness	
Teachers focus on meaning over form, incorporate authentic learning experiences, and provide constructive feedback.	**Students** feel they are communicating effectively and that they are able to meet future challenges and goals.	**Teachers** teach to and through diversity and create a respectful and caring language learning environment.	**Students** feel connected to, respected by, and cared for by their language learning peers and teacher.

Figure 1. Teacher strategies and student perceptions resulting in increased intrinsic motivation and positive language outcomes.

an autonomy-supportive learning environment in which choice and freedom of expression are principal components.

   Choice. Students should be able to follow their curiosity and interests and choose what they want to interpret, present on, and converse about in the TL. For this reason, autonomy-supportive classrooms are not inclined to be content- or assessment-prescriptive in that they dictate the content students will interact with and how they will demonstrate their understanding. Instead, students have choice in their comprehensible input and how they interpret it. Because the primary goal of language teaching is to help students attain language proficiency, there should be an overwhelming instructional focus on TL immersion in an autonomy-supportive classroom. This input-rich language learning environment makes the themes and content of the course largely incidental to the course goal; following the tenets of Krashen's Input Hypothesis, students will acquire the language over time no matter the content as long as it is appropriately scaffolded, relevant, and interesting. Krashen describes how "for optimal acquisition, input should be compelling, so interesting that students forget it is in another language" (2011, p. 1). Because compelling input will be different for each learner, an autonomy-supportive language classroom encourages students to play with and explore the input they find interesting.

Teachers can incorporate choice into their language classrooms by constructing broad curricular themes that encompass a diverse range of smaller thematic pieces. Although students will be working within a theme predetermined by their teacher (e.g., Technology, Friendship, Change), students will be able to choose the lens through with they would like to investigate that theme. One French student may examine the theme of Technology through researching social media use in France and Canada and comparing it to American youth, while another may look into video game development companies in French-speaking countries. By choosing to investigate what is interesting and compelling to them, students will be more engaged and intrinsically motivated, all the while operating in the TL. Additionally, teachers should not "allow" or "provide" choice for their students, but instead integrate it into all language experiences students encounter in class. Echoing the psychology behind autonomy, if students feel their expression is only a result of being allowed or expected to do so by their teacher, their feelings of intrinsic motivation may be diminished.

Another way of incorporating choice is by simply asking students at the beginning of the school year what they are interested in. If a majority of students indicate they are very interested in rap music and art, an autonomy-supportive teacher chooses to make these themes a centerpiece of the year's curriculum by seeking out these authentic resources in the community or online and constructing learning tasks that incorporate them effectively. Because autonomy-supportive teachers integrate student interests in their curricula, it is vital that teachers are creative, flexible, resourceful, and imaginative when planning for instruction. Students will recognize that their teacher validated their decisions and will feel that their learning arose of their own volition, leading to increased intrinsic motivation. In upper-level language classes with more independent students, the language curriculum can be largely dictated by the needs and interests of the learners. Again, because language is acquired through meaningful communication, students should be able to choose the input that is most intriguing and exciting for them. Instead of having choice within a larger theme as autonomous younger learners would have, upper-level students could split their classroom time between three areas: first, in independent research requiring interpretation and presentation based solely on their own interests; second, in collaborative group work with peers in which students engage in a shared project; and third, in a whole classroom setting in which the teacher and students share a common focus.

Freedom of expression. In addition to having choice in their content and input, students should be able to have choice in how they express themselves in the TL. Students' beliefs, opinions, and perspectives should play a fundamental role in contextualizing themes and eliciting communication for students. The World-Readiness Standards for Language Learning already integrate freedom of expression into the three modes of communication, in which students "share information, reactions, feelings, and opinions" and interpret and present "to inform, explain, persuade, and narrate on a variety of topics" (ACTFL, n.d.). In this way, students' reactions, feelings, opinions, and identities should be recognized as invaluable instructional content that will promote communication.

Student communication in the TL "is a personal process, one that makes them find appropriate resources, whether those are material resources or their talents and strengths in the classroom" (Glynn, Wesely, & Wassell, 2014, p. 5). This suggests that student voice should be considered just as relevant to language learning as other traditional resources.

By focusing instruction on student expression, teachers will naturally incorporate themes and tasks inherently welcoming to diverse points of view. Teachers can also modify existing themes and lessons to allow for student personalization. Novice students are especially inclined to relate content to themselves through describing likes and dislikes and how the content appears within their life. Novice language learners need tasks that allow them to contextualize the content through their experiences and opinions. To do this, teachers of novices should make sure that their lessons move students beyond memorization and, instead, encourage student output through personal responses with no one correct answer. In a fourth grade Spanish lesson recorded by Annenberg Learner and ACTFL (2004), the teacher used basic forms of self-expression as the context for a lesson on fruits of the Americas. While some students eagerly exclaimed, "*Si me gusta!*" after trying a pomegranate for the first time, others responded in disgust, "*No me gusta!*" Students' expression of their beliefs is not only encouraged, but required for the success of the lesson. The video provides an example of an autonomy-supportive lesson in which students' subjective experiences are valued.

Strategies for competence support

One of the primary objectives of language educators is for students to develop into lifelong language learners and advocates. Students must feel effective and competent in their communication in order to feel prepared for future challenges. In order to do this, teachers must create learning experiences for students that are appropriately scaffolded and provide students with the optimal challenge. Furthermore, teachers need to provide students with feedback that is constructive and authentic while avoiding evaluative feedback and tasks that focus on grammar and form over meaning. This can be facilitated by engaging students with interactive language experiences incorporating authentic resources and communication with native TL speakers.

Focus on meaning over form. If students and teachers are too focused on form, just a few grammatical errors can derail an otherwise completely comprehensible language interaction, possibly resulting in future feelings of apprehension and anxiety. This can cause students to feel that their participation in the conversation or presentation was ineffective, when, in reality, they may have been successfully communicating meaning to others. An excessive focus on form can also lead to misconceptions about the purpose of language. According to Ellis (2014), "engaging learners in activities during which they are focused on creating pragmatic meaning (and, therefore, treating language as a tool rather than as an object) is intrinsically motivating" (p. 34). The successful transfer of meaning in a conversation can survive considerable grammatical and lexical errors; therefore, a greater focus on meaning can create a more competence-supportive learning environment

for students. Additionally, as students feel more comfortable using the TL, the class will slowly transform into a more language immersive environment, in turn providing more comprehensible input from a larger variety of students.

Authentic language experiences. One of the most effective ways of fostering feelings of competence within language learners is by providing contact with native and non-native speakers of the language. If a greater focus on meaning between students and their teacher can provide a boost in feelings of competence, then an authentic and effective conversation with a highly proficient speaker of the language would be an invaluable experience for a student on their path to bilingualism. Besides face-to-face communication, students can also partake in video calls or emails with students at an exchange school in another country or through other interpersonal language services such as TalkAbroad. If these types of native speaker connections are unavailable, this can be partially emulated through the inclusion of authentic resources such as videos, podcasts, and texts (see Gilmore, 2007). Students feel competent when they experience that the effort they put into communication and interpretation was effective and that meaning was successfully conveyed (despite some errors) with individuals who use the language on a daily basis.

Constructive teacher feedback. Oftentimes the only source of feedback language students receive is from their teacher. This gives weight to the importance of the quality of feedback language teachers provide, which depends largely on the type of tasks involved. Constructive feedback that recognizes students' hard work, validates their choices, and adds to the conversation a student has started is more suitable for authentic, communicative tasks that acknowledge meaning over form. Evaluative feedback that states the correct answer and tells students what they did wrong is suitable for grammar-focused, teacher-centered lessons in which students are learning about the language instead of using it meaningfully. Instead of viewing student work and language output from a perspective of deficit, teachers should treat what students say and write in the classroom as legitimate communication and respond constructively. This makes students feel that they are communicating effectively and that they can continue to do so in the future.

Strategies for relatedness support

Students, like all individuals, want to feel a sense of belonging with others. Ryan and Deci (2002) refer to this psychological need as a "sense of being with others in a secure communion or unity" (p. 7). In other words, a student's intrinsic motivation may not be maximized if she does not feel cared for, safe, or respected by her peers or teacher. Because learning is a social process (Vygotsky, 1978), language classrooms must allow students to feel comfortable expressing their opinions and beliefs in order to ensure effective language learning. Teachers must also acknowledge students' multifaceted diversities in their materials, tasks, and style of instruction. A uniform approach to instruction will only fulfill some students' needs for relatedness in a diverse classroom.

Safe environment. In addition to entering language classes with curiosity and interest, students may also enroll with some anxiety and misconceptions about how languages are learned. Students may believe that learning a foreign language is similar

to other content areas in that accuracy is the most important factor in mastery, which can result in apprehension to speak and take risks due to fear of failure. Language classes with a significant communicative component, yet a heavy focus on form and accuracy, may still suffer these same obstacles. This connects directly to the role of competence in language learning; language educators who provide constructive feedback and value meaning over form will be creating a learning environment in which students feel safe to communicate and express themselves. Because this type of teacher embodies this approach to language learning from the first day of class, students will also begin to internalize these values and add to the supportive atmosphere of the class. Students who feel safe to speak and cared for by their peers and teachers can experience lower anxiety, enhanced intrinsic motivation, and success in language acquisition (Krashen, 1982).

Culturally relevant pedagogy. Culturally relevant pedagogy, sometimes referred to as culturally responsive teaching, is an approach to teaching that utilizes "the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (Gay, 2013, p. 50). The purpose of this approach is to foster intercultural competence within students so they are better prepared to cross cultural borders. As American public schools become increasingly more diverse, the urgency of developing these intercultural skills within students is growing. Culturally responsive educators not only respect and care for all students, but they also create a classroom environment where differences are celebrated, students feel welcome, and cultural and racial perspectives are used to analyze content and themes in the TL. A culturally relevant language educator constructs a curriculum that encourages students to challenge and disrupt misconceptions through critical thinking, conversations, and engagement with authentic and diverse resources.

By allowing students to bring their own perspectives to the class, lessons will become more relevant and engaging for all students, resulting in increased feelings of relatedness and intrinsic motivation. Culturally relevant pedagogy is particularly effective for students of marginalized and underrepresented cultures because it brings their voices and perspectives to the forefront of instruction. In addition to encouraging their students to incorporate diverse attitudes and beliefs into their language output, teachers can represent the diversity of their students and TL cultures in their choice of materials. Teachers should be mindful of how their existing materials reflect the diversity of both their students and speakers of the language and be purposeful when searching for new materials for their instruction.

Examples of classroom application

Many of the following strategies and instructional examples have been created and used by the lead author while teaching at a diverse urban high school in the southeastern United States. Although originally intended for use in a German classroom for students at the proficiency levels mentioned, they can be modified and adapted for use in classrooms of any language, grade level, or language level. Connections to self-determination theory, intrinsic motivation, and the three basic needs of autonomy, competence, and relatedness are noted in parentheses. It the authors' aim to assist

readers in internalizing these theoretical connections so that they may be used as an additional lens for constructing learning experiences for students.

Contextualized assessment menus (all levels of proficiency)

In contrast to tests and other evaluative assessments, performance-based assessments encourage expression (autonomy) and allow students to "use their repertoire of knowledge and skills to create a product or a response, either individually or collaboratively" (relatedness) (Shrum & Glisan, 2016, p. 370). While traditional assessments tend to be decontextualized and evaluate students on what they did wrong, performance-based assessments allow students at all proficiency levels to create language through application and the creation of a product or performance (competence). Teachers can introduce even more autonomy into these assessments by creating a performance-based assessment menu that allows students to choose how they would like to demonstrate their language proficiency and content knowledge. Table 1 provides an example of a performance-based assessment menu that could be used after watching, interpreting, and discussing a German film in the Novice and Intermediate levels.

Table 1. Example of Performance-Based Assessment Menu for a German Film for the Novice/Intermediate Levels Targeting the Presentational and Interpretive Modes

Group Size	Assessment Description	
1	*Comic Strip (25 points):* Create a comic strip with at least four windows that explains your interpretation of a scene in the film. The illustrations and writing must be your own.	*Journal Entry (25 points):* Take on the role of one of the characters in the film. Write a short journal entry after an important scene from that character's perspective.
2-3	*Newscast Interview (50 points):* As a group, create a mock newscast in which you interview one or two film characters about themselves and their experiences from the film. This can be performed in class or be prerecorded.	
2-3	*Art Exhibit (50 points):* As a group, create five illustrations that depict scenes from the film and present them to the class. Be prepared to answer questions about your illustrations from the class and explain your design choices.	

Limiting assessment choices through a menu can provide younger, novice learners with an attenuated focus and an age- and level-appropriate amount of choice

(autonomy). Options should reflect students' learning styles (e.g., kinesthetic, mathematical, aural), interests (e.g., drama, technology, art), and group size preferences (e.g., individual, pairs, groups of three) (relatedness). Teachers can also adapt the overall theme of a menu to fit a specific mode of communication with which students need more experience. Additionally, if a number of assessments are shorter and less involved, students can combine them as long as they finish with the required point value.

Teachers can incorporate even more flexibility into performance assessment menus by encouraging students to create their own menu items. In a German 1 class, one student approached the lead author with an idea to use his favorite video game as a means to present to the class in German (autonomy, relatedness) (see Figure 2). The student then recorded his game footage and personally narrated over the video in German, binding his TL utterances with the visuals in the video. This allowed the student to fuse his personal interests with the development of German presentational skills.

Figure 2. One novice-level student's novel idea of presenting a story in German through the visuals of his favorite video game. This image is being reprinted with permission of the copyright holder.

Surveys (Novice Mid – Intermediate Low)

One enjoyable way of getting students to converse with each other in the TL is through surveys. Not only do students reinforce some previous learned themes (e.g., free time activities, food, clothes, school, etc.) (competence*)*, they also make interdisciplinary math connections and have choice in the purpose of their research (autonomy*)*. By creating their own survey, they are also prepared to analyze authentic TL data sources such as graphs, tables, and infographics that often illustrate cross- and intra-cultural comparisons (relatedness). Teachers should work backward from an authentic graph to introduce phrases of frequency (e.g., once a week, three times a day, pretty often, very rarely, etc.) to prepare novice students for asking their main survey question. The teacher should plan

a day for data collection in which students ask a certain number of classmates their question(s), such as "How often do you eat fast food?" or "What time do you wake up?" and collect the data. If possible, students could create handouts to ask students from other classes and levels to broaden the scope of their findings, as well as create an online survey to send to an exchange school in another country (competence). Students may feel more engaged in the activity due to its relevance and potential real-world application, as authentic materials have been shown to motivate second language students (Kienbaum, Russell, & Welty, 1986; Peacock, 1997). After students have collected their data, they can use Microsoft Excel to create a graph that illustrates their results. Teachers can create a poster session day in which students present their findings to the class in a casual, conversational way (relatedness). Teachers can modify the complexity and requirements of the activity for the needs of their learners.

Visual fairy tale interpretation (Novice High – Intermediate Mid)

The interpretive mode encourages students to form their own opinions about an authentic text or resource. In this intermediate task, students are shown an authentic minimally-animated video rendition of a Grimm Brothers' fairy tale, *Die Sterntaler* (The Star Money) (KTVnetwork, 2007); however, the film is shown without sound or narration. Because it is a black and white film with very simple animations, the characters, story, and meaning are all open to interpretation (autonomy, relatedness). Students work with a partner to create their own narration and present to the class. In order to include an interpersonal connection, the teacher can facilitate a full class discussion in which students compare and contrast their perceptions of individual scenes and the lesson learned from the story. Although a video of a German fairy tale is the example used here, any video or selection of images can be incorporated into this interpretive activity.

Planning a group vacation (Novice Mid – Intermediate Mid)

In this culminating task for a thematic unit on travel, students work in groups to plan a three-day trip to a German-speaking country and present their trips to the class. Each group chooses a traveler group type and budget at random (e.g., the wild teachers, the business trip, the students on a budget). Students must describe their flights (cost, flight times and dates, origin and destination), where they stayed (cost and description of hotels, hostels, or other lodging), and one trip on the train (cost and departure and arrival times, dates, and locations), as well as two activities and one meal per day (cost, location, details), all while adhering to their budget. Students should be encouraged to have fun with the language and go beyond these basic requirements. Teachers should provide students with useful TL websites for booking flights, trains, hotels, and hostels (competence). Students have complete freedom in how they plan their trip (autonomy). While some students with a higher budget prefer to stay in four star hotels in Berlin and eat at the fanciest restaurants, others may opt only to eat *Döner Kebab* (an inexpensive Turkish street food sandwich) and *Currywurst* (curried sausage—another popular street food option) and buy tents so they are able to sleep in the park. Because meaningful and compelling use of the TL is the goal, the choices they make as

a group create an iterative cycle of TL use; as students make choices based on their interest, they feel more intrinsically motivated to talk about it and continue making more choices (autonomy, competence). Students must remain in the TL during the entire planning and presentation process, which they complete in class on their smartphones or in the computer lab during three to four class periods. The students present as a group on the final day. In order to facilitate improvisation and presentational skills, students may only include pictures, prices, and titles in their slideshow. Students should be assessed primarily on authentic criteria which enhance feelings of competence such as comprehensibility and meeting content requirements (competence).

Discussing internet friendships (Intermediate Low – Advanced Low)

Comprehensible input should be so compelling and relevant that students cannot help but speak. In this group or whole-class task, students discuss the question, "Are Internet friendships real friendships?" With the growth and pervasiveness of social media use and technology, many students feel and are connected with people on the Internet whom they have never met. This task brings their real-world experiences to the classroom (relatedness). The purpose of these discussions is not to evaluate and denote what is wrong, right, true, or not, but instead to dive critically into an interesting topic and allow the students to express their beliefs (autonomy). Students must trust each other and their teacher and feel comfortable to share their thoughts (relatedness). Teachers can adapt this discussion to fit into a larger theme or a selection of authentic texts and videos.

Process presentations (Intermediate Low – Advanced Low)

Intermediate and advanced students should have a considerable amount of autonomy in their language classes. While one part of regular class time could be spent in interpersonal communication with other students and the teacher, students could spend time researching and preparing a presentation about something that is important to them during the rest of class (autonomy, relatedness). One method of assisting students in practicing both presentational skills and technical language use is process presentations, in which students present how to create a product or do an activity they find interesting and engage in in their free time. This is a particularly engaging task for students because they are motivated by their personal, compelling interests (relatedness), their choice of topic (autonomy), and the fact that their peers will actively participate in their activity (competence, relatedness). The task also encourages diverse students to engage their classmates in the creation of a cultural product that is special to them (e.g., baking a pie, making tamales, learning a dance, building a craft), which allows the task to move beyond a simple presentation (relatedness).

Conclusion

It is clear through the investigation of motivation theory that the development of student autonomy, competence, and relatedness can lead to increased intrinsic motivation, achievement, and well-being. In the context of second language

education, intrinsic motivation has been shown to be correlated with language achievement and student effort (Noels et al., 1999; Noels et al., 2000; Pae, 2008). When language teachers arrange their teaching to target intrinsic motivation, they are adjusting it to incorporate more TL communication, student expression, authentic language experiences, and diverse perceptions and beliefs. In following and modifying the strategies and examples described in this article, teachers will integrate opportunities for student choice and expression, constructive teacher feedback, meaningful communication, and the implementation of culturally relevant pedagogy, resulting in enhanced student engagement and positive language outcomes. Proficiency-based foreign language classrooms that value students' diverse identities, choices, and forms of expression tend to be flexible, student-centered, and rich with TL use as recommended by ACTFL (2010).

Teachers who modify their instruction and plan to promote intrinsic motivation will encourage students to reconceptualize the purpose of language as a tool for empowerment. The three psychological needs of autonomy, competence, and relatedness share many commonalities with the outcomes of student empowerment (e.g., choice, voice, participation, creation of meaning), suggesting that autonomy-, competence-, and relatedness-supportive teachers who foster student intrinsic motivation will also promote student empowerment. Empowered bilinguals who are intrinsically motivated by language will not only feel capable to fill their own individual needs and build relationships, but act as advocates for language through their voices and actions. Because students internalize the values of people who care for them, teachers who make expression and care the core elements of their classroom will be cultivating the empowerment of language learners who use the language for those same purposes: to express and to care. Educators should recognize that all students have this potential because all students are innately curious. They enter school with a "strong propensity to learn" (Ryan & Deci, 2013, p. 193), and they learn best when they explore, play, follow their curiosities, and are motivated from within.

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2

Using What They Know: Motivating Students to Speak Spontaneously

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Abstract

Students in beginning and intermediate language classrooms often avoid speaking in the target language despite professed goals to learn to use the language in authentic interpersonal communication. Research suggests instructors need to provide scaffolded activities that teach students to uncover the component skills within interpersonal communication and help them to discover and practice successful strategies independently. This researcher developed a sequence of readings, self-assessments, and weekly assignments based on published Scholarship of Teaching and Learning work in language learning. Students completed twice-weekly activities which helped them recognize and develop the component skills in spontaneous interpersonal communication. Students evaluated themselves according to the NCSSFL-ACTFL Can-Do benchmarks (ACTFL, 2015) to help guide their progress over time. All students and the instructor saw improvement in overall listening and speaking skills as a result of the classroom tool. In the weekly assignments, students identified a diverse range of component skills involved in speaking and listening in the target language in interpersonal situations. Students were then able to identify and develop specific strategies they could use to practice and improve those component skills. As a result, at the end of the semester, students professed repeatedly in their self-assessment essays much greater levels of confidence in their abilities to communicate in authentic interpersonal situations. Students began to see themselves as speakers of Spanish rather than as students of the language.

Keywords: interpersonal communication, conversation, self-assessment

Introduction

    In third-semester Spanish a few minutes before class begins, a student wants to tell a story about how difficult his test was yesterday. All the vocabulary is something he and his peers know. The verb tense is one we are studying right now so it is fresh in his mind. However, he chooses to say simple phrases like "my test yesterday was hard" and "I didn't study a lot" in English. Because a typical language class period involves a variety of activities, there are often moments before and after activities, or time when a group or pair finishes an assigned activity early, during which students decide how to spend their time and in what language to communicate. These gap moments offer students the same type of spontaneous, unguided conversational moments that life outside of class offers. Repeatedly, I have observed students state even simple things like greetings or answers to "how are you?" in English long after they internalize the target language phrases for such communicative moments. While studies looking at code-switching in the language classroom do not often focus on basic language courses, some research suggests that my students are not alone in reverting to English in casual conversations. Thompson and Harrison (2014) examined sixteen Spanish teachers and their classes at the beginning and intermediate levels for three class sessions. Students in a beginning Spanish class used English words, on average 26% of the time, and 27% of the time in an intermediate class (Thompson & Harrison, 2014).

    Additionally, my students often self-report reluctance to use the target language in authentic opportunities for interpersonal communication outside the classroom. My students tell anecdotes of casual interactions with native and non-native Spanish speakers at work, in shopping areas, in restaurants, or in other situations outside the classroom and frequently share that they were reluctant to admit they spoke Spanish, reluctant to engage in spontaneous conversation with other Spanish speakers. To help my students to overcome this reluctance, I need to understand their hesitation, but according to Shvidko, Evans, and Hartshorn (2015), far fewer studies have focused on students' use of the target language outside the classroom than inside the classroom, at least within their focus of study—Intensive English Programs. Arguably, research related to ESL immersion programs, where students outside the classroom have a plethora of opportunities to engage in the target language, is not as relevant to a traditional foreign language situation where once students step outside the classroom, fewer opportunities to use the target language exist. However, given a similar academic setting and similar student age, such research provides potential insights into the way learners of a language feel about using that language outside the classroom. Within their data sample, students who avoided speaking the target language outside of the classroom and instead returned to use of their native language reported a broad array of concerns or reasons for doing so, including sociocultural factors like peer pressure, linguistic factors like low proficiency, individual factors such as personality type, and affective factors such as a lack of confidence (Shvidko, Evans, & Hartshorn, 2015). Pomerantz's (2010) qualitative analysis of advanced students of Spanish as a foreign language focused on use of the target language outside

of the classroom; the researcher found that while student speakers were "proud of their linguistic accomplishments" (p. 20) when they were able to engage with Spanish speakers in interpersonal communication, they encountered obstacles. At times, "they were ridiculed for their lack of Spanish language knowledge" or were "met with derision" by their English-speaking peers for their attempts (Pomerantz, 2010, p. 20). My intermediate Spanish students, facing similar obstacles, are often reluctant to take advantage of opportunities to use the target language outside of the classroom. Certainly, one can understand students' hesitation to engage with native and non-native speakers of Spanish outside of the classroom because of communicative fears or uncertainty about the power dynamic with regard to ownership of language norms. And certainly there can be real value to the use of students' first language in the classroom. According to De la Campa and Nassaji (2009), significant research exists demonstrating that "banning L1 from the language classroom...would ignore the cognitive reality that connecting new concepts to preexisting knowledge creates better chances for language learning success" (p. 743). Furthermore, stigmatizing such use of students' first language in the classroom may be a "source of TL-use [target language-use] anxiety" (Levine, 2003, p. 355). However, inside and outside the classroom, many spontaneous conversations conducted in English are opportunities for them to engage in interpersonal communication about daily life experiences. These spontaneous conversational opportunities are the moments that will be with them throughout their lives. Many of our beginning and intermediate language students will not major in Spanish and will never achieve the level of oral or written proficiency they would need to use Spanish in significant ways in the world of work (as interpreters, translators, bilingual human resources managers, etc.). The value of their language study may reside in helping them to take advantage of unguided conversational moments. Potentially, their language study can prepare them for meeting a target language speaker in the park and having a conversation about the weather or standing in line next to a Spanish speaker and talking about the movie or purchases about to be seen or made. For many students, their language study could afford them the opportunity to connect more deeply with a Spanish-speaking coworker or client in a casual way. These spontaneous and authentic moments will be their opportunity to use what they learn.

MacIntyre, Dörnyei, Clément, and Noels (1998) "argue that the ultimate goal of the learning process should be to engender in language students the willingness to seek out communication opportunities and the willingness actually to communicate in them" (p. 547). Numerous factors affect a student's willingness to communicate in the target language including "both immediate situational factors as well as more enduring influences" (MacIntyre et al., 1998, p. 546). Yet a survey of self-reported levels of anxiety among 600 university students in language classrooms at multiple institutions showed that "instructors may perceive higher levels of TL-use anxiety among students (in general) than students themselves report" (Levine, 2003, p. 354) and that "many students feel comfortable with more TL use when that is what they are used to" (p. 355). If they hear the target language, they feel more comfortable speaking it. Certainly, they hear it in the classroom

space every day for most of the class period and so anxiety may or may not be the sole contributing factor. If it is a factor, more practice may reduce anxiety.

Another possibility is a misdirected goal; current and former instructors may valorize the native speaker, which reinforces students' misdirected goal of becoming bilingual or sounding like a native speaker (Ham & Schueller, 2012; Pellettieri, 2011). Measuring themselves against such lofty standards may discourage some students from use of the target language until they perceive they have perfected their utterances. However, Pellettieri (2011) argues that willingness to communicate in one's second language is "not a direct function of proficiency" (p. 286). In other words, perceived lack of ability to be perfect in the target language may not affect students' willingness to take risks and speak up in Spanish.

A relatively new aspect of the challenge of getting students to speak spontaneously in the target language may be their regular use of technology and its impact on their ability to construct spontaneous utterances, even in their native language. Sherry Turkle, a psychologist at MIT and expert on technology use, writes about conversation in a digital age in her book *Reclaiming Conversation: The Power of Talk in a Digital Age* (2015). She says that when we write text messages and posts on social media we edit so carefully what we want to say that it is no longer spontaneous. She writes that in her research "sometimes, I am told, they [young people] actively want to avoid the spontaneity of conversation. The desire for the edited life crosses generations, but the young consider it their birthright" (Turkle, 2015, p. 54). Turkle argues throughout the book that practice of all skills is essential and that without practice spontaneous conversation is simply not possible. Fear of the perceived "errors" that occur in authentic everyday conversations inhibit people from having them. According to Turkle, "studying conversation suggests that it is time to rediscover an interest in the spontaneous." (2015, p. 54)

Part of the reason many of our students avoid spontaneous conversations in the target language may be that they lack the skills to do so in any language. Darvin and Norton (2015) also talk about technology's effect on language learners: social media allows students to write (and thus correct) their second language utterances, giving them greater power and confidence in some of those scenarios than in oral speech. To take the risk involved in speaking rather than writing an edited text may be too challenging for some students without assisted practice.

Even if they do speak in face-to-face situations or if we force them to do so, our students may not know how to learn from oral interactions in the target language to improve their oral/aural competence. Naughton (2006) argues we must teach them how to do so. For example, my students may not know that "people normally ask follow-up questions when they talk to each other," one of the strategies Naughton suggests we teach (p. 183). Turkle (2015) reminds us that an "app" won't fix this problem. For example, "apps for sociability may increase sociability on apps; what children are missing, however, is an ease with each other face-to-face" (Turkle, 2015, p. 55). What may help students learn to speak Spanish in authentic everyday ways is practice doing just that.

Naughton's work (2006) with small group communication led her to argue "that special attention must be paid to the construction of a classroom environment

that encourages interaction patterns that are conducive to L2/FL development" (p. 171). Indeed, many classrooms give only directed oral activities to students and "limited opportunities" to "control discourse" (Naughton, 2006, p. 178). It is often the teacher who "nominates topics, allocates turns, monitors the direction of talk, and structures the discussion" (Gan, Davison, & Hamp-Lyons, 2008, p. 317). Language instructors can add "tasks into curricula that trigger interactive negotiation, questioning, and the development of stances" (Reichert & Liebscher, 2012, p. 607).

Certainly, classroom and homework activities should reflect communication goals on the discourse level in order for students to achieve a level of comfort and fluidity with spontaneous discourse in the target language. Gan et al. (2008) cite research that suggests that "learner-learner interactions have the potential to enable students to engage in genuine communication, and will eventually help them to develop discourse competence rather than only linguistic competence at the sentence level" (p. 317). Indeed, the open conversation activities that we use in our language classrooms aid students in developing discourse competence. However, in significant ways, the assignments I give to students for *outside* of the classroom do not prioritize growth in the powerful forms of casual interpersonal communication.

Beyond those in-class activities lies the opportunity for self-directed, out-of-class assignments that require students to engage in and reflect upon interpersonal communication in Spanish. Activities must encourage students to see themselves as lifelong students and speakers of the language. Du (2013) argues in his work on self-directed learning and language teaching that "certain acquired competencies, such as foreign language, require constant maintenance after students leave the classroom. As such, it is incumbent on teachers to develop students' self-directed leaning [sic] skills" (p. 1). Ham and Schueller (2012) make it clear that "at the core of the communicative approach is the belief that the purpose of learning another language is to communicate in relevant ways with native and nonnative speakers" (p. 30).

From this research a clear instructional goal appears: to create scaffolded practice in naturally occurring discourse that helps students develop an identity as speakers of Spanish. Students need guided practice strategies for learning from their oral conversation practice, particularly if that practice is unstructured and occurs outside of class. Like Naughton, Nakatani (2005) is among those researchers who have tested whether teaching explicit strategies for oral communication helps students learn to speak in the target language. The result of Nakatani's study was that placing "communication strategies with appropriate metacognitive strategy training" can help develop students' oral proficiency (p. 78). Students need to be encouraged to think about strategies for oral communication during and after their practice in order to maximize the benefit of that practice.

This practice must be grounded in a deeper understanding of why these skills—skills students express an interest in developing—aren't developed naturally as a part of the language-learning process, and a deeper understanding of how to guide students' practice and reflection to maximize their growth. As Pellettieri (2011) writes,

> Teacher instruction should provide students with guided experience speaking in situations outside of the classroom so that when they leave their language programs they have adequate reference points from which to generate the WTC [willingness to communicate] that can keep them speaking Spanish well into the future. This is particularly important at the lower-division levels, since the great bulk of these students do not continue their formal Spanish studies. (p. 295)

Providing students with regular conversational practice and the structure within which to reflect on that practice will help students develop a lifelong ability to use the target language in authentic conversations with a range of people who speak the language.

These scholars' work indicates that as language teachers we need to teach spontaneous conversation and the skills that build up to it. We need to teach students how to interact in casual but meaningful ways with other speakers of a language. Scaffolded, reflective practice in naturally occurring discourse will help students begin to use the target language they have already mastered in the gap moments of the class and outside of class as well.

Toward an identity as Spanish speakers

The reflective practice in which students engage must reflect the status of their intellectual and identity development. Traditional university-age students (18-23) who are still developing an identity in their first language, as separate from peers and parents, will now be asked to further develop a sense of identity as a speaker of another language. The activities tasked to students must guide their development along these paths.

Dörnyei (2009) claims that we must foster in language learners (or truly any learner) the growth of two types of possible selves: an ideal self and an ought self. Fully implemented, these two selves create balanced effects on the learner's motivation and, most importantly, on their actions. Roughly stated, the ideal self is "the individual's own vision for him/herself, while the ought self [is] someone else's vision for that individual" (p. 14). The ideal self has a "*promotion* focus," prompting students to work towards an affirmative goal, and the ought self has a "*prevention* focus," motivating students to avoid a feared outcome (p. 18). The ideal self relies on imagination. Dörnyei later asserts that we must help students to vividly imagine a realistic ideal self that is "triggered . . . on a regular basis" (p. 19-20). We must help students forge a set of plans for achieving that ideal self while using the ought self as a pedagogical tool to encourage movement towards students' identity goals.

This balance of the ideal and ought self is essential for students' investment in their formation of an identity as speakers of the target language. Norton (2013) returns repeatedly in her writing and research to a foundational question: "What is the learner's investment in the language practices of this classroom or community?" (p. 3). Her use of the word "investment" instead of "motivation" is intentional and infuses her research and thinking. "If learners invest in a second language, they do so with the understanding that they will acquire a wider range of symbolic and material resources, which will in turn increase the value of their cultural capital" (Norton Peirce, 1995, p.

17). They invest if they feel they will get something out of it. When students speak in a target language they are "constantly organizing and reorganizing a sense of who they are and how they relate to the social world" (Norton Peirce, 1995, p. 18); thus, they are investing in their social identity as they speak in a new language.

The ideal self—the important identity they imagine—must be related to their current sense of self, however, in order to make it attainable. As Pellettieri (2011) writes, it is important that students "participate in meaningful interaction" in target language discourse (p. 285)—meaningful to the *students* involved. Students must feel connected to the topics about which they talk spontaneously if they are to take the risk and invest in the practice.

It is essential that students reflect on their experiences, the "conditions," "communication breakdowns," and "surprises" (Norton Peirce, 1995, p. 27-28), as well as the power dynamics of the situation (Norton Peirce, 1995). We must teach "an understanding of the way rules of use are socially and historically constructed to support the interests of a dominant group within a given society" (Norton Peirce, 1995, p. 18). Students enter into conversations with more proficient speakers with little agency or power. Making students aware of *why* they are perceived as having little agency or power (the socio-cultural moment and resultant power dynamics) could help them negotiate perceived unsuccessful conversational opportunities and minimize damage to their developing sense of self as a Spanish speaker.

Students must also "reflect critically on their engagement with target language speakers" (Norton Peirce, 1995, p. 27). Students must be allowed to reflect on failures—of discourse and of entry into discourse—and consider the underlying power dynamics. We need to, as Norton writes with Darvin (2015), "dissect not just the dynamics of power within communicative events, but also the structures of power that can prohibit the entry into specific spaces where these events occur" (p. 43). Norton and Darvin (2015) offer hope that "learners may not only participate in but also transform the multiple spaces of their life worlds," that they can "diffuse and even reconfigure power" (p. 47); perhaps they must do so in order to fully take control of their identify formation as speakers of Spanish.

This theoretical foundation demonstrates the importance of careful design of any intervention tool that hopes to increase students' use of the target language in interpersonal communication in and out of the classroom. Conversation practice must be required to provide the impetus of the ought self as goal while reflection/self-assessment opportunities must include student-set goals to engage the ideal self. Assignments must carefully guide students to consider their own choices in these situations: the problems that occurred and what strategies they chose to use to overcome those challenges; the resources they used and the ways in which the social power dynamic of the situation affects their use; and the connection between short-term practice and long-term goals, If we hope to teach students how to interact in meaningful, spontaneous ways with other speakers of the target language, we must engage them in regular metacognitive reflection about their growth as speakers and listeners.

Context and participants

The six students whose work was examined for this qualitative research included four first-year students and two second-year students at an open-access two-year public university. They were all enrolled in a four-credit third-semester (Intermediate) Spanish course at the University of Wisconsin-Marinette. The six students' high school experience with Spanish ranged from two years to four years; several had also taken Spanish-language classes at the junior high level. All students were female and none of them had any study abroad experience. Indeed, most of them had never traveled to a Spanish-speaking area.

Students across our statewide university system are eligible for retroactive credits if they earn a B or better in the Spanish course into which they test, meaning they then receive credit for prior courses. Students often plan to take the class into which they test, earn the retroactive credits, and then stop their study of the language. While many students do continue their language study, they often do not expect to do so upon entry into the institution. At the beginning of the semester, none of the six had specific plans to major or minor in Spanish, although several mentioned in early assignments that they wished to study abroad someday, become "fluent" in Spanish, or develop the ability to have conversations with others in the language. We are a transfer institution with nearly 70% of our students in an average year self-identifying as first-generation college students; many of our students are unsure of their intended major or minor in their first or even second year with us.

Because of the extremely small class size, students participate in full-class and small-group activities multiple times in each class session. Students participate in full-class activities more than students would in a larger class. Students are also required to participate in small-group closed and open activities on a regular (almost daily) basis. The small class size advantages students in this study in terms of their growth as speakers/listeners because of frequent instructor feedback and more frequent participation in the full-class setting.

Methodology

Interventions

To aid students in their development as speakers of the target language in interpersonal discourse, I developed an adaptable set of conversation practice and self-assessments upon the research foundation presented above. I developed the following sequence of assignments to guide students towards the creation of a well-developed ideal self, an awareness of an ought self, and a sense of investment in the development of a social identity as a speaker of Spanish.

Students began the semester by reading two short essays in English: "Me Talk Pretty One Day" by David Sedaris (2000), which uses humor to unfold the traumas we often feel as we attempt to find our voice in a second language, and an essay I wrote that charted my own difficult journey towards feeling some degree of confidence in speaking Spanish. The essays have at their core an examination of the power dynamics of oral communication outside the classroom and the seeds of

the distinction between "correct" oral language and communicative oral language. Both essays also provide models for students of the challenges we all face when we learn to speak a second language and begin to show students some aspects of an ought self and an ideal self.

With these models in mind, students used the NCSSFL-ACTFL Can-Do benchmarks (ACTFL, 2015) to consider their current level and their ideal level by the end of the semester in two categories: Interpersonal Communication and Interpretive Listening. These benchmarks help students imagine concrete situations, thus triggering the creation of an ideal self—a vision of themselves as speakers of the target language. The Can-Do benchmarks, accessed by students online, have specific examples for each category; for instance, Intermediate Low for Interpersonal Communication includes the phrases "I can ask and talk about family members and their characteristics" and "I can tell someone how to get from one place to another, such as go straight, turn left, or turn right" (ACTFL, 2015, p. 7). At the same time as students considered their ideal self, the requirement to set a goal in the context of a college classroom offered students a vividly realized ought self as well. Students' fear of not reaching their stated goals in a classroom setting provided further reason for their investment and blended together the ideal and ought self.

In order to help students internalize and explore these developing selves, they were required to write a self-assessment in English focused on their speaking and listening abilities and experiences in Spanish (Appendix A). The prompt asked them to self-assess their current level and to "imagine where you would like to be by the end of the semester. What types of conversations would you be able to have and with whom if you reached the goals you want to reach?" This part of the activity was designed to solidify their newly identified ideal self in a classroom setting, a place where students may fear losing face in front of a professor who is new to them by appearing not to care, not to have goals, or not to be striving for improvement. At the same time, it also worked to help them identify their own investment in the process of adopting a new identity as "a speaker of Spanish."

Primed to begin the semester's journey through these initial activities, students were given the weekly conversation assignment. Twice a week, students were required to engage in practice towards interpersonal communication growth. Students chose from an array of options, to which we added as a class based on their interests, giving them a stronger sense of self-directed learning (Appendix B). Options included both listening and speaking practice alone, with native speakers, and with non-native speakers. Options demonstrated to students the scaffolded practice that is necessary to learn a complex skill like oral communication in the target language. For example, some options helped students gain confidence in their ability to clearly pronounce phrases in Spanish and speak with some level of fluidity (read aloud for five minutes or have a conversation with self for five minutes) while other activities challenged students to speak with target language speakers on and off campus, including their own classmates. Our local and campus communities are largely homogeneous with few opportunities for conversations with native speakers, so students had to expand their understanding of the social

value of becoming a speaker of Spanish; they had the chance to regularly consider how they can use the language with *non*-native Spanish speakers in meaningful and enjoyable discourse.

Each time they engaged in a spontaneous conversation activity or related scaffolded practice, students completed a brief self-assessment questionnaire (Appendix C). Students were allowed to answer the questions in English, Spanish, or a mix of both. Each question on the self-assessment reflects the foundational research discussed earlier. First, students were asked to consider why they chose the activity they did, which provides guided help in considering their own goals. Next, they were to reflect on what went well, which develops confidence, and what risks were involved, which establishes the benefit and normalcy of taking risks. After that, they were to write down how they were helped by resources or by the conversation partner and how they helped their conversation partner, a reflection which normalizes the use of resources and gets them to consider the social power dynamic of the situation. Then, they were to describe what problems occurred and what strategies they used to work through them, which develops an awareness that spontaneous conversation includes specific strategies that one can learn. Finally, they were to write about what they learned about themselves as a speaker of Spanish, which connects the individual, momentary practice to their long-term, ideal-self goals.

I collected, read, and responded briefly to the self-assessments each week. I tried to learn what I could about the challenges students were facing so that I could create better in-class activities to support their growth as speakers of Spanish and to guide students through the self-directed learning process. I also intervened in small ways on an individual basis if students were struggling with a lack of strategies or feeling frustrated. "I see you learning a lot here—do you?" or "You should be proud of the risks you took in speaking to this native speaker at work" were the types of comments I used to bolster flagging confidence when I saw it.

At the end of the semester, as a part of their final exam portfolio, students reviewed their conversational self-assessment sheets and considered their other work as speakers of Spanish throughout the semester: contributions to in-class conversations, both open and closed, paired and large group; the creation of informal individual and paired podcasts; and the presentation in class of research and experience in both formal and informal ways. They wrote a longer self-assessment piece in English of their speaking and listening abilities/experiences in Spanish (Appendix D) in which they re-assessed their abilities compared to the NCSSFL-ACTFL Can-Do benchmarks.

Observations

In addition to student self-assessments, students' interpersonal communication in class was observed. This effort was undertaken to better understand on what topics and in what contexts students used English in interpersonal communication. Since I was unable to observe students outside of the classroom and because students' self-reporting of use of English or Spanish might not be accurate, in-class observations by a second-year university student who had taken the intermediate Spanish class sequence the previous year allowed

for the collection of examples of students' use of English in casual conversation. The second-year student conducted these observations during three class sessions early in the semester and two class sessions late in the semester. The student observer wrote down the duration of all side conversations, including those she observed before, during, and after small group activities, the number of students involved in the conversation, and the topic of the conversations that occurred in English.

Data analysis and results

Self-assessments

Because of the small number of students in the class who were able to participate in the research project (six), I approached a review of the materials from a qualitative perspective, carefully reading and looking for patterns in the initial and final self-assessment comments of individual students and the twice-weekly conversation self-assessment sheets.

The written self-assessments students completed at the beginning and the end of the semester demonstrated that all students saw improvement in themselves as speakers of the target language. Using the NCSSFL-ACTFL Can-Do benchmarks, all students placed themselves higher at the end of the semester than at the start of the semester in at least one category. Some students had perhaps overestimated their own placement at the beginning of the semester, with an initial placement that was not matched by instructor observation; these students' perception of sub-level improvement was either flat or minimal. Additionally, students' self-assessments at the end of the semester matched more accurately with instructor assessments than they did at the start of the semester, perhaps indicating students' better understanding of the benchmarks/goals or a clearer understanding of their own abilities.

Student choices. One concern before implementing the intervention tool was that students would choose more passive aural activities over more active oral activities, thus inhibiting their growth in speaking. However, averaged over the project, students chose active, speech-producing options at a higher rate than more passive, speech-receiving options. Individual students' choices presented in Table 1 were examined in two different ways: 1) whether the activity they chose was primarily oral (conversation with self, other, reading aloud) or aural (listening to music, videos); and 2) whether the activity was primarily generative of language structures (conversation with self, other) or primarily receptive of language structures produced by others (reading aloud, listening to music, videos).

Table 1. Activities Chosen by Students

	Oral	Aural	Generative	Receptive
Student A	17	5	11	11
Student B	15	8	12	11
Student C	13	7	9	11
Student D	15	8	11	12
Student E	8	8	6	10
Student F	15	8	13	10

While some weeks some students chose not to complete both required activities, over the full semester, students chose either a relatively balanced approach to the two broad types of component skills of interpersonal communication and interpretive listening or a balance that shifted more towards interpersonal communication, arguably the skill that requires students to take greater risks. Instructor reminders to create this balance were minimal throughout the semester. Despite my initial concerns, students seemed eager to try out new activities.

Initial and final self-assessments and weekly conversation reflection. Student self-assessments in English at the beginning and end of the semester revealed tremendous growth in confidence, a contributing factor to students' ability to speak with others in the target language. Initial self-assessments all contained expressions of concern, fear, inadequacy, and/or anxiety about attempting to speak in Spanish, sometimes even within the classroom. Students wrote in their initial self-assessments that they wanted to be able to "speak above a Hispanic toddler level," that every time opportunities to speak arise, "every Spanish word [she has] ever learned is gone," and that they didn't "feel very confident or good at speaking." The spontaneous interpersonal Spanish conversations they had heard outside of the classroom were "still a little too fast" to be understood. Overall, there was a general sense of low confidence in speaking and listening, often attributed by students to lack of experiences or practice. Many expressed a desire to "understand and speak about everyday life" in Spanish.

Final self-assessments all indicated increased confidence as well as a deeper awareness of the fundamental purposes of interpersonal communication. Negative comments about capacity to listen and speak the target language were far less prevalent in final self-assessments than in initial self-assessments. Specific comments increased in the final self-assessments, with students better able to point to evidence of their improvements as speakers and listeners. For example, students wrote in final self-assessments that they could "get [their] point across for the most part, which…is the ultimate goal," they could talk "for more than ten minutes on everyday life and things [they] would discuss in English," and they could "speak with a native speaker more than once while at work." With regard to listening, students' comments included the idea that they were "better able to understand exactly what is being said in much more specific detail" rather than generally understanding and hoping they were correct. Students reported being "able to keep up with the casual language" at a conversation opportunity with native and non-native speakers sponsored by the university but held off campus. Because they were prompted to think about how their work could continue over winter break and into the next semester, students also spoke about specific goals they had beyond the one semester's growth and how they saw their current semester's work as part of a larger trajectory.

In general, student work on the conversation self-assessments revealed a developing understanding of the component parts of a conversation; students independently determined what methods they should use to grow in their interpersonal communication and interpretive listening skills. In response to the question, "What communication problems arose and what strategies did you

use to address them?" student responses varied greatly across the semester. Each individual student identified and used multiple strategies throughout the semester and different students identified and used different strategies. Students reported using "different vocabulary" to help the other speaker, asking the other speaker to "repeat what they said a few times," and using "context clues and key words to stay on track" while listening. Students asked the other speaker how to say a word or phrase and used gestures. A number of students said that they let go of the need to be perfect and focused on communication instead, one even saying that she learned to laugh at her mistakes. They reported using dictionaries both during and after conversations and identified gaps in their knowledge.

Research into student-centered learning strongly indicates that "they, and they alone, decide whether or not they will learn" (Weimer, 2013, p. 93). Weimer argues that students given greater responsibility for their learning learn more, remember more, and apply more. Thus, students are arguably more likely to use communication strategies they discover themselves than strategies instructors tell them to try. The regular conversation practice and self-assessment questions prompted students to examine the approaches they were learning to take when trying to communicate in the target language.

Several questions on the weekly self-assessments helped students independently break down the parts of interpersonal communication that instructors may take for granted, developing a nuanced understanding of what it means to speak and listen. For example, they talked repeatedly about slowing down when they were saying long or difficult words in the target language, something about which they used to feel bad but didn't now. They talked about "learning how to form the words." As the semester went along, they said they felt "less nervous" and "more confident making mistakes"; they saw native speakers use apps to look up words during conversations and learned that "lots of people do" because "it's helpful." Importantly, most students at one time or another said that "it's not impossible to decipher" what more proficient speakers say, nor is it impossible to communicate their views; they "just need more practice!" Forced to practice listening to videos on YouTube or to start up a conversation with native and non-native speakers at work, in the community, and at the university, tasked with regular homework and self-assessment that gave them the responsibility to improve their interpersonal communication and interpretive listening, students began to see "learning to speak Spanish" as a set of skills that they could practice rather than a nebulous and unattainable dream. Recognizing the component parts to speaking and listening empowered students to practice them in isolation and make progress towards goals.

Analysis of two students' work. In order to better understand the growth individual students experienced throughout the semester, it is helpful to more carefully examine two individuals, tracking their distinct processing of the conversation practice to note shifts and changes in their thinking. Two students were chosen at random for this closer analysis. Both students had significant prior language study (five and six years, respectively), and both had very limited interactions with Spanish speakers (native and non-native) outside of class. Both

suggested that they wanted Spanish to be a part of their future, but were unsure how that might occur.

Student A wrote at the beginning of the semester that "it is very frightening talking in spanish [sic] because you feel like you're going to be wrong" and "the pressure of speaking the language" interferes with achieving her goals. Her goal by the end of the semester was to "have a conversation in spanish [sic] without feeling awkward" or feeling like she was "going to constantly mess up."

For her weekly conversation self-assessments, Student A used a variety of resources, identified and used a number of strategies, and broke down speaking and listening into various component skills she could practice. She also progressed towards seeing the communicative opportunities available to her. Interestingly, given the option of writing her reflections in English, Spanish, or a mix of both, she shifted from almost exclusive use of English on the conversational self-assessment sheets in the early weeks to exclusive use of Spanish by week ten.

Student A progressed in her understanding of the goals of interpersonal communication. In week one, Student A used a traditional resource, a dictionary, and helped her speaking partner with grammar errors, both of which indicate a baseline understanding of speaking as less focused on communication of ideas and more on grammatical perfection. In week seven she wrote that "conversations in Spanish seem to get more comfortable" especially with people she knows. By week eleven, she wrote that she and her conversation partner used other words when they didn't know something in Spanish. She said that it was growing easier to speak in Spanish and that when she speaks with her friend, she doesn't care if she has perfect grammar. She made no mention in the last few weeks of the semester project to using a dictionary or making corrections, further evidence of her shift towards communicative goals in interpersonal discourse.

Student A also independently determined a way to improve her pronunciation and gained confidence as a result of her work. In week four, she spoke with a native speaker at work and got scared, but she used an online dictionary and had the native speaker repeat themselves; she focused on "trying to sound more Spanish rather than English," identifying pronunciation and accent as component parts of interpersonal communication. Throughout the semester, she practiced these component parts in creative ways. In week two, she used an online tool for pronunciation help. In week four, she recorded herself while reading a required text aloud and then listened to herself, a technique she used twice more in the semester; by week twelve she said she "love[d] hearing the fluidity get better every time" that she listened to a recording of herself.

Additionally, Student A independently identified other strategies for effective communication. In week seven, she identified "asking questions" as a tool she could use when speaking with a Spanish speaker, and in week eight she used gestures and repetition when speaking with a student from a lower-level class, saying she hoped she "was able to teach her something." This last example also demonstrates that Student A began to looking for and find opportunities for interpersonal communication in the target language with all levels of speakers.

Throughout the semester, Student A attempted various strategies to improve her overall performance in these skill sets: she read lyrics as she listened to music, had the other speaker repeat herself, "used different vocabulary to help one another out," chose a video to watch on a familiar topic so she could follow it better, found "another way to say it" when she lacked vocabulary, and re-watched what she didn't understand when practicing listening via videos online.

In her final self-assessment, Student A used evidence from throughout the semester to demonstrate the "major improvement" she saw in herself. She wrote that she "really noticed how much [her] fluidity had changed" and saw "major improvement . . . with finding another way to say something verses [sic] just saying it in English" as she did in high school. She concluded that "it isn't necessarily important to understand every word you read or hear but to understand the main idea that is being conveyed." As with other students, the final self-assessment completed by Student A indicates her ability to identify and address the component parts of interpersonal communication and to focus on communicative goals rather than perfection of discourse.

Even more directly than Student A, Student B stated at the beginning of the semester that she does "not feel confident speaking in spanish [sic] right now." She admitted that she had few speaking opportunities in the past, in part because partners she was paired with in high school "simply would not speak in spanish [sic], or on occasion would not speak to [her] at all." Because of this limited practice, she knew she needed more. She admitted that "it's a lot easier to write down words than to think them up and form them with your tongue," alluding to the heavier cognitive load involved with interpersonal oral communication than with written work.

Student B gave in-depth answers to all of the conversation self-assessments, consistently identifying and trying new strategies and reflecting deeply on what she was learning about herself as a speaker. In week one, she "took a deep breath and continued" when she felt frustrated. In week two she wrote that she learned she "can use key words to decide if the verb tense is preterit or not," a strategy for tense recognition that would help her respond appropriately to questions. In weeks two and four she used pictures and key words she did know to help her learn words she didn't. By week five she had learned that she could "pause and think about it" and the listener would wait. In week seven she commented on gestures and body language while both listening and speaking, and several times through week seven she mentioned making a mental note of what types of words she needs to learn, writing in week seven, for example, that she "needs to learn more conjunctions and transitions!". In week eleven, she mentioned pausing and repeating words after stumbling to get herself back on track. Student B regularly identified strategies that she felt worked to help her communicate more effectively with native and non-native Spanish speakers above, at, and beneath her level of comfort.

Student B's reflections on herself as a speaker of Spanish went in several interesting directions. As early as week three after interacting with a native Spanish speaker she wrote that she had "learned that [she]can speak Spanish," a significant

statement given her lack of self-confidence just weeks earlier. She wrote in week three and elsewhere about developing a personality as a Spanish speaker, writing that she doesn't know who she is in Spanish but is "determined to find out." Her confidence grew by week four when she wrote that she now knew she didn't "have to understand every word in order to grasp the meaning of what is being said." In week six she wrote that she was learning her personality" and "voice in this language." In weeks eight and nine, she continued to interact with native speakers and her confidence continued to grow; she learned a lot about another country by speaking to a native speaker from that country. "Spanish can be fun and enjoyable" and "it is possible to be creative in other languages" are both comments that appear after that conversation. In week ten, she wrote after learning that someone else speaks Spanish, "Spanish can come up randomly at any time! Which is really cool because you never know when you can use it" and that she was "getting better at switching between two languages." In the last week of the assignment, she wrote about an imaginary conversation she had in her head without thinking about doing it in advance—"it just happened naturally." Thus, "as a Spanish speaker" her "mind can fluidly go from English to Spanish just at the thought of "speaking in Spanish. Self-identification as a "Spanish speaker" is an important sign of her growth in self-identity.

This gradual but significant and consistent growth in self-confidence led to her final self-assessment and its praise: "What this semester gave …was the realization that [she] CAN." She wrote that she can "go out and talk to people in Spanish." While she acknowledged that "at times it can be extremely difficult" to say what she wants to say, she also stated that she "started conversations." In terms of interpretive listening, she said that this semester's work made her realize that "it's difficult to listen in general" and that she struggles with listening in English as well. Viewing videos and listening to music weren't as helpful to her because "it's easiest to understand when someone is speaking" directly to her as she is "more involved." Overall, however, she wrote that she is "starting to get used to picking up the language." Her nuanced awareness of her strengths and weaknesses in her final self-assessment indicates a strong ability to continue her growth in interpersonal communication and interpretive listening outside of the class. She has learned how to learn these skills.

The statements from Students A and B were typical of the other four students, with variations because of student personality, starting point, goals, and practice types attempted. However, the evidence from each student shows an increased ability to identify and use specific strategies, an increased confidence in interpretive listening and interpersonal communication, and a more nuanced understanding of the component parts of both. All six students' comments throughout the semester reflect an honest self-assessment of strengths and weaknesses. All six students' comments indicate a movement from seeing speaking as an intimidating unknown to seeing themselves as speakers of Spanish who will continue to grow in their abilities as long as they continue to try different approaches.

Observations

To further the understanding of how students' use of the target language might have changed during the semester, the examples written down by the student observer in the early weeks of the semester were compared with the examples she observed in the final weeks of the semester. Using the same categories as Thompson and Harrison (2014), Classroom Administration, Grammar, Establish Relationship, Explain New Topic or Assignment, Translation, Comprehension Check, Maintain Flow, and Other, the list of topics for the spontaneous "gap" conversations which students initiated in English was analyzed. In the first observation, during the second week of classes, small groups of students were observed during a 50-minute class period engaged in conversations in English lasting around 15 total minutes. Some of these conversations occurred after assigned activities ended so one group of students might have spoken for one minute and another group for one minute later on; those were recorded as two minutes total. The majority of these total minutes (ten) were spent on topics that arguably helped "Establish Relationships"—last's night's rain, their hair, being sick, dragons, plans for tonight, high school Spanish, dropping out of college, etc. Two days later, the student observer recorded over eight minutes of English used by students in conversation and again, six minutes were spent on similar topics of conversation: laundry, homework, how classes were, etc. A third observation, after five more days had passed, showed a decreased use of spontaneous English by students with its primary use in comprehension checks regarding assignments.

Observations made at the end of the semester indicated several interesting differences. Spontaneous conversations that fit in the "Establish Relationships" category were most often carried out in a mix of English and Spanish. The student observer noted that students used isolated words in English while talking about last Christmas and another student did the same while discussing seeing her grandparents in Florida. A final observation, completed in the penultimate week of class, included minimal use of English by students in these gap moments, typically only as needed in the middle of conversations otherwise conducted in Spanish; two brief conversations in English (about college and about bugs) occurred as class ended. Globally, these classroom observations showed a reduction in the use of English by students in these spontaneous conversations from the beginning of the semester to the end of the semester.

Discussion and limitations

The regular conversation assignments seem to have triggered the ought self for students; fear of not earning points in this category forced students to do the weekly assignments and desire to perform as students helped motivate them to try different activities each week. Students' ideal self was often evident in their comments on conversation self-assessments and final self-assessments as they wrote about old and new goals as speakers of the language and growth towards their initial goals. Students took control of their identity development as speakers of Spanish, independently working through obstacles that arose in unrestricted,

unguided discourse. As a result, students invested in a developing sense of themselves as speakers of Spanish. Because they became aware of the pieces of interpersonal communication and interpretive listening rather than seeing speaking Spanish as a whole, they were more able to take responsibility for future growth as well. Students' desire to speak Spanish was heightened while their ability to pursue growth in that area was supported by the intervention tool.

Clearly the biggest limitation to this study is the small sample size, which although ideal for qualitative research, does not lead to generalizable results. I am in the process of repeating the project with a new group of students, but that sample size is similarly small. Still, repetition of results with a different group of students would better indicate the value of the assignment. Ideally, I would be able to scale up the sample size and conduct the research with a control group as well, one that did not engage in the intervention. The current enrollment situation at my institution did not allow this to happen. However, the structure and intervention tool could be adapted by other instructors to other levels and languages with modifications appropriate to their student population and external communities.

A second potential limitation of the study is the setting in which data was collected. Since students are in a classroom setting completing an assignment, they are more likely to report affirmative results in weekly assignments and in final self-assessments. Indeed, the initial self-assessment could be seen as priming them to consider themselves as "weaker" speakers of the language, particularly because of the essays provided for them to read in advance.

Nevertheless, despite these limitations, it cannot be denied that the instructor saw noticeable improvement in all six students' listening and speaking skills, nor that the weekly conversation self-assessments included specific conversational strategies and learning approaches—all of which demonstrate their developing ability to break down into component parts the often-amorphous tasks of listening and speaking in the target language. Even if that work is completed because students perceive it as necessary to earning a good grade in the class, they are still engaging in the reflective work and benefitting from a better understanding of the component parts of interpersonal communication. In many ways, that is the blend of the ideal self and ought self that may best help them invest in their identities as speakers of Spanish.

Ultimately, the results indicated that carefully structured practice of interpersonal communication outside of the classroom helped all students involved to begin to see themselves as speakers of Spanish, not just as students of the language. Students developed a greater capacity to self-assess the component parts of interpersonal communication and interpretive listening. That capacity will allow them to continue to grow as speakers of Spanish beyond the limits of their time spent in classes at our university.

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Appendix A

Speaking and Listening Preparation Self-Assessment

To prepare for speaking and listening practice this semester, we're going to do some work in class and out of class. First, I want you to do some reading in English and complete a self-assessment.

- Read the essay "Me Talk Pretty One Day" by David Sedaris (http://www. esquire.com/lifestyle/a1419/talk-pretty-0399/).
- Read my short essay "*¿Hablo español?*" ("Do I speak Spanish?") found on Desire2Learn, our university's learning management system.
- Think about your speaking and listening in Spanish in the past.
- Think about your speaking and listening goals for this semester and for your long-term future.
- Use the ACTFL Can-Do benchmarks for "Interpersonal Communication" and "Interpretive Listening" to self-assess your current level. Remember that our goal for this semester, even this year, is not necessarily to achieve Advanced Mid or High levels. Reaching the levels of "Superior" or "Distinguished" may never be your personal goal as it may not be needed for your life and uses of Spanish. Remember that we develop skills in different areas at different rates.
- Then write a one-page reflective self-assessment in English of your speaking and listening abilities/experiences in Spanish. Identify your benchmark level. Imagine where you would like to be by the end of the semester. What types of conversations would you be able to have and with whom if you reached the goals you want to reach? Be honest. Self-assessments are most valuable if we are honest. Don't worry about essay structure although do break up your thoughts into paragraphs.
- At the end of the self-assessment, please answer these specific questions (if you haven't already included them in your response):

  1. How many years have you studied Spanish prior to this semester?
  2. Do you have friends/family who speak Spanish? At what level?
  3. Have you ever studied other languages? Which? For how long?

4. Have you ever spent time in a Spanish-speaking environment or country? How long and for what purpose?

Appendix B

Café Menu: Options for Weekly Conversation Practice

- Rehearse a conversation by yourself out loud (in your room, car, etc.) (minimum 4 minutes)
- Read aloud from a Spanish text, focusing on pronunciation and fluidity as practiced in class (minimum 5 minutes)
- Meet with a conversation study group in Spanish with two or more partners from class (minimum 15 minutes)
- Have a spontaneous conversation outside of class with one classmate (minimum 10 minutes)
- Have a spontaneous conversation outside of class with instructor (minimum 5 minutes)
- Have a spontaneous conversation outside of class with Spanish-speaking staff person on campus (minimum 2 minutes)
- Have a conversation with a person you do not know well at *charla* (chat) (minimum 3 minutes)
- Listen to/view a YouTube video of a Spanish speaker speaking on a subject of interest to you (minimum 5 minutes)
- Listen to music in Spanish with or without lyrics open in front of you (minimum three songs)

Appendix C

Conversation Self-Assessment Questions

You may complete this form in English or in Spanish (or a mix of both).

1. Which item from the menu did you choose? Why did you choose it?
   ¿Qué opción del menú escogiste? ¿Por qué la escogiste?
2. What went well?
   ¿Qué fue bien?
3. What risks were involved for you?
   ¿Qué riesgos había para ti?
4. What resources did you use (including your conversation partner) and how did you help your partner?
   ¿Cuáles recursos usaste (incluyendo tu compañero/a de conversación) y cómo le ayudaste?
5. What communication problems arose and what strategies did you use to address them?
   ¿Qué problemas de comunicación ocurrieron y cuáles estrategias usaste para mejorarlos?
6. What did you learn about yourself as a speaker of Spanish?
   ¿Qué aprendiste de ti mismo/a como hablador/a de español?

Appendix D

Final Self-Assessment

As a capstone to your speaking and listening practice this semester, we're going to do some work out of class and during your final exam oral interview.

- Think about your speaking and listening in Spanish over the semester.
- Review your Conversation Self-Assessments from throughout the semester.
- Reread the one-page reflective self-assessment of your speaking and listening abilities/experiences that you wrote at the beginning of the semester.
- Use the ACTFL Can-Do benchmarks for "Interpersonal Communication" and "Interpretive Listening" to self-assess your current level.
- Then write a one-page reflective self-assessment in English of your speaking and listening abilities/experiences in Spanish. Identify your current benchmark level. Consider what types of conversations you had this semester that helped you advance in your confidence and/or skills in these two areas. Be honest. Self-assessments are most valuable if we are honest. Don't worry about essay structure although do break up your thoughts into paragraphs.
- At the end of the self-assessment, please write about how you will work throughout winter break to maintain your current benchmark level.

3

Empowering Students as Multilingual Writers with Writer's Workshop

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Abstract

For students to improve their written proficiency in a world language, teachers need to stop spending time correcting grammar and spelling errors for students. By incorporating writer's workshop into their lessons, teachers can explicitly teach and model various strategies for students to improve their writing skills (Bender, 2007; Berne & Degener, 2015; Culham, 2014; Fountas & Pinnell, 2001; Jacobson, 2010). After collecting first drafts, teachers can analyze students' writing and differentiate instruction to focus on traits to model during mini-lessons or small-group strategy lessons such as ideas, organization, voice, word choice, sentence fluency, and conventions (Culham, 2003, 2010). Students can learn that excellent writing involves peer review, editing, revising, and re-editing. Teachers can empower students to become multilingual authors and value and enjoy writing various genres. Using the ELA Common Core Standards (2010), the World Readiness Standards for Language Learning (2015), and the NCSSFL-ACTFL Can-Do Benchmarks (2015, 2017) to inform instruction, teachers can integrate writer's workshop to promote students' communicative and cultural proficiency. By focusing on building students' literacy in WL classrooms, they will develop global competence and be able to think critically, engage in meaningful dialogue, and communicate their ideas in multiple languages with a diversity of people. If more U.S. students become multilingual and multiliterate, earning the Seal of Biliteracy in certain states, the impact on national identity will be powerful,

transforming students into active citizens who participate in local, national, and global affairs.

Keywords: writer's workshop, Seal of Biliteracy, multilingualism

Introduction

Oral proficiency of a world language (WL) is essential and desirable; however, speaking, reading, and writing in multiple languages affords a person access to more knowledge, more expertise, and more professional and personal opportunities (Burke, 2016). Illiteracy threatens democracy because illiterates cannot make informed decisions or participate in the political process (Freire & Macedo, 1987). Freire and Macedo call for "a view of literacy as a form of cultural politics" (p. viii) and urge teachers to view literacy as "the relationship of learners to the world, mediated by the transforming practice of this world taking place in the very general milieu in which learners travel" (p. viii). Daniels & Ahmed (2015) challenge teachers to inspire the present generation to become "upstanders" who are "active and informed human beings who will make thoughtful and brave choices in their own lives, in their communities, and on the ever-shrinking world stage" (p. 4). To become upstanders who effectively solve world problems and improve our future, Daniels & Ahmed believe students must be taught to read, write, think, investigate, and collaborate. If the goal of WL education is to empower students to become multilingual and multiliterate, the impact on national identity can allow for active citizens who participate in local, national, and global engagement (Schultz, 2011). If teachers focus on developing students' literacy early on in WL classrooms, students will develop global competence and be able to think critically, engage in meaningful dialogue, and communicate their ideas in multiple languages with a diversity of people.

In the *2016 Central States Conference on the Teaching of Foreign Languages Report*, Burke (2016) presented two models for developing literacy in world language classrooms that focused on developing WL students' reading proficiency: reader's workshop and literature circles. In this *Report*, we aim to provide readers with strategies to develop WL students' written proficiency during writer's workshop. Several of these strategies have been found to improve students' writing in their first language in English Language Arts classrooms. Although addressed in different *CSCTFL Reports*, in order to maximize time and resources, teachers can weave the English Language Arts (ELA) Common Core Standards (2010), World Readiness Standards for Learning Languages (2015), and NCSSFL-ACTFL Can-Do Benchmarks (2015, 2017) together to inform their curriculum and instruction and promote communicative and cultural proficiency in world language classrooms (Burke, 2016; Culham, 2014).

Burke (2016) addressed the astounding illiteracy rates worldwide, reporting several concerning U.S. statistics from the Literacy Project Foundation (2015): 44 million adults cannot read a simple story to their children; 50% of adults cannot read a book written at the eighth grade level; 44% of adults do not read a book in a year; six out of 10 households do not buy a single book in a year; 50% of

the unemployed between the ages of 16 and 21 cannot read well enough to be considered functionally literate; three out of five people in prisons cannot read; and 85% of juvenile offenders have problems reading (p. 206). Equally astounding are statistics related to English reading and writing proficiency for U.S. students in grades 8 and 12. According to the National Assessment Governing Board (n.d.), the majority of eighth and twelfth graders are not performing at the proficient level for reading or writing on the National Assessment of Educational Progress. In 2015, only 34% of eighth graders and 37% of twelfth graders scored at the proficient level for reading. In 2011, only 27% of both eighth and twelfth graders scored at the proficient level for writing. According to the U.S. Department of Education (2016), average reading and writing SAT (Scholastic Aptitude Test) scores also have decreased. From 1986-1987 to 2014-2015, the average SAT reading score decreased 12 points (507 to 495). And, from 2005–06 to 2014–15, the average SAT writing score decreased by 13 points (from 497 to 484).

It is clear that U.S. students' English writing skills are severely lacking (Culham, 2014). In this educational age of accountability, current research and standards show that language teachers, both ELA teachers and WL teachers, would benefit student learning by integrating certain practices when teaching writing (Culham, 2014; Enright & Gilliland, 2011; Reichelt, Lefkowitz, Rinnert, & Schultz, 2012; Scott & Rodgers, 1995). Culham (2014) challenges ELA writing teachers to stop using "zombie practices" (pp. 14-15) (e.g., worksheets, spelling tests, covering everything every year) and formulaic models (e.g., five paragraph essay). Scott and Rodgers (1995) and Reichelt et al. (2012) recommend that teachers reflect on the purpose of writing in a world language. ELA and WL writing pedagogy experts challenge teachers to reflect on and improve their methods of teaching writing. Teachers' conceptions of writing need to change from emphasizing grammatical correctness to focusing on communicative content (Culham, 2014; Enright & Gilliland, 2011; Reichelt et al., 2012; Scott & Rodgers, 1995). Students need to learn that "writing is thinking", and writing well in the WL is "a matter of thinking in the language" (Culham, 2014, p. 13; Reichelt et al., 2012, p. 27).

Presently, in 29 states and the District of Columbia, students can earn a Seal of Biliteracy, state-level recognition by demonstrating prescribed levels of proficiency in English and one or more languages (Davin & Heineke, 2017; Seal of Biliteracy, 2017). According to the U.S. Constitution, the Tenth Amendment reserves certain rights "to the States respectively, or to the people", so each state possesses local control of education where public schools are governed and managed by elected or appointed representatives serving on school boards and committees (Local-control state, 2014; U.S. Const. amend. X). Due to this constitutional right, the requirements for students to earn a Seal of Biliteracy on their school transcript varies across states, with various types of proficiency being assessed and recognized (Davin & Heineke, 2017). Davin & Heineke note the "Seal of Biliteracy has the potential to raise the visibility of world language education and influence public opinion about the value of bilingualism in the United States" (p. 495). If students are to earn recognition for being multilingual by their state governments, teachers will need to be trained to use effective multilingual writing practices and norms

(Enright & Gilliland, 2011; Schultz, 2011; Scott & Rodgers, 1995). Writing has been found to play a significant role in language acquisition, improving students' fluency and grammatical accuracy (Kuiken & Vedder, 2008; O'Donnell, 2007; Pavlenko, 2009; Schultz, 1991, 2011). Kobayashi and Rinnert (2008) concluded from their research that intensive writing training in ELA and WL classrooms leads to greater effects on students' communicative and cultural proficiency.

Writer's workshop provides ELA and WL teachers with a curricular framework for teaching writing by providing "an organic space in which teachers cultivate a community of writers to support students' growth as writers, thinkers, and citizens of our country and the world" (Pierce, 2014, p. 104). In this paper, we first review literature related to the teaching of writing in WL classrooms. Then, we present various models for using writer's workshop in WL classrooms that have been useful in ELA classrooms. Next, we suggest ways to incorporate writer's workshop with Novice, Intermediate, and Advanced WL learners. In conclusion, we recommend that ELA and WL researchers, applied linguists, and literacy experts collaborate in their efforts to promote and investigate best practices in teaching writing to improve students' proficiency in multiple languages.

Review of literature

In this section we first discuss the purpose of teaching writing to ELA and WL students, and we present different types of writing that is often taught. Then, we examine various theories and research concerning grammar and writing. Next, we discuss the ELA Common Core writing standards (2010) and the Can-Do Proficiency Benchmarks for Presentational Communication (2017) written by the National Council of State Supervisors for Languages (NCSSFL) and the American Council on the Teaching of Foreign Languages (ACTFL). Lastly, we present the ACTFL Writing Proficiency Standards for Novice, Intermediate, Advanced, and Superior writers.

Purpose of teaching writing and types of writing

Reichelt et al. (2012) point out that WL instructors may feel challenged by the fact that students may not have authentic needs for writing in the target language. Even worse, considering the low average of proficient writers in grades 8 and 12 in the U.S., teachers of all content areas generally feel unprepared to teach writing in any language (Kiuhara, Graham, & Hawken, 2009; Pytash, 2012; Reichelt & Waltner, 2001). In their national survey, Kiuhara et al. (2009) discovered that 71% of language arts, social studies, and science high school teachers felt they had little to no training to teach writing. Similarly, Lefkowitz (2011) and Reichelt & Waltner (2001) found that WL teachers lacked knowledge and experience with teaching writing. As a result, the purpose of teaching writing in a world language sometimes becomes ambiguous with instructors focusing on writing to reinforce orthography, grammar, and vocabulary, and to teach and test content related to literature and culture (Bushman, 1984; Lefkowitz, 2011; Reichelt et al., 2012). Students may be subjected to writing about topics they do not care about or have experience with, and the teacher collects the papers, takes several weeks to grade

them, focuses on conventions and very little on content, and then returns the papers with no follow-up instruction (Bushman, 1984).

West and Saine (2016) make an important claim, "[n]o longer is writing instruction only the responsibility of the English teacher" (p. 629). To avoid the continued trend of students engaging in inauthentic writing such as "completing worksheets and writing within highly formulaic structures" (West & Saine, 2016, p. 629), teachers must be trained to use effective literacy practices, share a common language, and promote functional authenticity in students' writing (Behizadeh, 2014; Fountas & Pinnell, 2001; West & Saine, 2016). Fountas and Pinnell explain that schools with effective literacy programs allow students to experience active learning, using literacy as a tool to research information they need, to express opinions, and to take positions. They encourage school leaders and teachers to use common language and work collaboratively toward a shared vision. According to West and Saine, teachers must help students achieve functional authenticity when "real-world applications of the genre of writing are considered during the writing instruction and the genre is assessed not only on the curricular goals but also on the goals of the genre as they exist in the real world" (p. 630).

Behizadeh (2014) pinpoints three factors to improve functional authenticity of writing tasks at school for students: 1) differentiate topics and assessments according to students' interest and readiness; 2) provide students with an actual audience in which they will make a realistic impact; and 3) give more feedback on and evaluate heavier on the content of the writing over the conventions. Fountas and Pinnell (2001) identify three types of functional writing: transactional, expressive, and poetic. Transactional writing involves students teaching others about their learning (e.g., research reports). Expressive writing allows students to write for themselves or a select individual or group (e.g., journal entries). And, poetic writing provides students with an outlet to express their feelings in creative ways (e.g., short stories). Fountas and Pinnell recommend that teachers focus on a variety of genres such as functional writing (e.g., invitations, lists, recipes), narrative writing (e.g., legends, memoirs, mysteries), informational writing (i.e. biographies, research reports), and poetic writing (e.g., haikus, limericks, sonnets).

Reichelt et al. (2012) have observed certain WL instructors employ experiential learning to engage and motivate students to write in the target language. In classrooms where writing is seen as a tool to promote communication and creative thinking, students write creative stories or narratives for fun; they write shopping lists and notes to landlords or emails and internal memos to customers and business partners; they practice writing in academic genres used in other countries; and they write to connect with other speakers of their world language around the world through blogs, chats, or other online platforms (Reichelt et al., 2012).

Teaching grammar in context through writing

Very little research, especially recent research, has been conducted in K-12 WL classrooms, focusing on writing proficiency in world languages (Lefkowitz, 2011; Shrum & Glisan, 2010). Most research focused on writing has taken place in English as a second language (ESL/ELL) and ELA classrooms (Reichelt et al.,

2012). Shrum and Glisan (2010) claim WL writing research is a young field with researchers designing studies that examine various aspects of writing, which makes it "difficult to construct comparisons across studies or even draw many conclusions" (p. 306). Lefkowitz (2011) proposes, "This lacuna in the field in the field may indirectly contribute to the proliferation of traditional practices in the teaching of writing in [WL] education" (p. 227). In ELA classrooms, teachers have shown concern about the ineffectiveness of their methods of teaching writing, reflecting that teaching explicit grammar lessons and having students complete grammar practice worksheets do not actually allow them to learn it in a way that they apply the rules to their writing (Bonzo, 2008; Bushman, 1984; Cruz, 2015; Horst, 2012). Horst reflects on her teaching of writing to ELA middle school students, "we spend month after month learning parts of speech, appositives, participles, verbals, clauses, and other grammatical forms and terminology, [and] there is no improvement in their ability to communicate effectively in writing" (p. 26). WL teachers have claimed the same phenomena occurs in their classrooms (Burke, 2005, 2006, 2012; Reichelt et al., 2012). In Lefkowitz's research, she has found that WL instructors have been "united by the quest for accuracy" when teaching writing, and especially when evaluating it (p. 227). WL instructors enjoy teaching grammar and correcting students' errors during writing instruction and assessment (Lefkowitz, 2011).

Savignon (1997), following Canale and Swain (1980) and Canale (1983), asserts that together the components of grammatical competence, discourse competence, strategic competence, and sociolinguistic competence offer a model of communicative competence as a basis for curriculum design and classroom practice in proficiency-based WL classrooms. Grammatical competence is integral to the development of communicative competence; however, implicit grammar teaching may occur more often than explicit grammar teaching in teachers' classrooms who promote proficiency (Burke, 2006, 2012; Ellis, 1997). Larsen-Freeman (2003) discusses "grammaring", explaining it is a fifth skill to focus on in WL classrooms. Her explanation of grammaring is similar to the concept of grammatical competence: "the ability to use grammar structures accurately, meaningfully and appropriately" (p. 143). In proficiency-based WL classrooms, grammatical competence should be developed by designing lessons in which students relate grammar forms and vocabulary to their own communicative needs and experiences (Ellis, 1997; Lightbown & Spada, 1993; Savignon, 1972). Language should be taught in context with a focus on meaning as opposed to on disconnected grammatical structures (Berns, 1990; Burke, 2005, 2006, 2012; Ellis, 1997; Finocchiaro & Brumfit, 1983; Long, 2000). It is optimal for students to learn grammar and mechanics while engaging in writing instead of while doing grammar practice worksheets (Bender & Degener, 2015; Smith, Cheville, & Hillocks, 2006).

Shrum and Glisan (2010) note that studies in WL classrooms have shown "explicit grammar instruction seems to have little to no effect on the grammatical accuracy of the written product" (p. 306). Cruz (2015) finds that ELA students are able to apply grammar rules better in their writing after engaging in

"investigations" where she asks students to notice examples of the grammatical structures, punctuation, and other conventions in their independent reading books (p. 86). In second language acquisition research, Schmidt (1990, 2001), Ellis and Shintani (2014), and Nassaji and Fotos (2011) define this phenomenon in language learning as noticing. Ellis and Shintani claim that research investigating the noticing hypothesis have shown, "learners tend to notice some features (e.g., lexis and word order) but are less likely to notice others (e.g., morphological features such as third person -s). Schmidt (2001) believes that the more often students are asked to attend to linguistic forms consciously, the more students will learn.

Beyond the noticing hypothesis, Manchón (2011) asserts that other areas of second language acquisition research affect writing development in WL classrooms including skill learning theory, focus on form research, and the output hypothesis. For DeKeyser (2007), skill learning theory deems that students need ample practice to decrease the time it takes to complete tasks and to perform them with grammatical accuracy. Focus on form research has shown that students improve their proficiency if asked to attend to form and communication simultaneously (Doughty, 2001; Norris & Ortega, 2000). Swain's (1985, 2005) output theory asserts that if students are prompted to produce spoken or written language, this will lead to developing higher levels of proficiency.

According to Shrum and Glisan (2010), traditionally WL teachers have focused on writing to practice vocabulary and grammar, with the goal being "development of a product that illustrated grammatical and syntactic accuracy" (p. 301). To promote standards-based writing proficiency, they suggest teachers use a process-oriented approach where students write to communicate meaningful messages and focus on the writing process (Shrum & Glisan, 2010). In order to engage in this approach, Phillips (2008) explains that teachers can guide students to (1) generate ideas to ensure students have the lexicon for the task; (2) write a first draft where their ideas are formed into connected discourse; (3) consider teacher and peer feedback; (4) revise their work; and (5) publish their work for real-world audiences.

When studying writing products of third-semester university-level German students, Bonzo (2008) found that topic control influenced students' written fluency but not their grammatical complexity. However, students' mean scores for grammatical complexity were higher when they were allowed to choose their own writing topics. Bonzo concluded "participants' overall level of fluency was significantly higher when the selected their own topics" (p. 722). Bonzo's research showed that the more the students wrote in German, the higher their level of grammatical complexity, supporting both the skill building and output theories. Bonzo claimed WL teachers should give Intermediate-level students "a degree of freedom regarding the topics they write about" and "afford the language learner increasing amounts of choice in what they write" (p. 732).

Curtain and Dahlberg (2016) describe "functional chunks" of language as the "stepping stone to proficiency", essential to the development of Novice students' working vocabulary (p. 104). They describe functional chunks as "memorized and

unanalyzed phrases of high frequency" that include "lexical phrases, formulaic expressions, and prefabricated language" (p. 104). Curtain and Dahlberg explain that for Novice students who are in proficiency-based classrooms where teachers are maximizing their target language use, all learned language is a functional chunk. In particular, they point out that polite formulas (e.g. "I would like…", "May I please…") are learned first as functional chunks without students understanding the individual words. They also claim that "functional chunks are a first step toward later grammar acquisition" (p. 105). By memorizing chunks of language, grammar is learned implicitly, and later these structures become natural for students to apply to other contexts for communicative purposes. As students develop confidence and move from Novice to Intermediate proficiency, they are able to apply rules learned unconsciously when using functional chunks to more open-ended communicative oral and written tasks.

Writing standards: ELA Common Core and NCSSFL-ACTFL Can-Do Statements

According to Calkins, Ehrenworth, and Lehman (2012), the Common Core State Standards (2010) place the most emphasis on writing. Writing is "treated as an equal partner to reading, and more than this, writing is assumed to be the vehicle through which a great deal of reading work and reading assessments will occur" (Calkins et al., 2012, p. 102). The Common Core writing standards emphasize three broad categories: (1) narrative writing, (2) persuasive, opinion, and argument writing, and (3) informational writing (Calkins et al., 2012). Calkins et al. (2012) describe each type of writing category:

- Narrative writing: personal narrative, fiction, historical fiction, fantasy, narrative memoir, biography, narrative nonfiction
- Persuasive, opinion, and argument writing: persuasive letter, review, personal essay, persuasive essay, literary essay, historical essay, petition, editorial, op-ed column
- Informational writing: fact sheet, news article, feature article, blog, website, report, analytic memo, research report, nonfiction book, how-to book, directions, recipe, lab report (p. 104).

If implemented correctly, the Common Core writing standards allow teachers in various grades to spiral curriculum and build on skills previously taught and learned with increased complexity each year (Calkins et al., 2012). Curriculum mapping across grade levels and with various content areas is a necessity for continuity in teaching writing to students (Calkins et al., 2012; Culham, 2014). Culham believes U.S. students' English writing proficiency is not improving because school districts do not possess "a scope and sequence or a set of materials and strategies that outlines a core writing curriculum for each grade and across grades" (p. 12). She criticizes schools where students have "an exemplary writing experience and make great gains one year [only to] start all over the next year because the new teacher doesn't know what was taught the previous year or had a different set of objectives in mind" (p. 12). Calkins et al. remind teachers that the Common Core standards "focus on expectations and not methods" and "require a

planned, sequential, explicit writing program, with instruction that gives students repeated opportunities to practice each kid of writing and to receive explicit feedback at frequent intervals" (p. 108).

Calkins et al. (2012) point out that certain Common Core Anchor Writing Standards for College and Career Readiness focus on the writing process and the quality of student writing. Standard 5 asks students to "develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach", and Standard 10 recommends students "write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences". Students need to write often, follow a writing routine, and they need to learn that writing is a process (Calkins et al., 2012). To be exceptional writers, students must be trained to write well starting in elementary school (Calkins et al., 2012). Elementary and high school students need "repeated practice in writing their opinions and then supporting those opinions with reasons", and they need to "draft, revise, edit, and publish their writing" (p. 109).

Although ACTFL created a document that aligns the World Readiness Standards for Learning Languages with the Common Core Standards in 2013, we find the NCSSFL-ACTFL Can-Do Proficiency Benchmarks for Presentational Communication (2017) to be more useful to WL teachers when planning curriculum to teach students writing in the target language. The NCSSFL-ACTFL 2017 Can-Do Proficiency Benchmarks for Presentational Communication are included in Table 1 for Novice, Intermediate, Advanced, and Superior writers (p. 1).

Table 1. NCSSFL-ACTFL Can-Do Proficiency Benchmarks for Presentational Communication (2017)

Proficiency Level	Benchmark
Novice	I can communicate in spontaneous spoken, written, or signed conversations on both very familiar and everyday topics, using a variety of practice or memorized words, phrases, simple sentences, and questions.
Intermediate	I can participate in spontaneous spoken, written, or signed conversations on familiar topics, creating sentences and series of sentences to ask and answer a variety of questions.
Advanced	I can deliver detailed and organized presentations on familiar as well as unfamiliar concrete topics, in paragraphs and using various time frames through spoken, written, or signed language.
Superior	I can deliver extended presentations on abstract or hypothetical issues and ideas ranging from broad, general interests to my areas of specialized expertise, with precision of expression and to a wide variety of audiences, using spoken, written, or signed language.

The statements listed above are can-do proficiency benchmarks for presentational communication, but NCSSFL-ACTFL (2017) provides extensive, specific writing

performance indicators for each proficiency sublevel, which teachers can consult when planning lessons. It appears that NCSSFL-ACTFL Can-Do Performance Indicators (2017) support Bruner's (1960) spiral curriculum theory where students are introduced to certain writing tasks with support from the teacher, and then later the skills are reinforced and mastered as students' proficiency develops. If ELA and WL teachers collaborate in planning curriculum and instruction to build students' literacy skills, sharing goals informed by the ELA Common Core Standards and NCSSFL-ACFTL Can-Do Statements, perhaps more students would achieve higher levels of reading and writing proficiency in multiple languages. These performance indicators, along with the Common Core writing standards and the ACTFL Writing Proficiency standards can all inform teachers when designing writing curriculum for their WL students.

ACTFL writing proficiency standards

Although Calkins et al. (2012) and Culham (2014) highlight the need to teach writing across disciplines, WL curriculum and instruction is absent from their discussions. ACTFL has published proficiency standards for writers of various world languages. According to ACTFL (2012), Novice writers should be able to: (1) produce lists and notes, primarily by writing words and phrases; (2) provide limited formulaic information on simple forms and documents; (3) reproduce practiced material to convey the simplest messages; (4) transcribe familiar words or phrases, copy letters of the alphabet or syllables of a syllabary, or reproduce basic characters with some accuracy. Intermediate writers should be able to: (1) write primarily in the present tense; (2) write simple messages and letters, requests for information, and notes; (3) ask and respond to simple questions in writing; (4) create with the language and communicate simple facts and ideas in a series of loosely connected sentences on topics of personal interest and social needs; (5) use basic vocabulary and structures to express meaning that is comprehensible to those accustomed to the writing of non-natives.

Advanced writers should be able to: (1) narrate and describe in the major time frames of past, present, and future; (2) write routine informal and some formal correspondence, as well as narratives, descriptions, and summaries of a factual nature; (3) use paraphrasing and elaboration to provide clarity and produce connected discourse of paragraph length and structure; (4) show good control of the most frequently used structures and generic vocabulary, allowing them to be understood by those unaccustomed to the writing of non-natives (ACTFL, 2012). Superior writers should be able to: (1) produce most kinds of formal and informal correspondence, in-depth summaries, reports, and research papers on a variety of social, academic, and professional topics; (2) explain complex matters, and to present and support opinions by developing cogent arguments and hypotheses; 3) use structure, lexicon, and writing protocols effectively; (4) organize and prioritize ideas to convey to the reader what is significant; (5) demonstrate a high degree of control of grammar and syntax, of both general and specialized/professional vocabulary, of spelling or symbol production, of cohesive devices, and of punctuation; (6) use vocabulary that is precise and varied and direct their writing

to their audiences; (7) demonstrate no pattern of error; however, occasional errors may occur, particularly in low-frequency structures, which rarely distract the native reader (ACTFL, 2012).

Research on writer's workshop

Multiple researchers, authors, and practitioners agree that the writer's workshop model is an effective approach to teaching writing in ELA classrooms (Bender, 2007; Berger, Woodfin, & Vilen, 2016; Berne & Degener, 2015; Culham, 2003, 2014; Fountas & Pinnell, 2001). Writer's workshop is equally beneficial to English language learners, bilingual students, and students in partial and total immersion classrooms (Bilash, 1998; Calkins, Hartman, & White, 2005; Fierro & Probst, 2014; Hubbard & Shorey, 2003; Spence & Cardenas-Cortez, 2011). When implementing writer's workshop with 9th grade English language learners, Hubbard and Shorey (2003) observed how important it was to develop students' literacy in both their first language and English. Students wrote in their native language (e.g., Ilocano, Russian, Spanish, Vietnamese) "using dialogue, paying attention to word choice, using detail and other strategies", which helped them write in English (Hubbard & Shorey, 2003, p. 59). During mini-lessons, the teacher modeled the writing process, and then during conferences, students were able to ask questions and the teacher addressed individual learning needs. Elementary educators Fierro and Probst (2014) use writer's workshop to promote community and appreciation for cultural diversity in their dual immersion (Spanish-English) school in Utah. These workshops catalyze "collaboration, mentoring, and discussion" among students and the teacher which improve communicative and cultural proficiency.

Spence and Cardenas-Cortez (2011) address the debate about best practices for bilingual students, acknowledging that some school districts must use an English-only approach according to state law. In their study, in a school district where 92% of families spoke Spanish at home, a 3rd grade teacher was required to teach writer's workshop in English with no use of Spanish during instruction. The teacher immersed students in the English language, and she encouraged students to be creative, see themselves as writers, and develop a love for writing. The teacher modeled writing personal narratives, informational texts, and persuasive essays during mini-lessons. The teacher promoted social justice by allowing students to explore social issues such as drug abuse and racism in their writing. Spence and Cardenas-Cortez claimed the teacher helped students "develop specific language and habits of mind by taking a stance on a social issue and persuading their audience to consider their point of view" (p. 17). The bilingual teacher accepted students' "approximations of specialized language, knowing that with additional time and exposure, the children's writing would become more standardized" (p. 17). They concluded, "Bilingual students have specific needs and particular strengths that can be drawn on for instruction, and teachers who share students' language and culture have the benefit of being attuned to these needs and strengths" (p. 19). Bauer, Presiado, and Colomer (2017) argue against the English-only instructional approach, claiming schooling should afford students with opportunities to be multilingual and multiliterate. In their research, the teacher's use of "buddy pairs"

allowed for elementary students to engage in translanguaging, or discussion about writing in Spanish and English (p. 16).

Learning to write in more than one language is extremely valuable in terms of benefiting learners cognitively and socially (Freeman, Soto, & Freeman, 2016; Kobayashi & Rinnert, 2012; Reichelt et al., 2012). By learning how to write in multiple languages, students develop critical thinking skills as a result of building their vocabulary and syntax in the languages (Reichelt et al., 2012). Kobayashi & Rinnert determined that writers who developed higher levels of proficiency in multiple languages could merge their repertoires of writing knowledge to construct text. In their study of multilingual writers, undergraduate students at Japanese and North American universities, Kobayashi and Rinnert asserted that writing training and experiences are bidirectional across first (L1) and second language (L2) writing. Specifically, their findings suggest

> the amount of L1/L2 writing instruction and experience that writers receive largely parallels their perceived influence of L1/L2 writing on L2/L1, and that L1 writing training and experience continues influencing L2 writing regardless of the amount of L2 writing instruction and experience (p. 113).

The researchers also found that the more experienced WL writers attempted to use writing styles they had seen in what they had read for classes. The students "acquired genre-related rhetorical features with keen awareness of audience", expanding their "repertoires of knowledge" (p. 116). In a nutshell, as a result of experiencing writing instruction explicitly, and through reading different genres, students become multilingual and multiliterate. Students' knowledge forms as novice writers and continually transforms, grows, and strengthens in a way that students become highly competent and effective writers, able to communicate their ideas using their autorial personality and developing their own style or styles of writing (Kobayashi & Rinnert, 2012).

Building writing curriculum with writing stages and traits

For decades, educators, researchers, and writing consultants have proposed solutions to solve the writing proficiency epidemic in the U.S. in order to improve students' ability to write effectively for a variety of purposes (Bushman, 1984; Culham, 2003, 2010; Fountas & Pinnell, 2001). When teaching writing to students, Bushman (1984) provides writing stages and Culham (2003, 2010) recommends teaching writing with focus on specific traits.

Bushman's five stages of writing

Bushman (1984) offers a five-stage curriculum sequence: (1) prewriting; (2) experimental writing; (3) focused writing; (4) revision; and (5) structured writing. Bushman explains prewriting activities "help students reduce inhibitions toward writing" and "make their writing fresh and alive" (p. 39). For example, before writing about themselves, students can write adjectives under each letter of their name that describe them (i.e. J: jovial, jaunty, jogger; A: amenable, appreciative, apprehensive; C: calm, challenger, cuddly; K: keen, keynoter, knowledgeable)

(p. 39). During the experimental stage, students practice writing without being concerned about correct form and simply "get words and phrases down on paper" (p. 46). Bushman believes group work and peer assessment are most beneficial to students during the prewriting and experimental stages. During the focused writing stage, students "gradually move from random expression of ideas to the development of one idea" (p. 55). After building strong classroom community, peers can provide one another with positive and constructive feedback of their writing during this stage (Bushman, 1984). The revision stage is "more than merely editing and proofreading", it is a time to reevaluate writing (p. 72). Bushman recommends teachers have students keep writing folders, and that they only revise certain pieces of writing. The final stage, structure writing, involves mentoring students to write more formally with stricter attention to form. The difference between these last two stages is not what students write about, but how they write it (Bushman, 1984).

Culham's 6+1 traits of writing

In the 1980s and 1990s, researchers from the Northwest Regional Educational Laboratory, including Ruth Culham, developed a comprehensive, reliable, and teacher- and student-friendly writing performance assessment (Culham, 2003). They developed the 6+1 trait model so writing could be assessed beyond only on how well students understood grammar rules. Culham has since become an independent consultant and spends time with teachers in the U.S. helping teachers improve their writing curriculum and instruction. The 6+1 trait model has been helpful to ELA teachers and could inspire WL teachers when designing writer's workshops and rubrics to evaluate presentational writing assessments. The 6+1 traits are summarized below.

1. Ideas: The ideas are the heart of the message, the content of the piece, the main theme, together with the details that enrich and develop that theme.
2. Organization: Organization is the internal structure of a piece of writing, the thread of central meaning, the logical and sometimes intriguing pattern of the ideas.
3. Voice: The voice is the heart and soul, the magic, the wit, along with the feeling and conviction of the individual writer coming out through the words.
4. Word Choice: Word choice is the use of rich, colorful, precise language that moves and enlightens the reader.
5. Sentence Fluency: Sentence fluency is the rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear – not just to the eye.
6. Conventions: Conventions are the mechanical correctness of the piece – spelling, grammar and usage, paragraphing, use of capitals, and punctuation.
7. Presentation: Presentation zeroes in on the form and layout of the text and its readability; the piece should be pleasing to the eye. (Culham, 2003, 2010)

Instead of solely focusing on conventions, correcting students' errors, Culham (2003, 2010) shows effective writing involves more than paying attention to form.

Implementing and managing writer's workshop

There are multiple ways to approach writer's workshop (Bender, 2007; Berne & Degener, 2015; Culham, 2014; Fountas & Pinnell, 2001; Jacobson, 2010). If possible, it is beneficial to students if teachers set up their classroom in a way to support independence during writer's workshop (Jacobson, 2010). Jacobson has five main areas to her writing-focused classroom: the meeting area, conference area, writing center, and publishing area. At the meeting area, the teacher conducts mini-lessons. This area is close to students' desks, the LCD projector or Smartboard, and the whiteboard or easel pad. In the conference area, there is a table with chairs and it is where students sign up for conferences and periodically meet with the teacher. Jacobson advises teachers keep records about these conferences, noting when students come to conference and why. At the writing center, students need to have access to mandatory supplies (i.e. writing folders, paper, writing utensils, graphic organizers, editor's checklists) and optional supplies (i.e. stapler, markers, sticky notes) (Jacobson, 2010). Students need to clean out their writing folders routinely, choosing certain work to showcase in their portfolio or donate to the publishing area. Jacobson dedicates a section of her room as the publishing area where writing is placed on a bulletin board, skits are performed, or a book of students' writing is included in an anthology or "Big Book" (p. 23).

Writer's workshop models and key components

Fountas and Pinnell (2001) and Berger et al. (2016) present different models for writer's workshop. Teachers can use these formats to guide students through Bushman's (1984) writing stages and explicitly teach Culham's (2003, 2010) 6+1 writing traits. Fountas and Pinnell approach writer's workshop through independent writing, guided writing, and investigations. Independent writing allows students to focus on what writers do. Students develop their understanding of the writing process and become proficient in writing different genres. Fountas and Pinnell believe writing topics can be chosen by the students or provided by the teacher. To begin an independent writer's workshop, the teacher may provide students with a "writer's talk" that lasts around two minutes (Fountas & Pinnell, 2001, p. 52). During a writer's talk, the teacher shares information about a specific writer and explains how they craft their writing pieces. After the writer's talk, the teacher engages students in a five to 15-minute mini-lesson that is based on their needs at that time. This may include showing students different examples of writing from different genres, incorporating different writing strategies, or understanding the writing process. After the mini-lesson, the teacher may do a brief "status of the class" for no more than two minutes (p. 52). The students then will move into the writing process. Fountas and Pinnell recommend that the students write for 30 to 45 minutes. The writer's workshop concludes with a group share that last for ten minutes maximum. During the writer's workshop, individual or multiple students may participate in a "guided writing" session with the teacher based on whether they need help on the same topic or strategy (Fountas & Pinnell, 2001, p. 51). Students also may participate in a writing investigation during writer's workshop.

This is when a teacher provides multiple media resources to look at a topic in detail. Teachers can provide materials from different disciplines (i.e., science, social studies), and students can apply their research skills when investigating. The end product includes some form of presentation that the students give based on the topic that they investigated.

In Expeditionary Learning schools, teachers are trained to use the workshop model to teach reading, writing, and math skills (Berger et al., 2016). These workshops are integrated into instruction to "limit the amount of teacher talk and make time for students to *think* and *do*, apply their learning, and reflect on what they've learned" (Berger et al., 2016, p. 29). The workshop model puts responsibility for learning on the students and promotes collaboration and communication between students and teachers. After the Common Core standards were published, Expeditionary Learning curriculum designers revised their workshop model (Berger et al., 2016). They now use Workshop 1.0 to model new skills for students and Workshop 2.0 to build on skills with which students already have some experience. Workshop 1.0, similar to Fountas and Pinnell's (2001) workshop model, involves the following: (1) Introduction/Mini-lesson: The teacher provides direct instruction and modeling of a skill; (2) Guided Practice: Students practice the modeled skill and the teacher assesses understanding and provides support as needed; (3) Independent Practice/Application: Students apply the skill independently with the teacher conferencing with students as needed; (4) Sharing/Debrief: Students share their work and progress to the whole class and the teacher guides a debrief on the process of learning the skill modeled in the mini-lesson, identifying next steps and goals (Berger et al., 2016). The components of Workshop 2.0 are: (1) Engage, Grapple, Discuss: Teachers engage students with a question, quote, object, picture, or activity to stimulate background knowledge. Then, students grapple independently with a text. Next, students discuss the text using a structured protocol. (2) Focus: After assessing students' readiness for certain writing skills, the teacher implements specific mini-lessons and guided practice based on their needs. (3) Apply: Students engage in writing, applying the writing skills the teacher has assessed as the necessary focus. (4) Synthesis: Students share their thinking about their writing and reflect on their progress as writers (Berger et al., 2016). Essentially, Workshop 1.0 involves didactic teaching, and Workshop 2.0 requires teachers to use a more constructivist approach.

Fountas and Pinnell (2001) believe that writer's workshop should be done frequently to establish in the students' minds that writing is important and should be integrated daily. The process of writer's workshop should be predictable for students so they can focus on their writing and not worry about finding supplies or asking what they need to be doing. Teachers should always state the purpose of why the students are writing and explain that writer's workshop is not just another assignment to earn a grade. Fountas & Pinnell (2001) believe expectations for students should be held high and they should know that the final draft is a way for them to showcase their knowledge and skills. Students also should be made aware that revisions and editing are a part of the process and are just as important as constructing the final draft. Writer's workshop teaches students what it is like

to be a part of a writing community. By using demonstrations by authors and illustrators, the students see that they are contributing to the writing community in the world, and in their classroom. Students should support one another in the classroom, just as authors support each other in the large writing community (Fountas & Pinnell, 2001).

In Table 2, we present several key components of writer's workshop that we believe are essential to improve students' writing: mini-lessons, mentor texts, teacher feedback, small-group lessons, journals, peer response, author's chair, and publishing.

Table 2. Key Components of Writer's Workshop

Key Component & Researchers/Theorists	Definition/Explanation
Mini-Lessons (Bender, 2007; Berne & Degener, 2015; Jacobson, 2010)	Teachers model writing and state how the students can use the writing traits; should take no more than 10 minutes and should be structured to fit students' needs; students to watch and listen them while they model and think aloud, silently observing during mini-lessons; teacher prompts students to begin discussing what they noticed in the teacher's writing piece.
Mentor Texts (Berne & Degener, 2015; Culham, 2014)	Any text that can be read with a writer's eye and then use it to practice specific writing skills; students look can be "writing thieves" (Culham, 2014, p. 31), examining these texts, reflecting how the author wrote them and what their purpose was.
Teacher Feedback (Bender, 2007; Berne & Degener, 2015; Ferris, 2007; Jacobson, 2010)	Teachers need to be selective and prioritize their goals at various points of the writing process, communicating with students if they are focusing on content or form, articulating their approach to feedback explicitly to students; teachers conduct individual or small-group conferences with students, using protocol: (1) Set goal; (2) Reflect; (3) Point; (4) Question; and (5) Teach one skill (Jacobson, 2010, p. 44).
Small-Group Lessons (Fountas & Pinnell, 2001)	Multiple students with same readiness level and needs are grouped for focused strategy lesson lasting no more than 12 minutes; "guided writing" lesson (p. 50).
Journal Writing and Writer's Notebooks (Berne & Degener, 2015; Lenters, 2012)	Students are given time throughout the week to write about different prompts without the fear of being assessed and graded on their writing; students build stamina in writing.

Peer Response (Berne & Degener, 2007; Flint & Rodriguez, 2014; Koshewa, 2014)	Teachers model expectations for support and critique; students are grouped heterogeneously by mixed readiness, where weaker writers are paired with stronger writers; students arrive with a written draft to discuss, a positive attitude, and the will to seek critique and improve their writing; teachers need to create a strong, positive, and respectful learning environment; students can be taught FRIA response guidelines: Students (1) provide *feedback* about what they believe to be the essence of the piece; (2) *respond* to the writing by providing the author with a positive comment, and then they ask questions and give suggestions about the piece; (3) *invite* the author to comment on specific sections of the paper or raise concerns; (4) *advise* the author to prioritize one of two suggestions for revision.
Author's Chair and Publishing (Jacobson, 2010)	Teacher uses protocol for author's chair: (1) Author sits in front of the class in a specified chair, reads his/her writing; (2) class applauds; (3) classmates share positive comments about the author's writing; (4) author asks if there are questions about the writing; "writers are motivated by an audience", and students "write for longer periods, use livelier language, include dazzling details, and search for their unique voice when performing for classmates" (p. 50). Instead of pursuing perfection when publishing, teachers can train parents or other volunteers to work with students to keep their work as authentic as possible; correct punctuation, spelling, capitalization, grammar is important, but published student work must keep the students' original language whenever possible.

Incorporating writer's workshop into world language classrooms

By incorporating writer's workshop and its various components in WL classrooms, students can focus on presentational writing skills and teachers can evaluate students' proficiency levels in writing more closely. Students can experiment with the WL and apply their knowledge from grammar and vocabulary lessons to their original writing pieces and incorporate new techniques that are taught during mini-lessons, strategy lessons, or conferences. During writer's workshop, students can engage in intrapersonal and interpersonal communication while participating in self-reflections and peer reviews. Writer's workshop should be incorporated with all students studying WL at the elementary, secondary, and college-level. Whether students are writing simple sentences and bulleted lists, or persuasive essays and fictional stories, they can improve their communicative proficiency during writer's workshop. In this section, we provide ideas for lessons WL teachers can implement with Novice, Intermediate, and Advanced students. For each level, we give examples of writing tasks that can be implemented with

students at and above their level of proficiency. To improve students' proficiency while differentiating instruction, teachers need to challenge students with writing tasks above their level when possible. So, novice students should be provided with scaffolded Intermediate tasks; Intermediate students should be challenged with Advanced tasks, and Advanced students should be exposed to Superior tasks. Also, teachers should keep in mind that in one classroom while certain students may be able to produce written products at Intermediate Low, other students may write at the Intermediate High level. Brigid (Author 1), a veteran WL teacher, uses examples from her high school French teaching experiences at an all boys' Catholic high school in Chicago. Haylee (Author 2), a pre-service WL teacher, provides examples she has, or plans to, use in the high school Spanish classroom. Samples of student work for these tasks, reproduced with student permission, and some teaching materials are found in Appendices A-G. Although the examples are in French or Spanish, the lessons can be implemented in any WL classroom.

Writer's workshops for Novice students

Novice WL students need to begin writing in the target language the first day of class. Teachers should label their classroom with the target language, and students should be learning vocabulary, grammar, and functional language chunks on a daily basis in order to develop their proficiency and build their literacy skills. Students should record their learning in their writer's notebook, a paper or electronic journal. Written products Novice students might create include a *Ma Vie* (My Life) poster, a restaurant menu, a comic strip, or an advertisement. Students should be writing paragraphs soon after learning to write sentences. When writing paragraphs, WL teachers should engage students in writer's workshops to teach them early on that writing in the WL is a process. Two writer's workshops that focus on learning to write personal narratives in our French and Spanish classrooms are described below.

Todo Sobre Mi **(All About Me).** In the Spanish I classroom, Haylee conducted a writer's workshop using the Workshop 1.0 model (Fountas & Pinnell, 2001), and focused on gender and number agreement to help students write personal essays about themselves. To begin the writer's workshop, she passed out writer's notebooks that contained the following: lists of student writing topics, an editing marking guide, a *Lista de No Excusas* (List of No Excuses) (Appendix A), the writer's workshop assignment and rubric, and a peer editing form. She introduced the process of writer's workshop by explaining what was in the notebook and how to use it. For the project *Todo Sobre Mi* (All About Me), during the pre-writing phase, students filled out a graphic organizer in their writer's workshop notebook (Appendix A). Then, Haylee strategically grouped students by mixed readiness, placing stronger writers with weaker writers. They worked together to peer edit their graphic organizers and wrote their paragraph. After multiple revisions, students then shared their work during a gallery walk, and according to a protocol, students left comments and praises on their peers' published work. After collecting these writing products, Haylee decided to focus her mini-lesson on gender and number agreement. At the class meeting area, she used a

PowerPoint presentation and a SMARTboard. The students added notes from the mini-lesson to their writer's notebooks. Then, students worked with their small groups from the previous day to revise their paragraphs. As the students worked, Haylee circulated in the classroom conferencing with individual students. She checked to see how the students were feeling and asked them where she could help them on their writing. After conferencing, Haylee assessed what students needed a small group lesson on other common writing issues. Students finished their drafts, presented their work in a gallery walk, and then published the work on the classroom bulletin board. According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Novice-Mid performance indicator where students present simple information about themselves using memorized words, phrases, and simple sentences.

Winning $100. Since so many of her students played basketball and enjoyed watching basketball games, using the Workshop 2.0 model (Berger et al., 2016), Brigid asked her French 1 students to imagine what they would do if they won $100 at a Chicago Bulls game. She asked students to write a paragraph of five to seven sentences, which they had done several times before using the present tense. Since the beginning of the year, students had been implicitly learning the conditional tense, using certain formulaic polite expressions, functional chunks, on a daily basis such as, *Est-ce que je pourrais aller aux toilettes* (May I go to the bathroom), and *J'aimerais un autre papier, s'il vous plait* (I'd like another paper please) (Curtain & Dahlberg, 2016). During a mini-lesson, Brigid modeled writing a paragraph on the board so students could more easily write their first draft. During work time, if students needed help conjugating verbs, she wrote the correct forms on the board for all students to benefit. After students submitted their first drafts, Brigid read over the paragraphs and circled any grammar or spelling that needed to be corrected, which she believed the students could correct themselves. She also wrote comments in French to prompt them to elaborate on their ideas. For example, in her feedback to the student who wrote the last paragraph in Appendix B, she wrote: "*Commençe avec si je gagnais…pour connaître le sujet. Bonnes idées, mais tu dois utiliser des liaisons: aussi, en plus, enfin.*" ("Begin with if I won…to understand the topic. Good ideas, but you should use transitions such as also, in addition, finally"). In class before returning the first drafts, Brigid taught a mini-lesson pointing out common grammar or spelling errors the students had made in their first drafts. She also provided examples of sentences that needed more details and used the think aloud strategy to provide feedback about how students could elaborate on their writing, such as using transitions. After the mini-lesson, Brigid strategically grouped students by mixed readiness, placing stronger writers with weaker writers. During writing time, students worked together to improve their paragraphs. Their final drafts were worth 30 points, 10 points for their originality, 10 points for their effort, and 10 points for grammar and spelling. Student work samples are found in Appendix B). According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Intermediate-Low/Mid performance indicators where students write about an event that could happen in their life and discuss their preferences. Novice

students used functional chunks in the form of formulaic expressions, which are the building blocks to grammar acquisition (Curtain & Dahlberg, 2016). When taught explicitly how to conjugate the conditional tense later on, the students were able to reflect back to their use of conditional in classroom expressions and this writing prompt that asked them to imagine what they would do with $100 they won at the Chicago Bulls game.

Writer's workshops for Intermediate students

Intermediate-level writer's workshops should provide students with the opportunity to build upon the knowledge that they learned the previous years in their WL classes while also challenging students to write at the Advanced-level occasionally. Students should be writing more than lists or short paragraphs, and they should be integrating a deeper level of cultural knowledge into their writing. Intermediate-level writers should create written products such as a short story, a detailed itinerary for a trip, or a short report on a country or famous person. Teachers should encourage Intermediate-level writers to explore the WL more deeply during writer's workshops by modeling how to use informational texts, mentor texts, and authentic materials to inspire their own writing (Berne & Degener, 2015; Culham, 2014). Also, at this stage, students can engage in independent journal writing to write about personal experiences they have in the WL, or to reflect in the WL about the writing process (Berne & Degener, 2015; Lenters, 2012).

Creative writing. Story cubes can be used as a problem-solving tool to promote creative writing in ELA and WL classrooms (O'Connor, 2004). Story cubes are a set of blocks with images on each side of the block. Students can use these images to help them write creative stories. In an Intermediate-level Spanish classroom, Haylee plans to provide students with story cubes that have images of different cultural objects or people on the sides of the die (i.e., Don Quijote, Frida Kahlo, the king and queen of Spain) (Appendix C). After students choose a certain number of story cubes at random, and roll them, when they land, the students will line up the story cubes and look at the images. The students then will write down the images that they need to use to help write a well-developed and creative story (i.e., Don Quijote painting, a pan of paella, a map of the Canary Islands, a flamenco dancer, a Day of the Dead skull). In a mini-lesson, Haylee will demonstrate to students how to use the story cubes to write their piece by thinking aloud as she writes. Students will watch and record notes in their writer's notebooks on when and how she uses the story cubes to help create ideas in her story. When it is their turn to write, Haylee will strategically group the students who are stronger in creative writing with students who need more practice. Each group will share a box of story cubes, but each student will create their own story. As Haylee conferences with students, she will be looking for how the students are incorporating each picture into their story. She will reference her mini-lesson when needed and remind students that the cubes can build a story. After multiple drafts and peer revisions, students will create their final draft and draw an illustration or comic strip to go along with it. Students will share out their story during author's chair

and publish their stories in their portfolios. According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Intermediate-Low/Mid performance indicators where students create a simple story about cultural products and practices using sentences and a series of connected sentences.

Informational texts. Each semester, Brigid's French II and French III students were required to submit one written product and make one presentation that involved deeper learning. For the written products, students were presented with a list of suggestions, but students could propose their own project ideas. Students submitted products such as reports on French politicians and French towns, and biographical books about their classmates. A sample student report on politician Lionel Jospin is presented in Appendix D. Throughout the semester, Brigid planned writer's workshops as needed so students could work on their projects at school. Students submitted drafts of their work for feedback or met with Brigid to discuss their work during conferences. Mini-lessons and small-group strategy lessons focused on writing traits that she assessed as needing explicit instruction. Students' work was showcased and stored in the publishing area of Brigid's classroom. These written products were graded as satisfactory or unsatisfactory. According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Intermediate-High/Advanced Low performance indicators where students write brief reports about topics they have researched on a variety of topics using a few short paragraphs.

Independent journaling. Although Brigid did not ask students to reflect in journals about the learning process in a proficiency-based classroom, she and her students did discuss it regularly during class. Writing in journals involved writing personal thoughts and narratives in her classes. Before taking her first group of students for their first visit to France, Brigid bought pocket-size composition books for them to carry while they traveled. She suggested students write their thoughts, feelings, and questions in French in their notebooks, and encouraged them to journal about their experiences while visiting various regions in France they had studied about in class. One French III student typed up his journal entries and submitted them for his semester written product (Appendix E). Brigid did not to edit his work for correct grammar and spelling. Swain (1985, 2005), Bonzo (2008), and Shrum and Glisan (2010) all discuss the importance of allowing students to write without restrictions, selecting their own topics, to develop higher levels of proficiency and grammatical accuracy. According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Advanced-Mid performance indicator where students write in detail about a study abroad program experience they attended and their experiences and reactions to it.

Writer's workshops for Advanced students

Advanced-level writers should be focusing on improving their writing proficiency, building their skills to write for wider audiences. Students should be reading various genres, and then writing using those genres. Teachers can

encourage students to write about social issues and attempt to persuade others to consider their point of view. Teachers can model genre-related rhetorical features with students during mini-lessons, so students become multiliterate. Advanced students should be provided with Superior-level writing tasks to challenge students to write above their level with modeling and support from the teacher and peers. By promoting higher levels of written proficiency in students' world language, they can merge their repertoires of writing knowledge to construct text and develop their autorial personality and become highly competent and effective writers, developing their own style or styles of writing (Kobayashi & Rinnert, 2012).

   Reading to write. We agree mentor texts can help students learn about different genres of literature and help them practice certain writing skills (Berne & Degener, 2015; Culham, 2014). According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Advanced Mid to Superior performance indicators where students write stories based on personal experiences or literature they read in organized paragraphs across major time frames.

   At the end of the second semester of French III, Brigid's students read *Gargantua* by François Rabelais. Literature circles were used to discuss the satire on education, war, and religion. Students were put into small groups of mixed readiness with stronger and weaker readers in each group. Each group was assigned certain days to lead the class discussion. In each group there was a discussion director, summarizer, word watcher, and illustrator (Burke, 2016). Together the groups helped their classmates understand the story by asking questions, summarizing, defining unfamiliar words and expressions, and sketching pictures they visualized while reading. After reading *Gargantua*, Brigid asked students to write their own satire on their choice of topic. Students wrote entertaining stories related to their lives. During French 4, students read fables, plays, and philosophical fiction. After reading fables written by Marcel Aymé, students wrote their own fables (Appendix F). Writer's workshops consisted of conferences, peer editing, strategy lessons on ideas, organization, and conventions, and voluntary participation in author's chair. Students were evaluated on their understanding of the fable genre, their organization, grammar, and spelling.

   During the second semester of Spanish IV, Haylee plans to have students read an adapted version of *El ingenioso hidalgo: Don Quijote de la Mancha* by Miguel de Cervantes. Many Spanish teachers believe this is the most important book written in the Spanish language. Students will participate in Socratic seminars and literature circles to discuss the themes and details of the story. They will develop an understanding of the *caballerias* genre (stories about knights). For their written product, students will have the option to create their own *caballeria* or write a sequel to *Don Quijote*. Writer's workshops will consist of individual or small-group conferences, peer editing, and mini-lessons on ideas and organization. Haylee will help students improve their conventions during small-group strategy lessons as necessary. She will encourage students to share their work during author's chair to get feedback from peers, and also so students can be inspired to make changes or add to their stories. Students will have the opportunity to publish their work in the classroom binder for classmates to read on their own time.

Writing to reflect and persuade. In French schools, French and international students learn to write the *résumé* (summary) and *dissertation* (philosophical essay) genres. After Brigid learned how to write these genres when studying abroad in France, she believed her Advanced-level high school students would benefit from learning to use these styles of writing. Her goal was to teach them how to write like the French while also helping them improve their writing in English. Philosophical topics that her French III and IV students wrote about included the following:

> *Moi, je veux faire uniquement ce qui me plaît la vie.* (I want to do only what pleases me in life.)

> *Aujourd'hui, j'ai vingt ans et qu'on ne vienne pas me dire que c'est le plus bel âge de la vie.* (Today, I'm 20 years old and people tell me it's the best time of my life.)

> *A-t-on raison d'estimer que l'écriture a plus de valeur que la parole ?* (Are we correct in thinking that writing has more value than speaking?)

Topics like these promoted critical thinking in students and pushed them to use more complex word choice and grammar. Students worked on these *résumés* and *dissertations* in class. They participated in mini-lessons on voice, organization, and word choice. To gain feedback, students met with Brigid in the conferencing area, and peers met with classmates. Their final drafts were worth 50 points, 30 points for content, 10 points for comprehensibility, and 10 points for grammar and spelling. A sample student *dissertation* is found in Appendix G. According to the NCSSFL-ACTFL Can-Do Proficiency Benchmarks (2017), this type of written performance task aligns with the Advanced Mid to Superior performance indicators where students write essays presenting their opinion or argument about academic, social, or professional issues or topics in organized paragraphs across major time frames. Students at the Advanced level are still working on improving their grammatical accuracy, focusing more on meaning than form in their writing.

Recommendations for research and collaboration

Research is severely lacking in the area of writing proficiency in world languages, with most research focusing on ELL, ESL, and EFL students (Lefkowitz, 2011; Reichelt et al., 2012). Additionally, from the existing literature, researchers have found that WL teachers often feel unprepared to teach writing and mostly focus on correcting students' grammar (Lefkowitz, 2011; Manchón, 2011; Reichelt et al., 2012; Schultz, 2011). WL teachers need training in writing pedagogy so they understand that focusing on the writing process and 6+1 writing traits is essential to their students' development as multilinguals. It is necessary for ELA and WL researchers, applied linguists, and literacy experts to collaborate with one another and with classroom teachers to investigate best practices in teaching writing in world languages and to discover the effects of using writer's workshop and other strategies that have worked well in ELA classrooms.

In order to empower students to become multilingual and multiliterate, WL teachers need to focus on developing students' literacy early on in WL classrooms. Using the ELA Common Core Standards (2010), the World Readiness Standards for Language Learning (2015), and the NCSSFL-ACTFL Can-Do

Proficiency Benchmarks (2017) to inform instruction, teachers can integrate writer's workshops to promote students' communicative and cultural proficiency. Teachers can use strategies such as mini-lessons, mentor texts, teacher feedback, small-group lessons, journals, peer response, and author's chair while teaching writing. By focusing on building students' literacy in WL classrooms, they will develop global competence and be able to think critically, engage in meaningful dialogue, and communicate their ideas in multiple languages with a diversity of people. If more U.S. students become multilingual and multiliterate, earning the Seal of Biliteracy in certain states, the impact on national identity will be powerful, transforming students into active citizens who participate in local, national, and global affairs.

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Appendix A

Sample Novice-Level Writer's Workshop with Lesson Materials, *Todo Sobre Mi*

Writers' Workshop Plan Template

Preparation

In-depth Investigation or Learning Experience Topic: *Todo Sobre Mí* (All About Me)
Writing Trait: Conventions: Gender, and Number Agreement
Which phase(s) of the writing process will be involved? Pre-writing, drafting, revising.
Background Information (What scaffolding needs to be done prior to this workshop?)

Students need to know that we are working on writing and describing ourselves and our favorite things. Students need to know that we are continuously building onto our *Lista de No Excusas*.

Writing Invitation and Purpose:

We are working on describing our daily life and the things that we like to do. Please fill in the *Todo Sobre Mí* graphic organizer. This sheet will help you with the next step. You will take the information this graphic organizer and turn it into a paragraph. You will present your paragraph and graphic organizer during a gallery walk.

Handouts and student materials:

Students will use their writer's workshop notebooks to complete the task. Everything that they will need to complete will be in their notebook. This includes the *lista de no excusas, guía de edición* (editing guide) y guía de todo sobre mí (guide for All About Me assignment). Students will be writing about their personal life and everything that makes them up.

Teaching Tools: What tools will you need to perform your think aloud and to capture students' thoughts from the debrief?
Document viewer, pens, writing samples from students, projector/SmartBoard, chart paper, markers, Conventions: Gender, and Number Agreement PowerPoint.

Mini-Lesson (5-15 minutes)

What kind of modeling will you do?
I will model how to use proper gender and number agreement in Spanish by giving examples on the PowerPoint and modeling how to use this grammar rule in my own writing.
Will you use a draft of your writing or a student's draft?
I will use writing from my students' writing to show how to edit, and then my own paper to show how to fill in the graphic organizer and use the *Lista de No Excusas* as a guide.

Think-aloud: What precise language or main points will you use in your think-aloud?

I will model how to compose a draft with the *Lista de No Excusas* a guide, e.g.,*"Cada frase empieza con una mayúscula y termina con una forma de puntuación. Soy una chica, entonces necesito usar el término femenino cuando puedo."* (Each phrase begins with a capital letter and ends with some form of punctuation. I am a girl; therefore, I need to use feminine endings when I can.)

Practice/Application (20-30 minutes)

Focus Script: What precise instructions will you give the students to clarify the intent of their writing?

I will instruct the students to fill out the graphic organizer as best as they can. I will ask them to specifically use the *Lista de No Excusas* to guide their writing. I will instruct the students to write as much as they can about themselves to show me all of what they know in their final product.

During practice, will students work individually? If they will be working in pairs or small groups, how will students be grouped?

Individually, but they may consult with their table partner if they need immediate help while the teacher is conferencing.

How much time will they be given to practice?

15-20 minutes

With whom will you confer with during this time?

I will talk with all of the groups for a status of the class to figure out how the groups are working and what concerns they may have about the assignment.

I will use this protocol for peer response:
- Author will switch papers with their table partner during work time.
- Taking on the role of an editor, students will read the piece to themselves in the room, or ask to read aloud in the hallway and edit using a clipboard.
- On a small recording form, the students will provide feedback to the author of the paper. The feedback must include: 2 praises, 2 constructive comments, 1 question
- Partners will then return the paper and comments.
- A new draft will be written.

Group Share/Debrief (5-15 minutes)

Will students share in pairs, a group, or as a whole class?

The students will share their final project during a gallery walk during class.

Debriefing Questions: What question(s) will you ask the students in order to focus their debrief?

¿Crees que La Lista de No Excusas te ayuda? (Do you think the List of No Excuses helped you?)

¿Te gusta escribir sobre ti o te gusta escribir sobre otras personas? (Did you like to write about yourself or do you like to write about other people?)

Recording: How will you keep track of this great thinking? (Anchor chart, student journals, sticky notes on wall, etc.)

We will use chart paper to create a graffiti chart of students' thinking. Each chart paper will have a question and the students will have different colored markers for their graffiti.

Lista de No Excusas (List of No Excuses)

Capitalización : SIEMPRE empieza una frase con una letra capital.
(Capitalization: ALWAYS begin a sentence with a capital letter.)
>   **Ej. Y**o voy a la playa durante el verano. (Ex. I go to the beach during the
>   summer.)

Puntuación: Cada frase necesita una forma de puntuación. (Punctuation: Each sentence needs a form of punctuation.)
>   **Ej. ¡**Me encanta la comida Méxicana**!** (I love Mexican food!)
>   **¿**Te gusta jugar el fútbol**?** (Do you like to play soccer?)
>   Quiero ir a España**.** (I want to go to Spain.)

Los Pronombres

Yo (I)	**Nosotros (We)**
Tú (You)	**Vosotros (You all, formal)**
Él / Ella/ Usted (He, She, You [formal])	**Ellos/ Ellas/ Ustedes (They, You all)**

El verbo Ser = to be

Yo **SOY (I am)**	Nosotros **SOMOS (We are)**
Tú **ERES (You are)**	Vosotros **(Y'all, formal)**
Él/**Ella/ Usted ES (He/ She/You (formal) are)**	**Ellos/ Ellas/ Ustedes SON (They (male)/ They (female)/ Y'all are)**

Appendix B

Novice Student Work, Winning $100

Si je gagnais $100 au match
de Bulls, j'acheterais beaucoup de
choses. D'abord j'acheterais Play-
station jeux. Deuxième j'acheterais
des disques compacts. Troisième,
Je mangerais à mon restaurant
Leona's. J'acheterais une montre
aussi.

Si je gagnais $100 au match de Bulls,
j'acheterais des disques compact pour
mon ordinateur. Je voudrais acheter
les Nintendo et dix jeu. J'aimerais téléphon
à mon frère, Steve pour 3h, je voudrais
acheter des compact disques et des disques.
J'acheterais à pour dix personne
manger à midi à Mt. Carmel.

J'ACHETERAIS UN TÉLÉ, JE VOUDRAIS UN
MAGNÉTOSCOPE POUR MA TÉLÉ. J'ACHETERAIS
MES PARENTS DÎNER AUSSI. J'IRAIS AU MICHIGAN
ET JOUER AU GOLF. J'ACHETERAIS DES VÊTEMENTS
AVEC L'ARGENT. JE MANGERAIS TACO BELL.

Appendix C

Intermediate Lesson Spanish Creative Writing, Story Cube
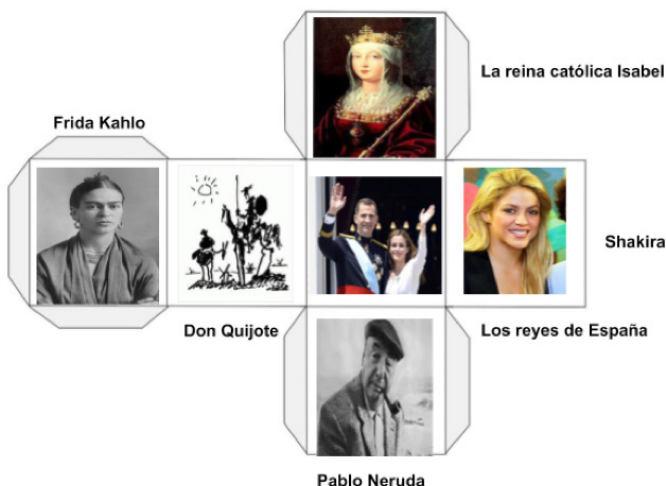
Appendix D

Intermediate Student Work, Informational Text

<u>Lionel Jospin</u>

Lionel Jopin est un homme très intéressant et très important en France. Pendant toute sa vie, il a travaillé dans beaucoup de pays sur les projets politiques. Ces projets ont aidé developper la France et le monde qu'on connais aujourd'hui.

Jospin est né le 12 juillet, 1937 en Meudon, une petite ville en France. Son père était un homme politique. Il était un activiste pour la Section Francaise de l'Internatonale Ouvrier (SFIO). Sa mère était la sage-femme et puis l'assistante sociale. Quand Lionel se développait, il se rendait compte de leur activistes sociales.

Sa famille a fait un déménagement à Marne ou Lionel faisait les etudes au lycee. Il aimait sa vie en Marne, mais il voulait trouver les occasions universitaire en Paris. Il a choisi l'Institute d'études politiques à Paris en 1956. Il habitait a l'Antony universitaire ou il prenait part aux activités politiques. En 1961 il est accepté à l'ENA(l'école national d'administration) mais il faisait d'abord son service national. Lionel a fait le

cours de formation pour devenir un officier de l'armée. Il s'engagait dans
les corps de tanks. Après les deux ans, il est retourné a l'ENA pour faire des
études.

En 1965, il est nomée le Secretaire des Affaires étrangères. Il se
concentrait sur les affaires économiques. Apres le deux ans, il a decidé de
partir. Il était professeur associe d'economie à l'Universite de Paris XI et
puis à l'Universite de Paris-Sceaux. Il apprendait pour onze ans. Quand il
était un professeur, il decidé a concentrer aux politiques. Il voulait que tous
les socialiste de France veniront ensemble. Il est devenu membre d'un
groupe avec Francois Mitterand. Il a travaillé sur plusieurs projets, et en
1975, Mitterand est parti, et Jospin a pris son résponsibilités. Aussi il a
travaillé pour l'unité entre les socialistes et les Communistes. En 1981,
Mitterand était le candidat socialiste pour president de France. Jospin était le
premier secretaire de son parti. A cause des bagarres internes, Lionel est
démissionné des dirigeants socialistes. En 1993 il avait les idées pour
s'amender le parti. Il a presenté les idées au Congress de Lievin en 1994.

En 1995, Jospin est devenu le candidat socialiste pour le Président de
France, mais il n'a pas gagne l'élection.
Apres cette perte il est élu le secrétaire du parti Socialiste. Il est élu pour le
premier fois par les membres du parti. Il a recu 94,16% des voix.

En 1997, Jospin est nommé le Premier Ministre de France par Jacques
Chirac. Aujourd'hui, il est le Premier Ministre encore. Il a dit qu'il veut
devenir le candidat socialiste pour le président en 2002.

Lionel Jospin était un homme très influenté en France pour la plupart
de sa vie. Il était le professeur et un homme politique dynamique. Il a
consacré sa vie à servir les peuples francaises. Il n'avait jamais oublié son

travail comme un jeune homme dans les mines de charbon au nord. Ce

travail était très difficile. Les ouvriers et leur problemes et leur droits avaient

la priorite dans la vie politique de Jospin.

Dans sa vie personnelle, il a trois enfants par les deux femme:

Elizabeth et maintenant Sylviane. Sylviane est un professeur et un auteur des

livres sciences sociales.

Appendix E
Intermediate Student Work, Independent Journaling

<u>Le Journal de Voyage à France</u>

le 11 avril, 2001 (Chicago-16H30)

Le voyage avait commencé. Il est mon premier vol. Aussi, il est mon premier v

pour partir l'Etats Unis. La musique dans l'avion est bonne, mais, j'apporter une livre:

Drew Carey "Dirty Jokes & Beer", et la musique je préfére. Je suis reste avec Yair, et

une sophmore Nick Brown. La commençement de partir le partir etait tres spectaculaire

Je regarde Chicago fait petit quand l'avion monte.

Il-y a quelque belle filles qui sont allé Romania, j'espere que c'est le commençe

pour regarde des belle filles pour la voyage.

La dîner etait bonne. J'ai le biftek et des pates, tres bonne. Pendant le fin du

dîner, Nick Brown a fait tomber ses coca sur mon chausseure. Maintenant, tout est

d'accord. Le film "Bagger Vance" j'ai vu, pendant la film, j'ai reste pour quelque

minutes.

le 12 avril, 2001

Je n'ai reste pas, mais, je sorts avec deux fils qui sont avec la groupe du Romanie

Nous arrivons en Zurich à 8h40 (Zurich temps) et partir pour Nice à 9h30.

Pour la voyage à Nice, j'ai bu un bouteille du vin, il etait bonne, et il est aussi

petit, mais, il est la commencer du la fete en France. La groupe ont reste à l'Eden Bleu.

Il-y a un piscine, mais il est frois. Je ne nage pas parce que je ne voudrais changer mes

vetements. La groupe etait hereuse que j'apporte un frisbee, alors, nous jouons avec la

dans la piscine, mais je juste place ma cheveux dans la piscine pour laver. Apres la, je

me bronze pour un petit fois.

Quelque personne ont joue au ping pong avec moi, j'etais la meilleure. Nous finions parce que Mike a promenade sur le ball.

La groupe allient à Cannes pour le reste de soir. Nous regardons les commercials et j'ai achéte pour un carte de télèphone. Pour le dîner, nous mangeons à L'Ascarreau. J'ai paye pour un bouteille du vin, mais juste un autre personne a un verre l'alcool et j'ai fini la vin, alors... Nous retournons à l'hotel apres manger et je ne rappelle pas quelque chose de cet soir. Je rappelle réveiller à 5H30 le matin prochaine.

le 13 avril, 2001

Il etais bonne, je leve à 5H30. Je promenade dans l'hotel pour regarder la soleil, mais, je n'ai pas vu le soleil. A 8H, nous mangeons pour le petit dejeuner. En premier, nous allons à la Fragonard Parfum Usine, j'ai achete pour cent dollars du parfum, maintenant j'ai beaucoup de cologne et parfum.

La Groupe sont alle à Monaco. Je regarde une juene sous marine! J'aime ecouter les Beatles. J'aimerais que je prend un photo, mais j'oublie. En Monaco, j'achete un chemise et des cigares pour moi et mes amis. Alors, je utilise a moins cent-cinquante dollars en un jour, et je ne suis pas fini.

Il y a un personne s'appelle Claude. Il est le mec! Il conduit l'autobus, et il assiste moi quand j'ai juste 20F, et je exchange ses 300F avec 44 dollars! J'aimerais que nous changeons le nom de groupe s'appelle "Viva de Claude". Je fume des cigares, et Mlle Burke a regardé moi. En premier, je pense que j'etais en ennui, mais j'ai été étonné.

Conferie Florian est la restaurant nous mangeons pour le soir. Je mange une salade avec thon, de la soupe, et une petit glace. Je ne bu pas la beir parce que je besoin économisé mes argent pour le fin de voyager, et je ne suis pas aussi pauvre.

Nice est un bonne place, mais, des rues sont tres occupé plus que autres, et plus gentil. Je ne fume pas beaucoup maintenant parce que j'éspère que je ne intoxiqué pas à lui. Mon groupe a promenade dans les bien rues pour longtemps.

Appendix F

Advanced Student Work, Reading to Write Fables

la battile. X part avec Shorty, Lin, et Monifah partent aussi, parce qu'ils ne veulent pas voie la battile. Will téléphone les cochons et le guand chien Rick. les cochons et Rick entrent la maison le à même temps. At était faire sortir en sous escorte à la maison et a la maison de son papa. Donc X, Monifah, et shorty partirent. la maison aussi. Les situation est très ridicule et con. Mais le lendemain Rick saute par la fenêtre.

Appendix G

Advanced Student Work, Writing to Reflect and Persuade, *La Dissertation*

La Dissertation

Je suis ecrit mon vision de l'avenir ats realiste. Je sais cette j'ai tres grand potential. Mon mere parle avec moi et elle donne moi le carage (mon pere aussi). Maintenant j'explique mon Sujet. Ce prochain phrases sont pour le information à aidé moi dans ma vie.

Je suis plus important dans ma vie, parsque je suis le homme á la mon maison. Mon pére il n'est pas la. Il est avec un naveatle femme et pas de marriage avec ma mere maintenant. Je desiré allé l'universite, pausque je suis le paider á la future. Je pense je suis en tres bien personne a joue au basket. C'est mon vision mais il est tres, tres difficile á fait. Je suis tres intelligent et je serais un entrainer quand je finit l'universite. et dans la NBA.

Ma mère aide moi parsque, elle parle "très bien Manel", "ce n'est pas mal Manuel" elle donne le très fort encouragement pour moi. Mon père parlé très fort avec le promise cet il frappent moi pour le mal preformance, pas le notes

la mal effort. Des amis aidé moi un peu parsqu'ils donnent moi le temps pas serious et j'aimé le drôle persone dans ma vie. Quand je joue au basket je suis dans au   . Il est mon meillure ami, j'amore le match.

Ma mère aidé moi très beacoup et basket est très bien pour les plaisure dans ma vie. Les autres raisons est bon mais j'aimé l'autre beacoup. Le autre est le branches et le autre est le free. J'utilise ma mère mots pour l'inspire dans ma vie et basket est un outlet. Ma mère parlé "tu n'arreté pas," "allé, allé, allé." Quand je suis dans le court, elle mot est à ma tété et je regevoir encouragement et fait très bien pour elle. Mon père aussi il est très sympathique à moi.

Il est le plus realisté de dire que, parsque j'attend l'école très bien. Je pense c'est très bien reporters et plus de persones ont information similain c'est feutde l'informatie pour nos sujet du la dissertation. Après l'université je joue au basket dans la NBA. J'aurai un moyen familk avec 3 o 4 jeunes et un grand maison à chicago. C'est une possibilité cet j'allé à Niger avec ma petite amie (pour maintenant!)

4

Connecting the Dots to Proficiency with an Assessment Template

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Abstract

Educators devote unquantifiable time and effort into designing and delivering linguistically and culturally relevant course content that aligns with outcomes mandated by various national, regional, and institutional sources. To that end, we also spend hours assessing and giving feedback. But when we see students look at their grade and promptly tuck their paper in their backpack, we may wonder if the amount of work invested in the assessment process is worth it. Feedback should be a bridge extending to the next proficiency level, not a door locking once one has passed it. Learners should revisit mistakes and learn from them under instructors' guidance, not file the errors away and hope for a better result next time. One way to emphasize to language learners the importance of assessments and feedback in their path to proficiency is to connect the dots for them. They need to understand that assessments are learning tools, not grade generators. An all-in-one assessment template described in this article allows language teachers to draw more attention to the value of feedback while saving time in the grading process, thus ensuring that every minute invested in assessing learners' progress contributes directly to learners' growth. This adaptable, easy-to-use template explicitly ties together learning strategies, proficiency goals, course outcomes, scoring, self-assessments, student feedback, attendance, and course grade, turning complex information into a straightforward routine that becomes part of the learners' toolkit at all stages of the curriculum. Anecdotal evidence suggests that this instrument positively impacts teaching and learning.

Keywords: assessment, feedback, proficiency, complexity

Introduction

Educators invest unquantifiable time and effort into designing and delivering linguistically and culturally relevant course content that aligns with outcomes mandated by various national, regional, and institutional sources. Behind the scenes, we try to make sense of the wonderful but overwhelming pedagogical tools at our disposal (e.g., proficiency guidelines, world-readiness standards, performance descriptors, Can-Do statements) while creating and curating material that will both engage our learners' interest and effectively develop their language skills. To that end, we also spend hours assessing and giving feedback, encouraged by the image of a bulb going off in our students' minds when they carefully consider our thoughtful comments on their work.

Most instructors are all too familiar with what usually happens next: students receive their work back, look at their grade, briefly scan the comments, and archive the paper in their bag. We may be discouraged and wonder if the amount of work invested in the assessment process is worth it. Yet we know there is value in our feedback as we continue to provide it. We see it as a bridge extending to the next proficiency level; students seem to view it as a door closing on a unit never to be visited again.

One way to reconcile those diverging views is to help students connect the dots: they need to understand that assessments are learning tools, not simple grade generators. However, such help should not add to instructors' growing lists of duties or come at the expense of other important teaching responsibilities. One way to ensure that feedback goes directly toward learners' growth while spending less time on grading is investing time upfront by creating an all-in-one assessment template. In this article, I share the document that I created to assess and provide feedback on any mode of communication (interpretive, interpersonal, and presentational), and that can be adapted by any language teacher who might find it useful. My template explicitly ties together learning strategies, proficiency goals, course outcomes, rubrics, self-assessments, student feedback, attendance, and course grade. I teach all levels of French at a four-year liberal arts university and use this 12-page document in all my courses, from Novice to Advanced levels, regardless of content.

This article does not present original research. But the document it describes was created by considering research and professional experience as guiding principles in the context of a 24-credit yearly teaching load added to other academic demands such as scholarly activities, service, and advising. Consequently, readers are invited to approach this piece with a practical perspective. However, a brief review of recent research may help contextualize the assessment template and support some choices I made when I designed it.

Background

Assessment is an effective teaching tool

Assessment and feedback have received researchers' attention across disciplines. Some models might even be universally applicable. Brame and Biel

(2015) reviewed multiple interdisciplinary studies showing that testing had a positive effect on recalling learned material, and that feedback enhanced the benefits of testing as a learning event. They summarized Butler and Roediger's findings (2008) showing that feedback, and specifically delayed feedback (i.e., receiving answers after a whole task is completed, in contrast to immediate feedback when answers were given after each question), resulted in more correct answers a week after treatment. In their research, undergraduates who studied 12 historical passages were tested on their comprehension. Among the groups who received either no feedback, immediate feedback, or delayed feedback, the latter group had improved the most on a final test.

Brame and Biel (2015) also cited psychology research, including Bjork and Bjork's theory of disuse (1992) supporting the idea that overall memory is the product of storage strength plus retrieval strength, the latter improving the former. Various types of testing activate retrieval strength in ways that studying does not. At the end of their review, Brame and Biel argued that the benefits of testing could be extended to the classroom by offering more assessment opportunities covering smaller chunks of material, by having students regularly retrieve from memory what they've learned in class, and by drawing students' attention to the benefits of frequent tests in all their forms. They emphasized the importance of "no- or low-stakes testing scenarios" (p. 10) to reduce anxiety, citing evidence from psychology (Pulfrey, Buchs, & Butera, 2011) showing that feedback may be more impactful when it is not tied to a grade. Brame and Biel concluded that testing tools should accompany other teaching practices, such as sharing learning objectives that are aligned with assessments and lessons. The assessment document described in this article serves as a template that ensures explicit alignment between evaluations and outcomes and direct connections to elements of language and culture leading to success. It also has the potential to stimulate retrieval and storage strengths through its frequent weekly use.

Complexity theory

Storage strength and retrieval strength (Bjork & Bjork, 1992) are needed for automaticity of lexical access. Applied to second language (L2) learning, this means that learners rely on their memory to be able to access L2 vocabulary as needed. Memory of L2 structures can be improved by reactivating and repeating authentic structures in meaning-oriented activities (Darcy, Park, & Yang, 2015; Trofimovich & Gatbonton, 2006). Larsen-Freeman and Tedick (2016) refer to the concept of "transfer-appropriate processing" (p. 1353) to explain that retrieval (i.e., remembering) is more effective when it is done under conditions that match those when learning occurred. That notion implies that in order for students to be successful communicators in authentic situations, they should learn languages in conditions that reproduce those situations as faithfully as possible, which is through meaningful communicative practice activities.

Larsen-Freeman and Tedick (2016) apply the Complexity Theory (CT) framework to language teaching and learning, which they describe as mutually interdependent systems nested in one another. The authors offer a conceptualization

of L2 instruction that abandons the "structure vs. vehicle" (i.e., focus on grammar vs. focus on meaning) dichotomy, to instead favor metacognitively-oriented instruction. Part of that approach gives "iteration" (i.e., repetition) an essential role (p. 1362): Larsen-Freeman and Tedick recommend having learners study the same material multiple times, giving them opportunities to build more complex structures with each iteration and to adapt the material to new contexts. Within the CT framework they furthermore address feedback. The authors differentiate positive evidence (correct use target forms) from negative evidence (incorrect use target forms), and suggest that both have value based on the data they reviewed. They state that "students' errors are a natural part of their interlanguage, and their errors can be used to promote further learning" (p. 1357). The template proposed in this article strives to facilitate the evaluation of semi-authentic scenarios while inviting students to revisit feedback that includes positive and negative evidence.

Feedback increases noticing

L2 research findings support the significance of feedback. Adair-Hauck, Glisan, Koda, Swender, and Sandrock (2006) point out that "feedback should play a role in enabling students to improve their performance on future assessment tasks" (p. 362). In particular, they highlight the effectiveness of dynamic assessment, a practice that "focuses on interventions that facilitate improved learner performance" through descriptive feedback, and that "offers a potential seamless connection to instruction, since its role is to assist and improve learner performance as well as to strengthen instructional practices" (p. 363). Feedback helps advance learners' awareness, an essential notion of L2 acquisition described as the Noticing Hypothesis (Schmidt, 1990). Language development occurs when learners notice mismatches between input and their own organization of the target language, since those mismatches confirm or disprove hypotheses they had formed (Gass, 1997). While teacher feedback helps accelerate noticing, students can be taught to notice mismatches on their own. Meritan (2017) showed evidence that self-evaluations may help raise learners' phonological awareness. She discussed the possibility that completing self-assessments can also improve students' confidence, thereby reducing anxiety. This is particularly relevant to speaking in an L2, which has been shown to be the most intimidating task for language learners (Baran-Łucarz, 2014). Feeling less inhibited to use the L2 would logically increase L2 usage, and increased L2 usage could lead to higher proficiency levels. That is why creating an assessment document that facilitates teacher feedback as well as self-evaluation felt important.

Formative standards-based assessments create a feedback loop

Adair-Hauck and Troyan (2013) describe a recent shift from a "compartmentalized approach to assessment and feedback" to an "ongoing, formative standards-based assessments" (p. 24) visible in the development and use of Integrated Performance Assessments (IPA). IPAs are standards-based tasks encompassing all modes of communications clustered around a cultural theme and often used as evaluation tools. The authors explain that IPAs, by linking

formative and summative assessments while including educative feedback, create a "feedback loop" (p. 24) able to raise learners' awareness of strategies, assisted by the fact that descriptive feedback is built into the IPA prototype. Their findings indicated that a descriptive and co-constructed approach to assessment (i.e., in which learners and teachers discuss and reflect together on the assessed language performance) provides scaffolding allowing learners to reflect and identify strategies for improvement, unlike the types of assessment that generate "a numerical 'snapshot' of learning" (p. 37). Based on the cognitive, social, and linguistic benefits they observed, they encourage language educators to use this type of educative feedback. Although the assessment template described in this article is not a reproduction of their approach, it uses the principle of the feedback loop: instructors' comments and students' self-reflection should directly and noticeably lead to improvement. This feedback is easily tracked in writing and conveniently accessible in a single document.

Assessment template

The template described in this section is to be placed within the CT framework described earlier. It is meant to assemble complex interdependent aspects of L2 teaching and learning in ways that are meaningful to instructors and learners in both the short and long term. In other words, this document is a flexible management tool meant to promote learning because it facilitates the production of assessments and feedback as well as their interpretation and use. It is also adapted to the IPA prototypes, used either as a formative model in class or a summative evaluation tool.

Logistics

At the beginning of the term each student receives a packet including the syllabus (outcomes and policies), the course blueprint (schedule and assignments), and the assessment document (study tips, described below, scoring rationale, presented in Table 1 below, and evaluation grids, presented in Figures 1 and 2 below), putting into practice Brame and Biel's (2015) recommendation to share learning objectives that are tied to assessments and lessons. They are each printed on different colored paper to increase their visibility and highlight their long-term importance, stapled, and hole-punched to make sure students find them easy to keep with their material. Students are responsible for having those documents in their possession every day. A copy is posted on the online learning management system, and scores earned through the semester are recorded there as well.

On Fridays during class, I evaluate all my students on that week's outcome in one of the three modes of communication: this formative assessment is either a listening comprehension activity, a written assignment, or a short spontaneous group conversation on the week's topic. Students receive help from peers as well as limited assistance from me. I collect the assessment documents to fill out the week's evaluation grid. I write feedback and scores after the interpretive and presentational tasks, but for interpersonal tasks I take a few notes for each student during the group conversation, and complete the evaluation grid, if necessary,

after the assessment. Completing the week's grid involves filling out simple tables with brief comments, and assigning a score based on the students' performances. I make sure to include specific strategies for improvement in each mode of communication. It takes one to two minutes per student to score and give feedback using this template, and I typically have around 60 students each semester. I am therefore able to complete them by the end of the day on Fridays and return them to students by Monday morning so they can see my feedback building up and use it before the next evaluation.

As the semester proceeds, the 12-page document becomes both a micro and macro progress tracker: it provides learners with snapshots of their skills at different points as well as a bigger picture of their proficiency level, helping them see growth toward the next level. The document, recapping outcomes and combining all my feedback on weekly assessments in all modes of communication, also becomes filled with concrete tips adapted to learners' individual needs, all in one place, meant to be reviewed periodically by the learners and instructor. As a paper packet, quick notes can be added on it during class as I don't have to carry an electronic device during interpersonal assessments. Handwritten feedback also brings a more personal and caring touch, in my opinion. Occasionally, some students forget to bring their document to class. I assess them with a blank sheet of paper, and they are responsible for copying the score and comments back to their document for next time. I don't recall students ever losing their document, but should it happen their scores would be safe in the online learning management system. They would however lose my feedback, which would be detrimental to them.

In a way, this process adapts the feedback to the concept of iteration as described by Larsen-Freeman and Tedick (2016): feedback assembles little by little to provide an increasingly complex representation of growth. Learners are given frequent opportunities (Brame & Biel, 2015) to make changes based on positive and negative evidence (Larsen-Freeman & Tedick, 2016) as they are given class time to review past feedback and go over monthly progress reports. Those processes are important, and the assessment document makes sure that neither students nor teachers have the cumbersome task of keeping track of different exams, tests, rubrics, papers, etc., because all the feedback to all the assessments is in one place and printed on the same color paper. It is much easier for students to draw their own picture of growth. When students consult me for help outside of class, I can use that document to review their profile, check that they have followed my suggestions, and discuss what areas they still need to develop and how, thus making office hours more impactful, too. The assessment template ensures that learners will notice and use all the educators' behind-the-scenes work as a learning tool toward proficiency.

Study strategies

The first page of the document is titled "Strategies to increase proficiency" to emphasize the fact that the document is to be used strategically. I offer a list of recommendations that may be new to novice language learners, or may seem obvious to experienced learners, but that nonetheless bear repeating:

a.   Review material daily
b.   Redo homework
c.   Consult websites for extra exposure to French: tv5monde.com, rfi.fr
d.   Attend *Table Française* (French conversation table) with French Club
e.   Record yourself, listen, and self-evaluate
f.   Be actively engaged in class
g.   Watch movies and listen to the radio in French
h.   Use resources: library, dictionaries, online sources, study group
i.   Have a peer give you feedback
j.   Ask questions in class

Calibrating expectations

Calibrating students' expectations according to clear and explicit criteria seems primordial to avoid disappointment or frustration from teachers and learners. Yet that process can be overlooked. On page one of my document I include a description of attributes linked to my expectation benchmarks (see Table 1). Certain features such as being in class and completing the homework may seem so evident that they go without saying. But I have found that it is not the case: students may feel, for example, that doing some of the assignments and/or attending class most of the time is good enough to meet expectations, when in fact I have a different view. Establishing those benchmarks early on and having them in writing to review and refer to has drastically reduced the number of students requesting a change of grade at the end of the semester. One reason is that they are given this information explicitly, and another reason is that the language used places the responsibility of meeting expectations on them. It is imperative that students understand that grades are earned, not assigned. This document holds them accountable.

Table 1. Describing Expectations as They Relate to Grades

"Students who …. [insert study strategy] typically … [insert level of expectations]"

	Exceeds expectations (A)	Meets expectations (B)	Approaches expectations (C)	Is far from expectations (D)
Attendance	Attend every day	Attend every day	Attend most days	Rarely attend
Feedback	Seek and use it	Use it	Sometimes use it	Rarely use it
Assignments	Do all in depth	Do all minimally	Do most	Do some
Questions	Ask many relevant	Ask some	Rarely ask any	Ask almost none
Notes	Take thorough	Take sufficient	Take incomplete	Take almost none

Scoring rationale

Once behavioral expectations have been clarified, my scoring rationale is presented on page two of the assessment document. While the strategies shared above to calibrate expectations described the type of behaviors associated with overall course grades (i.e., if you want an A, you should consistently do this), the level descriptors (Table 2) link types of performances to my scoring rationale (i.e., if you do this on a test, you will likely earn this grade). Table 2 is based on the IPA rubrics developed by Adair-Hauck et al (2013).

Table 2. Describing Performances as They Relate to Target Levels and Grades

	Above target (A)	On target (B)	Close to target (C)	Below target (D)
Functions	Consistently intelligible, personalized sentences on straight-forward social situations	Some intelligible, personalized sentences with familiar memorized language relating to self	Mostly familiar memorized language	No real functional ability
Text type	Strings of short sentences	Strings of short sentences with memorized chunks	Words, phrases, chunks of languages and lists	Isolated words
Comprehensibility	Understood by sympathetic natives, with repetition sometimes required	Understood, with occasional difficulty, by sympathetic natives, with repetition sometimes required	Understood by sympathetic natives, although often with difficulty	Understood only with repetition
Control	Most accurate in present tense. Great influence of native language	Most accurate with memorized language. Accuracy decreases when creating personalized meaning	Accuracy limited to memorized phrases, and decreases when trying to create sentences	Little accuracy
Communication (interpersonal)	Responds to questions and asks a few. Restates when miscommunication happens	Responds to questions and asks a few formulaic questions. Repeats when miscommunication happens	Responds to a limited number of formulaic questions. Repeats or uses English when miscommunication happens	No conversational exchange

Impact (presentational)	Clear, organized, detailed, original, with an unexpected feature. Interest and attention of audience is captured	Clear, organized, detailed, original. Interest and attention of audience is maintained	Clear, organized. Interest and attention of audience requires effort to maintain: visuals are needed	Unclear or unorganized, with little effort to maintain attention of audience

Weekly evaluation grids

The targeted outcomes are stated in the course syllabus and reprinted in the assessment document starting on page three, as introductions to weekly grids. Those grids constitute the essence of the assessment template. They begin with the unit's theme, an overarching guiding (essential) question to focus discussions, and the Can-Do statement that serves as the weekly outcome. The grids include space to highlight the positives (e.g., clear pronunciation) and the negatives (e.g., conjugation mistakes) in a student's performance, with additional room for concrete suggestions (e.g., review present tense endings). The scoring is meant to be holistic. It refers back to the aforementioned rationale, the guiding question being "did the student meet expectations for the week's outcome at the target proficiency level?".

Being trained to understand ACTFL's proficiency guidelines is tremendously helpful to recognize more easily the functions associated with different levels. For example, if the target level is Intermediate Low, learners should demonstrate that they are able to consistently create with the language and go beyond memorized phrases, the latter being a function of a Novice speaker. Thus, if the week's outcome is "I can make a reservation", and the student shows that s/he can do this fairly easily with language s/he created, s/he will earn an A. If s/he can accomplish it with some effort, s/he will earn a B. If s/he can do it but with memorized phrases only or with my help, s/he will earn a C. That is a simplification, but a useful rule of thumb for educators still learning about proficiency rating.

Figures 1 and 2 on the next page are an example of a weekly grid for FREN 102 (Beginning French, second semester). The former is an empty grid, and the latter an example of how I would typically fill it. Three grids fit on one page, which corresponds to a complete module. I generally assess the interpretive mode of communication on week one of the module (as shown in Figures 1 and 2), the presentational mode on week two, and the interpersonal mode on week three. My feedback is in English for lower division classes and in the target language beyond that.

These tables are created small to minimize assessment time while maximizing impact on learners. For instance, the comment boxes are purposefully limited in size, forcing the instructor to go straight to the point that matters most. In my experience, learners are more likely to read such focused feedback. It will draw their attention on one key point each week rather than overwhelming them with

Week 1
Module 1: Architecture / What type of architecture do we consider to be attractive?
❑ I can understand simple information about lodging.

Score	Areas that are solid	Areas to improve
4 = Exceeds expectations 3 = Meets expectations 2 = Approaches expectations 1 = Is far from expectations 0 = Missing		

How to improve:

Figure 1. Example of one weekly grid in the assessment template.

Score	Areas that are solid	Areas to improve
4 = Exceeds expectations 3 = Meets expectations 2 = Approaches expectations 1 = Is far from expectations 0 = Missing	*Interpreting high numbers*	*Vocabulary related to housing*

How to improve:
Write down assigned vocabulary while listening to the recordings available on our course site. Then read the vocabulary out loud as you memorize it.

Figure 2. Example of one filled weekly grid in the assessment template.

a scattered list of flaws. They are more likely to succeed in improving one specific area than if they were given a discouragingly long list of problems. In turn, they can thus more easily feel a sense of accomplishment as they concentrate on improving one area at a time, which may increase their motivation and confidence. Then, building block by building block, they acquire and strengthen the skills needed to increase their proficiency. In other words, they connect the dots: at any point they are able to view how far they've come, what they have accomplished, while at the same time looking ahead at what still remains to be done. Some students confided enjoying measuring what was done and what was left. Seeing at a glance a course broken down into manageable chunks can be empowering.

Integrated performance assessments

As mentioned earlier, a different mode of communication is assessed every week so that over the course of three weeks (i.e., a complete module), learners have received a wide range of feedback. In order to get a more complete profile of their progress, I include summative Integrated Performance Assessments for midterm and final exams by delivering them over a week's time (weeks 8 and 16). During these assessments, students can help each other, but I will not provide assistance other than clarifying instructions if the need arises. The scoring rationales and grids are identical to the weekly assessments so that students know exactly what to expect. In fact, I structure my instructional weeks as formative IPAs so that the midterm and final exams resemble class (see transfer-appropriate processing

in Larsen-Freeman & Tedick, 2016). From my point of view, midterm week is perhaps the most grading-intensive moment of the semester because I need to fill out three grids per student: one for the interpretive task (reading and listening comprehension) done on day one, a second for the interpersonal task (spontaneous conversation) done on day two, and a third for the presentational task (scripted assessment) done on day three. Despite this spike in grading time commitment, the work is significant and fruitful: alarms can be pulled and changes can be made if students are veering off track. All three midterm grids fit on the same page and are identical to other grids. It is easy to see which mode of communication needs more attention and what can be done to improve.

Progress reports

Every four weeks a progress report is included in which I tally proficiency points and attendance rate. Weeks 4 and 12 are devoted to review during which there is no assessment, freeing time in my schedule to write those reports. A few minutes of class time are used for students to consider this delayed feedback (see Butler & Roediger, 2008) and to reflect on their goals and strategies to reach them.

Ideally, I would like scores to simply reflect proficiency. But external factors sometimes slow down the acquisition of L2, and students' efforts need to be reflected in their grade to avoid discouragement. One way to reward hardworking students whose progress is slowed down by other factors has been to give an attendance bonus. In the monthly progress reports, I include an attendance rate calculated automatically by our institution's learning management system. Rates above 90% (corresponding roughly to 3 absences in a semester) earn a bonus. Thus, if a student has earned a B- on weekly assessments and has attended class more than 90% of the time, B becomes their current course grade. If their attendance rate is below 90%, B- remains their current course grade.

In a suggestion box I can include a personal note remarking on improvements made as well as on recurring mistakes to fix in the short term, with practical suggestions. Finally, this is a good time to personally encourage students to pursue a French minor or major. Figures 3 and 4 show a progress report at week 4. I give students time in class to look at my comments and to complete their reflection. I review their answers on week 4 (see Figure 3, next page and Figure 4 on page 105) to help them with strategies and planning, and to collect their feedback, to which I respond at our next class meeting. By giving serious consideration to their comments and suggestions for improvement in my teaching, I thereby model how to implement feedback myself.

Self-evaluations

In conjunction with monthly progress reports, students are asked to take time in class to review my feedback, self-evaluate, engage in a group discussion that will develop metacognition, and give me feedback on the course. Students have expressed appreciating that opportunity, and doing so allows me to bring clarification or change. The questions change slightly each month but are similar to this:

- Look at the advice and descriptors on pages 1-2. Choose one strategy listed there that you think will help you reach your goals for this course. Explain why you chose it and how you will implement it.
- With one or two classmates, discuss what letter grades represent in this course.
- On an anonymous piece of paper, write one thing that is clear about the way this course works, and one thing that you still have a question about.

Week 4: Progress report and current course grade: _____

Progress toward proficiency goals based on past assessments: _____	Suggestions
11 (A-); 12 (A) = Exceeds expectations
8 (B-); 9 (B); 10 (B+) = Meets expectations
5 (C-); 6 (C); 7 (C+) = Approaches expectations
2 (D-); 3 (D); 4 (D+) = Is far from expectations
0-1 (F) = Too much work missing
Attendance rate based on D2L data: _____
Level up + = 90%-100%
Should improve = 80-90%
Insufficient = Under 80%

1. What is your target grade in this course (see page 1)? What is going to be one challenge for you to earn that grade in this course? What strategy are you going to adopt to reach your target?

2. On an anonymous piece of paper, write one thing that is clear about the way this course works, and one thing that you still have a question about.

Figure 3. Example of a progress report on week 4.

Final report

At the end of the term, I tally the scores of the 14 weekly assessments combined with attendance rates to generate a final course grade. I give that information to the students before their IPA on week 16. Only after their final three-part IPA is their final course grade determined. Whichever score is higher (either the sum of the weekly assessments or the final IPA) becomes the recorded course grade. This system has alleviated anxiety related to final performances and grades. By week 16 students have undoubtedly demonstrated progress; their effort has been translated into a grade that they have earned through hard work and that should not be diminished by a final performance. But if they push themselves for the last IPA their grade could increase, which is a good incentive to try harder. On the other hand, if circumstances made it difficult for students to produce consistent performances throughout the semester on weekly assessments, they have a chance to shine on the last assessment. No matter the situation, students understand that improvement can only happen by studying strategically, which includes taking my feedback into consideration as noted on the first page of the template. The final report on the last page of the template closes the loop. It is shown in Figure 5 on page 106.

Week 4: Progress report and current course grade: $\mathcal{B}+$

Progress toward proficiency goals based on past assessments: $\mathcal{B}$	Suggestions
11 (A-); 12 (A) = Exceeds expectations 8 (B-); <u>9 (B)</u>; 10 (B+) = <u>Meets expectations</u> 5 (C-); 6 (C); 7 (C+) = Approaches expectations 2 (D-); 3 (D); 4 (D+) = Is far from expectations 0-1 (F) = Too much work missing	*Increasing your vocabulary will help you be more creative with the language. Be sure to systematically write down new words in a journal or on flashcards that you can include in your daily review.*
Attendance rate based on D2L data: *96%* <u>Level up + = 90%-100%</u> Should improve = 80-90% Insufficient = Under 80%	*Try to ask more spontaneous questions to increase the quality of conversations.*

Figure 4. Example of a filled progress report on week 4.

Conclusion

Documenting strategies for success, outcomes, assessment tools, and feedback in the same place provides consistency. The described template helps plan instruction and chart learners' progress. It also helps students see a clear direction on their path to higher proficiency. By the fourth week, most write that what is clear about the course (see *Self-evaluations* section) is the importance of being self-motivated to succeed. That indicates that they quickly understand that becoming an independent learner who takes responsibility for using resources at their disposal is crucial to learning. The fact that the assessment document is one of three essential packets delivered on the first day of classes, and that it is used regularly in class, underlines its pedagogical value to students. On top of that, the template prompts me to draw equal attention to what students can and cannot do, preventing feedback from being exclusively negative and making regular consultation less daunting. Finally, this template not only saves me much time each semester, it also ensures that my feedback will be read several times by learners so that my feedback is more likely to be heeded, as well as by me so that if patterns of errors emerge I can see them easily and intervene early. Thanks to this document that connects evaluation and feedback to learning, the impact of assessments in my classes seems multiplied as this weekly process builds solid explicit bridges leading learners along the path to proficiency more smoothly. Anecdotal evidence suggests that students gain in learning and motivation: since implementing IPAs and using this template, more students meet the target outcomes, and more continue with French. This supports the Adair and Troyan's (2013) hypothesis that IPA may have a positive impact on learners' perceptions about language learning.

The assessment document can be downloaded in its entirety and for a variety of specific courses at https://people.uwec.edu/millerjs/. The template is in constant evolution as I update it each semester based on students', colleagues' suggestions, and research findings, therefore the version available online might differ slightly from the descriptions published here.

<u>Final report</u>

Current course grade: _____

Progress toward proficiency goals based on past assessments: _____

40-41 (A-); 42-44 (A) = Exceeds expectations

28-31 (B-); 32-35 (B); 36-39 (B+) = Meets expectations

17-20 (C-); 21-24 (C); 25-27 (C+) = Approaches expectations

6-8 (D-); 9-12 (D); 13-16 (D+) = Is far from expectations

0-5 (F) = Too much work missing

Attendance rate based on D2L data: _____

Level up + = 90%-100%

Should improve = 80-90%

Insufficient = Under 80%

Final course grade

Final exam: _____

11 (A-); 12 (A) = Exceeds expectations

8 (B-); 9 (B); 10 (B+) = Meets expectations

5 (C-); 6 (C); 7 (C+) = Approaches expectations

2 (D-); 3 (D); 4 (D+) = Is far from expectations

0-1 (F) = Too much work missing

Figure 5. Example of a final report on the template's last page.

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5

The Flipping Journal: How to Transition to Online Teaching and Why

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Abstract

Faced with growing pressures to develop online classes, instructors are often faced with a lack of good models to imitate. The goal of this article is to fill this gap by discussing the flipping process and the steps one should take before teaching a class online, hence providing an example of some basic issues to keep in mind. This is followed by some practical tips gathered during the actual teaching of a flipped class, as they inform the development process. A discussion then briefly addresses the learning outcomes of the class by comparing it to a traditional face-to-face class. Finally, a few additional lessons and frustrations conclude the study and encourage instructors to consider moving (part of) their classes to an online format.

Keywords: online learning, comparison between formats, technology, methodology

Introduction

In the past ten years, all levels of education have seen a drastic increase in online classes and learning. A cursory look in *The Chronicle of Higher Education* gives a plethora of examples showing that, starting several years ago, enrollment in online college-level classes has been growing much faster than general enrollment in college (Carnevale, 2007). One of the main consequences of this explosion was a call for quality control and learning assessment. Indeed, in 2012, a whole supplement of *The Chronicle of Higher Education* (entitled "Taking Measure of Online Education") was dedicated to this very issue. This was partly due to the fact that, all too often, instructors, and in particular language instructors, are told to develop online classes or include technology in their classes, as a way to save on costs, but with little support or even training. In order to counter some of

these issues, ACTFL has recently released a position statement regarding the role of technology in language learning (ACTFL, 2017).

As far as language learning is concerned, several studies have shown that technology can help students learn a language by putting them in control of their learning, enabling them to collaborate in new ways, and exposing them to more authentic language (Blake, 2013; Goertler & Winke, 2008; Lancashire, 2009; Meskill & Natasha, 2015, among many others). Additionally, learners can study in a time frame that is most convenient for them instead of for the instructor's schedule. It is in this context that I decided to flip one of my classes and share the steps taken to ensure that online students were going to receive the same content, as much as possible, as those enrolled in a traditional face-to-face (henceforth F2F) class and explore whether comparable learning can take place in both formats.

Before delving into this first-hand account, some basic information is needed. I have been teaching at a Michigan State University for the past 16 years and have supervised elementary and intermediate French classes there, where the initial push for technology was introduced a few years ago. The registrar's office at this institution defines a "hybrid" class as containing at least 50% of the content online whereas a class with less than 50% of online content is defined as "technology-enhanced". The process referred to as flipping a class describes the transition from a 100% F2F class to a format that includes a significant amount of online work (hence ranging from technology enhanced to fully online). This entails that a class starts as 100% F2F, as opposed to a class that is developed directly to be taught with an online component. The class in question is a third-year French phonetics and pronunciation class, which I have been teaching almost every semester since 2006. It was taught online for the first time in the summer of 2013 during the 13 weeks of the full summer session, making it comparable to a 15-week regular semester. This class was developed as fully asynchronous with no actual time set for everyone to come together. In other words, students were free to do any part of the class at any given time (before deadlines). The only synchronous elements in the class were office hours and appointments with students on Skype.

This article will first discuss some questions about the process and the steps instructors should take before a class is taught online, i.e., during the actual flipping, so that those interested in this transition can have an example of some basic issues to keep in mind. This is followed by some practical tips gathered during the actual teaching as they inform the development process. The discussion will then address the learning outcomes of the class and suggest that a thoughtful flipping can bring positive results. The conclusion will then mention a few lessons and frustrations with the transition.

Where do I begin? Framing the flipping process in a broader theoretical context

The elements presented below are not restricted to the online format and many of them apply (or should be applied) to language classes regardless of the

format. Due to the lack of direct and immediate interaction with students in an online class, these preliminary steps are crucial to ensure the comparability of content and outcomes.

Redefining the role of the instructor

With the generalization of Communicative Language Teaching, most instructors have become familiar with the concept often referred to as the Atlas Complex (Lee & VanPatten, 2003). To paraphrase these authors' description, all too often, instructors feel that they carry the whole burden of learning on their shoulders when, in fact, learners are responsible for their own learning. Instructors are then supposed to give learners the tools they need to facilitate the learning process. While most of us are aware of this shift in responsibility, it is sometimes difficult to implement in content classes where we tend to teach according to much more teacher-centered methods. In most cases, it is difficult for instructors to take such a radical departure from the way they have been taught themselves. In an online format, however, overcoming the Atlas complex is essential as well as quite challenging.

In a F2F environment, instructors can adapt instantaneously to questions and problems and let the learners modify the pace and direction of the class (within the parameters and limits set for the day). Since it is not possible in an online format to redirect the course when learners express lack of understanding, an instructor now has to anticipate all hurdles that learners may face in order to develop and provide the tools necessary for learning to take place. In the wake of Socrates' maieutic approach (by which new ideas come from asking and answering questions), an online class should give birth to learning through a series of carefully crafted and sequenced activities. For this reason, flipping an existing class may seem easier than developing a brand-new class directly online, as an instructor knows from experience what has worked in class and what has not.

Starting at the end and developing assessments

Regardless of the format of the class, most syllabi contain some statement about what students are supposed to achieve by the end of the class. In an online format, this is the foundational piece that instructors should lay out first. Then, using a backward planning and design model (Brown, 2004; McTighe & Wiggins, 1999; Richards, 2013; Tomlinson & McTighe, 2006; Wiggins & McTighe, 2005, 2012), a set of sub-goals must be worked out as well as a schedule for these intermediate benchmarks. Explicitly stating the goal(s) and reason(s) for activities helps students in their learning as well as meta-learning processes so that they can understand how learning takes place and actually learn to learn.

Perhaps the easiest way to start at the end is by developing the assessments that instructors will administer in the class. The washback effect, which suggests that teaching and testing are connected and mutually inform and influence each other, has taught us to ensure that teaching is in line with testing and vice

versa. In the transition to an online format, focusing on assessment forces us to consider issues of appropriateness and comparability between F2F and online classes. It will also help design activities that progressively guide students toward assessments. Assessment in an online format may also entail a complete reframing of testing philosophy since instructors are not there to make sure that no one is cheating. For written essays, such as compositions or literary analyses, there is no major difference between both formats, unless students write in class. Students upload their papers, that can then be checked for plagiarism with tools such as Turnitin, Dupli Checker, and PaperRater (links to these resources are given in Appendix A), among many others. The situation is different for paper and-pencil tests. In many respects, an online format is equivalent to an open-book test since the instructor cannot prevent students from having their books and notes to look up the answers. One way to circumvent this issue is to have a very tight time limit that will not allow them to waste time looking up answers. Needless to say, students should know how much time they have for the test prior taking it, and probably should be told that they will not have enough time to look for answers in the book, hence underlining the need to be fully prepared before beginning the test. For instructors worried about the possibility that several students may work together and each answer a particular set of questions, the solution is in randomizing the questions and perhaps even the order in which each answer is presented in a multiple-choice format, hence minimizing the risk of cooperation.

Once assessment is in place, activities leading to it can be developed. One crucial decision regarding these is the choice between immediate feedback for the students, mostly made possible through the use of computer-graded questions like multiple choice or multiple select, and open-ended discussions that have to be instructor-graded. Both require about the same amount of work for the instructor but in the development phase for computer-graded activities versus in the grading phase for openended questions. Each focuses on a different skill, such as reading and listening for computer-graded activities versus writing and speaking for openended ones. In order to have a balanced approach and develop an online class that is comparable to a F2F one, both types of activities should be included. Students are also likely to appreciate immediate feedback on discrete points or questions such as word-level activities or discrete grammar or comprehension items. This, in turn, prepares them to produce longer stretches of discourse in open-ended questions and helps increase their confidence in their ability to do so.

At the practical level, once these guiding principles have been finalized, it is helpful to develop a list of each activity needed to reach the goal set for the lesson or unit. Such a list also helps clarify the scaffolding process and the sequencing of activities from input to output. Finally, this enables instructors to integrate more than one skill, starting with listening and/or reading in input activities, to reading, writing and speaking in output activities. For example, a writing assignment may be a reaction piece to a listening activity, or a speaking activity can be the logical extension of a series of activities that involve reading and writing, all the while

including particular language items that were presented in the input section of the lesson. In this line of thinking, Huang (2016) reported that students found online learning particularly beneficial to develop listening skills, hence suggesting that this skill should be included in online teaching. By following a template that moves from input to output and from discrete-item activities to open-ended ones, and that includes all skills, instructors can make learning happen and ensure that technology enhances learning.

Focusing on input

Since the 1980s and Krashen's work, the idea that input is necessary for language learning has been researched in various studies, too numerous to review here. In the second chapter of his seminal book *From Input to Output*, VanPatten (2003) defines input and explains that "[e]very successful learner of a second language has had substantial exposure to input as part of the process of language learning" (p. 28). In addition, Lightbown and Spada (2006) provide an overview of several studies regarding comprehensible input, input flood, input processing, etc. that underline the importance of input in the classroom. For this reason, a large part of these online activities should focus on input so as to provide students not only with the basis necessary for learning to take place but also with authentic language presented in a variety of media. This is all the more important in cases of hybrid learning where only part of the class time uses technology. In this case, class time is best used for output activities while the online sections of the class should draw heavily on input presentation, input processing, and recognition activities. In each unit then, starting with input enables the instructor to focus on comprehension first, be it written, oral or both, and guide the students, step by step, towards increased autonomy. Only after comprehension of both the meaning and the usage of the new material has been established, can discussion and application follow. In addition, input will help students focus on some elements that instructors deem important by limiting their attention to those aspects. Following the principles for good input (Lee & VanPatten, 2003), instructors can extract a few sentences from a larger text or passage and ask students guided questions to help them understand the material and develop their own analysis. For example, in a literature or an advanced class, if an instructor is working on a poem and she/he wants to emphasize the rhythm of the verses, or the rhymes, a recording of the poem can be provided so that students have aural input to help them hear and focus on these elements. This can be particularly useful for texts that are different from traditional expected meter or form (either because of the lack of rhyming or a caesura in an unusual place, for example). Another example could come from a passage rife with detailed descriptions. An input activity to prepare students to discuss such a passage could ask students to attend to the number of adjectives versus nouns versus verbs in a paragraph. Another activity could focus on the meaning of some key elements and the nuances distinguishing near-synonyms. In a grammar or language-focused class, input can be used to make student notice agreements or word order. For example, if teaching French relative pronouns, a text (oral or written) can be used to help

student determine what kind of word follows *qui* (who) or precedes *lequel* (which).

As this type of activity is often the stepping stone for a larger analysis or application, it is best to choose a format that provides immediate feedback to the student. In other words, at this stage, multiple choice or multiple select questions as well as very short fill-in-the-blank are preferable to open-ended questions since they can all be computer graded. This allows students to determine if they have established the basic foundation needed before continuing with the rest of the material. The danger, however, is to transform such activities into mechanical ones where understanding a sentence or a question is no longer necessary to answer correctly. As Lee and VanPatten (2003) conclude after reviewing several studies, "[t]he learner generally performs mechanical drills in such a way that the processes needed to develop more fluent and accurate access are bypassed" (p. 151). In other words, the focus on meaning should be kept at every single stage of the learning process.

Reevaluating activities and articulating expectations

Once the end goals have been articulated, activities need to be organized to guide students towards meeting all goals, from activity or lesson goals, to intermediate and final goals. Practically speaking, this is one of the reasons why flipping takes an extraordinary amount of time: flipping entails a significant evaluative process where almost every single element of the class is assessed in terms of articulation, scaffolding, and goals. For example, in class, we sometime fill five or ten minutes with a short activity that paves the way for one further down the road. In an online format, if an activity is important for a future activity, it needs to be moved to its rightful place. Each activity must meet important criteria of economy and efficacy.

This leads to the very important point of overtly and clearly explaining goals as well as the path to reach those goals to students. All too often, students (and the public in general) think that an online class is not as rigorous or demanding as a F2F one and that it will be easier. Television commercials seem to spread the image of online degrees achieved in two hours per week. To counter this perception and ensure that student will approach the class as they would in a F2F format, goals must be clearly stated along with how much work and time is expected to learn the material. This applies not only to the overall class goal but to the goal of each unit or chapter as well as every step to reach this goal.

This should also include a clear statement on late or missed work. Since learners have all the power over the learning of the material, if they choose not to do a lesson or an activity, they have to be willing to accept the consequences. As students are the ones in charge of their own learning, it is not the instructor's role to reach out to them to make them do the work, though frequent reminders are always a good idea. In effect, this is very similar to them choosing to skip a class and the same kind of policies and penalties should apply.

Practical considerations and advice to instructors

Give yourself more time than you think you will need

The hard part starts once you have selected the material since you have to adapt it to the new format. If you assign a reading and want to do a series of multiple choice or multiple select questions to check for comprehension, one activity will take at least one hour to develop and probably about the same to enter into the online platform, at least initially if you are not already extremely comfortable with the platform. If audio is included (to increase the amount of aural input), you need to familiarize yourself with software available for recording, such as Praat or Audacity (see Appendix A for links to the resources mentioned in this section). Once recordings have been saved in a format you can use with your platform (*wav* and *aiff* are fairly common and easy to work with), the next step is to find out how to upload the audio and/or embed it. With practice, each of these things can take only a couple of minutes, but the initial time investment to reach the level where you are comfortable and efficient takes many hours. Similarly, if you choose to use software such as Camtasia, Jing or Snagit to capture a video of "lectures", you should anticipate that a 10-minute video will take about one hour to create from start to finish. This includes developing the content or transferring it to PowerPoint slides for the lectures, proofreading them, capturing the video (assuming you can get it done in one single take), editing or formatting it, and finally uploading it to your platform.

Overall, a conservative estimate is to spend between four and six hours for each 80-minute class period in preparation alone, or three to four hours for a 50-minute class. While this flipping process goes faster with practice as the format and sequencing of activities become more automatic after a few units, the time to develop activities, upload them, and most important, proofread them multiple times, does not change with practice. To reduce some of the time investment, students (in particular students who have previously taken the class) can be hired to go through the material as if they were students in the class. Since these students know what they have learned, they will be able to give feedback on clarity and usefulness of assignments.

Anticipate students' hurdles to select the format

Not only do you need to anticipate students' needs and problems, you also need to anticipate their lack of focus or commitment. For this reason, instructors should be meticulous in making and sharing the list of activities, dates, etc., at least at the beginning, in order to establish a clear pattern so that students can anticipate when things are due. For example, make sure assignments are due the same day of the week if possible. This will help students who may not be very good at managing their own time. If a self-paced class is preferable, where all assignments are due at the end of the semester, there might a flood of questions and grading at that time. Instructors should be ready for this.

My personal decision was not to have a self-paced class, in part to spread out my own workload, but also to help my students assimilate the material

a little bit at a time. For this reason, students enrolled in my summer class had assignments due every Monday, Wednesday, and Friday by 10:00 a.m. Monday and Wednesday assignments were devoted to lessons and practice, while Friday ones focused on graded homework, after having received feedback on the content of the previous days. To help students anticipate this routine, I used the online platform's calendar, made a schedule in the syllabus, and also posted a calendar with one month per page showing what they were supposed to do when. I color-coded everything with different colors for lessons, graded homework, written quizzes, and oral quizzes. As the instructor, this meant grading lessons on Thursdays (to give students feedback prior to their Friday deadline), and grading homework on Saturdays or Sundays.

Be brief

In my experience, brevity is crucial in two aspects: lecturing and feedback. This is not simply about attention span, but also about the fact that some students in online classes can only carve out small periods of time in their day to do a little work at a time. Furthermore, as reported by Hsieh (2017), online learning can help with the scaffolding of the learners' knowledge construction, hence promoting deeper learning and learner autonomy. For these reasons, a 50-minute lecture should be broken down into smaller sections (10 to 20 minutes) and clearly organized around a theme or a question. Students should then do a follow-up activity after each minilecture to verify that they understood the lecture, before moving on to the next theme. This scaffolding process is another way to keep students motivated as they see that they can learn every step of the way and make progress. It further reinforces the motivation to complete all the work to fully understand the material.

Additionally, you should strive to keep the time between activities and feedback to a minimal; feedback should be given as quickly as possible after an assignment has been completed or after a deadline. This can be achieved in two ways. First, you should try to reduce the number of non-computer graded activities to the absolute minimum in the actual lesson, but without excluding them as they prepare learners for the unit final assessment, which typically follow such a format. At the same time, you should grade such non-computer graded activities as quickly as possible but also efficiently by being brief in your feedback and giving short comments, but with reference to where learners can find the complete answer. My experience was that I spent about an hour per activity giving detailed comments. However, responses to the evaluation questionnaire (described below) showed that most students did not consistently read my feedback before quizzes or graded homework.

Finally, in order to minimize time grading and giving feedback, it is helpful to compile a database of recurring mistakes, comments, and answers so that you can copy and paste these for each students when the need arises, rather than having to type the same comments repeatedly.

Discussion: assessing the online class

In order to compare learning outcomes in both formats, an objective evaluation should be carried out. In terms of content, have the two classes truly taught the same things? That is, are the F2F and online classes truly comparable? If the answer is no, then instructors should analyze whether the change is unavoidable and due to the transition to the new format or whether it can be avoided. Another important question is to determine if such a change is an improvement and should therefore be adapted to the F2F class if it is still taught. In addition, learning outcomes should be measured and compared with the F2F format, by using the same assignments when possible, or at the very least, comparable assignments. While this is not always practical, especially in terms of testing, it is the only way to ensure valid comparisons. These comparisons should be item-to-item (such as comparing test scores, homework assignments, etc., in both formats) as well as longitudinal to evaluate if students make similar progress in the course regardless of the format of the class. Below is an example of how such evaluations can be carried out.

Learning outcomes

This section presents a brief comparison (see Violin-Wigent, 2014, for a more detailed analysis) between two sections of a class on French Phonetics and Pronunciation: a F2F class taught in the spring of 2012 (with 20 students, meeting twice a week for 1 hour and 20 minutes for 15 weeks) and the online class taught in summer of 2013 (with only eight students enrolled in the 13-week summer semester). The aim of this class is not only to help learners develop a better pronunciation in French, but also to learn the rules of correspondence between sound and spelling in French. In other words, the class focuses both on the accurate oral production of French sounds and on the application of rules assessed through written phonetic transcription using the International Phonetic Alphabet. Both classes used the same textbook, *Sons et sens: La prononciation du français en contexte* (Violin-Wigent, Miller, & Grim, 2013), although the F2F class used a preliminary version of the textbook. For this reason, I can confidently say that there were no significant changes in the content between the two classes.

The present comparison is based on the grades students received in the class for written and oral tests as they reflect the dual objective of the class. Oral tests consisted of seven short authentic texts (between 93 and 130 words, identical in both F2F and online formats). Students were asked to read each text aloud and record themselves using Audacity prior to uploading them on the course website. These tests were graded in terms of the accuracy of the sounds that had been studied in class up to that point. To supplement this oral aspect, three written tests were included in the study. These were obviously different written tests for both F2F and online conditions to prevent cheating, but followed the same overall format. Both oral and written tests were graded in terms of the accuracy of the sounds (for oral) and of the phonetic transcription and general comprehension of class material that had been studied in class up to that point. In other words, each

test was graded in a cumulative manner in that it included elements previously studied but ignored elements that had not been studied yet.

To analyze the results, a series of t-tests were run on the oral and written tests described above by an outside consultant. Complete details on the statistical analysis, including adjustments and tables, can be found in Violin-Wigent (2014) as the sections below only present general tendencies. Statistical analyses show that there was no difference between the online class and the F2F class in terms of written tests, suggesting that students performed equally on written tests in both classes. As for oral tests, two of them show a statistically significant difference between both classes. For all the other recordings, students performed in a similar manner regardless of the format of the class. A closer look at the oral tests revealed that these two assignments included the most difficult elements of the class. One of these two (the fifth one in the semester) included schwas (also called 'mute-e'), which are quite complex on a conceptual level in terms of understanding when they are pronounced and when they are allowed to drop. In addition, schwas in French are difficult to pronounce as students have to break their 'bad' habits of pronouncing too many of them. This test also included liquids, which can be problematic for English-speaking learners of French, especially the French 'r'. The other oral test showing a significant difference was the fourth one in the semester and focused on nasal vowels, which are difficult to distinguish perceptually, and, therefore, present their own pronunciation problem linked not only with which vowel to pronounce but also with the non-pronunciation of a nasal consonant after the vowel. The difference in the average between the two course formats is hypothesized to be the result of the type of feedback given. Indeed, in the F2F class, feedback was immediate as students not only repeated after the instructor during class, but also repeated as many times as needed based on the instructor's evaluation of the accuracy of each repetition. By opposition, the online class received delayed but individualized feedback as the instructor provided a personal list of problems to each student after having listened to the practice recordings students turned in. Most of the time, this feedback was given by email, hence removing the aural element. This difference in feedback may explain why the F2F class performed better on these two assignments. However, for all the other oral tests in the class, which are deemed to include less difficult elements, there is no statistical difference between the two formats.

Evolution through the semester

The grades received on oral assignments during the course of the semester show a very similar evolution in both classes with fairly parallel trajectories in which the F2F class is a few points above the online class, even though, as explained above, the difference is not statistically significant on most of the assignments. The only exception to this pattern is found in the third oral assignment, for which both classes show means scores that are almost identical (88.9% for the F2F class versus 88.6% for the online class). This particular oral assignment focused on French liaisons, a topic that can be described as the most complex

in the semester. It, therefore, seems all the more surprising that we do not see a difference in the mean scores for both formats. In fact, it could be the case that, for liaisons, immediate feedback (most of which is negative feedback followed by a repetition of the rule) is counter-productive to learning. Indeed, in past F2F classes, students often seemed overwhelmed by their perceived inability to achieve a correct result, no matter how hard they tried, and looked like they tuned out. By contrast, students in the online class have control over their learning, reviewing rules when they feel they need it, retrieving feedback on their own time rather than being forced to get it from the instructor in class. This may allow them more time to process the material as well as a deeper connection with the material, hence showing that the online format may sometimes be more beneficial to learning than the traditional F2F format.

Students' perception of the online class

A final element that should be included in an assessment of an online class is an evaluation of how students feel about the class while taking it. In the class described here, this was done through a questionnaire that inquired about feelings and opinions about the class in general (see Part 1 of the survey included in Appendix B) as well as about the actual work they did in the class (see Part 2 of the survey), so as to gauge the difference between how students feel about something and what they do about it. Some open-ended questions were also asked to enable them to voice personal opinions more freely and to get ideas on how to improve the class (see Part 3 of the survey). This questionnaire was given mid-semester and at the end of the semester to see the evolution of opinions and work habits. It was administered through the class learning management system. Students received extra credit for completing each survey (equivalent to 1% of their final grade for each survey). Except for the last two questions for which students were to write a short answer, all questions in a survey asked students to select an answer on 4-point Likert scale, ranging from strongly agree to strongly disagree in Part 1 of the survey or from always to never in Part 2. A 4-point scale was chosen to force students to voice an opinion by not providing a neutral or middle point. As can be seen in Appendix B, the survey was lengthy and detailed, even sometimes repetitive, so as to provide a clear and detailed picture of how students felt. It is provided here as an example that instructors can adapt to suit their particular needs.

Thanks to its many questions, the survey yielded a lot of data, most of which is beyond the scope of this article. For this reason, I will only underline a few points that were deemed more important to the current analysis. In particular, through the questions related to feedback, the survey revealed that most students did not consistently read the feedback before completing their next assignments (the course management system used at the time did not allow me to see if students had retrieved my feedback.) This may explain why they kept making the same mistakes but also why their results on oral tests were slightly (though not statistically significantly) lower than the F2F class. This finding encouraged me to find ways to force students to go back to my feedback. For the second half of the

class, I decided to include questions in each week's homework assignment linked with my comments. These included questions such as "what is the main problem outlined in last week's oral homework?" or "how many mistakes did you make on 'x' last week?". This required additional time on my part since I had to make sure I collected the right answer for each student each week and had to grade this question manually for each student. However, I feel that it achieved its purpose as students reported reading feedback more often in the second questionnaire than they did in the first.

Generally speaking, students agreed or strongly agreed with the statements in Part 1 except for the following two: "I feel that the pacing of the class is too slow" and, more importantly, "I feel that I am learning the material better than I would in a traditional class." Only one student strongly agreed with this statement and their opinion did not change between surveys. Another statement in Part 1 underlines a general sense of isolation as six students out of eight agreed or strongly agreed with the statement "I feel isolated and wish that I could talk with classmates and/or the instructor" in the middle of the semester, while only four did so at the end. Further examination reveals that four students changed their mind: three students disagreed with the statement at the end after they agreed at the beginning, hence showing that they felt less isolated at the end of the semester, and one felt more isolated at the end of the semester than before. The next section presents some suggestions on how to remedy this problem. Along the same lines, all students except one would have preferred to hear what other students' mistakes were so that they could learn from them.

Conclusions: lessons and frustrations

This article has attempted to provide a guide to help educators develop online classes that follow current frameworks and methodologies, as well as to suggest that an online class can indeed yield similar results in terms of the quality of student results (if not better results as discussed regarding the oral tests on liaisons) to a F2F class.

Among the lessons learned from this experience, the hardest one was compromise: some ideas may have to be abandoned as the technology available may be too complex or too expensive to be used for a class that is going to be taught the following year. Some ideas like creating avatars for the instructor and a typical student are fun and add a much-needed human component to the class, but simply require too much time to develop, at least in the initial phase of the class. At that stage, priority should be given to the content and the integrity of the class, which often means that pretty, fun, and "cool" elements have to be put on the back burner, at least temporarily. Other lessons and recommendations include the need to cap the class at 10 to 15 students the first time it is taught, and the importance of restricting particular times when you grade, prepare, monitor, etc., so as not to become overwhelmed, obsessive, or Atlas-like about the class.

One of the most difficult elements of the class for me was the loss of an important aspect of learning, namely social interactions. As McBride and

Fagersten (2008) point out, and as my own students echoed in their answers to the questionnaires, online classes increase the risk of feeling isolated. This applies to both learners and instructors. For learners in this class, there was no group work, no interaction with other students, no immediate answer to their question and no one to "just commiserate" with, as one of the students mentioned in their questionnaire. This is echoed by a growing number of studies that underscore the lack of community in online formats (White, 2003 and Wildner-Bassett, 2008, among others). For this reason, McBride and Fagersten (2008) underline the importance of a steady stream of communication. This, however, can lead to another frustration for instructors. Indeed, instructors may not get responses to the emails they send, nor can they tell a student to talk to them after class when they see someone struggling. Even worse, they do not receive the immediate feedback from students that we rely on in a F2F class to gauge comprehension, such as seeing learners nod, frown, smile, etc. Answers to the surveys given in class show, however, that the constant flow of communication seems to have had some effect on the students' perceived isolation since fewer students reported feeling isolated at the end of the semester.

In addition, requiring a synchronous component can help instructors connect with students and enable them to get immediate oral feedback and the spontaneous practice crucial for developing oral proficiency. It was suggested above that online students' lower performance on certain oral tests was related to the type and timing of feedback they received. Regular one-on-one contact between the instructor and each student should, therefore, be used to provide immediate and individualized feedback to students, especially on elements that might be more problematic. This can be done by requiring students to connect with the instructor via Skype, Zoom, Google Hangouts, or some other platform that enables a face-to-face conversation, especially at the beginning of the semester but regularly as well. Another option is to ask students to participate in a paired conversation about questions developed by the instructor and to submit a short written report of their discussion. At the introductory levels, the discussion and report will be very limited in scope and time but can increase as proficiency develops. To ensure that learners follow the instructions to meet and talk in the target language, they should record their conversation and share it with the instructor, who can simply spot-check it rather than listen to the entire conversation.

Part 3 of the survey elicited a list of perceived benefits for students, such as the flexibility to work on their own timeline and at their own pace (given by all the students in the class) and receiving immediate feedback on written activities to help them gauge their understanding of the material. Beyond these benefits, it should be mentioned that flipping a class can have a strong benefit for instructors. In my personal experience, flipping my class has made me re-evaluate my teaching as a whole and increased my awareness that I was still too Atlas-like. It has helped me grow as a teacher by developing new strategies and tools to help my student learn. Finally, it has shown me that comparable learning was taking place, regardless of the format, and that the many hours spent on developing activities were time well invested.

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Appendix A

Electronic Resources

Audacity: http://www.audacityteam.org/
Camtasia: https://www.techsmith.com/video-editor.html
Dupli Checker: https://www.duplichecker.com/
Google Hangouts: https://hangouts.google.com/
Jing: https://www.techsmith.com/jing-tool.html
PaperRater: https://www.paperrater.com/
Praat: http://www.fon.hum.uva.nl/praat/
Skype: https://www.skype.com/
Snagit: https://www.techsmith.com/screen-capture.html
Turnitin: http://turnitin.com/
Zoom: https://zoom.us/

Appendix B

Student Survey

Part 1: Student perceptions of the class

1. I like being able to listen to recordings and do activities as many times as I want.
2. I understand the logic behind the order of activities (*préparation, leçon, mise en pratique*) (preparation, lesson, application) and I think it helps me learn.
3. I feel that there are enough activities to help me learn the material.
4. I like the video segments and find them useful to learn.
5. I feel fully prepared for written tests.
6. I feel fully prepared for oral tests.
7. I feel that I am learning the material better than I would in a traditional class.
8. I feel that the pacing of the class is too slow.
9. I would like to be able to work at my own pace and have access to more chapters at the same time.
10. I like having deadlines three times a week because it helps me do my work regularly.

11. I feel isolated and wish that I could talk with classmates and/or the instructor.
12. I like working independently.
13. I feel comfortable skyping with the instructor.
14. I liked that receiving personalized and individualized feedback.
15. I would have preferred to hear what other students' mistakes were so that I could learn from them.
16. I feel that I didn't receive enough feedback.
17. I feel that I receive too much feedback.
18. I always read the feedback that was sent to me.
19. I found the feedback helpful.

Part 2: Study habits

20. I follow the order of activities (*préparation, leçon, mise en pratique*) (preparation, lesson, application).
21. I listen to recordings and do activities several times to help me learn.
22. I do *pour vérifier* (verification) and *mise en pratique* (application) activities several times to help me learn but not other activities.
23. I watch the videos more than one time.
24. I read the expansion in the book before watching the videos.
25. When we start a new lesson, I go directly to the *leçon* (lesson) and do the *compréhension* (comprehension) and *discrimination* (discrimination) later.
26. I complete each chapter (*préparation, leçon, mise en pratique*) (preparation, lesson, application) in one single login.
27. I give myself some time between the *leçon* (lesson) and the *mise en pratique* (application) to assimilate the material.
28. I wait until the day things are due to complete them.
29. I go back and redo *pour vérifier* (verification) and *mise en pratique* (application) before graded homework.
30. I go back and redo *pour vérifier* (verification) and *mise en pratique* (application) before a written quiz.
31. I contact the instructor when I have questions.
32. I read the feedback that was sent to me before doing the *devoirs notes* (graded homework).
33. I read the feedback that was sent to me before doing the oral and written quizzes.

Part 3: Opinions and suggestions

34. In your opinion, what do you like most about taking this class online? You can give more than one answer if you want.
35. In your opinion, what do you like least about taking this class online? You can give more than one element if you want.
36. In your opinion, what is the most rewarding thing about taking this class online? You can give more than one element if you want.
37. In your opinion, is there anything in the online format of the class that you find frustrating? You can give more than one thing if you want. In other

words, do you wish you had taken this class face-to-face during the semester instead of online this summer? Explain.

38. How would you change the class to improve it in case it is offered again online next summer? Or what advice would you give a student about to take the class?

6

iPads in the French Language Classroom: Teacher and Student Perceptions

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Abstract

Many schools and colleges have launched iPad initiatives to enhance learning and update current teaching methods by integrating technology into their curricula. Despite the iPad's popularity, research about their effectiveness in education, especially in language instruction, is rare. This study examined how college students in second-semester French classes perceived the use of iPads in the language classroom and their impact on learning. In a 1-to-1 iPad classroom in a proficiency-oriented French program at a private university, 36 students completed in-class activities and weekly iPad assignments using free-of-charge apps that were not specifically designed for language to practice various language skills. A questionnaire given at the end of the semester examined students' use of the iPads, their perceptions about its impact on learning, and their evaluation of the different applications used. The data analysis and results indicate that students overwhelmingly enjoyed the use of iPads and felt that they enriched their learning of French. The paper concludes with the teacher's impressions of the use of iPads in these French classes, provides some suggestions for implementation in instruction across various languages, and culminates in a few cautionary remarks.

Keywords: student perceptions, iPads, language teaching, mobile learning, instructional technology

Introduction

Under several SLA theories, the inclusion of technology can be asset for language learning. Chomsky (1986), for instance, recommends the necessity to be exposed to rich linguistic input; Krashen (1992) emphasizes the need for comprehensible input and cautions that learning anxieties can block language acquisition. Interactionists argue that language is best learned through social interaction. Finally, focus on form proponents state that when students perform specific tasks and collaborate on them, they negotiate meaning and analyze their own language (Blake, 2013, p.16-20). Effective technology use in the language classroom, especially the use of tablets, can do all that and more, as long as it is carefully integrated into the curriculum. In turn, language professionals need to have an adequate theoretical background to decide what technology tool might assist students' language acquisition.

Review of research

Technology use

Technology, if used wisely, allows increased contact with the target language, especially since most university students spend only about 150 hours per academic year studying a language, and only 3% of U.S. university students go abroad (Blake, 2013). Furthermore, mobile technology use in college-age students increased from 1.2% in 2005 to 62.7% in 2010 (Rossing, Miller, Cecil, & Stamper, 2012). Thus, mobile technology could be a valuable addition to teaching.

The use of mobile technology for language teaching and learning is not new (Kukulska-Hulme & Shield, 2007, 2008), but many instructors hesitate to integrate these devices into the language classroom for lack of understanding how language learning and teaching could benefit from it (Lys, 2013). More specifically, few researchers on the use of mobile technology have considered how to successfully integrate these devices into their teaching; and if so, they seemed to have been employed in a purely teacher-led approach (Kukulska-Hulme & Shield, 2007). However, if successfully integrated into foreign language learning, technology-mediated learning can provide instructors and learners with resources as well as creative, communication, and sharing tools (Banister, 2010; Conrad & Donaldson, 2004; Manuguerra & Petocz, 2011). Ideally – as described by Warschauer and Kern (2000) as part of their three phases of computer-assisted language learning (CALL) – technology is fully normalized and inseparable from everyday life and teaching (integrative CALL). Nevertheless, a considerable amount of the existing research about the use of iPads is theoretical, or non-experimental and anecdotal, with few quantitative research studies about perceptions of iPad use and their effects on teaching and learning.

iPad

Apple has released six versions of the iPad and sold more than 350 million units worldwide since its original debut in October 2010 (Statista, n.d.). The device has known considerable popularity in school systems in recent years because the

integration of technology into language teaching, curricula, and assessment is seen as imperative to prepare students for the demands of the digital age.

The literature that exists regarding the use of iPads in language classrooms is limited. However, several research summaries about iPads as well as some studies on iPads in various educational settings exist.

Much of the current research on iPads pays particular attention to describing the advantages and disadvantages of these devices and expressing how they could be an asset or drawback to education. Meurant (2010) highlights the importance of Wi-fi ready iPads on college campuses and how they can enhance education. Some of the positive assets of iPad in education are that the iPad is a comprehensive, all-in-one solution that is easy to use and can be used in any classroom space. iPads create more learner autonomy, student networking, and collaboration and learning becomes more real when tied to lives outside the academic environment. Melhuish and Falloon (2010) explore affordances and limitations of iPads against the background of effective teaching and learning. They offer a critical review of the ways iPads might support learning highlighting their portability, size, affordability, accessibility, connectivity (asynchronous and synchronous communication) and intuitive use. According to them, iPads can increase collaboration and interaction and provide individualized and personalized learning. Godwin-Jones (2012) explores the state of language learning apps, the devices they run on and their development. He states that there are many apps on the market that support language learning. iPads are more personal, highly customizable, small, focus on one task and ideal for informal, individualized learning. Rice (2011) provides a summary of four iPad programs at different universities. iPad classes showed more physical movement, increased student engagement and collaboration. iPads facilitate sharing information, offer useful, interactive apps, and are easily transportable. Wieder (2011) offers advantages and disadvantages of iPads as suggested by Chatham University professors. Among the observed disadvantages were slow finger-typing, inability to run all the University's applications, availability of few textbooks, and limited use in higher education due to being passive devices. iPad's small size, extended battery life, intuitive use, improved mobility, availability of readings in class, and increased collaboration are the advantages addressed by the professors.

A number of data-driven research studies in primary school, high school, and college settings have investigated the use of iPads in various subjects (English, sciences, foreign languages) and described student or teacher perceptions and the devices' impact on teaching and learning. Numerous studies have addressed iPad use in multi-disciplinary settings. Ireland and Woolerton (2010) used data from 493 students at 8 different universities in Japan to discover whether iPad use in education is realistic and educationally desirable. They concluded that iPad will be far more beneficial than other mobile devices in every aspect of education because of its size, platform, and ease of developing new, interactive materials. Murphy (2011) offered a significant review of publicly available material to identify worldwide trends in iPad adoption and use by universities. He found that iPads have significant potential in facilitating the aims of learning outcomes.

However, there are many university programs that use iPads merely as content delivery systems. Bush and Cameron (2011) explored how the use of iPad affects the academic environment by analyzing data from three master's level courses. Both teachers and students strongly recommended and preferred digital course materials on the iPad and felt that iPad is a useful academic tool. Rossing et al. (2012) and Diemer, Fernandez, and Streepey (2012) both used data from a large-scale, multidisciplinary study at two universities. Rossing et al. explored student perceptions of learning and engagement as a result of using iPad and found that these devices offer many benefits, but can distract learners. To minimize these negative effects, careful incorporation into the classroom is necessary. Diemer et al. found factors influencing the positive impact of iPad activities on perceptions of student learning and engagement such as level of engagement and comfort with e-learning and iPads. Henderson & Yeow (2012) reported on a case study of iPad's adoption in a New Zealand primary school and found that iPad has features and design to make it a very useful tool for education. iPads enhanced student learning, but improvement in students' grades was not noticed. Vedantham & Shanley (2012) described a multi-disciplinary pilot program where students and teachers used iPads for class projects for up to two weeks and present advantages and disadvantages of these devices. According to them, it is important to find a balance between using iPad as a personal device and a classroom device. Wario, Ireri, and De Wet (2016) investigated the use of iPads when engaging students during teaching and learning and aimed to assess student perception after 14 weeks of iPad use. Results indicate that students perceived the iPad as a learning tool which enabled them to engage in learning activities.

A smaller number of studies have examined the use of iPads specifically in language classes. Foote (2012) describes Westlake High School's iPad pilot initiative and how iPads—in the hands of educators and students—can affect teaching and learning. 11th and 12th graders in English classrooms participated in the study that revealed the positive ways that iPads can impact teaching and learning. Brown, Castellano, Hughes, and Worth (2012) present a case study at a Japanese university that investigated the integration of iPads into an existing English language curriculum. They reported several benefits and drawbacks of iPads, but concluded that student attitudes towards iPads were generally positive. According to them, some of the drawbacks such as hardware issues, problems with Wi-Fi, and unfamiliarity with iOS and apps could be remedied with more training. Lys (2013) studied the use and integration of iPads in a college German class. Data from 13 students in a conversation class via 8 oral recordings was collected and revealed that iPad is well-suited to practice listening and speaking proficiency at advanced levels. Yang and Xie's (2013) action research study of 12 second-year Chinese students learning idioms indicated that learners enjoyed the mobile way of learning and that textual and visual illustrations of the idioms facilitated their learning. Gabarre, Gabarre, Din, Shah, and Karim (2013) conducted an action research study involving 25 Malaysian undergraduate students majoring in French in order to explore the ease-of-use of the iPad and its usefulness from pedagogical and technological perspectives. They found iPad's features and applications to be

relevant for language teaching and learning. Itayem (2014) examined students' behavioral intentions towards using the iPad in their language learning courses. Data from 25 undergraduate students revealed that students' perceived usefulness and perceived ease of use of iPad positively predicted students' attitudes towards using the device. Mango (2015) studied 35 students from a college-level Arabic class to investigate their perceptions about iPads on their learning and engagement. Data showed that students believed that iPads played a significant role in their engagement.

Together these studies revealed many general advantages and drawbacks of iPads in education. The weight, size, and wirelessness make iPads extremely portable, allowing anywhere access and active movement around the classroom (Brown et al., 2012; Gabarre et al., 2013; Henderson & Yeow, 2012; Ireland & Woolerton, 2010; Rossing et al., 2012; Vedantham & Shanley, 2012). iPads are user-friendly, easy-to-use and require minimal technical know-how (Brown et al., 2012; Gabarre et al., 2013; Henderson & Yeow, 2012; Itayem, 2014; Vedantham & Shanley, 2012; Wario et al., 2016). Subjects found iPads to have better software, to be faster than laptop computers and to be easy to control (Brown et al., 2012; **Gabarre, C., Gabarre, S., Din, Shah, & Karim,** 2014; Neaves, 2015). The more than 2.2 million applications (apps) available in the Apple App Store (Statista, n.d.) to date offer a myriad of possibilities, but can be overwhelming for educators. As noted by Gabarre et al. (2013), apps that were not designed with a language teaching purpose in mind could, however, be adapted to specific learning objectives. iPads are highly adaptable to multiple learning styles, allow for differentiated instruction and provide accessibility for students with special needs (Brown et al., 2012; Foote, 2012; Melhuish & Falloon, 2010; Neaves, 2015; Rossing et al., 2012).

iPads can extend learning beyond the classroom making it more real and relevant (Gabarre et al., 2013; Gabarre et al., 2014; Ireland & Woolerton, 2010; Lys, 2013; Rossing et al., 2012). Learners have immediate, 24/7, far-reaching access to a wealth of information and resources (Belcher, 2014; Gabarre et al., 2013; Lys, 2013, Neaves, 2015; Rossing et al., 2012), including access to feedback and support from instructors and peers (Belcher, 2014; Gabarre et al., 2013; Gabarre et al., 2014).

Moreover, iPads' capabilities can shift the focus from standard lecture, teacher-centered, discussion classes to more student-centered classes (Neaves, 2015; Rossing et al., 2012; Yang & Xie, 2013). More specifically, learning can be more self-directed, learner-controlled, project-oriented, and flexible (Banister, 2010; Brown et al., 2012; Gabarre et al., 2013; Hargis et al., 2014; Neaves, 2015; Perez, 2017). Learners can become more empowered, responsible, and independent researchers and creators (**Hargis et al.,** 2014; Henderson & Yeow, 2012; Lys, 2013). This makes learning more personal, individualized, and creative allowing complete freedom of outcome without impinging on the teacher's personal style (Belcher, 2014).

Researchers also reported increased student engagement, active learning and increased time on task (Benton, 2012; Bush & Cameron, 2011; Clark & Luckin, 2013; Diemer et al., 2012; Gabarre et al., 2014; Godwin-Jones, 2012; **Hargis et al.,** 2014; **Harmon,** 2012; Henderson & Yeow, 2012; Lys, 2013; Mango, 2015; Neaves, 2015; Rice, 2011; Wario et al., 2016; Wieder, 2011). Collaboration, for instance, is easy with iPads,

manifesting itself in increased willingness to share, better participation, and more interaction between group members (Diemer et al., 2012; Foote, 2012; Gabarre et al., 2013; Henderson & Yeow, 2012; Lys, 2013; Mango, 2015; Melhuish & Falloon, 2010; Murphy, 2011; Neaves, 2015; Rossing et el., 2012; Vedentham & Shanley, 2012; Wario et al., 2016; Wieder, 2011).

Finally, teachers noted their own improved productivity, increased communication between students and teachers, and going paperless in the classroom (Belcher, 2014; Bush & Cameron, 2011; Foote, 2012; Neaves, 2015; Perez, 2017).

Few studies presented drawbacks of iPads in education. Some reported that iPads at times were difficult to control in terms of using the touch screen, file sharing and the iOS interface (Brown et al., 2012; Itayem, 2014; Kelly & Schrape, 2010; Lys, 2013). More specifically, because of the iPad's lack of a USB port, transferring files and sharing documents seems cumbersome; nonetheless, several researchers found file sharing via Cloud services to be a convenient work-around (Godwin-Jones, 2012). Many students and teachers were excited to use iPads and enjoyed them, but a certain degree of anxiety was present for some (Mango, 2015; Rossing et al., 2012). Researchers cautioned that suitable apps are tedious to find, that apps need to be reviewed by the instructor before their use in teaching, and that free apps come with advertisements or are limited in their content (Gabarre et al., 2014). Finally, some students only viewed the iPad as an additional resource, used concomitantly with textbooks, notebooks, dictionaries, and even computers (Gabarre et al., 2013).

Methodology of the current study

During two semesters, namely Fall 2014 and Spring 2016, two second-semester classes at a private university were provided iPad minis to use in their French 141 classes. A total of 36 undergraduate students aged between 18 and 22 participated in the study – 24 during Fall 2014 and 12 during the Spring 2016 semester. At the beginning of the semester, every student received an iPad mini 2, a charger and a smart cover to keep for the entire semester. These iPads were funded by a grant from a different discipline and no longer used after one semester. They were available to any university faculty member who might have wanted to use them. As part of the first class, students provided their Apple ID to download apps and set up their iPad to be able to send and receive emails. They signed a waiver specifying that if they lost or broke the iPad or charger that they would be charged for its replacement. Students could download any apps to the iPad, and use it in any other class or for fun until they returned it at the end of the semester to be factory-reset. Students were expected to bring the iPad to every French class for the entire semester.

French 141, a second-semester basic language class, is a four-credit hour blended learning course in a proficiency-oriented language program, consisting of three hours of face-to-face lessons in the classroom and of one hour of online work per week. Every week students performed various in-class activities with their iPads, and completed longer weekly iPad assignments showcasing a different app every weekend.

Apps and activities

In the course of the semester, a variety of free-of-charge apps that were not specifically designed for language learning were used to encourage target language use outside of class and to practice different language skills. These types of apps are called "repurposed apps" by Claire Siskin (n.d.), general apps that could be used in language learning. All the selected apps allowed for easy email submission of the finished product and were generally very user-friendly. The instructor previously tested these apps for appropriateness, designed a sample project to show in class, and created handouts with app icons, how-to-instructions and screenshots that were subsequently published in the online course management system. An example of a project handout using one of the apps, *Tellagami,* is found in Appendix A.

Some of the more than 15 different apps selected for each semester were mainly used during in-class activities or served as a tool for reference. While students could certainly use laptops for some of the following activities, apps were chosen to show that iPads could be used for tasks such as writing, recording, and presenting to name a few. *Wordreference,* an extensive dictionary and translation app, provides dictionaries in various languages, sound files for pronunciation and phonetic symbols for each word, a forum with questions about expressions and language use, as well as verb conjugators. Students used the English-French and French-English dictionaries together with the verb conjugator any time in class, during class activities and at home.

Short, spontaneous in-class writings such as descriptions, opinions, or answers to questions were written in *Notes,* an easy-to-use, no frills note-taking app that comes pre-installed on every iPad. Thanks to the various keyboards available on the iPad, students could easily type in French. Sometimes students were allowed to add emojis to their French writing to make it more fun, colorful, and interesting. To practice course content, grammar and vocabulary, students wrote about their clothing choices, food preferences, summer plans, daily routine, countries and places, and created a Facebook profile describing themselves.

Longer compositions were created in *Pages*, a full-fledged word-processing application similar to Microsoft Word. Students could write their essays and compositions using a variety of different formatting options and styles. Due to the keyboard and language settings, typing in French on the iPad is easy. Students wrote one composition introducing themselves, talking about their age, studies, likes and dislikes, and what they did last weekend. Another composition focused on the future tense and described a dream vacation, detailing the destination, preparations, weather, means of transportation, activities and food.

For in-class verb conjugation, grammar and culture quizzes or reviews, the app *Socrative* was used. Students answer multiple-choice or short answer questions with or without pictures in class on their iPads. The teacher can track the students' answers and progress in real-time. These activities can be transformed into a game with teams of students playing against each other. End-of-class exit tickets can also be created. *Socrative* was used to test students' conjugation of newly acquired irregular verbs, to verify that students understood the formation of the imperfect, and to check comprehension of a cultural reading about Paris.

Make Dice Lite is a dice app where several dice can be rolled simultaneously. Up to six dice can be customized by students and saved in the app. Students practiced verb conjugations by rolling a person dice (*je,* I; *tu,* you [informal]; *il/elle,* he/she; *nous,* we; *vous,* you; *ils/elles,* they) and verbs dice (*-er, -ir, -re,* and irregulars) and sometimes a verb tense dice (present/imperfect/simple past). This was done as a warm-up or a quick conjugation practice in class, mostly orally, but sometimes in writing.

With *Audio Memos*, a voice recorder app, students were able to record spontaneous, short, in-class responses, opinions, or dialogues. For instance, students recorded themselves giving directions from one place to a secret place on a map for another student to later follow these directions and guess the final destination. *Audio Memos* was also used to administer an oral exam with questions to be answered by the students without preparation.

For weekly assignments outside of class, a variety of apps were selected to creatively use the French language, practice course concepts, and showcase each student's personality. At the end of the first week, students designed an avatar with the *Tellagami* app and recorded a short introduction of themselves in French including their name, studies, likes and dislikes and additional information of their choosing (see Appendix A).

The *Photocard by Bill Atkinson* app allowed students to prepare an electronic postcard and customize it with different images, stamps, stickers, fonts and text sizes. Students learned how to write and properly format a postcard in French and shared what they did last weekend including the activities, times and people.

Using the video camera and any video editing app such as *iMovie*, *Videolicious*, or *Animoto,* students created a video with narration in French about their daily routine. They could include music, props, and drawings as well as select any location for their video.

For a unit about food, students designed a restaurant menu in French using either *PicCollage* or *Book Creator*. They invented a name for their restaurant and added at least three appetizers, main dishes, desserts, drinks, prices, and images to the menu. These menus were then used in a video of a restaurant dialogue. To this end, students used the *Camera* app to record an interaction in a restaurant between a waiter and two guests. Each student had to order a beverage and at least one food item from the menu. Students could use any location or props as well as any video editing apps to create their video.

To practice prepositions with cities, countries, and continents, students created a cartoon consisting of text and images with *Comics Head Lite*. They could choose the layout, the number of characters, the background and could customize the color, font, outfits, faces and props.

During Spring 2016, students used *FaceTalker* or *PhotoSpeak* to layer a selfie or image of themselves with an audio-recording about their professional skills. They talked about skills they possess and don't have, as well as professions they are interested in.

Then, students used *Comics Head Lite* to create a cartoon to practice the comparative contrasting two people or locations. Students could freely select

the characters, the conversation topic and the length as long as at least two comparatives were used.

With *Book Creator,* students created a short eBook about a special occasion such as a birthday or holiday celebration. Students made a title page, described the event and the celebration, chose the background and font, and added pictures.

During a unit on music, students designed a collage with *PicCollage* showcasing their favorite genres and artists as well as music they don't like. They had to include titles and labels in French. Then, using *Fotobabble*, students added a recording of themselves detailing their music preferences.

With *Padlet*, an interactive corkboard app, students shared their own opinions about new ways of communicating (such as instant messages, video calls, social media) and added an appropriate multi-media item to illustrate their point. The students read each other's opinions and commented on at least two statements. This served as a warm-up activity for in-class discussions about new technologies and novel ways to communicate.

Finally, students annotated an infographic about social media use in France with word, sound, videos and images using *Thinglink*, making comparisons to their own use. This was part of a cultural unit where students learned about French people's social media use, interacted with the infographic and added their own personal information.

At the end of each semester, students created a Mystery iPad assignment with any app that we had not previously used in class. The instructor provided a list of possible other free-of-charge apps, but students could choose any app they liked. The only caveat: the assignment had to be in French. Students could create annotated images, songs, word clouds, poems, cartoons, recordings, drawings, stories, and eBooks, and share them with the class during the last week of the semester.

Questionnaire

At the end of the semester during the last week of classes, students were asked to complete a questionnaire about iPads (Appendix B). Students voluntarily completed the questionnaire in a Google Form on their iPad in class. A total of 17 questions about the use of iPads specifically in French class, the apps used in class, and students' iPad use outside of French class were included. The questionnaire was a mixture of multiple choice, yes/no, and open-ended questions. This study used quantitative data from eight multiple choice, three yes/no questions and six open ended questions about iPad's usability, specific iPad apps, and student perceptions of iPad use that was analyzed using frequency analysis.

Results and discussion

The multiple-choice questions in the questionnaire asked for a general evaluation of the iPads and their use. The results were overwhelmingly positive. 100% of the 36 students enjoyed using the iPad in French class, 94% of the students found it easy to use, 89% would definitely take another iPad French course in the future, and 100% felt that the iPads enriched their learning. Other researchers

have confirmed the iPad's ease of use for both teachers and students (Gabarre et al., 2013; Meurant, 2010). Likewise, as previously described in the literature review above, many researchers found that students enjoyed using iPads in class. Possible explanations for these positive responses to iPads might be the newness of using such a device in higher education, a more student-centered classroom, and a more engaging class. Researchers have cautioned, however, that iPads will only be enjoyable for students and conducive to learning when they are applied in a meaningful way, for a purpose, and fully integrated into the course content (Mango, 2015; Rossing et al., 2012).

When asked about whether the iPad was a distraction to learning, most students responded negatively (31 students, or 86%), but two students (6%) did feel that they were distracted by the device. Three students (8%) were indifferent. This result is in line with Mango (2015), who found that iPads were not distracting to his college-level language students. Because in the current study students were allowed to load any apps onto the iPad and treat it as their own for the entire semester, they certainly had their favorite content such as games, video, and social media apps downloaded and available at all times. Unlike their cell phones, iPads were allowed on their desks at all times during class, adding to the temptation. However, if the class was fast-paced, interesting and engaging, students did not have time to get distracted.

The open-ended questionnaire questions tried to elicit what apps and activities students liked most and least, how they personally used the iPad and what apps they had installed on their devices. Since they were completely open-ended without any prompts, there was considerable variety in the answers students provided.

Item 3 asked about potential problems students encountered with the iPads. The most frequent response was "None" (16 students, or 44%). Fourteen students (39%) cited problems with apps: 28% with downloading apps, 6% with apps not working and 6% with apps being hard to use. Other problems were sending a finished project or assignment from the iPad (two students, or 6%), not being used to Apple products (one student, 3%), connecting the iPad to a student's phone (one student, 3%) and using the rubber cover for the iPad (one student, 3%). Godwin-Jones (2012) and Domakani, Roohani, and Akbari (2012) confirmed that saving and sending files can be tedious on the iPad because of the lack of a USB port and the different operating system; but did have a positive impression of file sharing via Cloud services. A stable Wi-Fi connection as well as alternate sharing solutions such as AirDrop are of utmost importance when implementing an iPad class.

The responses to item 15 "What did you like about this class and its use of iPads?" are presented in Table 1 below. Many students (33%, or 12 students) noted the fun and interactive nature of the iPad class. In line with these student observations, many previous studies reported increased student engagement, active learning, and increased time on task using iPads (Benton, 2012; Clark & Luckin, 2013; Godwin-Jones, 2012; Rice, 2011; Wieder, 2011). Moreover, some students (11%) perceived that they received feedback quickly. Gabarre et al. (2013, 2014) also commented on the availability of instructor as well as peer feedback and support through iPad use. In addition, four students (11%) noted the ability

to practice French verb conjugations, while two students (6%) mentioned using *Wordreference* as a dictionary and verb conjugator, and using their French textbook on the iPad. Since the iPad an all-in-one device that is very portable and light, it may be much more practical to students than carrying a laptop, the heavy textbook, and a dictionary. Two students (6%) also noted how easy it was to type accents on the iPad, and three (8%) cited the new technology skills they learned. Finally, two students (6%) mentioned that they liked the variety of apps and activities. Several researchers also commented on the variety of tasks available to students using iPads (Gabarre et al., 2014), and the adaptability of this technology to multiple learning styles and preferences (Melhuish & Falloon, 2010; Rossing et al., 2012).

Table 1. What Students Liked about the Class and its Use of iPads

| Likes	Percentage ($N = 36$)
It was fun, enjoyable, exciting	33%
The class was interactive	17%
I learned a lot	11%
Submit work easily, receive feedback quickly	11%
Verb conjugations	11%
Technology skills	8%
French keyboard/accents	6%
Variety	6%
Wordreference	6%
Textbook	6%

The final question of the questionnaire elicited suggested changes or improvements to the iPad class which may be useful for other teachers when implementing iPads in language classes (Table 2). Thirteen students (36%) mentioned "nothing" to change. Four students (11%) would have liked to see more vocabulary apps. This is interesting, yet not surprising, since students are often still rooted in the traditional language learning setting where vocabulary is memorized and quizzed. I purposefully did not want to introduce flashcard or vocabulary list apps to this class, because I wanted to focus on less traditional language learning and more creative apps that involve active language use. Moreover, two students (6%) would have preferred more in-class iPad activities and more access to apps. In these courses apps were used in class and outside of class, although in-class activities were shorter and weekly assignments more elaborate. Two students (6%) would have liked to see fewer video assignments. In terms of technological improvements, one student each (3%) suggested extra chargers in class, a sturdier cover, and fewer tech difficulties. For successful implementation of iPad-enhanced classes it is crucial to try to eliminate or reduce as many of the technological difficulties as possible as new, unexpected problems will always occur. The

instructor always had one extra charger in class, but – at times – that was not enough. Some of the rare technological difficulties that occurred during these two semesters were occasional Wi-Fi issues (especially when downloading apps in class all at the same time), iOS updates that would not install or would change basic settings, emails or assignments that would not send, or apps that crashed. Finally, one student each (3%) suggested more apps, more time for assignments and more practice speaking.

Table 2. Suggested Changes or Improvements

Changes/improvements	Percentage ($N = 36$)
Nothing	36%
More vocabulary apps	11%
Fewer video assignments	6%
More in-class iPad activities	6%
More access to apps	6%
Extra chargers in class	3%
More sturdy cover	3%
Fewer tech difficulties	3%
More apps	3%
More time for assignments	3%
More practice speaking	3%

Another objective of the questionnaire was to identify which apps students liked to use in class and which ones they did not like as much. As presented in Figure 1, the most-liked apps were *Make Dice* (69%), *Notes* (61%), *Word Reference* (53%) and *Socrative* (53%). Admittedly, this was an unexpected find since these
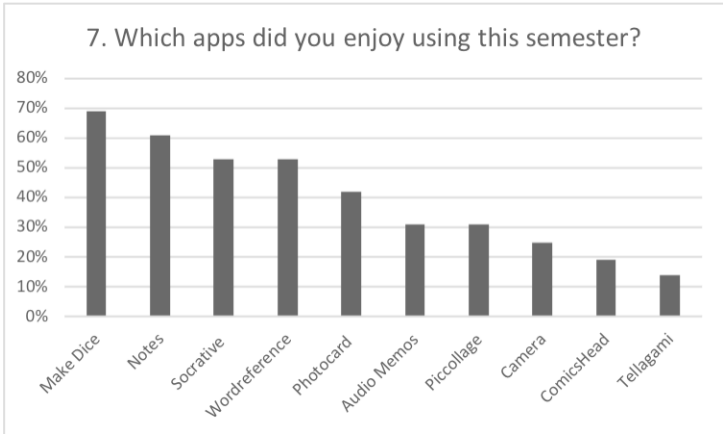
Figure 1. Apps students enjoyed using in class.

apps represent the more traditional, and less creative language learning apps more suitable for a lecture-style, teacher-centered classroom: a verb conjugating game, a quiz app, a dictionary and verb conjugator, and a basic note-taking program. This might be due to the fact that many students are still rooted in the more traditional way of language learning and are more accustomed to conjugation drills, dictionary use and a quiz app that resembles testing in a way. Among the less language-specific, more creative and complex apps, students enjoyed *Photocard* to create virtual postcards (42%), *Audio Memos* for audio recordings (31%), *PicCollage* for creating collages (31%), *Camera* for video recordings (25%), *Comics Head* to create a cartoon (19%), and lastly *Tellagami* to create an avatar (14%).

Students were also asked which apps they did not like. Though responses showed much variability, *Comics Head*, the app to create a text and image cartoon was the least liked by 31% of students. This may be because this app is very complex; the *Comics Head* project might have been one of the most time-consuming of the semester since the app offers a lot of choices for customization and involves many different steps to create the final product. Taken with the results on apps that students did like presented above, however, responses to this question did not suggest any clear preferences regarding apps students did not like using.

Finally, in order to paint a complete picture about students' iPad use, a few questions about how students used the devices outside of class were asked. According to the results, only 10 students (28%) used the iPad in other classes besides their French class, but 30 students (83%) reported using it outside of class for non-academic purposes. These results point to the importance of teaching students general technology skills to encourage use of the iPad in other classes and to see its value in education and everyday life. When asked what students did with their iPads outside of class, 36% of the respondents used them for watching TV shows and movies and 25% for social media such as Facebook, Twitter, Instagram and Snapchat. However, it may be that more students used the iPads for TV or video watching, social media and games than the actual numbers indicate; since this was an open-ended question without any prompts, students might not have thought of a certain answer. Seventeen percent of students reported using their iPad for playing games, and 14% for listening to music. Other non-academic iPad uses were *Pinterest*, a visual collection tool (8%), shopping (6%), email (6%), *Spotify* (6%) and reading (3%).

More specifically, when asked what apps students had installed on their devices, social media apps, namely *Facebook*, *Twitter*, *Instagram* and *Snapchat* (67%), and TV watching apps such as *Hulu*, *Netflix,* and *HBO* (39%) topped the list. Other apps installed on student devices were various games (17%), the music, video and podcast streaming service *Spotify* (14%), *Pinterest* (11%), presentation apps such as *PowerPoint*, *Keynote, Baiboard* (8%), the microblogging and social networking app *Tumblr* (8%), the music streaming service *Pandora* (6%), weather apps (6%), the video call app *Skype* (3%), *NY Times* (3%), shopping apps (3%), and dictionary apps (3%).

Teacher perceptions

Generally, it was a fun course for the teacher and the students. I enjoyed the increased participation and collaboration in class as well as students' use of French outside of class. Students usually took the time to create creative, personalized iPad projects that they were eager to share with the class, samples of which are presented in Appendix C with student permission. By using a variety of different apps and focusing on different language skills, every student found something they enjoyed. Even though it took a lot of extra preparation time to select and practice the apps, create the assignments, and how-to sheets (Appendix A), it was time well spent. This groundwork helped avoid student problems and countless emails and questions about each project. The rubrics allowed for fast evaluation of each project. Because of my experience that students are not necessarily good users of technology, I made an effort to showcase ways in which they could use the iPad effectively in other classes and later in life: using the iPad to create a presentation and subsequently present it; using the camera to take a picture of a complex schema on the board and insert it into class notes; saving, sending and sharing files; general iPad skills such as saving pictures from the internet, taking screenshots, using AirDrop. I thoroughly enjoyed teaching these iPad classes and creating new activities with new apps. After my experiences, I feel that iPad classes are most beneficial if each student has an iPad available and can keep it for the entire semester. This way students become more accustomed to the device, make it their own and learn about it. Finally, my favorite project of the year is always the Mystery iPad assignment where students can really shine and I often learn about interesting new apps. Students can select any app that was not used or introduced in class and create something in French. No other stipulations, simply something in French to be shared with the class. Students created rap songs, word clouds, annotated pictures, poems, brochures, eBooks, flashcards, and drawings to name just a few.

Suggestions for implementation

The findings from the current study and previous research have several practical implications for future iPad classes. In order to make the iPad language class a success and contribute to students' increased language learning it is of utmost importance to use the iPad to support specific learning objectives instead of using it only for technology's sake. Each activity needs to have a purpose and a specific learning outcome that is carefully integrated into the lesson and curriculum. Students need to be provided objectives and reasons for using the apps and fulfilling a specific task. Activities should be designed to encourage language use for a real purpose, ideally in creative and personalized ways. Instructors need to keep in mind that there is a learning curve for iPads and apps for both teachers and students. Therefore, instructors should test and evaluate apps for appropriateness and learn how to use them before asking students to employ them. How-to instructions with screenshots help students download and navigate the new apps and create exciting iPad projects. It is essential that a variety of tasks

be completed, skills practiced, and apps used in order to create an interesting class that is appealing to most students.

To get the semester off to a good start, in-class set-up of the iPads is useful. Instructors walk students through the process of setting up their iCloud, email account and passcodes. In order to test whether the settings are properly configured, students then send a brief email message from their iPad to their instructor. This assures that iPad assignments can be sent directly from the student's iPad to the teacher later in the semester.

It is equally important that both educators and learners be patient and that there is a "Plan B" in place at all times since technical problems can always occur. Whether it is the Wi-Fi connection, iPad updates, glitchy or freezing apps, email difficulties, empty batteries or forgotten passwords, instructors need to be accommodating and work with their students. Sometimes, iPads cannot be used at all in a given class; other times, students need a deadline extension to submit iPad projects because of technical difficulties; or students cannot use a certain app because the instructions are not clear, or they are not familiar with iPads and need extra help.

Moreover, showing students what else they can do with iPads and how they can effectively use them in other classes is a must. Students learn how to take screenshots, save images from the web, take pictures of notes on the board, scan documents, annotate PDFs, use the calendar, and share files via email or AirDrop. These skills are general technology skills needed for life.

At the end of the semester, the instructor can design a video or slide presentation showcasing the best iPad projects from the entire semester. Students take ownership of their work and pride in their personal creativity and language skills. At the same time, other students gather innovative ideas or learn a new skill from their classmates. Sharing these projects not only brings students closer together as a group, but also emphasizes the real purpose and importance of these activities.

A final word of advice to students and instructors: Be creative and have fun!

Conclusions

This study investigated student perceptions about the use of iPads in a second-semester university French class. The results of this investigation are encouraging and add to a growing body of literature on iPads in education. Overall, students enjoyed using iPads in class and commented on the interactive and fun nature of the class. The devices did not distract the majority of the students, were easy to use, and did not cause many technical problems. This study also investigated students' iPad use in and outside of class, perceptions about specific apps and activities used in French class, and choice of apps used by students in every-day situations. Interestingly, students enjoyed the more traditional, less creative apps more, and liked the more complex, and speaking apps less. Nevertheless, all students produced personalized and creative iPad projects in the course of the semester, regardless of whether they liked the app or not. Finally, even though most students used the iPads outside of class for non-academic purposes, very few students

employed them in other classes. The results of this experience suggest that iPads are perceived by students as a suitable tool to enhance language education, but that both teachers and students need guidance and support in using them. This line of research could help educators and administrators decide to adopt iPads for their language programs and to successfully integrate them into existing curricula. Ultimately, more data needs to be collected and further work done to establish whether iPads measurably improve language skills and enhance learning a foreign language. It would be interesting to assess whether the positive perceptions in this study were in fact due specifically to the use of iPads and their apps and not general technology use. It should also be noted that these results have limited generalizability due to the small sample size.

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Appendix A

iPad assignment #1, *Je me présente* (Introducing myself)
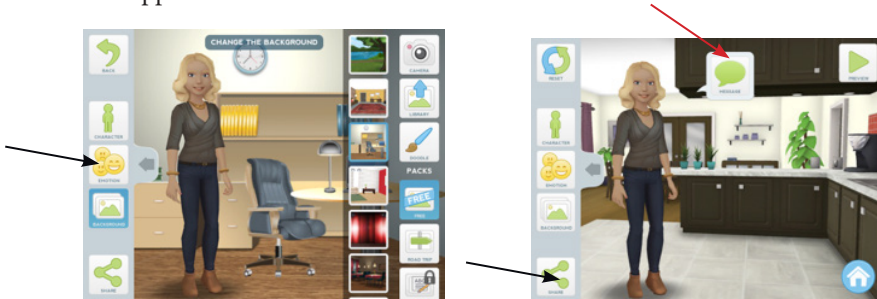
App: Tellagami

Cost: free

Instructions:
1. Go to the App Store, search for "Tellagami"
2. Download "Tellagami" to your iPad

In the App:

1. Open "Tellagami"
2. Click on "Create"
3. In the left hand column, you can customize your avatar
4. Click on "Character", to pick your gender, skin tone, eyes, head and wardrobe
   *Note: the ones with the lock have to be purchased, but you don't need to purchase anything; just use the available ones
5. Click on "Emotion" to pick your avatar's emotion
6. Click on "Background" to choose a background: you can take a picture as a background, doodle a background, use one of the 'free' backgrounds
7. When you customized your avatar, click on it to make the previous menu disappear
8. Click on "message", pick 'voice' and click "record" to record your 30-second description of yourself. Include
   a. Your name
   b. What you study
   c. What you like
   d. What you don't like
   e. And some more information about yourself: family, sports, friends, weekends, animals, etc.
   f. TRY to get as much information in the thirty seconds as you can

9.   When you are satisfied with your recording, click "share"
10. Click "save" to save a copy on your iPad
11. Then, click "email" to send it to me

Appendix B

Questionnaire

I have been using iPads in French classes for several semesters now. I would like to receive your feedback on the use of iPads in your French 141 class this semester. Thanks so much!

1. Do you like the fact that you got to use an iPad in French class this semester?
    ☐Very much so.
    ☐I liked it.
    ☐It was okay. I feel indifferent about it.
    ☐I did not care for it much.
    ☐I hated using an iPad in class.
2. How easy was the iPad to use?
    ☐Very easy.
    ☐Somewhat easy.
    ☐Sometimes easy; sometimes difficult.
    ☐Challenging.
    ☐Very difficult. I could never do what I wanted to do.
3. What problems did you encounter with the iPad this semester?
4. Would you like to take another French course WITH iPads in the future?
    ☐Yes. Definitely!
    ☐Yes; I think so.
    ☐Maybe.
    ☐If there is no other class available.
    ☐Definitely not!
5. Would you recommend a French course WITH iPads to another student?
    ☐Yes.
    ☐No.
6. What was your favorite French iPad activity this semester?
    ☐Tellegami: Avatar recording to introduce yourself
    ☐PhotoSpeak/FaceTalker: speaking picture of yourself
    ☐Audio Memos: audio recording in-class
    ☐Book Creator: ebook about special occasion celebration
    ☐PicCollage: picture collages about music, French class
    ☐Comics Head Lite: cartoon strip
    ☐Dice Game Lite: Verb conjugations
    ☐Fotobabble: audio recording over your picture collage
    ☐Padlet: interactive wall about communication
    ☐Thinglink: adding tags to infographics about social media use
    ☐Mystery Assignment
    ☐Other

7. Which apps did you enjoy using in class?
    Select all that apply.
    ☐Make Dice Lite (verb conjugation dice game)
    ☐Socrative (multiple choice; conjugation quiz)
    ☐Wordreference (dictionary; verb conjugator)
    ☐Audio Memos (audio-recording)
    ☐Comics Head (cartoon strip)
    ☐Tellagami (avatar recording)
    ☐Notes (note taking app)
    ☐Camera (photos, videos)
    ☐PicCollage (picture collage)
    ☐Book Creator
    ☐PhotoSpeak/FaceTalker (talking pictures)
    ☐Fotobabble (audio recording over picture collage)
    ☐Padlet (opinion about communication on interactive wall)
    ☐Thinglink (adding tags to infographics about social media)
    ☐Other

8. Did you use the iPad in other classes this semester?
    ☐Yes.
    ☐No.

9. If you used the iPad in other classes this semester, in which one(s)?

10. Did you use the iPad outside of classes for non-academic purposes? I hope
    you did ☺
    ☐Yes.
    ☐No.

11. If you used your iPad for non-academic purposes, what did you use it for?

12. Have a look at your iPad right now. What apps are currently installed?

13. Has the iPad enriched your learning in your French class?
    ☐Definitely. I enjoyed using French and learned more.
    ☐Yes, I think I learned more.
    ☐Yes, I had fun.
    ☐I'm not sure.
    ☐I think it was no different than in classes without the iPads.
    ☐No! I learned less and it was not fun.
    ☐No! It wasn't fun.

14. Do you think the iPad was a distraction to learning?
    ☐Yes! Definitely. I was always playing, texting, reading etc. on the iPad in
        class.
    ☐Yes. There was so much I wanted to do on the iPad in class and couldn't.
    ☐I don't know.
    ☐Mostly not.
    ☐No; I had no difficulty focusing on learning; even with the iPad present.

15. I would like to hear your feedback. What did you like about this class and its
    use of iPads.

16. Finally: What would you like to see changed or improved?

7

Cold Character Reading: A Chinese Literacy Strategy

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Abstract

Cold Character Reading (CCR) is a recent development in teaching K-12 Chinese as a Second Language (CSL). Developed by Waltz (2015), and now in use in a growing number of CSL classrooms, CCR is designed to establish student proficiency in reading Chinese character texts at the beginning through early intermediate levels. The approach relies on first developing strong sound-meaning connections of words and phrases by means of focused input a variety of contexts. When learners show evidence of relatively automatic auditory comprehension, the teacher leads the class in reading aloud longer texts, generally stories, including frequent use of the words and phrases heard and recognized as a result of the aural input step. Students are normally observed to progress from whole language comprehension of the text towards recognition of individual Chinese characters and join in reading aloud at their own pace of recognition. After whole-class, teacher-supported reading aloud, students demonstrate growing recognition of these words in new contexts. This report gives an overview of the process of CCR, noting similarities with and differences from other literacy approaches and research in CSL, and suggests possible theoretical support for CCR practices and current, mostly anecdotal reports about CCR student outcomes. The article concludes with a list of areas for research related to CCR.

Keywords: Chinese language teaching, Chinese literacy development, TPRS

Introduction

The belief that Chinese is the hardest language in the world is pervasive in the United States (an unfortunately common belief noted by Everson, 1994). Perhaps a

more accurate way to describe the situation is that the linguistic distance between English and Chinese is greater than that between English and languages with many cognates, and so there is less transfer from L1 English to L2 Chinese than to languages with many cognates shared with English. Since Chinese does not use the same Roman alphabet in its character script, reading Chinese character texts requires more instructional time to reach advanced levels of literacy. According to Jackson and Malone (2009), Chinese is among several languages expected to take State Department employees two full years in very intensive language study, about four times as long as for Western European languages (cited in Everson, 2011).

Learning to read Chinese character texts is a key aspect of the challenge of Chinese language learning for those whose first language is English (Hayden, 2007). Referring to languages with writing systems other than the Roman alphabet, Everson (2011) notes,

> If these languages are ever to take their place as more commonly taught languages in world languages education, it will be essential that we come to understand how these languages are mastered by students of different ages, who come from different literacy backgrounds, and who learn them in a variety of different learning settings. (p. 250)

However, how most effectively to address the needs of different learners as they begin to read Chinese texts has not yet reached consensus (Everson, 2011). Many instructors use character- and word-recognition activities as the basis for early literacy development, perhaps due to the importance of word recognition in text-level comprehension (Grabe, 2009). Students are expected to recognize words in isolation before attempting longer character texts. By contrast, Cold Character Reading (CCR) builds on aural comprehension of carefully designed discourse-length texts and strategic teacher support as a way for beginning readers of L2 Chinese to gain reading ability quickly. Single word recognition develops more implicitly, it is suggested, as a result of that process. CCR is a recently-developed classroom literacy strategy designed to make the reading of Chinese character texts more accessible by fast-tracking initial, functional reading ability for beginning-level readers of L2 Chinese.

Contemporary CSL literacy practices and research

There are some areas of difference and some areas of similarity between CCR and other literacy approaches. Very little current research has yet been applied to CCR due to its recent introduction in CSL. Let us first consider current scholarship in Chinese reading to inform our evaluation of CCR.

Everson (1994, 2016) has suggested a process-oriented approach to Chinese literacy. Rather than asking students to learn new words, their pinyin (Romanized, phonetic) spelling, and character forms all at once, he recommends first allowing students to read in pinyin, introducing the same language in characters without pinyin later. He also recommends allowing novice learners to learn Chinese characters as whole characters rather than stressing memory of character components, whether phonetic or semantic, finding that intermediate and

advanced students naturally develop component recognition. Packard (1990) found similar principles seemed to benefit college-aged beginning learners of Chinese. While research findings about benefits from delaying characters has recently been challenged by a study among middle school learners (Knell & West, 2017), Shen (2014) suggests that research evidence is strongly in favor of delaying characters. She observed, "[w]ith strongly developed phonological skills, students who come to the Chinese reading task will not have to dwell excessively on the graphic features of the characters" (p. 278).

Shen (2005, 2013) indicated that, for Chinese, comprehension of 98% of words is necessary for students to comprehend text without assistance from glossing or other clarification of meaning. That research confirms that findings by Hsueh-Chao and Nation (2000) about text comprehensibility in ESL also apply to L2 Chinese learning. Shen (2013) also notes that choral reading, in which the whole class reads a text aloud simultaneously, can serve to build sound and character connections.

Authentic texts, often defined as having been written by native speakers for native speaker audiences, are frequently treated as the priority for texts used in language teaching (ACTFL, 2016). However, Curtain, et al. (2016) note the appropriateness of Chinese teachers' creation of novice-level readings for their students. This recommendation that beginning readers benefit from texts designed for them may allow teachers to provide enjoyable, level-appropriate reading experiences for new readers of Chinese. In discussing the value of graded readers for L2 learners, Grabe (2009) noted that "one learns to read by reading (and by reading a lot)" (p. 328).

Although these scholars were not writing about CCR, many points of their work also lend support to aspects of CCR methodology, as the following section will point out. Research in Chinese classrooms in which CCR is the literacy approach will be necessary to understand CCR as an instructional technique and its potential to inform CSL education.

CCR process

CCR was developed for the needs of non-native learners of Chinese in their early years of Chinese study. The expected age of students may range from elementary school through adults. Success with this approach has been reported anecdotally by teachers of a wide range of student ages in online Chinese teacher discussion forums such as the Facebook group CI Chinese (Teaching towards proficiency with TPRS) (n.d.). Such collaboration among K-12 educators through online networking can be an important means of professional development and pedagogical innovation (Wesely, 2013). To this point, online resources and networking have been important in introducing CCR to Chinese language teachers, in addition to a manual written for practitioners, *TPRS with Chinese Characteristics*, by Waltz (2015).

CCR is typically employed with students in beginning levels of Chinese (Waltz, 2015). Perhaps these students could be considered Novice through early Intermediate stages of language proficiency based on ACTFL guidelines. The

learners are initially entirely unfamiliar with Chinese language aurally and have not looked at Chinese characters with the intention of interpreting their meaning before. Because CCR has so far been most widely used in the United States, learners may be expected to come mainly from English language backgrounds.

As Waltz (2015) describes, she originally developed Cold Character Reading (CCR) in 2011 as a Chinese language adaptation to reading instruction via Teaching Proficiency through Reading and Storytelling (TPRS®) "[TPRS] focuses on whole-language activities such as listening to, acting out, reading, writing, retelling, and elaborating stories told using the (simplified) target language" (Lichtman, 2013, p. 97). The general sequence of instruction in TPRS focuses on student comprehension of aural input with interaction, followed by reading activities, and then repeating that cycle (TPRS Books, 2017). Chinese TPRS also follows this sequence of instruction, though reading may proceed in a variety of ways. CCR is one way to introduce characters through contextualized, supported reading. CCR is therefore a means of adapting the reading step of TPRS to the special features of Chinese orthography in reading instruction (Waltz, 2015).

Step 1: Prerequisite-auditory comprehension

Prior to any introduction of Chinese characters, the teacher first spends one to three class periods with a focus on auditory input (Waltz, 2015). The teacher may introduce two to four phrases as guide words for aural input and interaction with the whole class. The focus is on depth of comprehension within communicative contexts rather than single-item recognition of vocabulary. The teacher indicates the meaning of words and phrases by introducing them in pinyin next to their English meaning, showing them on the board or projector in view of all students. As the new words are included in questions and answers, the teacher pauses, and points to the pinyin and English as they are spoken to clarify the link of sound to meaning. The teacher carefully observes students and paces slowly enough to allow processing time for auditory comprehension. The teacher also may use gestures, body language, pictures, and realia to help establish meaning. Pinyin is shown without any Chinese characters at this step.

The teacher's aim at this stage is to engage the class in hearing and responding to the new language within meaningful, enjoyable contexts, in what could be described as a type of input flooding (with the intention to link sound to meaning, not to draw attention to language forms). The teacher guides students in whole-group interaction. The goal is providing auditory input in the form of many questions that encourage responses from students according to their level of language development. That input may take the form of questions about the students' real-life experiences and perspectives, or may draw on their imaginations and involve hypothetical or student-created details. The teacher may also rephrase and restate students' responses and periodically retell the details of the discussion before taking a new line of questioning. Often, a simple story develops as the teacher shapes the nature of the classroom discourse, limiting how many new words and phrases are introduced, yet keeping a meaningful context for the discussion. Students may respond nonverbally, with single words, phrases, or full sentences,

naturally allowing differentiation to each learner's needs and language development. Through this auditory input step, new words are heard and understood repeatedly in meaningful contexts, perhaps with a frequency as high as one hundred or more times in an hour (Riggs, 2016). Because of the variety of contexts included in this auditory input, however, this level of repetition is aimed not to be boring or overly obvious to the learners. For example, the teacher uses a variety of unpredictable questions that elicit a variety of types of answers. Some questions check for student comprehension, while other questions seek the students' creative suggestions to advance the story. Their ideas are incorporated into the developing narrative, which can foster a sense of ownership and interest by class members (TPRS Books, 2017).

Informal assessment, such as spoken questions from the teacher which receive quick, confident answers, confirms that students comprehend the new Chinese that they hear and are then ready to begin reading those new words and phrases in Chinese character texts. After the teacher sees evidence that adequate auditory comprehension has developed, the next step is reading paragraph- and discourse-length texts created by the teacher or supplied in a curriculum designed with CCR as the instructional approach for literacy. With support from the teacher, these texts are made accessible to the students.

This initial step, with its use of pinyin, and the communicative context in which to hear and respond to vocabulary, shares much in common with those who advocate delaying character introduction until students have developed aural competence. While Packard (1990) and Everson (1994, 2016) were not referring to CCR in their writing, the principles they recommended do correspond in some respects to CCR practices. CCR likewise recommends that students first develop aural recognition while using pinyin for Chinese words, and only later (though perhaps only one or two hours of class later) begin to encounter Chinese characters for familiar words and phrases.

Step 2: Beginning to read

The class, led by the teacher, can then proceed to the step of reading aloud in unison. Choral reading has been shown to benefit Chinese literacy development (Shen, 2013). Students need some explanation of the process before beginning to read aloud as a group. The teacher may tell students that he or she will lead the class in reading aloud chorally including the new words and phrases they have been hearing in whole-class discussion. The students follow along visually as the teacher reads aloud and points at each character. As students begin to recognize words themselves, they should join the teacher in reading aloud. The teacher reads less as the students progress, filling in vocally as needed. While vocabulary items and sentence patterns will be familiar to students from the input flood phase, CCR text is not merely a repeat of auditory input, but contains unpredictable details. CCR texts are necessarily prepared by teachers or from published materials made for CCR, since reading materials designed for textbooks or authentic materials designed for native speakers do not include the level of repeated exposure to limited numbers of new words and phrases. Often, such texts are prepared as parallel stories to a story previously co-created with the class (Waltz, 2015).

The teacher shows a limited amount of text, approximately one sentence at a time. Ideally, in early experiences with CCR, the text is accompanied by pictures to support comprehension. During a first-ever CCR experience, the teacher slowly reads the first sentence aloud while pointing at each character. The teacher may ask at the end of that sentence, "那是什么意思？" ("What does that mean?") to seek to assure the students that they have understood the meaning of the Chinese text just read. The teacher clarifies in the event that students state any unexpected meanings. However, the teacher is already quite sure at this point that students understand aural Chinese from formative assessments during previous instructional time. By including students in the reading aloud, the teacher responds to the class to guide the pace, not proceeding too quickly. A pace significantly slower than the teacher's own natural pace of reading aloud is necessary. Some pausing after phrases and sentences can be helpful to allow students to process the meaning of the text. Appendix A includes links to videos of high school students in my classes using CCR to illustrate these techniques.

The reading material is generally in a narrative format that contains many exposures to a rather limited number of new characters. For example, the CCR reader *Giuseppe xiang chi pisa* (Giuseppe Feels Like Eating Pizza) contains 19 unique Chinese characters, but is over 400 characters in length (Waltz, 2017). See Appendix B for a sample from a longer CCR text authored by me and a link to the full reading (Neubauer, 2015). During initial reading aloud, little to no attention is drawn to character components and their meanings, though those may be noted in later encounters with these words.

Teachers using CCR often report that it builds students' sense of confidence that they are able to associate sound and meaning with characters, especially in the very first few times reading together (Wyatt, 2016). Asking students to gloss the meaning of Chinese sentences into English may strengthen their own recognition of their success in a process similar to that noted by Kerr (2014) and Cook (2010) in own-language use in foreign language classes. Successful reading comprehension of level-appropriate texts benefits their language development (Curtain et al., 2016) and, it may be surmised, also promotes learners' motivation, as Grabe (2009) noted repeatedly about successful reading experiences providing motivation for more reading. Initial success with character texts encourages an attitude that keeps students watching and listening, perhaps entering a state of concentration similar to that of "flow" (Nakamura & Csikszentmihalyi, 2014). Egbert (2004), in a study that found that conditions of flow could exist in a foreign language classroom environment, noted that in flow, conditions include "(a) a perceived balance between skills and challenge, (b) opportunities for intense concentration, (c) clear task goals, (d) feedback that one is succeeding at the task, (e) a sense of control" (p. 550). Egbert also pointed out that though flow is experienced by individuals, "it does not occur in isolation," but "may even depend on other participants in the environment" (p. 551). Because of the nature of choral reading in CCR, including a high level of focus, a mix of challenge (from unfamiliar characters) and skill (from auditory comprehension and predictive ability), a clear goal to read and understand, student-paced choral reading, and immediate feedback from the

teacher about correctly matching sound and meaning to Chinese character texts, many of the conditions of flow may be met. According to Grabe, "If such a flow experience comes from reading, then students are more likely to become lifelong readers" (2009, p. 181). If so, it seems reasonable to expect that successful CCR reading, especially if flow conditions are met, would motivate students to continue to read in Chinese.

Often, some students will begin reading aloud with the teacher after only a few sentences of their first CCR experience. Teachers in the aforementioned Facebook group have reported that some students express surprise in a positive way that they were able to understand the meaning of the text despite having no preliminary work with characters. Studies of Chinese character recognition have found that the ability to read characters aloud also strongly suggests comprehension of meaning as well:

> …when learners could identify the meaning of a Chinese two-character word, there was about a 90% likelihood that they also could pronounce it, suggesting that the retrieval of meaning for these learners is not exclusively a visual process, and that learners use their spoken language resources to anchor the meaning of the characters. (Everson, 2011, p. 256)

This study suggests that students who read aloud chorally may also comprehend the meaning of the text in CCR.

Step 3: Additional reading

Following initial reading aloud as a whole class, students are given additional, more independent opportunities to re-read or to read text containing the same words, thereby reinforcing their new reading skills. Repeated exposure to comprehension-level reading material helps to develop students' long-term retention (Curtain et al., 2016; Everson, 1994). TPRS includes a wide variety of reading activities, and Chinese TPRS which includes CCR likewise involves reading in various formats as follow-up to initial, choral reading as a class (Waltz, 2015). These reading activities may include partner and individual reading and responses to reading.

My own motivation for pursuing research on the process and effects of CCR stems from my previous experience as a high school classroom teacher in the United States. Because my level one classes were small (11-13 students), I was able to notice the progress of each student in classes from 2014-2017, when I taught at a high school. Anecdotally, I observed that, before I implemented CCR and among my level two students who were taught level one class by another teacher with another literacy approach, about 20-30% of students in a given class became strong readers of Chinese character texts containing previously taught language (a higher percentage of students did well in the short term on reading quizzes and tests, but lost quite a lot of that reading ability after the next unit of study began). After implementing CCR as a regular instructional practice, I observed approximately 70-80% of my students demonstrate the ability to read aloud and comprehend Chinese character texts containing previously taught language. That

is, in class, students were able to read aloud and report the meaning through acting, drawing, and/or English translation of the meaning, with few points of confusion or error, including words from previous units of study. The remaining 20-30% of students in CCR classes showed reading ability that was still generally stronger than students who were weaker readers in my prior approaches to literacy instruction. Some students remarked on their perceptions of their success with Chinese reading, usually to their own pleasant surprise, and sometimes entirely against their expectations prior to beginning Chinese classes. While these numbers are merely an estimate, noted anecdotally and not through rigorous study, it is hoped that formal studies in CCR classrooms will find more scientifically-derived data on the development of reading proficiency and other student outcomes.

Text considerations

CCR texts typically feature a story plot with some type of conflict followed by resolution. The texts are rather long, including perhaps 400 or more characters (Waltz, 2015). New vocabulary repeats a number of times within the text as can be seen in the sample reading in Appendix B. Though new words appear many times in the text, the text is communicative, not formulaic, nor entirely predictable. The text generally is shown in a large font size and with space between words, as well as color coding to represent tones (Waltz, 2015). These text enhancements, it is suggested, make the character text more accessible at early stages of literacy (Sharwood Smith, 1993). Sharwood Smith's input enhancement generally is intended to encourage noticing elements in the input, though CCR text enhancements are treated as a way to make character texts easier to read rather than to draw attention to specific aspects of the text. CCR texts are "purpose-written" and "have zero unknowns" (Waltz, 2015, p. 94). That is, students are very familiar with all words included in the texts by sound. With beginning students in their first few months of Chinese study, CCR texts may also include some words in English, such as proper names of people, places, and products. The syntactic structure of the sentences, however, is entirely Chinese.

Theoretical support for CCR

More rigorous research about CCR will be necessary to trace literacy development, more of the possible motivational benefits of the approach, and to provide thorough analysis of student outcomes. Future research needs to include specific measures of whole text reading comprehension, transfer of orthographic awareness to new contexts, and character recognition. Some such research is in progress, particularly regarding frequency effects (Riggs, personal communication, 2017).

The development of theoretical frameworks for what happens in CCR is also an area for future scholarship. The following theoretical perspectives are offered as preliminary points of support for CCR.

Comprehension-based instruction

A number of scholars have emphasized the necessity of input and comprehension in second language development (for example, Bleyhl, 2009; Krashen, 2009; Long,

M.H., 2016; VanPatten, 2009, 2017; Verspoor, Lowie, & De Bot, 2009). VanPatten, in discussing pedagogy, noted "acquisition's dependence on input and a primary focus on meaning" (2009, p. 61). Verspoor et al. defined input as "language that encodes meaning to which the learner attends for its propositional content" (p. 62), with a necessity for processing the connections of language forms and their meaning during comprehension. They observed that "input is needed as a resource for both maintenance and growth" in second language development (p. 71). Bleyhl likewise affirmed the necessity of input, along with learners' interest, in language instruction:

> …one can experience that the more instruction is based on the presentation of interesting content, the more language is authentic and embedded in relevant contexts, the more students are stimulated to roam the world of the new language according to their interests… the faster, the more sustained that particular foreign language is learned and the better the results are. (p. 152)

The Comprehension Hypothesis (Krashen, 2009) suggests that language is acquired by comprehending messages in the language, both heard and read. It suggests that by comprehending auditory messages in Chinese, the students develop a mental representation of the language (something perhaps comparable to the Chinese term语言感, or "language sense"); that is, they develop an intuitive recognition of correct sentence structure, word usage, and grammatical features of Chinese without direct instruction on these points being necessary.

As CCR texts are read in class, the students reportedly can draw on that acquired "sense" of the language that was developed through auditory comprehension. Waltz, the developer of CCR, says that this develops through auditory input and calls it the students' "Chinese voice" (2015, p. 94). Their familiarity with the phonemes and prosody of Chinese assists them in estimating and predicting what words appear in the text, because the reading material draws heavily on language made familiar through auditory input. Teachers using CCR report confirmation of this concept. This anecdotal evidence will, of course, require more rigorous examination before such statements can be considered verified or more widely generalizable about CCR.

Cognitive load

Cognitive load is the concept that there are limits on how much can be mentally processed at one time. A related concept, working memory, can be considered a temporary, cognitive "workspace" that varies among individuals and circumstances (Hayden, 2007, p. 204). Since working memory is limited, the cognitive load on a learner will affect their learning and result in variations to the effectiveness of instruction (Lee & Kalyuga, 2011). These factors apply in important ways to reading Chinese. A CSL student needs to develop connections between new sounds and their meanings, and then to recognize those sound-meaning chunks in their written forms (Everson, 2011). If students are expected simultaneously to recognize the pinyin spelling, the meaning, and the characters associated with new words, the cognitive load may become too burdensome (Everson, 1994, 2016). In CCR, students readily comprehend heard language prior to reading it, which may

reduce some aspects of the cognitive processing load during reading. Shen (2014) referred to lower cognitive load by learning in pinyin before the introduction of characters. Whether or not evidence that CCR also provides a lower cognitive load, and therefore more working memory for text comprehension and perhaps retention of character recognition, is a topic for future research.

An additional possible way in which CCR may reduce cognitive load on students as they process texts is the support of the teacher and classmates that occurs during choral reading of a CCR text. Those students who do not yet recognize a character or word can listen for the support of the voices of classmates who have begun to recognize characters, or the teacher's filling in vocally to help students match the sound and meaning to its visual representation in characters. On the topic of working memory, Hayden (2007) conducted an eye-tracking study to look for evidence of overload as non-native Chinese learners read extended texts by comparing to native Chinese readers and their eye movements. Gazing for longer times was determined to reveal heavier cognitive load, perhaps involving working memory allocation to retrieve meaning and/or sound information about the character in view. "Failure to come up with either meaning or sound or both may cause a bottleneck in comprehension processes delaying the 'click of comprehension' that signals to the reader that they have comprehended something" (Hayden, 2007, p. 214). Relating Hayden's study to CCR may provide explanation about whole class, choral reading. In CCR, any students' need for such clarification is immediately met by hearing classmates or the teacher and looking at the text as it is read aloud. This may mean that working memory is less taxed in CCR than in processes of reading without the involvement of the teacher and classmates. Hayden also observed that "over time and with relatively constant exposure and use, lower-level processing [i.e., word recognition and basic phrase, clause, and sentence comprehension] does seem to give way potentially allowing for higher-level processing [i.e., overall text comprehension] to take place more efficiently" (Hayden, 2007, p. 204). Making working memory available for lower and higher-level processing during reading is a benefit in building a text model of comprehension (Grabe, 2009). Based on that principle, it seems reasonable that the support of the class in choral reading may increase attention made available for reading comprehension, making the experience of reading more about enjoying the message in the text rather than only decoding word by word. Future studies involving eye tracking (as in Hayden's 2007 study) and other means of evaluating working memory, and applied to students trained in literacy through CCR, may be of insight about how CCR affects cognitive load.

Frequency effects

The texts used in CCR are intentionally highly repetitive, yet not formulaic. CCR texts also include plenty of exposures to characters, but limit how many unique new characters are included in each reading experience. The texts also include length and a level of detail that are intended to cause the reader to rely on reading comprehension, not memorized aural input, to interpret correctly (Waltz, 2015). Grabe (2009) noted that in deeper orthographies (that is, writing systems

that do not correspond one-to-one to the sounds of the language), frequency effects are "much stronger" in reading than for more phonetically written languages (p. 119). The frequency of characters that readers encounter has been found to aid L2 Chinese learners in developing character recognition (Wang, Perfetti, & Liu, 2003). This suggests that the frequency of characters within each CCR text may assist students in gaining recognition of those characters in other contexts.

Own-language use

In CCR texts, there is some use of English proper names of people, places, and objects, which could give those who criticize any use of the students' first language in the language classroom a reason to critique CCR. Many CSL teachers, for example, prefer providing only Chinese character-written proper names, even if the Chinese characters are a transliteration of a name in the students' L1. My anecdotal observations are that students read more fluently when proper nouns, such as names of people and places, are in English as compared with all proper names only in Chinese. Furthermore, Cook (2010), Kerr (2014), and VanPatten (2017) note that use of L1 in world language classes is a legitimate way to clarify meaning of L2 words and phrases (as noted by Riggs, 2016). With careful use, L1 can enhance rather than hinder L2 acquisition. Therefore, some inclusion of students' own language in CCR texts may be a benefit rather than a hindrance. Everson (1994) also noted that students' comprehension increased when topics in reading were culturally more familiar to students before introducing more uniquely Chinese cultural topics. By using familiar places, people, and products within reading material, it may be that students likewise find the text more comprehensible.

Predictive reading skills

CCR depends first on developing auditory comprehension not only for single words or short phrases, but also for typical collocations and sentences. Predictive reading ability based on this familiarity may in part explain the strategy. Research related to predictive reading ability and how familiar collocations inform reading abilities (Otten & Van Berkum, 2008; Vilkaitė & Schmitt, 2017) may help to explain how learners appear to predict upcoming words as they read character texts aloud. In such studies, prior discourse appeared to prime readers to predict specific words in reading, based on the meaning of that discourse (Otten & Van Berkum, 2008). In Vilkaitė and Schmitt's study (2017), advanced non-native speakers of English read familiar collocations more quickly than control phrases, suggesting that encountering collocations promoted reading speed. Studies of CCR-trained readers of Chinese would add valuable information about whether such processes develop even among L2 Chinese readers at Novice and Intermediate levels.

Limitations and future research

Some differences between CCR and other Chinese literacy instruction already have been noted. I will now explore some of these areas further, and suggest avenues for future research related to CCR.

CSL instruction typically includes direct instruction about character components and their meaning (Long, H., 2017). Often, this instruction on

character forms accompanies the introduction of new vocabulary. Much recent scholarship suggests that beginning readers benefit from ability to recognize semantic and phonetic character components (Everson, 2011). However, CCR instruction downplays explicit instruction about characters, particularly during initial introduction to those characters. Therefore, research exploring when and how CCR-trained students develop such orthographic awareness will be valuable. If a teacher wishes to assist students in drawing connections between character components and their meaning in different words, then brief, contextualized mention of such character forms can be made after the initial reading aloud (Waltz, 2015). Waltz advocated delaying this explicit instruction until the teacher sees evidence that students have developed familiarity with those characters. At that point, brief, direct instruction from the teacher informs students about phonetic or semantic details of the components. The difference in timing and context for how attention is focused on character components may be the key distinction. CCR introduces whole-language comprehension, followed by evidence of individual character recognition and character component knowledge (Riggs, 2016). Whether or not the mostly-implicit process of CCR develops students' orthographic awareness to the same or better levels than explicit instruction about character forms remains to be seen. A conjecture could be that, for many students, CCR produces initial, implicit comprehension that leads later to ability to recognize and then analyze forms, operating on a time line determined more by the students' own internal syllabus.

The specifics of how to design CCR texts, and how to train Chinese language teachers to prepare such texts for use in their own classrooms, are areas for further study and exploration. As mentioned before, CCR texts involve repeated use of a limited number of new words and phrases, as well as ample exposure to words and phrases that have been used in previous texts. Texts for CCR must be predictable enough for learners to follow easily, yet unpredictable enough that learners must actively process the meaning of each item in the reading without relying on familiar sentences or storylines. Because there is a limited number of published CCR texts now available, teachers who wish to use CCR may end up developing many of the texts read with their classes. However, exact principles for ensuring high-quality CCR texts have not yet been thoroughly delineated. Therefore, it is uncertain how teacher-produced reading material may best be designed and how burdensome the writing of CCR texts may be for teachers. Quasi-experimental studies with students using texts with different numbers of exposure to new characters and varying uses of textual enhancements may assist in the design of future CCR-compatible materials, both commercially published and created by classroom teachers. Studies of resulting levels of student reading comprehension can inform CCR practice and curricular development.

A concern often mentioned by K-12 Chinese language teachers is how to incorporate character handwriting into Chinese language instruction. In more traditional classes, students often repeatedly hand-write new characters, becoming familiar with components and stroke order as the character is initially introduced. In fact, developing excellent character handwriting and corresponding dispositions in the learner is sometimes what Chinese literacy is considered to be (Bell, 1995).

For teachers who value handwriting as an aid to memory and perhaps as a way to inculcate Chinese cultural values, CCR may appear to neglect this aspect of Chinese language instruction. The priority of students' character handwriting skills, including correct stroke order, is a somewhat controversial topic in current Chinese language teaching (Shen, 2014). While typically a priority in Chinese instruction for native speakers, some CSL teachers believe that stroke order is a lesser priority in the limited time available in most CSL programs. Some teachers recommend allowing students to use tools, such as character memory cards or previously read stories, to assist in recalling proper character forms when called upon to write characters by hand (Waltz, 2015).

Should handwriting and accuracy of stroke order be major priorities in CSL programs? There is research that suggests that writing by hand increases retention of Chinese characters for native speaking children (Tan, Spinks, Eden, Perfetti, & Siok, 2005). However, Allen (2008) disagrees with a heavy emphasis on handwriting for beginning-level students, and Shen (2014) encourages some use of pinyin in student writing to make character handwriting "no longer a discrete memorization chore" (p. 281). Therefore, there is scholarly support for downplaying character handwriting in CSL. However, there is yet no research comparing students trained by repeatedly writing characters by hand with students who were taught through CCR and then wrote by hand without significant, direct training in stroke order. Also, there are yet no longitudinal studies to show if CCR promotes adequate retention of spontaneous handwriting over time to meet learning goals for CSL programs. The legibility of character form based on CCR's generally less explicit character handwriting instruction and practice is another consideration for which future research may find answers. If less explicit handwriting typically included with CCR literacy practices turn out not to meet CSL program goals for students' handwriting abilities, handwriting practice could be provided as a supplemental aspect of instruction. To align with CCR principles, such handwriting practice would seem more appropriate after students have begun to recognize those characters in reading.

Another area for research includes how text features and uses of CCR texts can best support different kinds of learners. Differentiating lessons so that all students are supported in comprehension while advanced students are given appropriate levels of additional challenge is an area for refinement in teacher training related to CCR. For example, students with Korean or Japanese L1 literacy read languages that have cognates with Chinese and are generally already trained in reading at least some Chinese characters. Such learners have not generally been considered as the main audience for CCR instruction, and such L1 backgrounds may benefit from adaptations to the process. Research with such learners may yield insights about how CCR may be adapted to different L1 backgrounds. Heritage Chinese learners generally have a much broader foundation of auditory comprehension than do beginning-level nonheritage learners, and this, too, could have implications for CCR classroom strategies. Assessments of literacy development among different types of learners, including those with learning disabilities, may also yield benefits for adapting CCR to different student needs.

Some additional considerations for research in CCR include investigating aspects of the student experience such as enjoyment of reading and motivation to continue

with Chinese classes. Recruitment of new students to Chinese classes can be a concern for Chinese teachers when the language is offered as an elective, competing in some ways for enrollment numbers with languages perceived to be easier. If CCR does cause more learners to enjoy the initial, more challenging phase of Chinese language acquisition and literacy development, recruitment to Chinese programs may proceed through word of mouth.

Conclusion

CCR shows preliminary successes in developing CSL students' literacy (Riggs, 2016; Wyatt, 2016). CCR methodology merits further investigation so that recommendations may be given to teachers of Chinese, helping them to guide their students as they develop character literacy. Literacy practices in CSL "have yet to find consensus among their practitioners" (Everson, 2011, p. 250). The CCR approach, with its dependence on auditory comprehension and implicit development of orthographic awareness, adds to the dialogue among Chinese language scholars and instructors.

Acknowledgements

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Appendix A

CCR video examples

Neubauer, D. (2015, August 29). Beginning Chinese class – character reading [Video file]. Retrieved from https://youtu.be/0c0CFXIn5UI

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Appendix B

Sample CCR Text (Neubauer, 2015)

These are the first 31 lines as representative of a 50-line narrative text shared at that link, which introduce three words (大 big，小 little, small，狗 dog) and reinforce several other words (猫 cat，看 sees, looks at，因为 because，所以 therefore). Translation provided for this article was not part of the student reading material.

1 有 一只 小 猫。There is a small cat. [alternatively, "kitten"]

2 小 猫 喜欢 吃 小 披萨。The small cat likes to eat small pizzas.

3 小 猫 不 喜欢 大 披萨，可是 小 猫 喜欢 吃 小小的 小 披萨。The little cat doesn't like big pizzas, but the little cat likes to eat very, very small, little pizzas.

4 （很小 的 披萨！）Very small pizzas!

5 因为 小 猫 很小，所以 她 也 喜欢 小 披萨。 Because the little cat is small, so she also likes small pizzas.

6 小 猫 看，有 一只 大 狗！哎呀*!* The little cat looks, and there is a big dog!

7 大 狗 很大！可是，小 猫 很小！ The big dog is very big! But the little cat is very small!

8 大 狗 想要 吃 小 猫 吗？ Does the big dog want to eat the little cat?

9 小 猫 不 想要 大 狗 吃 她。The little cat does not want the big dog to eat her.

10 因为 小 猫 想 大 狗 要 吃 她，所以 小 猫 哭了。Because the little cat thinks the big dog wants to eat her, so the little cat cried.

11 大 狗 也 看了 小 猫。The big dog also looked at the little cat.

12 大 狗 想，"因为 小 猫 很小，所以 她 很好看！The big dog thought, "Because the little cat is very small, she is really good-looking!

13 我 很喜欢 她。我 也 想 她 很好看。I really like her. I also think she's really good-looking.

14 可是，小 猫 在 哭。But, the little cat is crying.

15 为什么 小 猫 哭了？ Why is the little cat crying?

16 我 不 要 小 猫 哭。"I don't want the little cat to cry."

17 所以，大 狗 去了 小 猫 那里。So, the big dog went over to the little cat.

18 小 猫 看了 大 狗。The little cat saw the big dog.

19 大 狗 也 看了 小猫。The big dog also saw the little cat.

20 小 猫 说，"大 狗，你好。你 好 吗？The little cat said, "Big dog, hello. How are you?

21 你 在看 我。为什么 你 在看 我？You are looking at me. Why are you looking at me?

22 是不是 因为 你 想要 吃 我？？ Is it because you want to eat me??

23 我 很小。你 很大。我 不 要 你 吃 我。"I'm very small. You're very big. I don't want you to eat me.

24 大 狗 说，"小 猫，你好！ The big dog said, "Little cat, hello!

25 哎呀，我 不 想 吃 你！我 不 喜欢 吃 猫。 Oh no, I don't want to eat you! I don't like eating cats.

26 因为 我 想 你 很好看，所以 我 看了 你。 Because I think that you're very good-looking, so I looked at you.

27 你 很小，所以 我 想 你 很好看。 You're very small, so I think you're really good-looking.

28 我 喜欢 小 猫，可是 我 不 喜欢 吃 小 猫。I like small cats, but I don't like eating small cats.

29 我 不 是 '吃猫的 大 狗'。我 是 '喜欢猫的 狗'。" I'm not a cat-eating big dog. I'm a cat-liking big dog."

30 小 猫 说，"很好！我 喜欢 '喜欢小猫的 大 狗'。"The little cat said, "Great! I like big dogs who like little cats.

31 小 猫 不 哭了。她 好了，因为 大 狗 不 要 吃 她。The little cat didn't cry anymore. She was ok, because the big dog didn't want to eat her.

8

Exploring Controversy and Increasing Communication Skills: Film in the L2 Classroom

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Abstract

This paper considers how the incorporation of film into the second language classroom can be a powerful resource in helping students develop communication skills in their second language, while also guiding them in the critical analysis of their stances on controversial topics. The specific examples provided in this paper are based on an intermediate level, Spanish-language Conversation and Composition course. However, the general observations and suggestions are applicable to conversation courses in other modern languages as well. The specific films discussed deal with issues of identity, social unrest, and personal beliefs in different ways. This paper argues that rather than shy away from uncomfortable topics in the classroom, second language educators are in a unique position to make use of students' relative unfamiliarity with Spanish-speaking cultures to provide them with a new way to reflect on their own beliefs and place in society. Indeed, evidence from psycholinguistics research suggests that when speakers consider moral and social issues through the lens of their second language (L2), they tend to approach ethical conundrums with greater objectivity and psychological distance than when they use their first language (L1). Finally, film offers other opportunities for learning beyond the realm of controversy, too. The rich linguistic content, combined with authentic social contexts, provides students with input that is both comprehensible and thought provoking. In this paper, concrete examples of discussion topics and class activities are provided for each of the films considered as a way to facilitate student engagement and active learning in the L2 classroom.

Keywords: Spanish, film, communication

Introduction

The use of film to guide and foster classroom discussion presents unique learning opportunities for students and instructors alike (Levey, 2015). As Kaiser and Shibahara (2014) explain, "With its authentic language, rich cultural content, … and language situated in a visual context, film presents a window into the world of the target language and culture" (p. 1). The depictions of socioeconomic and political issues, as well as the authentic human interactions that film provides, are crucial for developing students' linguistic skills and for developing their awareness and understanding of complex social issues. In this sense, film helps to develop the type of "educated speakers" advocated for by the Modern Language Association: speakers who "have deep translingual and transcultural competence" and who are "trained to reflect on the world and themselves through the lens of another language and culture" (MLA, 2007, pp. 3–4). Indeed, research on student motivation indicates that students themselves similarly value language learning for more than the ability to communicate in multiple languages. In a survey by Price and Gascoigne (2006), undergraduate students overwhelmingly indicated that "gaining cultural understanding, broadening their personal horizons, and improving communication skills" (p. 391) were important motivations for learning a second language, as were considerations like personal growth and the promotion of understanding between cultures. Just as a growing awareness of global citizenship has evolved over recent decades, so has technology advanced in recent years to make connecting to other cultures easier than ever. It is now effortless for students to view films both in and out of the classroom (Kaiser, 2011). Language instructors can seamlessly incorporate short clips into their daily lessons, while students can access full-length films at home or on campus at times that are convenient for their schedules.

Controversial topics in the L2 classroom

Classroom discussions of challenging or controversial issues offer the opportunity for intellectual growth for any student, but it turns out that those who find themselves debating ethics in the L2 classroom may be especially impacted by these exchanges. Research suggests that individuals' judgments of morality are, surprisingly, influenced by which of their languages they are using to communicate and comprehend information. Speakers tend to make more utilitarian decisions (for instance, sacrificing one life to save five) when they are faced with moral dilemmas in their L2 instead of their L1 (Chan, Gu, Ng, & Tse, 2016; Costa, Foucart, Arnon, Aparici, & Apesteguia, 2014); they are less confident in their judgments of morality (Costa, et al., 2014, 2015; Geipel, Hadjichristidis, & Surian, 2015a); and they are more likely to be permissive of violations of social norms that do not actively harm others (Geipel et al., 2015a).

These findings are explained in part by the increased challenge of speaking one's L2, with greater effort at the linguistic level being linked to increased deliberation at the cognitive level (Geipel, Hadjichristidis, & Surian, 2016). In addition to taking greater psychological distance from moral quandaries when

assessing them in their L2 (Hayakawa, Costa, Foucart, & Keysar, 2017), speakers also display communicative behaviors in the L2 that suggest they do not always adhere to social or ethical norms when in a new linguistic environment or when using their second language. The most robust evidence for this finding comes from research on the use of taboo words. In a study of Polish-English bilinguals, for instance, speakers were asked to translate texts "brimming with expletives" from their L1 (Polish) into their L2 (English), and vice versa (Gawinkowska, Paradowski, & Bilewicz, 2013, p. 1). In the translations that the speakers produced, they chose to use less offensive or "weaker" swear words in the translations into their L1, while in their L2 translations, the same speakers chose more offensive or "stronger" swear words than the original texts called for. This apparent exemption from the social constraints and the feeling of having more freedom to express oneself bluntly also results in more frequent use of taboo words and insults by speakers in the L2 during regular conversation (Dewaele, 2004, 2010). Researchers suggest that this finding is due to the fact that adherence to these norms is learned in social contexts and encoded in personal memories, which are mediated through the native language (Marian & Neisser, 2000; Schrauf & Rubin, 2000).

In a separate study on speaker judgments of social norm violations, Geipel et al. (2015a) discovered that bilingual speakers were more likely to tolerate moral transgressions when they read about and discussed them in their L2. Participants were presented with written descriptions—either in their L1 or L2—of unethical actions, such as cheating on exam without others knowing or favoring a friend for a financial bonus over other deserving employees in the workplace. The researchers argued that because most standards of judgment are learned "directly or indirectly through social interactions involving the native language" (Geipel et al., 2015a, p. 15), the use of the L2 would reduce the activation of those prior experiences in the minds of the speakers, allowing them to consider ethically complex situations with more psychological distance and to be more accepting of norm violations. Indeed, speakers in the above study were less willing to condemn so-called unethical or non-normative actions, and they showed less confidence in their judgments when making them in the L2, suggesting that they relied less on the types of "gut feelings" that are rooted in native-language memories and experiences (Costa et al., 2014, 2015). Instead, speakers using their L2 were forced to grapple with whether or not the norm violations were problematic according to more objective standards (Cipolletti, McFarlane, & Weissglass, 2016; Hayakawa et al., 2017).

In the Geipel et al. (2015a) study, this was especially true in cases in which participants were presented with social norm transgressions that did not actively harm uninvolved individuals, such as consensual incest, flag desecration, and academic cheating. For a film like *Todo sobre mi madre* (Almodóvar, 1999), which explores transgender identity and non-hetero-normative romantic relationships, the research findings suggest that students may be more permissive of such situations, or at least, that they will demonstrate less surety in condemning them, even if they might normally be uncomfortable with them in their L1 environment. Similarly, the film *Mar adentro* (Amenábar, 2004) offers the opportunity for students to challenge deeply-held beliefs on life and death. The film portrays the

story of quadriplegic man determined to end his own life through assisted suicide, despite laws that prevent such an action. From a utilitarian perspective, students must contemplate whether there is more harm in insisting that the man continue to live or in allowing him to take his own life. That is, is it more consistent to recognize the practical burden of the round-the-clock care the man requires, his complete lack of privacy and independence, and his own wish to die – or should the emotional impact of his death on his loved ones and the societal implications of condoning suicide in any form outweigh the wishes of the individual? The very act of grappling with these questions and of considering how other cultures handle them provides students with the opportunity to reflect more thoughtfully on their own stances on these issues. And while their perspectives may remain superficially unchanged, their ability to critically analyze and successfully defend their viewpoints will improve.

Language instructors might expect that some students could find it difficult to connect emotionally with films set in a different language and culture, given their apparent detachment from deep-seated morals. Yet in the literature on moral judgments, researchers argue that emotions themselves are not necessarily dampened in the L2 (Geipel et al., 2015b). Even though there is some suggestion that affective feelings such as pleasure in reading (Hsu, Jacobs, & Conrad, 2015) and brain responses to negative stimuli (Jończyk, Boutonnet, Musiał, Hoemann, & Thierry, 2016) can be attenuated when perceived through the L2, these findings are generally not found to be significant at the behavioral level. In fact, based on the research on affective filters and anxiety in language learning, strong emotions are often the norm in the L2 classroom (Imai, 2010; MacIntyre, 2002; Méndez López, 2011). Thus, it may not be unexpected that the introduction of morally ambiguous or questionable material into classroom discussions will elicit impassioned arguments from students as they connect to the films and examine their beliefs.

The value of film for communication and language learning

When students are given the opportunity to use the L2 to engage with others on topics that they care about, there is an impetus for them to work together to express their opinions, clarify their intentions, and negotiate disagreements to arrive at a mutual understanding (Lightbown & Spada, 2013). This focus on completing meaningful tasks to develop linguistic skills allows students to focus on achieving communicative goals without becoming crippled by the fear of committing (inevitable) grammatical inaccuracies (Ellis, 2003, 2009; Nunan, 2004; Prabhu, 1987). When communication is emphasized as the major goal of a course, students can approach language acquisition in a more natural way (Lightbown & Spada, 2013). In this context, film provides students with reliable, grammatically accurate, and more easily comprehensible input (Krashen & Terrell, 1988), which is critical for developing their listening comprehension skills in the L2 (Krashen, 1982) and for providing them with models of native speech (Bueno, 2009). Film can also be useful in that subtitles are available, which supports comprehension of the L2 (Garza, 1991; Lunin & Minaeva, 2015; Winke, Gass, & Sydorenko, 2010). And though watching films subtitled with L1 instead of the target language can be less effective overall for language learning (Hayati & Mohmedi, 2011),

in the case of less-proficient students, it can act as a critical learning aid, offering a way to keep them engaged and interested in the film's content, especially when complex grammatical constructions might still be in the process of being learned (Guillory, 1988; Neuman & Koskinen, 1992). Thus, given the varied proficiency levels that individual students exhibit even within a single classroom, the instructor can strike a balance by providing subtitles as an option while still emphasizing to students the benefits of viewing the films without them.

Film also offers students exposure to new vocabulary in their L2. The frequency with which students use novel words predicts how well they will recognize and recall them. The more an individual word is "seen, heard, and understood" by L2 students, the more easily they will learn it (Lightbown & Spada, 2013, p. 62). For this reason, incorporating and repeating vocabulary words in a range of class activities, both prior to and after students view each film, is crucial. But frequency alone is not enough; the nature of the activities matters, too. When it comes to learning vocabulary in the classroom, students are commonly accustomed to learning via rote memorization (Sagarra & Alba, 2006) or the use of semantic maps (Khoii & Sharififar, 2013). They have limited options for learning and using words in real-life contexts and discussions, which offer the best opportunity for long-term vocabulary retention (Vygotsky, 1962, 1978). In terms of input, film exposes students to authentic uses of the words they are studying, and it situates new vocabulary within a rich cultural context (Kaiser & Shibahara, 2014). Students gain insights into how native speakers pronounce and use these words, reinforcing their learning in the classroom. As for output, when communicative and task-based learning are front and center (Nunan, 1991), students have the opportunity to use new words frequently and accurately as they discuss their perspectives and reflect on what they've seen.

The development of relevant vocabulary plays an important role in engaging students throughout the semester as they view and discuss each film. While circumlocution and gesture are to be encouraged when students lack the specific words they need to express their ideas, "the importance of vocabulary [for communication] can hardly be overestimated" (Lightbown & Spada, 2013, p. 60), and this is especially true when students discuss challenging moral and social issues, where preparation and precision is key (Rifkin, 2000). As Lonergan (1984), an early advocate of using film to support L2 learning, explains, "an unprepared discussion can be disappointing. Learners are frustrated if they have not got the vocabulary available to express their ideas, and they are dispirited if the discussions leads nowhere" (p. 66). In order to avoid such frustration, frequent vocabulary activities can be incorporated into class time and included in regular assessments. Suggestions for such activities are described in detail for each film that is discussed in this paper.

Putting theory into practice with a Conversation and Composition course

The SP 301 Conversation and Composition course offered at Ball State University is a fifth-semester course that aims to increase oral proficiency and communicative authenticity through interactive activities and class discussion. Students enrolled in the course must have completed four semesters of college-level Spanish in order to enroll, or have demonstrated the equivalent level of

language knowledge based on their performance on a placement exam (either a nationally-recognized exam, such as the Spanish Advanced Placement (AP) Exam, or a departmental-internal assessment). The textbook utilized in a given section of the Conversation and Composition course is dependent on the preferences of each instructor.

For the course described here, the textbook *Cinema for Spanish Conversation* (McVey Gill, Smalley, & Haro, 2014) was used. The textbook includes a total of 16 films, of which six were selected for inclusion in the Conversation and Composition course (see Table 1 below and Appendix A). For each one, there are 15-20 pages of activities available in the textbook, ranging from exercises to prepare students for viewing the films, vocabulary assignments that can be completed in class or as homework, conversation and composition prompts, and readings of various difficulty levels to deepen students' understanding of specific scenes (these include poems, diary entries, and interviews from the directors, actors, and – in the case of historical dramas – real-life protagonists from each film).

Table 1. Films Selected from Cinema for Spanish Conversation Textbook

Spanish title	English title	Director	Release Year
También la lluvia	Even the Rain	Icíar Bollaín	(2010)
No	No	Pablo Larraín	(2012)
Diarios de motocicleta	The Motorcycle Diaries	Walter Salles	(2004)
Mar adentro	The Sea Inside	Alejandro Amenábar	(2004)
Volver	Volver	Pedro Almodóvar	(2006)
Todo sobre mi madre	All About My Mother	Pedro Almodóvar	(1999)

These six films can be researched, viewed, and discussed by students over the course of 16 weeks (keeping in mind a week of vacation from classes in the fall and spring semesters). While additional films could certainly be included in a course of this length, the inclusion of only six allows for two to three weeks of focused exploration of each one, and gives instructors the option to dedicate class time to written quizzes and one-on-one oral assessments as necessary.

The first half of the semester is dedicated to three films: *También la lluvia* (Bollaín, 2010), *No* (Larraín, 2012), and *Diarios de motocicleta* (Salles, 2004). These three are thematically linked in that they all focus on social inequalities, the role of government, and the strategies that protagonists use to rectify the injustice they witness. Additionally, all three are historical fiction dramas that are situated in Latin America. Because of the challenges of providing students with sufficient historical and cultural contextualization for these films, it is suggested that three weeks be dedicated to each one. The first week and a half can serve to introduce students to key historical dates and figures, as well as to strengthen their vocabulary in preparation for viewing the film. The second week and a half can be dedicated to discussing the film itself, exploring students' reactions and opinions

about specific characters and key moments, and reviewing material in preparation for quizzes or other major assignments.

During the second half of the semester, another set of three films is explored: *Mar adentro* (Amenábar, 2004), *Volver* (Almodóvar, 2006), and *Todo sobre mi madre* (Almodóvar, 1999). These films are linked in part by the fact that they all take place in Spain, which allows students to compare and contrast regional accents and terminology with the previous set of films. More importantly, all three focus not on major historical and social movements, but on the struggles of the individual with identity, interpersonal relationships, and life and death. Given that students will be comfortable discussing L2 cinema at this point in the semester, it is suggested that each film be allotted two weeks of class discussion. The first week can serve to familiarize students with key vocabulary and concepts, while the second week can once more be dedicated to discussion, reactions, and reflection on the films, once students have watched them at home.

Practical aspects of incorporating film into a class

In the interest of conserving precious classroom time for conversation and engagement, all films should be viewed by students outside of class. Most universities offer online video viewing through third-party platforms such as Ensemble Video or SonicFoundry's Mediasite, where films can be uploaded following Fair Use guidelines (Lehman, 1998). This avoids the need for students to procure DVD players to watch the course's films, allowing them to watch each one easily (and legally) from a home or library computer.

There are a variety of methods for ensuring that students actually complete the assigned viewings. For instance, given that a two-hour film cannot be fully discussed in the span of a single class, it is reasonable to assign students to view shorter segments for a given class meeting – for instance, splitting viewing into two separate assignments. This makes the task of viewing the film less time-consuming on a given night (e.g., when viewing one hour as compared to two), and also allows students to focus in on more details while at home and during the class discussions, instead of having to process the entire film in one sitting. Of course, some students may prefer to watch a given film in its entirety during a single viewing. In these cases, a quick reminder to students that they should avoid "spoiling" the second half for others can be helpful in maintaining a positive classroom environment. In fact, when students get some foreshadowing of major events in the film from their fellow classmates (but without major spoilers), it can make them eager to see what happens next.

A simplistic "first half" then "second half" division of viewing does not always jibe with the flow or major story arcs of a film. Therefore, the table below offers suggestions for how to divide viewing for each of the six films discussed in this paper, with hour and minute markers to separate the first and second parts. Once students have completed the first part of each film, their next viewing assignment should be to watch the rest of the film to its end.

Table 2. Viewing Time Suggestions for First and Second Parts of Each Film

Spanish title	English title	Cutoff time between viewings	Total runtime
También la lluvia	Even the Rain	0:58:06	103 minutes
No	No	1:00:30	118 minutes
Diarios de motocicleta	The Motorcycle Diaries	1:00:55	128 minutes
Mar adentro	The Sea Inside	1:01:05	125 minutes
Volver	Volver	0:59:36	121 minutes
Todo sobre mi madre	All About My Mother	0:50:27	102 minutes

Finally, even if watching a film in its entirety during class time is not feasible or pedagogically useful, viewing short clips during class can be an excellent way to initiate deeper conversations. Replaying clips jogs students' memories of key moments and interactions, and it facilitates discussion of characters' motivations and emotions when it comes to specific events in the films (Kaiser & Shibahara, 2014). Students can recall their initial reaction (or lack thereof) to each clip, and they can then compare their perspectives with those of their classmates. Viewing the clips together in the class also allows students to engage in a visual "close reading" of different scenes. They can analyze gestures, facial expressions, and word choice in depth (Kaiser, 2011; Lonergan, 1984), and even discuss meta-cinematic aspects of the clip, like the director's decisions with respect to lighting, camera angles, and character dialogue. And of course, individual scenes can be replayed to spark discussions about characters' decisions in the heat of the moment as compared to their behaviors during the rest of the film.

Classroom applications and suggested activities for each film

Students' already-existing background knowledge on a subject is a strong predictor of how much new information they will be able to learn (Marzano, 2004), and films serve as a touchstone that students can refer back to when learning new vocabulary and grammatical constructions. Even prior to watching a film, students' background knowledge can be bolstered, allowing them to more easily identify key cultural and plot-related details. In the case of films based on historical events, as is the case for the first three films of the semester (*También la lluvia, No*, and *Diarios de motocicleta*), activities can be developed to help students understand the time period during which the film takes place, the historical events leading up to the plot of the film, and connections to modern-day issues. In films in which modern social issues are the focus, which is the case for the second three films of the semester (*Todo sobre mi madre*, *Volver*, and *Mar adentro*), students can learn about the cultural customs that characters take part in and can be asked to reflect on their own personal experience with death, secrets, gossip, and love (all of which are relevant to these films, as is explored in the next section).

In the following section, three of the six films have been selected to discuss in detail: *También la lluvia*, *Mar adentro*, and *Volver*. First, an explanation of the premise of each film is offered, following by a discussion of how instructors can strengthen students' background knowledge of the major issues in each film. Activities that focus on vocabulary building, cultural comparisons, recollection of key events, and self-reflection on the connection between action and motivation are also discussed in detail. Finally, suggestions for visual close readings for each film are discussed. The replaying of short scenes is a powerful tool for fostering discussion amongst students. Therefore, full descriptions of specific scenes and suggestions for questions are included for each film.

In addition to in-class discussion activities, one-on-one oral interviews, as well as written assignments like cinematic critiques (essays), cultural contributions, and regularly scheduled quizzes can offer a way to assess students' content comprehension and linguistic development. Appendix A provides a sample semester schedule of major assignments, while Appendices B, C, and D include sample rubrics for several assignment types. As for scheduled quizzes, the following sections can be helpful to include on a quiz to support communicative goals and to reflect the content of class discussions:

- Multiple choice section focused on content and concept comprehension
- Matching section with for characters with descriptions and/or film quotes
- Vocabulary section requiring students to define key terms and describe their connection to the film
- Essay section with two prompts focused on analysis of the film and use of grammatical structures

With a consistent format for all quizzes, students can study efficiently in the days prior to each one. And during the rest of the semester, they can focus on developing their understanding of each film through class assignments and discussions, as the next section explores.

Exploring controversy and culture in *También la lluvia*, *Mar Adentro*, and *Volver*

También la lluvia

The first film of the semester, *También la lluvia* (Bollaín, 2010) exposes students to a new perspective on the history of Europeans' arrival to the New World, while simultaneously introducing them to issues of access and government control through Bolivia's water crisis and the Water War that occurred in Cochabamba in 2000. At the beginning of the film, a Mexican director, Sebastián, and a Spanish producer, Costa, arrive in Bolivia to shoot a historically-based film about Christopher Columbus' arrival to Hispaniola. This film-within-a-film focuses on the Europeans' mistreatment of the indigenous communities of the New World, the moral condemnation of their actions by two prominent Dominican friars, and the resistance movement led by the local Taíno cacique, Hatuey.

Suggestions for building background knowledge. Before discussing the specific conflicts within the film, there are several historical and real-life modern issues

that students need to explore prior to viewing *También la lluvia*. Below are several questions that instructors can use to guide students during in-class lessons or out-of-class assignments (see Appendix B for an example of a "cultural contribution" assignment that encourages students to explore these issues more in depth on their own). To understand the film's complexities, students first need to know basic information about the following historical issues and figures:

- Who was Christopher Columbus, and how did he view and treat the natives of the New World?
- Who were Bartolomé de las Casas and Antonio de Montesinos, and how did they respond to Columbus?
- Who was the Cacique Hatuey, and why is he important to modern indigenous resistance movements?

To a certain extent, such questions can be answered via brief but informative lectures in class. The instructor can begin by eliciting the knowledge that students should (hopefully) already possess, and then move on to share new information with the class. For example, after an introduction of the film, and an explanation that there is actually a film within the film focused on Europeans' arrival to the New World, students can be asked an open-ended question to jump start the discussion: "What do you know about Christopher Columbus and his arrival to the New World?"

Students can be allowed to discuss what they know (and don't know) in small groups for three to four minutes. It should also be pointed out to students that in Spanish, Christopher Columbus is referred to as *Cristóbal Colón*, and that they can feel free to simply use *Colón* to reference him (but that they should avoid the English version of his name, so as to stick to the target language). During the short discussion, the instructor can circulate around the classroom, asking more pointed questions of groups such as: "Do you know where Columbus was from? What year did he arrive in the New World? What were the names of his three ships? Where did he first land? Where did he think he was initially, and what did he want to do once he realized he was in an entirely different place?"

Once the initial small-group discussion has wrapped up, the instructor can lead the class in a summary of their collective knowledge – as well as a correction of key details. There are often moments of self-conscious giggling in the class when students realize that the *Mayflower* has no connection to Columbus' voyage, and that it is separated by more than a century from *la Niña*, *la Pinta*, and *la Santa María*. So long as their mistakes with historical details are met with quick corrections and gentle (if any) teasing, the activity serves to educate students rather than embarrass them. It is also worthwhile to remind students of this historical information in subsequent classes, be it through references in the next day's presentation or as part of a short pop quiz.

There are also several important primary sources that students can access to learn more about the major events and conflicts that occurred within the first few decades of Europeans' arrival to the New World. Columbus' personal diaries as well as his letters to the king and queen of Spain, for instance, are

easily accessible online and can be printed out or shared digitally with students. Similarly, students can also read the famous 1511 sermon of the Dominican friar Antonio de Montesinos, in which he roundly condemns the treatment of the indigenous by the Europeans. Montesinos' condemnation stands in stark contrast to Columbus' recommendation of the indigenous as slaves, and his is a voice that is generally unknown to students prior to exploring the film *También la lluvia*. While questioning celebrated historical figures like Christopher Columbus may make some students uncomfortable, primary sources like these can help them understand the controversy that surrounded his actions even 500 years ago. Getting a first-hand look at the debates that arose during the time of Columbus can serve to foment discussion and reflection about his role in modern culture, both in the United States and throughout Latin America.

Suggestions for vocabulary activities and in-class conversation. One major conflict that arises in the modern-day plot of *También la lluvia* is connected to the indigenous actors that are hired to act in the film-within-the-film. As the modern plot progresses, it becomes clear that the indigenous communities of Bolivia are suffering their own form of injustice: they lack access to clean drinking water, and tensions are running high between indigenous protestors, the water company, and the national government. These tensions did, in fact, come to a head in real-life Bolivia in 2000, leading to the *Guerra del agua* or "Water War" that serves as the major background event for the film. This plot point can be used to begin exploring the following questions with students:

- What are the causes of the water crisis in modern-day Bolivia?
- Do parts of the United States have issues with access to safe drinking water?
- Are there groups in the United States that protest the government?
- How do they express their frustrations?

For the first of these questions, students are unlikely to know the precise reasons for Bolivia's ongoing water crisis. In class, it can be helpful to explain that rural areas are far more impacted than urban areas of the country, and that this in turn means that indigenous Bolivians are more likely to be impacted by the crisis because of where they happen to live. As for the underlying causes for the water scarcity issue, this can be a good opportunity to assign a recent news article on the topic for at-home reading in preparation for an in-class discussion (a good example would be Miranda, 2016). Reading such an article can give the students a sense of the immediacy and urgency of the situation, and can supplement the scenes of protest and violence that they see in *También la lluvia* with facts and statistics.

In response to the second question, most students will immediately reference the lead contamination of Flint, Michigan's drinking water (Hanna-Attisha, LaChance, Sadler, & Champney Schnepp, 2015). They usually have a general understanding of the situation in Flint, but the instructor, knowing that this example is very likely to come up, can plan ahead and be prepared to provide more detailed facts about the city's issues in order to facilitate a comparison between Flint and Bolivia. Students may, of course, contribute examples of other, less well-

known water crises in the United States. In most cases, a detailed exploration of each situation is not necessary—simply recognizing that water access can affect communities in both countries can be eye opening for students.

Finally, for the third question, a wide variety of answers will be generated by the class, but the key purpose in posing the question is to transition into a discussion of *how* people can express their frustration with the government, and to provide students with new terms that they can use to discuss civic engagement. To transition to the vocabulary activity, the instructor can reiterate that in the case of the *Guerra del agua*, indigenous Bolivians engaged in both peaceful and violent protests. As a starting question for small-group discussion, students can respond to the following questions:

- In the United States, how do we tend to resolve social conflict and unrest?
- How can citizens express frustration with their government? What tactics do you think are effective?
- Do you think the public tends to support violence or pacifism more as a protest tactic? Why is this?

Groups can then be asked to discuss recent examples of the use of different types of tactics in the United States, with the list below focusing their conversation. On a side note, if the terminological distinction has not already been made, it can be pointed out now that while "protest" can translate as either *protesta* or *manifestación*, "protester" does not share the same cognate equivalent and translates to *manifestante*.

boicots (boycotts)	*protestas* (protests)	*referendums* (referendums)
huelgas (strikes)	*arrodillarse* (to kneel)	*cartas al editor* (letters to the editor)

Discussions of specific examples of each of the above terms invite comparisons with one of the film's protagonists, Daniel, an indigenous man who actively participates in and sometimes leads the protests against both the international water company and the national government, all while starring in the conquest film directed by Costa and Sebastian. Students tend to see Daniel as the hero of the film, but his unwaveringly direct and sometimes violent responses to injustice can also give them pause and prompt discussion of whether his actions are justified. Once students have considered the acceptability of the choices of a character like Daniel, the instructor can introduce a personality description activity, in which students have to use known and unknown adjectives to describe different protagonists. Students can begin by being prompted to answer basic questions in response to the display of photos of the characters: "What is the name of this person? What are some of his / her concerns during the film? What kind of person is he/she?".

The conversation can then switch to a simple forced-choice round of questioning with the class. For instance, if a photo of Daniel were on the screen, the class could be asked to choose the word in each pair that best describes this character:

valiente (brave)	OR	*cobarde* (cowardly; also *galliana* or chicken)
honesto (honest)	OR	*mentiroso* (liar/dishonest)
rico (rich)	OR	*pobre* (poor)
listo (bright)	OR	*tonto* (stupid/slow)
trabajador (hardworking)	OR	*perezoso* (lazy)
pacífico (pacifist)	OR	*violento* (violent)
sincero (sincere)	OR	*hipócrita* (hypocritical)

This type of list allows students to consider both the "negative" and "positive" traits of the main characters, and to understand the complexity of their personalities and their backgrounds.

Suggestions for visual close readings. One of the first sticking points of the film *También la lluvia* is the fact that Costa and Sebastian have chosen to shoot in Bolivia rather than in the Caribbean, where Columbus originally landed. In other words, the two characters are employing local Quechua actors to portray Taíno resistance fighters. They even go so far as to ask the actors to speak in Quechua during key scenes in the conquest film (as if it were the Taíno language) because in their words ,"*Son todos iguales*"/"They're all the same"). These are curious decisions for the two men to make, given that their aim with producing the film is purportedly in part to educate their audience and provide historically accurate portrayals of those involved in the events related to the conquest. After students watch the scene in which Costa and Sebastian discuss their reasons for filming in Bolivia instead of the Caribbean, they can consider questions like:

- Why do Costa and Sebastian decide to film in Bolivia? What considerations influence them?
- Do you think this decision will impact the audience's engagement with the conquest film in any way?
- Do you think this scene would have been different if one of the film crew were indigenous?

Another scene that can be incorporated into class time involves Daniel, the local Bolivian man who plays the rebellious cacique Hatuey (incidentally, he is generally students' favorite protagonist in the film). Daniel is the main character that is most impacted by the issues with access to clean drinking water, given his status as a poor indigenous man in Bolivia, and he is the one who is most willing to point out inequity. At the beginning of *También la lluvia*, Daniel's outspokenness catches the attention of the director and producer when he demands that they interview each and every person who turned up for the casting call of their film.

Once Daniel has been hired, however, he continues to be outspoken, and in a key scene that the instructor can play in class, he is seen leading street protestors in the chant, "*Fusil, metralla, el pueblo no se calla*"/"Rifle, shrapnel, the people won't stay quiet". Costa and Sebastián look on with worry at the scene – not for Daniel's safety nor for the success of his quest to secure drinking water for himself and the poor indigenous residents of Cochabamba – rather, for how his actions will impact their shoot. The issue of hypocrisy thus arises for students to discuss, as Costa and Sebastián must wrestle with the fact that while they value Daniel's

passion on set in his portrayal of a historical champion of indigenous rights, they would rather that he not actively fight for similar rights in the modern world of *También la lluvia*. While it may seem easy to criticize the two men for not standing up for a seemingly righteous cause, students can be asked to consider:

- Do you think Costa and Sebastian recognize the importance of water for Daniel and his community?
- What are the considerations that hold Costa and Sebastian back from supporting Daniel?
- What considerations might drive Daniel, but not Sebastian or Costa, to participate in the protests?
- If you were in Daniel's position, do you think you would take the same actions? Are there alternatives?

All of these questions invite students to take a step back from their initial assessments of the situation, to consider how practicality can interfere with righteousness, and to reflect on how they might react in the same situation. It also offers the opportunity for the class to discuss whether the types of alternative methods of protest explored in the earlier conversation activities would work in the context of Bolivia and the indigenous communities.

Mar adentro

The fourth film of the semester, *Mar adentro* (Amenábar, 2004), elicits very serious discussion amongst students, especially those for whom religious belief is a central part of their lives. The film focuses on the real-life story of Ramón Sampedro, a man left quadriplegic by a diving accident at the age of 25, who wishes to end his life through assisted suicide. Ramón has remained resolute in his wish to die for nearly 30 years at the time the film begins, but because euthanasia is illegal in Spain, he remains alive, cared for by his family. Several individuals outside of his family appear in his life and support him in the legal battle for his 'right to die with dignity'. In the end, Ramón loses in the courts, but several individuals outside of his family decide to assist him in his suicide by potassium cyanide poisoning.

Suggestions for building background knowledge. One aspect of *Mar Adentro* that is surprising for some students is that not all of the characters are monolingual, native Spanish speakers, despite the film being set in Spain. In fact, several of the main characters speak Spanish with a marked Galician accent, while one in particular switches over completely to Galician during moments of high emotion. To start, the instructor can mention to the class that Spain actually has several co-official languages in different areas of the country, and that for Spaniards, the Spanish language is referred to not as *español* but as *castellano*, a designation that more clearly references the local region where the language arose, rather than the country as a whole. Students can then be asked if they know the names of any other languages spoken in Spain. This is a good opportunity to provide the Spanish variants for languages like "Catalan" (*catalán*), "Galician" (*gallego*), or "Basque" (*vasco* or *euskera*), among others, and also to point out to students that in Spanish, language names are not capitalized as they are in English. The inclusion of a language map of the country can be helpful in orienting students and showing

them where the film *Mar adentro* takes place, as well as in pointing out the various autonomous regions of the country. At this point, students can break into smaller groups to discuss some reflection and comparison questions:

- Do you speak multiple languages at home? Do you think a lot of people in the United States do?
- What are some of the benefits of being a multilingual person? What are some of the challenges?
- What are some of the benefits of having a multilingual country? And the challenges?
- If you were really upset, which language do you think you would use to express your emotions? Why?
- Which language do you think some of the characters will use when they have strong emotions?

At this point, it would be up to the instructor to decide if delving into an explanation of Francisco Franco's language policies in Spain would be relevant for students. Though not directly related to the film, the lingering divisions between the various autonomous regions of Spain have clear ties to citizens' linguistic and cultural heritages, and some of the more subtle references to government power and individual choice in *Mar adentro* might be better understand in light of this historical context. Finally, students could potentially use Spain's ongoing issues with language and culture as a model to start a discussion exploring similar issues in the United States as well. To reiterate, developing this line of inquiry in the classroom would depend on the instructor's preferences, as well as the overarching goals of the course and the time restrictions based on the academic calendar.

In addition to discussing the linguistic heritage of Spain, the following topics are also relevant for developing students' background knowledge prior to viewing *Mar Adentro*:

- Terminology related to the ocean
- Review of family relation words (especially those most relevant to *Mar Adentro*'s characters)
- The role of autonomous communities in Spain, compared to that of states in the United States
- How physical illness can impact quality of life
- The connection between religion, life, and death
- Differences in the separation of church and state in the United States and Spain
- The legality of euthanasia in different countries and different situations

Suggestions for vocabulary activities and in-class conversation. For this film, there are a number of terms that may be new for students in both Spanish and English. For instance, while they might have heard the term *eutanasia* (euthanasia) before, they may not have understood in detail what it referred to. Other terms such as *laico* (lay, or secular), *demogogia* (demagoguery), *resaca* (undertow), and *degenerativa* (degenerative) are also often recognized only superficially by students,

but their meaning is not understood with real depth. And finally, differences between terms like *tetrapléjico* (quadriplegic) and *parapléjico* (paraplegic), which in casual speech are sometimes used interchangeably, also merit discussion in the context of *Mar adentro*. Thus, the film serves to develop students' vocabulary in both their L1 and their L2, a fact that many students comment on positively and which leads them to value the class for its conceptual content as much as its linguistic content.

To start out the vocabulary activities for such a complex and controversial film, the instructor might opt to take a lighter approach and focus on ocean-related terms first. The ocean figures prominently in the main character's internal world because it is where he felt most free as a young man and where he ultimately became quadriplegic after an infelicitous dive into the water. The ocean is also important for the film because of its central role in the Galician economy and culture, given how much of the region's borders are made up of ocean coastline. After explaining the relevance of the ocean to the class and also showing them a map of Galicia once more to illustrate how geographically important water is, the instructor can ask students if they've ever visited the ocean and what they thought of it. Were they scared, or did they feel free? Do they prefer to swim in pools? Then, after this short class discussion, students can be asked to draw or physically mimic the following ocean-dwelling animals:

pulpo (octopus)	*langosta* (lobster)	*tiburón* (shark)
ballena (whale)	*camarón* (shrimp)	*delfín* (dolphin)

The curiosity of students is often piqued during this activity by the terms *pulpo* (octopus) and *langosta* (lobster), which some of them mistake conceptually for *medusa* (jellyfish) or *calamar* (squid) and *cangrejo* (crab) respectively. It is therefore an opportunity for the instructor and other students in the class to come up with specific examples and more detailed drawings to help explain the differences between the animals to the class as a whole. As the students work in groups to represent each of these animals, the instructor can also introduce a few discussion questions to get students talking after they finish drawing and miming:

- For each animal, explain if you would like to eat it or not. Why do you feel this way?
- Are any of these animals portrayed in famous films or television shows? What are some examples?

The first of these questions frequently gets students debating differences in animal intelligence, as well as considering whether certain types of animals are endangered or not (and students inevitably have to talk their way around the word "endangered" in order to elicit the term *en peligro de extinción* from the instructor). The second question gets students giving examples like *Jaws* (Spielberg, 1975) or the animated film *Finding Nemo* (Stanton, 2003). The latter allows for a comic aside in the class, too, during which the instructor can include a Spanish-language scene from *Finding Nemo* in which one of the characters, Dory, speaks "whale" (*balleno*) by elongating the syllables all of the words she uses. Students enjoy the

chance for a brief respite from so much target language production, and they are often delighted to discover that they can decipher Dory's speech even in "stretched-out" Spanish, given their familiarity with this particular scene. For the instructor, the clip is also very easily found online, with the Spain version (as opposed to the Latin American version) providing an additional opportunity for authentic language input that connects to one of the film's regional dialects.

Once this light-hearted introduction to the ocean has concluded, students can delve into more difficult terminology that directly relates to the plot of *Mar adentro* and will allow them to describe the scene during which Ramón becomes injured. The instructor can start by playing a clip from the film that shows the moment when Ramón dives into the sea and hits his head on a rock, resulting in paralysis from the neck down. Afterwards, the instructor can provide screenshots or stills from the scene (either on the projector screen or printed out on handouts), and then draw arrows on each image indicating different objects that students should identify in the target language. A word bank can be provided for the following terms used in this activity:

piedra (rock)	*playa* (beach)	*arena* (sand)
ola (wave)	*resaca* (undertow)	*cuello* (neck)

When working in groups, students generally manage to sort out which terms refer to which objects, even if some of the vocabulary is new to them. Once they have finished the identification part, verbs like *tirarse de cabeza al agua* (to dive), *romperse* (to break), and *rescatar* (to rescue) can be introduced and explained, and students can then be asked to conjugate the verbs in the appropriate tense to fully describe what happened in the scene. This sequence of vocabulary activities engages the class in a wide range of production and identification tasks, and it allows for the exploration of film-related topics that are not as emotionally loaded as the upcoming debates about death and illness. Of course, these examples are not exhaustive, and many other vocabulary activities can (and should) be woven into daily class interactions to help support student learning. Happily, this basic approach of grounding vocabulary activities in students' experiences and in concrete examples from the film can successfully translate to use with many different types of new terms.

For *Mar adentro* as with the other films, students should complete at least one cultural contribution (described in Appendix B), for which they find and describe an example of authentic material that relates to the film in some way, explain clearly how it connects to the film or class discussions, and finally reflect on how this particular authentic item relates to their lives or strengthens their understanding of the film. This assignment can serve as an excellent starting point for a in-class conversation, too. Students can be asked to share what type of material they found with other members of their small group, using the following questions to guide their explanations:

- What did you find this week? Was it an article, song, cartoon, or something else?
- How do you think it connects to *Mar adentro*?

- Do you think other students would benefit from seeing or hearing your contribution? In what way?

A follow-up set of questions can then appear, prompting students to reflect on the process of completing this assignment. This kind of question helps students compare their experiences with those of their classmates, and potentially find ways in which they can become more efficient in completing the task:

- How much time do you typically spend searching for something to write about?
- How do you figure out which search terms to use initially? Are some terms better than others?
- How long do you spend writing up the cultural contribution?
- What are some ways you or other students have found to use your time more efficiently?
- Do you think it might be preferable to record a short video for this task instead of writing about it?

This type of small-group discussion is a good one to then summarize with the class. It allows students to get a better sense of how others manage their time and to learn what they think about this assignment, and it also provides the opportunity for the instructor to suggest strategies for finding and writing about interesting topics. The discussion can then segue into one of the topics that students mention having researched. Many choose to look up information regarding laws on assisted suicide in either Spain or the United States, while others contribute interviews and articles about the real Ramón Sampedro and how his case impacted popular opinion about euthanasia in Spain.

During class, when students discuss assisted suicide directly, it is advisable to put most of the focus on small group discussion rather than a discussion with the class as a whole. At this point in the semester (following the schedule in Appendix A, it would be about halfway through), students will have most likely found a group they trust and feel comfortable with, but they may feel more reluctant to share their personal perspectives on euthanasia with the larger class. In this case, it is up to the instructor to assess how productive a full-class discussion would be for students. Given that the instructor will be circulating throughout the classroom and participating or listening in to each group's discussion, even the small-groups-only approach can be very successful in generating thoughtful debate. Thus, in small groups or (perhaps) with the class as a whole, students can consider questions such as:

- What kind of illnesses (if any) do you think should be eligible for doctor-mediated euthanasia?
- Are only physical illnesses relevant, or should chronic and debilitating mental illness be considered?
- What considerations influence your personal beliefs on this subject?
- What differences exist in societal views towards animal euthanasia and human euthanasia?
- Why do you think these differences exist, and do you think they are justifiable? How so?

Once more, these questions are not aimed specifically to change students' view by force. Rather, the aim is for each student to seriously explore their perspective on the issue, determine why they hold the views they do, and reflect on whether and how their personal views can have an impact on the lives of those around them. Explicitly reminding students to be respectful of their classmates as people, even if they disagree with their opinions on euthanasia, can be very helpful in this regard. Similarly, asking students to put themselves in the place of those they disagree can help them to identify potential blind spots in their view of the issue. For instance, once students have expressed their personal views in small-group discussion, they can be asked to take a few minutes to write responses to the following questions:

- What reasons do you think people who disagree with you have to support (or not support) euthanasia?
- Do you think people who disagree with you have good or bad motivations to do so? In what way?
- What common ground is there between you and others you disagree with? What do you agree on?
- How do you think society should handle disagreement on such an important subject?

Suggestions for visual close readings. Unsurprisingly, one of the major sources of tension in the film *Mar adentro* is the resistance of many of those close to the protagonist to accept his decision to end his life. In the case of his brother, José, Ramón's wish to die represents an insult to his family for the many years they have dedicated to caring for him since the accident. In a powerful scene towards the end of the film, the two brothers have an explosive argument about this issue, with José claiming that he, his wife, and son have been made slaves to Ramón for years. For many students, this is an eye-opening moment, as until this fight, José had simply refused to accept Ramón's decision as morally tolerable without offering much in the way of his personal reasoning. In this scene, however, students can see the complexity of his brother's feelings. After viewing this scene as a class, they contemplate challenging questions like:

- If Ramón wants to die, have his brother and sister-in-law wasted years of their lives tending to him?
- When Ramón asserts that his life "isn't dignified", do you think his family should feel insult?
- Do you think José has an obligation to support Ramón's decision? Can he express his disagreement?
- Would it be appropriate to require José to assist Ramón in his suicide? Why or why not?

The debate about Ramón's choice to die resurfaces in a different way when another quadriplegic man, who also happens to be a Catholic priest, visits Ramón in his home to debate the merits of life and death. The priest makes not only religious arguments against suicide, but in televised remarks prior to his visit, he questions how well-loved Ramón must actually feel, suggesting that his family

members have somehow let him down emotionally if he is contemplating suicide. This leads to a confrontation between Ramón's normally mild-mannered sister-in-law, Manuela. and the priest, which is a scene most students enjoy because of the surprising tone she takes defending her love for and caretaking of Ramón for so many years. Following this clip, a few simple comprehension questions can be asked, such as:

- What does Manuela mean when she says the priest has a big mouth?
- How does the priest react to her outburst? Does he apologize?

With respect to the argument between the priest and Ramón, some of the historical and ecclesiastical references the two make may push the limits of students' knowledge, but the basic arguments are clear: Ramón believes the Catholic Church is hypocritical in its condemnation of suicide, given the inevitability of death and the Church's history of using death as a punishment for heretics, while the priest argues that Ramón's life is not his own to end, but in fact belongs to God Himself. Reviewing these scenes carefully with students can be a good opportunity to check students' comprehension of the major arguments for and against euthanasia, as presented by the characters. It is also an opportunity to explain the difficult vocabulary referenced at the beginning of this section: *demogogia* (demagoguery) and *laico* (lay, or secular), for instance. There is also a rare moment of humor in this part of the film, too, that can be pointed out and discussed with students as a way to lighten the mood: because Ramón refuses to leave his upstairs bedroom to meet with the priest downstairs, the priest's poor assistant must run up and down the stairs and nervously relay each man's arguments and insults to the other through hurried whispers.

Volver

Volver, the fifth film of the semester, is actually the first of the Conversation and Composition course that focuses almost exclusively on female protagonists, and it marks a shift in cinematic tone for the semester, introducing melodrama and dark comedic elements to a storyline rife with violence and loss. In the film, Raimunda and Sole are two sisters whose mother, Irene passed away in a house fire several years before. When she turns up suddenly in Sole's car trunk after a family funeral, her daughter assumes her to be a ghost, tied to the world of the living by some type of "unfinished business". The second storyline focuses on Raimunda and her teenage daughter, Paula, who defends herself against the sexual advances of her father, Paco. After Paula stabs Paco during an attempted rape, Raimunda realizes she must find a way to protect her daughter, both from the consequences of Paco's death and from the truth about her real father.

The complexity of the film's plot makes for lively discussions in the classroom, and offers opportunities for students to explore myriad topics, including ones that most agree on (e.g., that sexual assault is a negative thing) and also those on which they tend to have a rage of opinions (e.g., whether ghosts exist or not, or whether it is ethical for Raimunda to cover up Paco's death).

Suggestions for building background knowledge. Given the largely melodramatic treatment of death in *Volver*, it is important to provide students with

accurate information about Spanish customs in this regard. Students can start out discussion by watching the trailer for the film, and then speculate as to what the main plot will be and what the protagonists will focus their energy on (Lonergan, 1984). Once they learn from their instructor that one of the driving stories of *Volver* is Sole's mistaken assumption that her mother is a ghost, a conversation about whether ghosts exist, how students have developed their belief (or lack thereof) in ghosts, and why they think other people might disagree with them can take place. Interestingly, *Volver* portrays not only superstitious belief, but also very concrete, grounded examples of how the living remember and respect the dead. To explore this aspect of death, students can be shown the opening sequence of the film, during which several of the protagonists clean and adorn the tombstones of their deceased loved ones, as well as a short clip later on in the film of Sole being embraced by dozens of black-clad women during a wake for her aunt. These scenes offer the opportunity to compare and contrast Spanish and American customs, making students aware of the subtle differences between the two countries when it comes to remembering the dead.

Several other topics can be discussed in preparation for watching *Volver*:

- Customs related to death, including funerals, wakes, burials, and cemeteries
- The existence (or not) of ghosts, spirits, and the afterlife
- How society views illness and those who suffer it
- The difference between small-town and big-city life
- The role that secrets and gossip play in people's lives
- The lengths that mothers will go to in order to protect their children

Suggestions for vocabulary activities and in-class conversation. As with the other films discussed in this paper, a variety of strategies can be used to engage students both prior to and after viewing *Volver*. A particularly effective sequence of activities in the SP 301 Conversation and Composition course consisted of the following components: vocabulary familiarization; comparison of cultural norms in students' lives with those portrayed in the film; discussion of characters' motivations; and exploration of students' personal experiences and opinions of social issues. For instance, as a starter activity during the week prior to viewing the film *Volver*, the instructor can present students with a set of vocabulary items related to secrets and gossip (see list below). The words can first be presented visually (either on a projector display, written on the board, or distributed to students on a piece of paper), with the instructor saying each word aloud to model accurate pronunciation. Students can then be asked to form small groups of three to four members in which they must explain the terms in their own words in the target language. Students should be encouraged to write down their explanations, too, so that they can refer to them in future discussions and during at-home study. In this vocabulary activity, it can also be effective to allow students to depict some of the words using drawings if they feel more comfortable doing so. While drawing is not per se a language production activity, it still promotes the formation of more direct connections between the target language and the concepts themselves, which reduces reliance on the L1 to access meaning. Moreover, since students will

still be expected to use the target language in their interactions throughout the task, it remains a communicative, language-immersive activity.

secreto (secret)	*privacidad* (privacy)	*compartir* (to share)
chisme (gossip)	*enterarse* (to find out)	*programas del corazón* (gossip shows)

In the particular list of vocabulary items listed above, several of the terms have clear cognates in English (e.g. *secreto*/secret), while others have translations that are not easily deciphered at first glance (e.g. *chisme*/gossip). How then can an instructor communicate the meaning of an unknown, non-cognate word to a group of students without inadvertently completing the vocabulary activity for them? One option is to go ahead and do exactly that: explain the term in the target language, but then require students to depict the term themselves using drawing or miming as a form of visual communication – or vice versa: the instructor can use gesture or drawing to communicate the meaning behind the term, requiring students to produce the verbal explanation on their own. As an additional option, once a specific term has been explained to one group, subsequent groups that are in need of help with the same word can be instructed to consult the first group of students for an explanation. This helps to establish the students themselves as sources of reliable knowledge, and fosters further communication and reinforcement of the vocabulary that students need in subsequent discussions.

Once this particular vocabulary base has been established, students are ready to engage in a comparison of cultural norms, as well as well to reflect on their own experience and connections to the film. In *Volver*, secrets and gossip play a central role in how the film unfolds, and the way in which information propagates behind closed doors can differ depending on whether the events take place in a small town or a big city. To get students connecting these ideas, the instructor can first start with a discussion topic that directly relates to the vocabulary that students just learned. For instance, students can discuss the following questions in small groups:

- Do you sometimes gossip about other people? Does it depend on the situation?
- When you need share a secret, who do you talk to? Why do you trust this person more than others?
- In your family, is personal privacy generally respected? Is there a lot of gossip in your family?
- Do you think it's sometimes important to share information about other people's private lives?
- Can revealing a secret sometimes be a positive thing? Is it always a form of gossip to do so?

These questions frequently elicit animated responses from students, as they describe nosy relatives, or recount times when they decided to share a juicy story with their closest friend. Students can also reflect on more serious moments in their lives, when they were entrusted with a secret that could have potentially

harmed other people, forcing them to balance the importance of maintaining someone's confidence and the necessity of revealing truth for the benefit of that person or others – for instance, when a friend expresses an intent to self-harm or describes an interaction during which someone else has already harmed them.

This conversation on gossip and secrets can then pivot to one about the differences between small towns and big cities. The instructor can preface the new conversation by explaining that some of the events of *Volver* take place within the city of Madrid, while others take place in a small village in the La Mancha region. Incorporating photos, maps, and basic population data at this point in the class can provide students with a better awareness of the geographic and cultural settings of the film, and the instructor can also take the opportunity to encourage students to explore one or both of these places as part of their at-home cultural contribution assignment (see Appendix B). To start the conversation activity, a quick survey can first be taken of the class, asking by a show of hands how many students come from very small towns, how many come from big cities, and how many come from a place that's somewhere in between. There are many options for conversation that can follow up this initial question. For instance, students can brainstorm responses to the following questions in their groups:

- What are some of the pros and cons of living in a big city? How about a small town?
- In which place do you think there is more danger? More tolerance? More gossip? More privacy?
- Is your response based on personal experience? News articles? Research studies?

After asking for students to share their responses with the class as a whole, they can then contemplate the following questions, which relate more directly to their personal goals and preferences:

- When you graduate, would you like to live in a big city or not?
- If you could live anywhere in the world, where would you live and why?
- Would you live in a place where you could speak your second language every day?
- Would miss your friends and family if you moved far away? Would it be easy to keep in touch?

Conversations like these allow students to alternate between linking their own lives to the major themes of a film like *Volver* (which may initially seem too exaggerated or far-fetched to offer points of connection) and focusing in on the details of the film itself, to understand the finer points of the plot. The visual close reading described below develops this latter aspect in more detail.

Suggestions for visual close readings. In addition to lighter topics like ghosts, gossip, and places to live, sexual violence is also at the center of *Volver* in many different ways, and there are several scenes that warrant deeper analysis in the classroom. Of course, different instructors and institutions generally decide their own policies as to whether or not something like a trigger warning is warranted

prior to viewing the film, but a discussion of the issues surrounding sexual violence and of its impact on all of the characters is something make clearer why the director chose to so prominently feature this theme in his film. Below, an activity that focuses on both comprehension and analysis of an emotionally charged scene is described. Key terminology is also listed in this section, and it is left up to the instructor whether these terms should be incorporated into a separate in-class or at-home task, or simply listed on the board as reminders during the conversation activity.

cuchillo (knife)	*apuñalar* (to stab)	*cocina* (kitchen)
violar (to rape)	*esperar* (to wait)	*parada de autobús* (bus stop)

In the clip that is featured in this visual close reading activity, Paula describes her father's attempted sexual assault of her, and we see her mother, Raimunda's reaction. The scene begins at night, as Paula awaits Raimunda's return at a bus stop. After repeated questioning from her mother during the ascent of the stairs to their apartment, Paula coolly tells her that Paco (her father) is in the kitchen, without mentioning that he is dead. After Raimunda screams at the sight of his body, Paula explains what happened, alternating between moments of calm, fear, and anger. Raimunda is determined to protect her daughter, telling her, "*Recuerda, que fui yo que lo mató, y que tú no lo viste porque estabas en la calle. Es muy importante que recuerdes eso.*"/"Remember, I killed him, and you saw nothing because you were out of the house. It's very important that you remember that.", before she returns to the kitchen to clean up the crime scene. She then hides her husband's body in the freezer of a nearby restaurant, and later enlists a female neighbor to help her remove and bury the appliance and its contents in a ditch near the river – no questions asked.

To integrate this close reading into the classroom environment, the instructor might preface the clip (which students should have already viewed while watching the film at home) with a simple comprehension/recollection activity, asking students to write down answers to the following questions individually in their notebooks or laptops, before then allowing them to consult one another to check the accuracy of their memories:

- What weapon did Paula use to defend herself from Paco? Where did his death occur?
- Where did Paula wait for her mother after Paco's death?
- Was it day or night when her mother, Raimunda, arrived? What was the weather like?

These questions are simple, straightforward, and have a single correct response. They are primarily a method to get students to recall the scene itself, rather than to analyze it deeply. Once the class has established the basic circumstances of Paco's death, the instructor can play the clip, asking students to keep the following questions in mind for discussion:

- What type of emotions does Paula display when she explains to her mother what has happened?
- How does Raimunda react? Is her emotional reaction similar or different to Paula's? How?
- What does Raimunda say or do during the scene that shows her love for her daughter?
- Does Raimunda contact the authorities or not? What do you think influences her decision?

After the clip is complete, these same questions can be again displayed visually for students, allowing them to immediately begin conversing with their classmates with limited additional instruction. As students wrap up their responses in small groups, the instructor can make additional questions appear on the projector screen, or alternately, pass around small pieces of paper with the questions. This final set of questions is aimed at helping students to understand Raimunda's unconventional (and likely illegal) actions following Paco's death, and to explain how they might react in similar situations. For instance, the questions can start out with scenarios that are less serious than sexual assault and homicide:

- What would you do if someone hit your best friend? What if your friend retaliated and hit them back?
- What would you do if this same friend committed a crime? Would it matter if the crime were intentional or not? Would it change your perspective if your friend showed remorse or fear?
- What if the crime was committed in self-defense, or in reaction to someone else's unethical actions towards your friend? Would you feel torn between protecting your friend and reporting the crime?

In these cases, students can reflect on how their own personal connection to the perpetrator or survivor of a crime might influence their viewpoint, helping them to understand Raimunda's decision not to report Paco's death and to do what she saw as necessary protect her daughter. Even if the students ultimately disagree with her decisions, they will have the opportunity to put themselves in her position to a certain extent, and to articulate how and why they would do things differently if given the chance.

Conclusion

For students in the language classroom, the novel cultural settings of the films they watch, combined with their use of the L2 to understand the films and to express their reactions, can provide fertile ground for exploring individual perspectives and societal norms. A film-based conversation course like the one described here can provide students with an exceptionally rich L2 learning environment, in which a shared knowledge base and communicative approach to teaching can lead to the development of both communication abilities and the exploration of cross-cultural issues. The complexity of these films offers copious opportunities for critical self-reflection. Students in such a course consider a wide range of social issues, and they have the opportunity draw connections between their culture and

the cultures portrayed on screen. When the incorporation of film in the classroom is complemented by opportunities for language learning, self-expression, and an openness to learning about others, it becomes a truly powerful educational tool.

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Appendix A

Suggested Calendar of Films and Major Assignments

Semana	Topics	Monday	Wednesday	Friday	Sunday
Week 1	*También la lluvia*	---	---	---	Cultural contribution
Week 2	*También la lluvia*	---	---	---	Cultural contribution
Week 3	*También la lluvia*	---	---	---	Quiz (Testing Lab)
Week 4	*No*	---	---	---	Movie poster + video explanation
Week 5	*No*	---	---	---	Cultural contribution
Week 6	*No*	---	---	---	Quiz (Testing Lab)
Week 7	*Diarios de motocicleta*	---	---	---	Cultural contribution
Week 8	*Diarios de motocicleta*	---	---	Oral interviews	Cultural contribution
Week 9	**Break**	---	---	---	---
Week 10	*Diarios de motocicleta*	Cinematic critique	---	---	Quiz (Testing Lab)
Week 11	*Mar adentro*	---	---	---	Cultural contribution
Week 12	*Mar adentro*	---	---	Oral interviews	---
Week 13	*Volver*	---	---	---	Cultural contribution
Week 14	*Volver*	Creative group scenes	---	---	Quiz (Testing Lab)
Week 15	*Todo sobre mi madre*	---	---	---	Cultural contribution
Week 16	*Todo sobre mi madre*	---	---	Cinematic critique	Quiz (Testing Lab)
Week 17	**Finals week**	---	---	Final oral exam	---

Appendix B

Sample Assignment Instructions for Cultural Contributions

Instructions

Upload a document with the following components:

1. A cultural contribution that has to do with the theme of the film, our conversations, or the readings for the class during the past week. This component can be an article, a video, a movie, a song, a comic strip, etc. If you don't include this component (with a link, for instance), I will not grade the contribution and you will receive 0 out of 10 points.
2. An explanation of 200 words about:
    a. the content of your cultural contribution
    b. its relevance to the themes of the movie
    c. a personal reflection about the contribution

This activity is worth 10 points (1% of the final grade)

Rubric

___ /	1 point	– Orthography and grammar
___ /	2 points	– Explanation of the relevance of the contribution to the film and our activities
___ /	5 points	– Detailed explain of the contribution (What is it? What is it about? What is the focus?)
___ /	2 points	– Personal reflection about this contribution (How did it affect you? What did you learn?)

Appendix C

Sample Assignment Instructions for One-on-One Oral Interviews

Instructions

During this 15-minute interview, you will be asked questions related to the most recent film that we have viewed and discussed as a class. The specific topics of discussion vary according to each student's responses, but we will likely touch on an analysis of key scenes from the film that were mentioned in class, social and historical topics that relate to the film, comparisons between different characters' actions and values, your opinion of different aspects of the film, and the meaning and relevance of new terminology that we've learned as part of our study of this film.

If at any time during the interview you don't understand a question or need rephrasing, please don't hesitate to ask for clarification. In any conversation it's normal to have small misunderstandings, and I'm happy to work with you to make sure you can communicate your ideas to the best of your abilities.

This activity is worth 50 points (5% of the final grade)

Rubric

___ / 10 points   – Knowledge of film and related history, philosophy, and social issues

___ / 15 points   – Ability to analyze film + related issues in depth; relate analysis to personal views

___ / 10 points   – Recognition and incorporation of key vocabulary related to film

___ / 15 points   – Ability to communicate thoughts and ideas in an intelligible way in target language

Appendix D

Sample Assignment Instructions for Cinematic Critiques

Instructions

For this assignment, you'll develop an essay (three pages in length, double-spaced, 12-pt font) that analyzes an aspect of the film *Diarios de motocicleta* that is of particular interest to you. You may focus on any topic you'd like, so long as it directly connects to the film, class discussions, and reading assignments during the last two weeks.

Please also be sure to consider the rubric guidelines that appear below for guidance as to how to organize and support your essay. I understand that there is lot of freedom in this assignment, so if you have any questions or would like to brainstorm potential ideas with me, please don't hesitate to get in touch. Based on the excellent class discussions we've had throughout the semester, I am confident that you will develop a creative and well-supportive analysis of the film.

This activity is worth 80 points (8% of the final grade)

Rubric

    ___ / 15 points   – Grammar: conjugation, gender/plural agreement

    ___ / 10 points   – Orthography: spelling and accents

    ___ / 10 points   – Vocabulary: accurate use of vocabulary; include of wide range of terms

    ___ / 10 points   – Overall intelligibility of thought and ideas expressed in essay

    ___ / 5 points   – Engaging and helpful introduction

    ___ / 5 points   – Logical conclusion with summary of main points of essay

    ___ / 15 points   – Strong central argument; logical connections and explanations

    ___ / 10 points   – Inclusion of examples from film or other sources to support all claims