In this issue...

Edited by

Anthony Mollica • Emmanuel Nikiema

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

– Peter Heffernan

Callie Mady

A Conversation with Callie Mady On Homestay Exchanges

interviewed by Roch Carrier

Dr. Callie Mady, Nipissing University, conducted research last summer for the Society for Educational Visits and Exchanges in Canada (SEVEC) exploring the impact of homestay exchanges on participants' second language motivation and attitudes as well as second language proficiency. A short term study compared the attitudes, self-assessed second language skills and strategy use of Anglophone and Francophone exchange participants' pre and post a two week, bilingual exchange experience. A total of 243 young Canadians, aged 13-14, representing five provinces and all program types completed web-based questionnaires on their attitude towards second language learning and culture and their assessments of their second language proficiency. Proficiency was assessed pre and post exchange using "can do" self-assessment statements organized according to language skill and strategy use. Additional data were gathered through student journals.

CARRIER: *Could you begin by providing a summary of your research findings? Which did you find the most interesting?*

MADY: First of all, both groups, the Anglophone and Francophone participants, reported increases in second language skill levels post-exchange experience. Overall, the students noted increases in second language skill levels. The participants described the exchange, as an opportunity different from school, to improve their second language skills and cultural awareness. The journal analysis showed the participant groups to be anxious about their second language abilities, while at the same time looking forward to using the target language during the exchange. Post-exchange, the participants noted similarities between their twin's culture and their own. Both groups also set goals and made plans to continue to improve their language skills in

Callie Mady

the future. It is not necessarily a finding that is most interesting to me, but the fact that a week can make such a difference to our students.

CARRIER: *In this out-of-the-classroom experience, you found many benefits connected to second language learning; did you also notice any personal benefits other than those directly linked to language?*

MADY: Reading the participants' journals was very inspirational. It was not uncommon for the exchange participants to write that the exchange "was one of the best times" of their lives. While many of the participants were nervous pre-exchange they later expressed confidence beyond their gained linguistic confidence. Participants were proud of their success in living with another family, taking risks, caring for their exchange partner, making friends and of their ability to adapt.

CARRIER: *Could you describe what you observed about this out-of-the-classroom experience that helped participants to improve their leadership skills.*

MADY: According to the questionnaire results, the participants demonstrated some leadership skills prior to going on exchange. On the whole, these participants saw themselves as proud, independent, capable students who were able to make decisions. After the exchange, the participants showed gains in these areas, but none that were statistically significant. The journal responses, though, provided me further details to support the idea of enhanced leadership skills. For example, in responding to what they learned most about themselves during the exchange, the participants commonly mentioned that they were

proud of themselves, that they had faith in themselves and many committed to further language learning.

CARRIER: *You did your research before my term as President of SEVEC. I'm curious to know if you enjoyed total freedom in your research or if SEVEC, like some pharmaceutical companies, suggested what you could find.*

MADY: Great question. In no way did SEVEC direct my results. At the beginning of the research project, SEVEC asked me to investigate the linguistic and non-linguistic impacts of a short-term exchange on participants. Specifically, linguistically, SEVEC wanted the participants to self-assess their language proficiency pre and post-exchange. Similarly, they wanted a means by which to collect data on the participants' confidence, motivation, willingness to communicate and goal setting. SEVEC facilitated the research by providing the participants, through their teacher, with access to the online questionnaires and the journals. I created the questionnaire and journal questions, analysed the results and presented the findings without further direction from SEVEC. Beyond my freedom in the research project, I may also freely publish the results without consultation. Use of research to improve educational opportunities in particular and second language education more broadly, can only occur where research and results are shared as gathered. I think SEVEC and I share the goal of wanting to contribute to improving second language learning and recognize that to do this we must acknowledge where we are in order to know where to proceed.

CARRIER: *How important, do you think, exposure to the second language community is to language learning?*

MADY: Many students view using a second language in-class differently from using it with the target language community. I see exposure to second language communities as complimentary to classroom learning. Students gain a foundation in class that they can then apply outside. They have the opportunity to use their learned skills in an authentic environment, which then provides additional learning through daily situations that may not be fully addressed in-class. Successful application of second language skills in a second language community can enhance confidence, skills and motivation, which, in turn, can enrich future in-class learning.

CARRIER: *Were you surprised by the students' progress over such a short period of time?*

MADY: Not at all. I participated in an exchange when I was in high school in Hamilton, Ontario. I also organized two exchanges as a secondary school French teacher. So, personally, I have lived the power of a short-term exchange and, therefore, was not surprised that these groups of students perceived improvement in their skills also.

CARRIER: *What difference, if any, did enrolment in different programs have on results e.g. immersion or core?*

MADY: I think it is important to recognize that the exchange had a positive impact for all students regardless of program. Another important point of consideration before answering the question is that among the Anglophone participants the majority had French immersion experience. Having

said that, students who were enrolled in immersion programs reported greater gains in certain skills, strategy use for example. This difference may be due to their greater exposure to their second language, greater pre-exchange comprehension opportunities with perhaps a greater variety of speakers. Although students with immersion experience reported greater gains in certain areas, the reported linguistic and attitude gains suggest it would be advantageous to provide bilingual exchange opportunities to all students. In fact, offering an exchange opportunity to core French students may provide them with the intensity needed to accelerate their language learning.

CARRIER: *Were there notable differences between the Francophone and Anglophone groups?*

MADY: Yes, some interesting areas there. First, the groups themselves were different. In terms of second language exposure, the Anglophones did not typically encounter French in their daily lives. As you might expect, the Francophone students had more prior exposure to English than the Anglophone students had to French. The Francophone students also reported greater likelihood of using English outside of school, and having spent time in a place where English was used in daily life. The questionnaire highlighted another difference, this time as a result of the exchange. The Anglophone group revealed a significant improvement in ease of speaking while the Francophone reported a marked increase in ease with all linguistic scales including that of strategy use. Lastly, the journals revealed that although

the vast majority of both participant groups were planning on continuing to improve their second language, they acknowledged different motives in doing so: the Anglophone group connected their plans with the desire to travel and study in French, whereas the Francophones wanted to improve their English attributing a general importance to doing so.

CARRIER: *How do your research results compare to those of Dr. Alina MacFarlane in 1999? Are there any conclusions to be drawn?*

MADY: SEVEC has been funding research projects for many years as you mention. From these projects, I feel confident saying that, regardless of differences in exchange programs, SEVEC's participants benefit from time in the second language community. Such consistency in findings across programs and years strongly supports the provision of an exchange experience to all Canadian youth.

CARRIER: *You also had the opportunity to conduct research with SEVEC alumni who had the exchange experience five to ten years ago. What struck you the most about those results?*

MADY: What a difference a week in the second language community can make! A week can have an impact that lasts for years to come. Former exchange participants expressed having confidence in their second language abilities, continue to use their second language, choose leisure activities that help to maintain their language and seek and take opportunities for second language use. Practically, the Anglophone and Francophone groups reported having expanded job and educational opportunities because of their proficiency in their second

language which they linked to their past exchange experience.

CARRIER: *Could any of the tools you developed to assess the students be adapted for classroom use?*

MADY: I created a self-assessment that included 61 can-do statements organized according to language skill, followed by a focus on strategy use and modeled on the Common European Framework. The statements pertain to the tasks SEVEC anticipates the students will engage in during an exchange. It is feasible for the assessment to be used in class. One potential use could be in preparation for contact with a second language community. The teacher could gauge where the students are most comfortable and areas where they need further support. Such data could allow for planning to meet the students' identified needs. Since the self-assessment highlights situations outside of the class, in addressing those areas, teachers may lessen the perceived gap between in- and out-of-class use of the second language.

CARRIER: *What suggestions would you offer second language teachers and school administrators as a result of your work?*

MADY: Apply for an exchange now! More seriously, if an exchange is not feasible in your context at present, I suggest investigating other means by which to provide authentic language contact for your students. This could be a sharing of information for individual opportunities with students and parents. For example, sharing opportunities made available for students through your provincial Canadian Parents for French branch or opportunities supported by our federal government-Encounters with Canada for example. It could

also be opportunities provided to the class as a whole. Letter, video and electronic exchanges with secure formats are other options for our students to have authentic language use opportunities with peers from the target language communities.

CARRIER: *Politicians will say that such an out-of-classroom experience has a cost. How would you convince one of them that the results are spectacular enough to justify the expense.*

MADY: I hope I can convince more than one of them! Economics and politics are not my strengths but I can share what I have lived and learned. As an FSL teacher, one of my goals was to prepare and inspire my students to use French beyond the classroom, beyond their time with me. In a year, I could provide a French environment for my students for the 110 hours of the course for example. In an English-dominant community that may have been the only time my students were exposed to French. For the most part, the classroom provided opportunities for students to spontaneously interact with me and each other. A short-term exchange offers an intensive seven days in the target language with one-on-one interaction with peers and one-on-many interaction with host families. A complementary experience of in and out of class learning has the potential to set a positive cycle in motion, as MacFarlane referred to in her research, a cycle by which students gain a foundation in the classroom, participate in exchanges, improve their second language skills and therefore seek further opportunities to progress toward greater competency in their second language.

Exchanges have proven to be an investment that offers both short and long-term gains. The government investment in providing the transportation costs for a SEVEC exchange offers returns for years following the experience therefore contributing to the federal government's vision of increasing the number of graduates who can function in both official languages. More importantly, beyond my experience and research findings, I would conclude by inviting them to seek out and listen to the participants' voices as they are much stronger than my own.

For further reading

Mady, C. (2009). *Long-term effects of school year exchange program.* Ottawa: Society for Educational Visits and Exchanges in Canada.

Mady, C. (2009). *Short-term effect of brief bilingual exchanges: Linguistic and non-linguistic impacts.* Ottawa: Society for Educational Visits and Exchanges in Canada.

Mady, C., Arnott, S., Faubert, B., & Lapkin, S. (October, 2008). *Evaluation of SEVEC's summer youth volunteer program.* North Bay, ON: Nipissing University.

Roch Carrier is currently President of SEVEC (Society for Educational Visits and Exchanges in Canada.) Born in Sainte-Justine-de-Dorchester, Quebec, he studied at the Université St-Louis, at the Université de Montréal, and at the Sorbonne, in Paris, where he received a doctorate in literature. Novelist, dramatist and *raconteur par excellence*, Carrier has published numerous novels, short stories and plays. He is well-known for his famous short story "The Hockey Sweater", of which the opening sentence in both English and French is reprinted on the $5.00 Canadian bill.

Editors' Note

About this issue...

There are reasons we are proud to publish this particlar issue of **Mosaic**.

In addition to publishing an "interview" with an outstanding researcher interviewed by one of Canada's most popular novelists, this issue contains essays by undergraduate students. The essays were part of an assignment given to candidates of a course, "FGI225Y5Y Teaching and Learning a Second/Foreign Language", taught by one of the editors, Anthony Mollica, in the Department of Language Studies at the University of Toronto Mississauga (UTM) during the 2009-2010 academic year.

Although the initial selection of several essays worthy of publication (unknown to the candidates) was made by the instructor, the final decision rested with a panel of readers drawn from the Editorial Board of **Mosaic**, who enthusiastically endorsed Mollica's action and recommended publication for some of the essays.

Publishing articles by undergraduate students in a learned, refereed journal is certainly generally not a common practice. Nevertheless, it was felt that these students should be given an opportunity to share some of their concerns and interests as they pursue their dream of becoming language teachers.

We are delighted, therefore, to publish in this isssue the essay by **Katie Penrice** on "The Use of Songs in the Second Language Classroom", an essay which not only provides a review of the major literature on the subject but also offers sound pedagogical suggestions. **Sidra Moughal** in her contribution on "Using the L1 in the Language Classroom", offers some cautionary notes in using both L1 and L2 in the classroom and suggests a balance approach. **Aleksandra Vojnov** focuses her discussion on "Creativity in the Language Classroom", summaring the literature and emphasizing its importance.

We are also pleased to publish a summary of the thesis by **Wendy M. Schrobilgen,** a former instructor in the Department of Language Studies, UTM, currently an Assistant Professor of Italian in the Department of Linguistics and Languages, McMaster University, who recently completed her Ph.D. degree with the University of Toronto.

While we are proud to have given the opportunity to these students at UTM to publish, we feel that this opportunity should be extended to other students in other faculties of education and in other universities.

We are therefore appealing to colleagues who teach both graduate and undergraduate language courses or at Faculties of Education to encourage their students to submit their research for possible publication. To be fair and in order to continue the high standards of publication set by the journal, all submissions will have to undergo an evaluation process. This process can be facilitated if the instructor evaluates the essay before it is submitted.

It is incumbent upon us "seasoned" authors to encourage and mentor young people so that they may continue traditions which we have established.

It is our sincere hope that our colleagues across the country will accept this invitation.

Anthony Mollica, *Editor*
Emmanuel Nikiema, *Editor*

Katie Penrice

The Use of Songs in the Second Language Classroom

The Author explores various arguments for the pedagogical validity of music as an acceptable method of teaching and presents some considerations to keep in mind when choosing songs for the second language classroom. She concludes by focussing on specific ways for teachers to incorporate music into their lesson plans and classroom activities.

It is hard to deny the importance of music in the lives of individuals, as well as entire cultures. Couples remember fondly "their" song. Athletes and spectators alike stand and sing with pride their national anthem at sporting events. Parents sing lullabies to help their children fall asleep. Levitin (2006, pp. 5-6) even points out that,

> No known human culture now or anytime in the recorded past lacked music.

Considering the universal appeal of music, and its centrality to everyday life, it is not surprising that music can play a crucial role in education, specifically in the teaching of a second or foreign language. This essay will discuss the inclusion of music in the language classroom, with a particular emphasis on French. However, the information given can help teachers of any language incorporate music into their classrooms.

Songs as a Valid Teaching Tool

In his article "The Use of Songs in Teaching Foreign Languages", Jolly shares his opinion that:

> Language teachers may be missing a great deal by not exploiting songs and other rhythmic language compositions as classroom teaching aids (1975, p. 11).

Jolly is not the only researcher to urge teachers to incorporate songs into their classrooms. In fact, Sposet has reviewed 70 years of research on this very topic and she mentions that,

> As far back as Plato, music was said to be a more potent instrument than any other for education (2008, p. 3).

Such a long history of their use in teaching speaks to the effectiveness of music as an educational tool. Centuries after Plato, there is research to support this claim, specifically in the context of language teaching. The very nature of songs makes them an excellent teaching tool. As Moretti points out,

> Children's rhymes and songs have well defined patterns of stress and rhythm and are excellent for practising these speech attributes (1967, p. XXV).

The similarities between music and spoken language contribute to the effectiveness of songs as a teaching tool. Structure is key both in composing a song and in forming an utterance. The goal of both music and spoken language is to communicate an idea to other people (Nuessel and Marshall, 2008, p. 1), be it a command or a philosophical ideal. Songs are unique in that they combine

> the communicative aspect of language and the entertainment aspect of music" (Nuessel and Marshall, 2007, p. 4).

Thus, it seems obvious that using songs to teach language is a worthwhile practice.

Interestingly, neurological studies have revealed that one area of the brain is responsible for the processing of both music and language (Sposet, 2008, p. 4), which speaks to their interconnectedness. Levitin comments that,

> Listening to or recalling lyrics invokes language centres, including Broca's and Wernicke's area, as well as other language centres in the temporal and frontal lobes [of the brain] (2006, p. 84).

It is speculated, therefore, that there are likely connections between music and language processing in the brain. In fact, studies have revealed that verbal memory is better for children who have been trained in some kind of music than for those children who have no music training (Sposet, 2008, p. 7).

There are more connections between music and language. Much human understanding of music is subconscious. Even people who have no musical training can detect when a wrong note is played in a song, despite lacking the musical terminology to identify the problem (Levitin, 2006, p. 32). Language understanding and use are often subconscious as well. Human beings regularly form and understand utterances without taking the time to consciously consider the vocabulary, grammar, and pronunciation involved. Even the development of musical and linguistic knowledge seems similar. Chomsky suggested that,

> We are all born with an innate capacity to understand any of the world's languages, and that experience with a particular language shapes, builds, and then ultimately prunes a complicated and interconnected network of neural circuits (Levitin, 2006, p. 107).

Levitin points out that human

beings seem to be born with the ability to learn music from any area of the world as well, and that the music children are exposed to becomes the music that they understand and appreciate most (2006, p. 107). With such strong connections between music and language, it seems clear that songs have a role to play in the teaching of language.

Song lyrics themselves provide a variety of language concepts that can be used in teaching. Nuessel and Marshall even consider songs to be a sort of "literary *text*" (2007, p. 3). As such, each song has a unique vocabulary which can be explored in language classes as well as grammatical structures unique to the language being learned (Sposet, 2008, p. 7). Different levels of language are represented in songs, and songs feature the pronunciation of a native speaker, which is invaluable when learning a second or foreign language. The versatility and value of song lyrics alone should be enough to encourage the use of music in the language classroom.

Another important feature of music which supports its use in the classroom is its affective aspect. As Hancock explains, music is often a motivation for people in their everyday lives (1998, p. 7), and emotions are certainly elicited by music. Important connections exist between motivation and emotion (Levitin, 2008, p. 54). Furthermore, there is scientific research linking emotions and memory. Levitin explains that,

> We tend to remember things that have an emotional component because our amygdala and neurotransmitters act in concert to "tag" the memories as something important (2006, p. 225).

Language teachers can use this to the advantage of their students. By incorporating music, and therefore emotion, into the classroom, students who would normally lack motivation to learn can become excited about their learning, and be more engaged in the material that their teacher presents to them (Hancock, 1998, p. 7).

Songs aid not only in aural and cultural comprehension, but can be used for developing writing skills.

Another argument comes from Howard Gardner's Theory of Multiple Intelligences. According to Gardner (2010), there are eight separate kinds of intelligence:

- Logical-mathematical
- Linguistic
- Musical
- Spatial
- Bodily-kinesthetic
- Interpersonal
- Intrapersonal
- Naturalistic

Gardner states that although schools have traditionally been focused on logical-mathematical, linguistic, and spatial abilities, children can demonstrate and acquire knowledge using several other "intelligences" (Meece and Daniels, 2008, p. 208-210). By limiting the presentation of material to logical-mathematical, linguistic and spatial methods, teachers exclude the proportion of students in their classrooms that learn best in other ways. By incorporating songs into the classroom, teachers give students with strong musical intelligence a chance to excel. Songs can help these students learn material as thoroughly as hands-on activities can help bodily-kinesthetic learners, or group activities can help interpersonal learners. It is important for teachers to consider all intelligences when planning their lessons. This is why songs can play such a crucial role in language instruction. In a similar way, music can be used to test student knowledge. For those students strong in musical intelligence, an excellent way to test their knowledge would be to have them compose a song illustrating a grammatical concept or incorporating new vocabulary, or perform a song to test their pronunciation. Thus, music enhances learning for students strong in musical intelligence, and gives them a way to demonstrate their knowledge.

Thanks to their unique qualities, songs actually provide an easier way for students to learn than other methods. The reason is that songs have what Hancock describes as "mnemonic quality". In songs, words are not simply presented alone, but they are paired with both rhythm and melody (1998, p. 7). Rhythm and melody make the songs easy to remember, and thus the concepts that the songs are used to teach can be recalled by students more effectively and easily. In fact, there is strong research to support this claim. Sposet comments that,

> Music "sticks" in your head due to the repetition of both words and rhythm (2008, p. 5).

Everyone has experienced this phenomenon: once a song, especially a catchy song, is heard, it is common for it to be repeated in the listener's head, even completely involuntarily. Levitin refers to these repeated songs as "ear worms" (2006, p. 151), and states that,

> Our best explanation is that the neural circuits representing a song get stuck in "playback mode," and the song – …or a little fragment of it – plays back over and over again (2006, p. 151).

This is significant because according to scientific studies on memory, in order to store information in one's long-term memory, that person must rehearse the information repeatedly. This is what students try to do in memorizing vocabulary lists and grammar rules. However, when the concept to be remembered is introduced using a song, the student does not

even need to make a conscious effort to rehearse the material. The song is repeated in the student's head completely involuntarily. It is thanks to this "involuntary rehearsal" that music helps students to learn concepts so thoroughly and permanently (Sposet, 2008, p. 6).

Moretti (1967) has suggested that songs are an excellent teaching tool because they actually simplify the learning process. Teachers often find themselves constantly correcting students and students may become bored or frustrated if asked to repeat a given phrase multiple times. Using songs is a possible solution. According to Moretti, teachers who use songs correct their students less often and students do not have to engage in meaningless repetition because "children will find it easier to remember a language structure that has pleasurable associations" (1967, p. V). Levitin has discussed the research showing that listening to music can have a significant impact on mood, and that when people sing, endorphins (hormones which contribute to pleasure and positive moods) are released (2008, p. 89). The power of songs to affect mood and emotions leads Moretti to suggest that if students learn a grammatical concept through a song, the positive experience associated with that song may be enough to help the student remember the concept in the future, avoiding mistakes and enriching their language.

In her review of research on the value of music in the language classroom, Sposet applies Krashen's hypotheses to the use of music in the teaching of a second language. First, she writes about the input filter, which suggests that teaching is most effective when students understand the significance of what they are learning, and that "extra-linguistic support" also deepens understanding and learning (2008, p. 3). Songs are

an obvious source of this extra-linguistic support, and when students see language in use in popular songs, this helps them understand the significance of the particular vocabulary or grammatical concept that they are learning. Next, she discusses the affective filter, which suggests that emotions have a role in learning. When students feel negative emotions, their learning is reduced. In contrast, when they experience positive emotions, learning is easier and more effective. Most people find music enjoyable, engaging, and even relaxing. Thus, the positive emotions that students experience when listening to songs in the classroom can enhance their learning significantly (2008, p. 3).

Music is an excellent teaching tool because songs allow students to practise their listening skills. While they may be used to listening to the teacher speak, songs present language in a different way, and songs used in the classroom may contain different vocabulary or feature a different accent or way of speaking than the teacher provides on a day-to-day basis. Thus, students get varied listening practices when songs are used in the classroom. Hancock suggests, in fact, that two different kinds of listening skills can be practised when using songs in the classroom. First is "listening for gist" (1998, p. 7). In this type of activity, students are encouraged to decipher the main idea of the song. In "listening for detail" (1998, p. 7), on the other hand, students study the individual words and concepts more than the global meaning. Both types of listening skills are important during communication, and both are practised when songs are used in the classroom.

From a cultural viewpoint, it is important to introduce French songs to students because it gives them a taste of French culture. Elliott stresses that:

La chanson est le peuple dans sa substance, sa marche et sa continuité historique... Elle résume la quintessence du caractère national et populaire... (Elliott, 1977, p. 400).

Indeed, in listening to and studying French songs, students develop a deeper understanding of the people who speak French as their mother tongue, and it is these people who make up French culture. The cultural insights which can be gleaned from a song are far more authentic and memorable than any information on French culture found in a textbook.

Choosing Songs for Use in the Classroom

In his book *Singing Grammar: Teaching Grammar Through Songs*, Mark Hancock suggests to teachers how to choose songs for their classrooms (1998, p. 7):

- It is important that the lyrics in any song chosen for use in the classroom be clear and that there be no audio issues, such as static or mumbling that will interfere with comprehension and frustrate the students.
- The songs should be chosen based on their difficulty and the ability of the class. In younger or beginner classes, songs need to be simpler, whereas in older or more advanced classes, students are able to handle more complex songs. If a song features strong imagery or metaphor, this may be a good choice for teachers who wish to incorporate writing activities or in-depth analysis into their musical activities.
- Teachers should also consider whether the song features grammatical structures or vocabulary items that tie in to what the students are learning in class.

For example, the French song "Le chat à la promenade" can fit in very well with specific units in any French language class

(Pilgram, 1969, p. 7). This simple but engaging song (see Appendix A) is versatile in its potential pedagogical uses.

- For a beginner class, this song provides the names of six animals, which vary from the very common (e.g., *chat*) to the more rare (e.g., *âne*).
- The song presents the sounds that each of these animals makes, a concept which is often overlooked in language classes, but which is nonetheless important as different languages identify animal sounds differently (ex. a dog says *woof* in English, while it says *ouah* in French). This presents students with an interesting cultural concept.
- For more advanced classes, this song illustrates the grammatical concept of *devoir + infinitive verb*. It also uses the structure *ce que*, which can be a difficult structure for students to learn, as well as to incorporate into their conversations with ease.

It is, therefore, evident that a teacher can adapt a given song to many different lessons, depending on the ability of the students and the concepts being learned in class.

Another feature to consider when choosing songs for use in the classroom is idiomatic expressions. These are common in music, and what is more significant than their presence in the song is that they are used in context (Nuessel and Marshall, 2008, p. 6). Whereas studying idiomatic expressions on their own may be confusing, when they are used in a song, they have context and are more memorable and also easier to understand. Therefore, by choosing songs with idiomatic expressions, teachers can help their students improve their communicative competence in this important, yet often overlooked aspect of language.

It can be a good idea, especially for younger students or beginner classes, to choose songs which are very repetitive. For example, the following song, *Un Kilomètre à pied* can be used to teach or reinforce numbers:

> Un kilomètre à pied ça use, ça use,
> Un kilomètre à pied ça use les souliers.
> Deux kilomètres à pied, etc.
> Trois kilomètres à pied, etc.
> Quatre kilomètres à pied, etc.
> Cinq kilomètres à pied, etc.
> (Pilgram, 1969, p. 28).

This song is also useful in that it introduces students to the structure *à pied* (as opposed to **par pied*). This could be used as a springboard to introduce other methods of transportation, along with their accompanying prepositions. The true value in a song like this is its simplicity. It requires students to learn only two lines, which are repeated many times, simply substituting one number for another. Providing a simple and repetitive song like this to students should make them more at ease with singing or listening to music in the classroom, because they can learn it very easily.

Sometimes it can be best to select songs with a clear storyline or distinct characters. Hancock encourages teachers to select songs around their "topic" (1998, p. 7), which lend themselves nicely to a variety of activities. For example, students could be asked to act out the storyline of a song with their classmates, incorporating the vocabulary present in the song. They can do character sketches of the people mentioned in the song. Students could write a story, or even another song, about the characters mentioned. Therefore, while it is important to select songs which highlight a particular grammatical point, it can also be beneficial to look at the stories embedded in many songs.

It can be an excellent idea to incorporate songs illustrating a cultural idea. For example, students in a French class should be introduced to the French national anthem, *La Marseillaise*. As the national anthem of a country is generally a symbol of national pride, students of French should be able to recognize it, and can benefit from discussing the story behind it. Other culturally-significant songs, such as those sung on special occasions or at sporting events, can make learning the second language more exciting, as well as teaching important cultural features of the target language community.

Incorporating Songs into the Language Classroom

The list of possibilities for the use of music in the language classroom is endless. Teachers are encouraged to be creative and to think of specific musical activities that tie in to the concepts they are teaching, as well as to their students' abilities and interests. Below are just a few suggestions on how to incorporate music into the language classroom.

For younger students, songs can centre around classroom routines. For example, the following tidying song can be sung to the familiar tune of "Twinkle ,Twinkle, Little Star":

> C'est le temps de nettoyer; on a fini de jouer.
> Ramassez tous les déchets, et rangez tous les jouets.
> C'est le temps de nettoyer. Qui est prêt à travailler?

In hearing and singing this song, students are unknowingly learning several grammatical concepts. The structure *avoir fini de + verb* is present in the first line. This song also contains verbs in the imperative form (Sposet, 2008, p. 23), which may not be formally taught until much later. The teacher can help these grammatical concepts crystallize in the students' minds by singing this song every day during tidy-up time. In doing this, the children will practise the grammatical concepts and vocabulary present in this song,

and will begin to incorporate both into their own spontaneous speech in the second language.

The previous activity could be used with even the youngest students, introducing them to vocabulary and certain grammatical concepts in a fun way. But music need not be limited to beginner language classes. Many musical activities can be appropriate for even the most advanced language classes. For example, students can analyze the lyrics of a song, looking for any number of concepts or ideas, from synonyms and antonyms to words belonging to the same theme. They can even be asked to search for hyponyms and metonyms (Hancock, 1998, p. 8), which are concepts taught in university-level second language classes. Music can also be analyzed in terms of its use of metaphor and symbolic language (Nuessel and Marshall, 2008, p. 2). In this way, music can be used as an advanced language analysis activity, challenging even the most proficient students. In fact, an activity such as this demonstrates to students that the grammatical and linguistic concepts that they are learning in their classes are actually very applicable to everyday life, and even to popular culture, in the case of music.

A unique idea proposed by Nuessel and Marshall is to select a song which has been sung by different artists. After listening to two versions of the same song, the students can discuss important differences between the two versions. They can share with the class which version they like better and what made that particular version of the song better, in their opinion (2008, p. 4-5). This type of activity could fit in nicely with a unit on comparatives (e.g. *"j'aime la deuxième chanson plus que la première"*), or after vocabulary on comparing and contrasting had been introduced (e.g., *"par rapport à, en comparaison de"*).

The use of songs should not be limited to simply their audio component, according to Nuessel and Marshall. Music videos provide an excellent opportunity to extend the learning potential of songs beyond simply their lyrics. In watching the visual representation of a song in its music video, students can become aware of the non-verbal aspect of communication which may differ from culture to culture. They can consider, for example, the social distance represented in the music video, and whether individuals from that culture appear to be comfortable with physical contact, or if they prefer to be given more personal space (2008, p. 5). This can extend the learning about culture that songs themselves provide.

The use of songs in the language classroom is a practice that should be seriously considered by language teachers. There is neurological evidence to support the incorporation of songs in the classroom, as well as many other pedagogical reasons for their use.

Other aspects of culture may also be evident in songs used in the classroom. Nuessel and Marshall point out that "frequent allusions to cultural manifestations appear in songs" (2007, p. 11). Since such cultural aspects are often inherent in songs, they provide an excellent opportunity for students to learn about the culture of the target language. Perhaps reference may be made in a given song to a particular historic event which has shaped the culture. Reference may be made to important landmarks, cities, or countries within the target language's territory. Historical figures or celebrities may be mentioned. Even seemingly small cultural differences can be detected when listening to the lyrics of a song, and when analyzing these differences, students can become more aware of the culture that they are studying.

Songs aid not only in aural and cultural comprehension, but can be used for developing writing skills. Although the task may seem daunting at first, teachers can have students write their own songs. A good way to introduce this assignment is to first require students to extend a song they have already studied, adding an extra verse, but following the structure of the song. This can help build students' confidence in their song-writing skills, and they can then be asked to write a song of their own (Nuessel and Marshall, 2008, p. 7). The teacher can provide much assistance in this activity, whether it is giving students vocabulary lists to aid in writing the lyrics, or even giving students a tune, so that all they have to do is find words that would fit in nicely with the rhythm and overall feel of the song. In creating their own compositions, students not only practise their writing skills, but they gain confidence in the language classroom, and produce a meaningful work of art.

While songs absolutely appeal to students' strong in musical intelligence, these are not the only students who can benefit from the use of music in the language classroom. The activities done with the songs can, in fact, appeal to most intelligences. For example, the activities suggested by Nuessel and Marshall would appeal to a variety of intelligences (2008, p. 9). They suggest that students could make their own music video for a song presented in class, which would appeal to students with a bodily-kinesthetic intelligence. Students can also write a critique of the song, which is more appealing to verbal-linguistically inclined students. Teachers can adapt their use of songs in the classroom to appeal to most learners, which contributes to their versatility.

Mollica (personal communication) suggests the following song for use in a French language classroom:

Tête, épaules, genoux, orteils.
Genoux, orteils, genoux, orteils.
Tête, épaules, genoux, orteils.
Yeux, nez, bouche, oreilles.
(Songs for Teaching, 2009).

This song is ideal to use with be-

Figure 1

"VP Parenting Center Parent Resources."
http://www.vrml.k12.la.us/family/
parent_resources.htm

ginner classes as it is simple and repetitive. The actions which accompany this song not only engage children, but also render the vocabulary more memorable. In the future, if a student has forgotten the French word for shoulders, s/he could easily sing the song to her/himself, with the accompanying actions, and thereby easily remember that the word s/he is looking for is *épaules*. The teacher can teach these body parts to students directly using pictures and by pointing to the part of the body

by using a laser pointer (if the image appears on a screen).

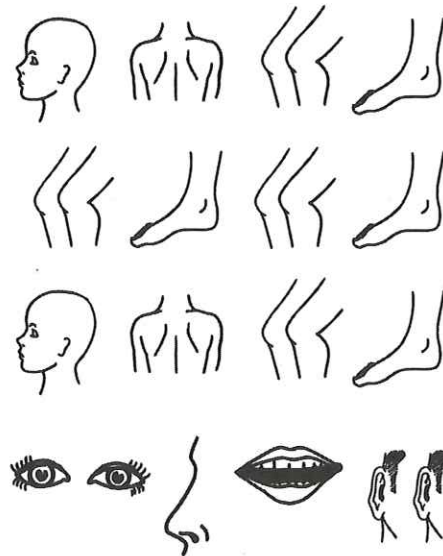The same activity can be done by isolating the illustration(s) of the part of the body (Figure 2):

Figure 2

A similar activity may be done with the children's song, "Alouette".

Initially, the teacher can sing the song to the students, pointing to each picture when appropriate. Later, when the students join in and sing the song with the teacher, they can refer to the picture that the teacher is pointing to and sing the name of that body part. The teacher and students can also point to their own *tête, épaules*, etc., while they sing this song for an even more hands-on approach to learning body parts. In teaching using pictures and actions, this bypasses any translation from the native language, as well as the need to learn the song from a text. Later, students can refer to the printed lyrics in order to learn the spelling of the words that they have already learned how to pronounce.

Hancock has compiled an extensive list suggesting a variety of activities related to music in the

classroom. For example, even before the students hear a song, the teacher can provide them with either its title or a few of its key vocabulary words. Then the students must make predictions about what the song will be about (1998, p. 8). This activity requires students to think critically, and demands that they be active participants in the classroom. Another interesting activity proposed by Hancock is "function recognition" (1998, p. 8). In this activity, after hearing the song, students analyze the function of the act of communication represented by the song. They may find that the singer is telling a story, asking a question, sharing a desire, reflecting on a memory, protesting, or imagining. This is a particularly valuable activity because it allows students to explore the various functions of language in a very hands-on way.

Music is an excellent teaching tool because songs allow students to practise their listening skills.

Teachers can provide students with the lyrics of the song that have been altered to contain some errors. It is the students' responsibility to listen to the song and then locate and correct the errors (Hancock, 1998, p. 8). This has the potential to be a very difficult activity, appropriate for more advanced students, as it requires a firm grasp of the language, and for students to pay very close attention to the song.

Another innovative activity proposed by Hancock is "transformation, in which students change the entire song" (1998, p. 8). They may change it from third person to first person, from one verb tense to another, or from the active to the passive voice. They may be asked to make changes related to gender or negation. They can also transform the song using a differ-

ent level of language. For example, they may be asked to make the linguistic style of the song more formal, or to write it in the form of a dialogue (1998, p. 9). Transformation is an excellent activity because it can fit with almost any grammar topic or language theme that the students may be studying in class at that time.

Students can be asked to reflect on the cultural aspects of the song (Hancock, 1998, p. 9). They can examine whether concepts mentioned in the song are unique to one culture or if they apply to many cultures. The class can discuss the status of men and women according to the song. The teacher can ask the students to imagine details about the singer or characters in the song, including their age, their upbringing, and their dreams. Such an activity leads to in-depth reflection on the culture of the target language, which is essential in the learning of a second or foreign language.

One final activity proposed by Hancock is called "sound search" (1998, p. 8). In this activity, students listen carefully to the song and select as many examples as they can of a particular speech sound, provided by the teacher. This activity can be helpful for beginner language students as it helps them learn the speech sounds unique to the language being learned. It could also be used with more advanced students, refining their discrimination between various speech sounds as well as enhancing their own pronunciation.

Music need not be used only as the principal aspect of a lesson, but can also be used as a background feature. In his method of Suggestopedia, Lozanov taught language while baroque music played in the classroom. He found that the presence of this background music contributed to enhanced language learning by his students (Sposet, 2008, p. 9-10). While using Suggestopedia requires special training for teachers, Sposet points out that

> The use of music both in the background and as an accompaniment to certain activities can be motivating and relaxing (2008, p. 12).

Therefore, teachers may choose to play baroque music in their classroom while they are teaching a lesson, or while their students are working on individual or group activities.

Conclusion

The use of songs in the language classroom is a practice that should be seriously considered by language teachers. There is neurological evidence to support the incorporation of songs in the classroom, as well as many other pedagogical reasons for their use. Teachers do need to consider their students' abilities and interests when they are choosing songs for their classes, as well as the concept that they want to teach their students. Finally, there is a plethora of possible activities which can be used with songs in the classroom, ranging from listening activities to writing activities to cultural activities. By being exposed to and studying various songs in the target language, students deepen their understanding of the language itself as well as of the cultures who speak the target language. The versatility and effectiveness of using songs in the classroom should encourage teachers to think about how they could use songs to enhance their students' learning experience.

Appendix A

Chanson:

Le chat à la promenade

1. Le chat à la promenade
   Doit donner le bonjour
   Le chat à la promenade
   Doit donner le bonjour
   Miaou, miaou
   Voilà ce qu'il dit, il dit
   Miaou, miaou.
   Voilà ce qu'il dit
2. Le chien à la promenade
   Doit donner le bonjour
   Le chien à la promenade
   Doit donner le bonjour
   Ouah, ouah, ouah, ouah
   Voilà ce qu'il dit, il dit
   Ouah, ouah, ouah, ouah
   Voilà ce qu'il dit
3. L'âne à la promenade
   Doit donner le bonjour
   L'âne à la promenade
   Doit donner le bonjour
   Hi-han, hi-han
   Voilà ce qu'il dit, il dit
   Hi-han, hi-han
   Voilà ce qu'il dit
4. Le canard à la promenade
   Doit donner le bonjour
   Le canard à la promenade
   Doit donner le bonjour
   Coin, coin, coin, coin
   Voilà ce qu'il dit, il dit
   Coin, coin, coin, coin
   Voilà ce qu'il dit
5. La vache à la promenade
   Doit donner le bonjour
   La vache à la promenade
   Doit donner le bonjour
   Meuh..., meuh...,
   Voilà ce qu'elle dit, elle dit
   Meuh..., meuh...,
   Voilà ce qu'elle dit
6. La poule à la promenade
   Doit donner le bonjour
   La poule à la promenade
   Doit donner le bonjour
   Cot, cot, cot, cot
   Voilà ce qu'elle dit, elle dit
   Cot, cot, cot, cot
   Voilà ce qu'elle dit

(Pilgram, p. 7)

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Katie Penrice is in her third year of the Concurrent Teacher Education Program at the University of Toronto Mississauga. She hopes to share her love of the French Language with students in the future as a teacher.

Sidra Moughal

Using the L1 in the Language Classroom

The author discusses the advantages and disadvantages of using L1 and L2 in the language classroom.

What is the right way of teaching? What is the wrong way? How can we make the language classroom not only fun but an overall successful learning experience for the student? These are some questions that many educators focus on and research to improve the language classroom. However, what needs attention at the moment is the use of the target language (L2) versus the use of the native language (L1) in the classroom. Are students really learning the target language to be able to go out and communicate with native speakers? Or is the use of the native language interrupting that process? This is an important issue in the language classroom. Teachers seem to be using L1 to teach the students L2. Does this work for the students or does it actually stop them from grasping the language fully? Should L1 be used in the classroom at all? There are those who are in favour and those against; both for different and good reasons. Dreyers (2009) suggests that

> One of the obvious reasons to use L1 [...] for learning is that it is very convenient.

This "convenience" does not need to be a negative aspect of the language class if L1 is used moderately and judiciously. There are times when using L1 is in fact better for the students as well as for the teacher. Teachers should only use L1 in the classroom when it is really needed, keeping the focus on L2 as the primary means of communication. Although many see the use of L1 as negative, the way in which it is used could make it positive. L1 helps the teacher create a sense of comfort and understanding. It helps in creating a foundation between the teacher and the students "to establish communication" (Garcia, 2010, p. 3). It can be used to explain or clarify certain confusing aspects of the language or the teacher's own expectations. However, students need as much exposure to L2 as possible to help them become familiar and confident with the new language. Not only this, but as mentioned, if L1 is used ninety percent of the time in the classroom, it risks the student's ability to grasp the new language fully and consequently they become dependent on L1.

The first day of class is always nerve-racking, not only for students but also for teachers. Students may be afraid of how demanding the teacher may be in his/her teaching, how hard the course will be, etc. Similarly, teachers worry about how the class is going to be, how the students will be, whether they are motivated, etc. Both have worries of their own and as the saying goes, "the first impression is the last impression". This is why it is important to create a positive relationship with the students and have a mutual understanding right from the start. Dreyer suggests that

> Using a suitable expression, aphorism, or cultural humor in the student's language creates an "insider" feel with the teacher (Dreyer, 2009).

Therefore, in this case, using L1 is quite permissible as

• it helps the teacher in creating

a sense of comfort in the classroom,

- it helps the teacher in laying out the foundation,
- it is useful in giving out classroom expectations and rules of the class,
- as well as what to expect from the course.

If the teacher were to start using the target language right away, knowing that the students did not practice it for two months (*i.e*, during the summer holidays), he or she could end up scaring them instead. The students might think that perhaps this is expected of them; speaking only the target language and nothing else. They might believe that the teacher is going to be strict and if they ever speak the native language, they will get into trouble. This needs to be avoided because in these situations, out of fear of possibly failing the course, students often drop the course; they fear not being able to speak properly after having two months of absolutely no interaction and therefore no practice of L2.

Another reason for not starting off with L2 is because there are different types of students present in the classroom; some extrovert and some introvert. Teachers need to be careful not to put students on the spot, especially on the first day as they could be shy students. If they are put in front of the class, it could lead to negative feelings, not only about the class but the language itself. Sometimes, students enter the class wanting to learn the language simply because they love it but if they are put on the spot on the very first day, the same feelings may turn bitter. Therefore, from the first day point of view, it is wiser and better to use the native language instead of the target language.

Throughout the course, the teacher will face times when the students will ask questions about grammar rules that are hard to grasp, when abstract questions will be asked that are hard to explain in L2, and times when the teacher as well as the students are frustrated. Myer (2010) suggests that at moments such as these, it is perfectly admissible to use L1

> When students […] request clarification from the teacher regarding a specific issue (*i.e.* grammar, instructions for an activity).

Language is fun when we discover facts about the culture but when the grammar is introduced, classes may become boring, confusing, and most often, frustrating. This is the case for many students; grammar is hard to grasp especially when it comes to exceptions. Students find it hard to understand why there are exceptions to certain verbs, for example. Even though the teacher explained the rules over and over again, there are always some students who do not understand them. In this case, to avoid bitterness and confusion, the teacher can use L1. A student's success in the course is what every teacher wants, so if that student really needs to have a rule or exception explained in the native language, it is okay. It should not be expected for non-native speakers to completely understand all grammatical rules and exceptions perfectly when, even some native speakers have a difficult time. Not only with grammar, but sometimes, students will ask some abstract questions about the culture, the traditions, etc. of the language. If it appears that the students are confused and completely lost by the response, it is once again safe to explain it one more time in the native language, because

> if students are unfamiliar with a new approach the teacher who cannot or will not give an explanation in the L1 may cause considerable student de-motivation (Harbord,1992: 352; (Meyer, 2010).

This is clearly something that needs to be avoided; the language classroom needs to be fun and enjoyable for the students, as well as informative. As Anthony Mollica often points out (personal communication),

> Teachers should create an *atmosphere of success* in their classroom.

Another area where L1 is okay to use in the language classroom is when handing out a project, an assignment or even homework. Sometimes, students may not understand a certain expectation, in which case, the teacher can switch to L1 to clarify what is expected from the students for a good grade.

Overall, using L1 in the language classroom is not entirely a bad thing as long as the teacher keeps it to a minimum and remembers to switch back to L2. The teacher should try to promote the target language as much as possible and have the students interact with each other in L2. Lessons should be taught in the target language but if there is need to switch to L1 for clarification, it is not a bad idea to do so since it is helping the student grasp a new concept. In other words, it is okay to use the native language when it comes to

> Explaining difficult vocabulary or grammar; giving background information, overcoming communication difficulties, and highlighting important information (Garcia, 2010, p. 4).

Students cannot be expected to speak the target language in the classroom all the time if the teacher does not model by example. As psychologists often mention, children follow models. Therefore, to get students interested in the language and to get it to come to them naturally, the teacher needs to speak the language herself or himself. As Meyer stresses,

> students need exposure to the L2. In many cases the only exposure the students may get is in the classroom; therefore […] the instruc-

tor [should] speak only the L2 (Meyer, 2010, p. 1)

a view also shared by Miles (2010),

> students should be shown the importance of the L2 through its continual use.

This will generate interest in learning the target language and the overall experience will be more positive and successful.

It is really easy to learn a language when immersed in the culture; living in the country or area where the language is spoken most. On the other hand, when learning a language in a classroom where students are surrounded outside by the native tongue, it becomes very difficult to turn L2 into an everyday language.

People often learn new languages to be able to communicate with native speakers; when going on vacation, going for a business meeting abroad, etc. The native speaker will appreciate the effort made by the non-native speaker in speaking the new language whether it is to carry out a friendly conversation, ask for directions, or order food at a restaurant. This fluency cannot be achieved if students do not practice the language. When the L2 environment ends as the student steps outside the classroom, the teacher needs to work harder in order to keep the language in them even when they are not in the room. Forming a Language Club, encouraging telephone pals (where a student must phone a friend and speak in the target language for at least five minutes on a weekly basis) are some of the ways to maintain the language when not in the actual classroom. While it is important to learn the grammar, this becomes pointless if that is the only objective of the course and if that is all the student knows.

Learning a language and perfecting it to be (almost) as fluent as native speakers requires practice. Like any other subject or dis-cipline (math, physics, accounting, etc.), languages also need to be practiced and reviewed on a regular basis. The only way students will properly learn L2 is if teachers make the effort of immersing them into the language.

Both teachers and students should speak the L2 and interact with one another. To do this, teachers can create group activities such as discussions, or even plays to incorporate, not only grammar but also context, and culture as well. The more students speak the language, the better understanding they will have as well as fluency of the target language. As Pierre Calvé (1985, p. 278) succinctly stated,

> Ce n'est qu'en communiquant qu'on peut apprendre à communiquer.

Another consequence of using L1 most of the time in the classroom is that it leads the students to become dependent on it. If they do not speak the target language constantly, it will not come to them naturally. In other words, they will be relying more and more on translation and it is hard, if not impossible, for them to switch automatically from L1 to L2. This is obviously unconstructive because the point of the language classroom is to help the student learn, understand and be able to interact in the target language. If teachers use L1 as a means of communication in the classroom, students will not be able to think in L2. On the contrary, if the teacher were to always speak in the target language, students would most likely write notes in L2 which would lead not only to better listening skills of L2 but also better grammar and ability to think in the language. Unfortunately that is not the case in most language classes and the students therefore rely heavily on translations. This in fact makes the process more complicated for the student themselves because when writing an assignment, or carrying out a conversation, they first (automatically) think in L1 and then mentally translate it to L2 to finally write it down or say it. What could be easy and painless is now hard and takes double the amount of time. This is why teachers need to keep L2 as the primary means of communication in the language classroom. Grammar is not the only aspect of a language and is definitely not the only way to learn it. It is important to hear, and speak the language as much as possible because the focus of the language classroom is to learn and become fluent in L2.

Whether to use the L1 in the language classroom or not does not need to be a complicated matter. There are pros and cons for both but what is necessary to keep in mind is the amount of usage of L1 in the language classroom. If the teacher keeps the native language at a minimum, speaking it only when absolutely necessary, it does not affect L2. The use of the native language can be helpful in

> facilitating communication, facilitating teacher-student relationships, and facilitating the learning of L2 (Harbord, 1992, p. 354; (Miles, 2010, p. 14).

Tecahers may use the L1 on the first day of classes, to create a good rapport and foundation, and also when clarifying rules, expectation of projects, explaining an abstract concept, etc. However, it is important for the teacher to remember to switch back to L2 so that it stays as the focus. The target language should be exposed to the students as much as possible as there are consequences for overusing L1. For example, by not allowing L2 to be the main form of communication, the teacher reduces the student's ability to automatically switch and think in L2 which in turn results in dependency of translations.

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Sidra Moughal is a third year student at the University of Toronto Mississauga. She is currently pursuing her studies in the Concurrent Teacher's Education Program. Her major areas of studies are English and French. She plans to become a teacher.

Aleksandra Vojnov

Creativity in the Language Classroom

The Author focuses her discussion on "Creativity", summarizing the literature and emphasizing its importance in the language classroom.

Classrooms are no longer one dimensional. Students are no longer one kind of learner, one style of teaching/learning does not fit all. Our brains are malleable, absorbent, and untapped. Researchers are uncovering that there is no longer one definition of genius; it has become a working term. The idea that knowledge is expandable gives way to new creations in our society. For so long creativity has been hindered and researchers are now finding that it should be celebrated. Imposing creativity in every aspect of learning has been shown to strengthen the bond between concept and remembrance. Time flies when you are having fun. Creativity is valued highly in Western societies and is believed that it should be fostered in children from a young age (Christodoulou and Kunkel, 2009). Why then in a contemporary society that values creativity do teachers devalue creative behaviours exhibited by the very same students that are encouraged to be creative? A shift has begun. We are striving toward building creative classrooms; we have theme parks like the Explorama at Danfoss University in Denmark that features activities based on the theory of multiple intelligences.

In the early 1980s, Howard Gardner (2010) identified seven intelligences:

* logical-mathematical,
* linguistic,
* bodily-kinesthetic,
* interpersonal,
* intrapersonal,
* musical and
* spatial.

He recently added his eighth,

* naturalist intelligence

along with a disputed ninth,

* existential intelligence.

The goal of the multiple intelligence theory is to offer a pluralistic view of intelligence, promoting the notion that there is more than one way to be smart (Christodoulou and Kunkel 2009). Gardner has also come up with a theory in how people deploy their intelligences. The searchlight approach focuses on so many topics that learners have a difficult time in distinguishing the important form the evanescent. In the laser approach the learner risks missing important things that are happening outside of their normal purview (Christodoulou and Kunkel, 2009).

The basis of most of the multiple intelligences is creativity. Everyone has competency in each intelligence. What the proportions are that make up these multiple intelligence combinations is up to the individual to dictate. Essentially, individuals dictate their own approach to learning (searchlight or laser). It is important to note that when discussing the multiple intelligences it is not an all or nothing factor. It is not an absolute "you have it or you don't", rather it refers to the degree of competence within different domains (Christodoulou and Kunkel, 2009). The multiple intelligences are not set in stone, they are flexible and can change via teach-

ing, motivation and other resources. This theory is the stepping stone of teaching through a creative lens. When teachers understand that students are not uniform learners they then can work to foster learning environments that suit all students. This idea could be carried out by individualized teaching methods and teaching important concepts in multiple ways, thereby reaching more students (Christodoulou and Kunkel, 2009). Assessment is also a main concern, if there are multiple ways to be genius then there need to be multiple assessment methods to accommodate that idea and allow students to use their stronger intelligences.

Creativity is often clouded by an increased focus on standardized testing, and shaping our students to be the best adults. Creativity is seen as irrelevant. Teachers who encourage it are seen as liberal and a threat to the big picture. Both in the past and recently there has been an explosion in literature and research pertaining to creativity in the classroom. How to foster it, what are the results, and why should we change?

An article by James Kaufman and Robert Sternberg discusses four major questions in creative teaching.

1. What is it?

Creative ideas are those that represent something different, they are high in quality, and are appropriate for the task at hand. Research on creativity is organized in four P's: Person, Process, Product, and Press. A "Person" view on creativity is one that is concerned with personality and motivation. The process can refer to the idea of flow – sensations and feelings that occur when an individual is intensely engaged in an activity. "Products" are what have been created at the end of the creative process. Studies in creative press are designed to determine a context which enables a person to be more creative (Kaufman and Sternberg, 2007).

Csikszentmihalyi's systems model states that

creativity is a by-product of the interactions among the domain, the field, and the person (Kaufman and Sternberg, 2007).

2. Is Creativity Just for Geniuses?

There are two directions in creativity research, the Big-C or little-c. Big-C identifies novels such as Charles Darwin, and the little-c is an everyday approach for categorizing the thinking and work of ordinary people. The thinking process used by the average person when displaying creativity are the same as those that are used by geniuses (Kaufman and Sternberg, 2007).

3. Is Creativity an object of study only in Psychology?

Much of the work around creativity has been done by psychologists; however, creativity has been studied in diverse fields such as economics, neuroscience, and literature.

4. Is the study of Creativity just a Western phenomenon?

Conceptions of creativity vary across cultures. In many cultures, creative work is anonymous and is considered shared by the community. Many Eastern cultures associate moral goodness and contributions to society as key requirements for creative works. We cannot teach creativity, we can only foster and encourage it. To teach for creativity there needs to be an acknowledgment that creativity is an attitude.

Despite the fact that most teachers encourage creativity, the omission of it from a grading scale leaves students feeling contradicted, they are told it is important but not important enough to set value to. Defining and measuring creativity is a hard task. Judi Randi and Linda Jarvin set a precedent to creativity evaluation with a Dimensions of Creativity Scale. The scale takes into account different aspects of creativity: quality, originality, and synthesis (Randi and Jarvin, 2006). Written

pieces that score high on all three accounts are then deemed as highly creative.

Research suggests that creativity is defined by three dimensions:

- task-appropriateness
- flexibility and
- novelty.

Task-appropriateness sets the parameters of the task, meaning to which degree does the product conform to its predecessor.

The second dimension, *flexibility,* measures the degree to which the product differs from a model.

The third dimension, *novelty,* measures the originality of the piece – the most creative products push boundaries (Randi and Jarvin, 2006).

Facilitating creativity is easy in the classroom. Teachers can help promote creativity by using activities and games as teaching tools, over standard "copy examples" and "consult the textbook" methods. Teachers can require students to generate new ideas for writing pieces; have children "claim" their ideas by listing them on a board to avoid duplication, or, mashing unusual combinations of ideas, for example, mixing ideas from different models (Randi and Jarvin, 2006). Creativity may not always be clear to students: teachers should include markable and beneficial creative tasks to help guide students to a full understanding of what constitutes creativity in a given situation.

Along with facilitating creativity we also have to note that sometimes the well meaning attitudes of teachers can hinder creative processes. Praise and encouragement are two separate entities, although this concept may be hard to wrap your mind around, but praise is not always good in fostering creativity. Praising students constantly for their creative products does them a disservice. Research suggests that encourage-

ment should be used instead of praise, the difference between the two is subtle. *Praise* focuses on the reaction the teacher or other adult has to the student's work, while *encouragement* allows the child to feel pride in their own accomplishments (Geist and Hohn, 2008). Another difference between the two is that praise is one-way – it does not require the child to respond. Responses would fair as arrogant, if you said to a child "I love your picture" and they responded with "I know, I love it too", that would not seem correct. Researchers Kelly and Daniels (1997) found children had a lower assessment of teachers who used praise over encouragement; an explanation could be that students knew the praise was insincere (Geist and Hohn, 2008). Praise appeal is typical of younger children. As children grow older, the less they like praise as a reward.

Children from the age of eight and onward feel praise is not genuine when given by an adult, especially when it is overused in the school or home environment (Geist and Hohn, 2008). Alfie Kohn (1991) gives teachers five main reasons for the avoidance of praise:

- *Praise as payment*
  used to manipulate children to engage in behaviour to benefit the adult.
- *Praise creates a generation of "praise junkies"*
  praise is causing youth to crave the attention and approval of adults.
- *Real teacher/parent and child interactions are squelched*
  praise removes child's pleasure in sharing success with the adult(s).
- *A child will lose interest in an activity*
  when praise is repetitive the child loses interest, but gains interest in continually pleasing the adult.
- *True achievement is reduced*

when given praise for one task and not the next, the drive to succeed is no longer exhibited, the child does not want to run the risk of not receiving praise (Geist and Hohn, 2008). There is an important balance between facilitating and discouraging divergent thinking. If we want to treat each child like a genius teachers then need to be sincere with their students and work to enhance their natural intelligences.

Researchers and teachers alike preach that creativity in the classroom is beneficial. However, does the impact of creativity and reasoning correlate with GPA? There has been much literature debating the relationship of grades in school with creativity. One main reason for such polar findings is that creativity does not have one solid measure. Different people define creativity differently and put different emphasis on creativity as an intellectual component. The BIS model lists creativity as an important component of an intelligence construct (Freund and Holling, 2008). In a study done on how our schools discourage divergent thinking findings, published in 1992, the National Assessment of Education Progress found that in schools with strong arts program, and the students are constantly emerged in arts – did better academically (Freund and Holling, 2008). Creativity plays a big role in analytical and critical thinking, the argument that in math and science a creative mind is vital.

Other studies show that the arts increase student interest, motivation, cognitive skills, academic performance and communication skills. Arts-based teaching has also widely been used to teach at-risk youth and it aids to improve their social and learning skills (Freund and Holling, 2008). If art has been shown to improve cognition, what specific kinds of art facilitate that desired response? In 2000 the

Center for the Study of Art and Community made a statement that all forms of art (visual, drama, music, dance) have been shown to enhance thinking, literacy and overall cognitive development, while music plays a bigger role in spatial-temporal reasoning. The argument for creativity is that students learn more deeply. Senses are incorporated which then allows children to offer their own emotions in their creative works. In another multilevel analysis investigating GPA correlation to creativity, Freund and Holling suggest that this positive correlation can only be fostered by teachers. A teacher who does not condone or appreciate creativity will likely not see/ view a skewed correlation between grades and creativity in his/ her classroom. In a professional domain, creativity has shown to be a valid predictor of outstanding adult accomplishments over measures such as intelligence or school grades (Freund and Holling, 2008). Although intelligence is still the main predictor of grade point success, creativity is a supporter that helps foster the intelligence that then becomes the predictor. All factors are always involved in every achievement; rarely do victories involve one aspect. Classrooms with higher levels of creativity and reasoning ability will generate larger differences in the predictive power of GPA and creativity. Again, it all falls on the teacher. Some teachers place and reward creativity more than others, the teachers that tend to devalue creativity are speculated to be ill equipped to cope with the independence and nonconformity that is needed to produce creative output.

Veering from the idea that the teacher is the sole facilitator of creativity we need to look at creativity from the point of ergonomics, designing the space to fit the learner. Van Note Chism observed school environments and had this to say

Room design influences the social context of the classes, student-instructor and student-student relations, instructional design options, and the overall effectiveness of instructional technology (Warner and Myers, 2009).

Schools are less than aesthetically inspiring and are more like educational warehouses. Your environment influences your behaviour. If environment plays such a key role in learning, then what needs to be altered?

Lighting – the best option is natural lighting; fluorescent lights have been shown to cause hyperactivity and agitation which in turn diminishes productivity.

Colour plays a huge role in the environment make or break. Colours that are best suited reduce agitation and promote well-being; the most appropriate colours are light yellow-orange, beige, pale or light green, or blue-green. Loud colours produce loud ideas; colours should also be planned according to the age of the learners and the function the room serves.

Decorations are also important. Many teachers, especially language ones, will have inspirational posters, or word charts displayed on the walls for the students to use. Cue rich environments lead to a level of cognitive stimulation necessary for creativity. Students' work also makes an excellent decoration and serves as a prompt for student creativity.

Furniture is one of the most important issues that needs to be discussed in order to have a successful classroom. It should be durable and comfortable with safety and health of the students in mind.

Resources such as reference books, dictionaries, anything that can aid a student is encouraged to be readily available so that it becomes transparent and natural. It is widely known that music plays a big role in cognitive development and function (Warner and Myers, 2009).

Music has the power to affect mood and performance. The use of music should be appropriate and used at the correct time, at a correct volume, to enhance the classroom.

Class sizes have hit an all-time high. Some teachers are teaching as many as 35 students per class. The larger the class the less of the teacher there is to go around. Students do not receive proper attention; an ideal classroom would be one of twenty five or fewer learners. Smaller class sizes improve important learning factors and increase the opportunity for participation (Warner and Myers, 2009).

> The principal goal of education is to create (wo)men who are capable of doing new things, not simply of repeating what other generations have done – (wo)men who are creative, inventive and discoverers (Jean Piaget).

Creativity opens a world of excitement, thinking outside the box and using non-traditional strategies to guide students which helps to foster a love of learning. No task is fun and worthwhile if it is without creativity or a promise of a creative reward. Creativity liberates you from the constraints of society and challenges you to view the world through different eyes. Teachers are mentors and initiators, it is then predominantly their responsibility to help foster the same love of learning that fuels their teaching passion. Learning can be fun. It does not have to be a tedious task. By promoting creativity through school work or other tasks, teachers are helping to nourish the mind. Creativity is a cognitive task. As Jean Piaget said, the principal goal of education is creativity – the capability of doing something new, not something repeated, it is education's responsibility to create people who are creative, inventive and discoverers.

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Aleksandra Vojnov is a fourth year student at the University of Toronto Mississauga. She is working towards her B.A. and B.Ed. with a major in French and a minor in Biology. Future aspirations include pursing a career as a professor and obtaining her Ph.D. She would like to acknowledge all the wonderful teachers/professors who have been her inspiration and thank them for the knowledge and wisdom they bestowed.

Wendy M. Schrobilgen

The Use of Banalised Language in the Teaching of L2 Inflectional Morphology

The author describes the lexicalization process in detail as it pertains to Italian and briefly discusses some practical classroom applications for other languages.

In current trends both in North America and abroad, the approach to the teaching of the lexicon of the L2 comprises having students study from lists of nouns, verbs, adjectives, adverbs, and prepositions that deal with a particular context such as going to the doctor's office or summer vacations. When derivational and inflectional morphology are taught, they are generally taught in a separate lesson where terms and their derivatives are often in isolation to one another. Having taught all levels of University level Italian grammar and being an L2 learner myself, it has been my experience that word morphology (mainly derivational but also inflectional) is a problem area even for the most advanced students. Learners are often unable to reapply terms to new contexts through derivational adaptation because they are simply not exposed to enough instances of this type of adaptation in a single sitting and, once they are taught the rules and have completed the usual follow-up activities, they often are still unable to interpret the meaning encoded in the morphological endings when they are provided in the context of a new term. I contend that this is the case because a great deal of the learner's focus remains tied to the understanding of the meaning of the root term. It is therefore essential to develop a method of directing the attention of the learner to the grammatical system of the target language and not just its lexical inventory. My research to date leads me to believe that inflectional morphology can be taught more effectively through the use of banalised language which would employ a smaller, more frequent set of terms derived from a small set of lexical families.

The concept of banalised language is not universally known. My own experience with the concept comes from Galisson's *Recherches de lexicologie descriptive,* a study on French football terminology that derives many of its terms from English. Galisson's insightful corpus-based study of written texts, mainly newspapers, enlightens readers on the unique space within a language that domain-specific languages hold. I applied this same notion to the use of context specific lexical items with regard to Italian Internet terminology in my doctoral thesis. Since many computer terms were first used in America and did not, at one time, exist in Italian, we may consider American English to be the main source language for much of the Italian Internet terminology we see today. English terms on the Internet are used in a host of foreign languages in all sectors from business to science to social networking. Banalised language is thus a language that relies heavily on borrowings from English but is still morphologically rooted in the recipient language. In short, it is a language used to function within a medium and is thusly described by Galisson as

une langue seconde, greffée sur un langage "technique", pour assurer une diffusion plus large aux informations relevant du domaine d'expérience couvert par la langue technique en question (Galisson 1978, p. 9).[1]

Through the creation and use of a corpus of over 50,000 tokens gathered from Italian language online national newspaper and blog sites from May 2007 to January 2010 for a doctoral thesis in Italian Studies at the University of Toronto, I established how banalised language integrates borrowed terms through lexicalization into the recipient language by means of a set of morphological, syntactic and semantic processes. An understanding of this process can help the L2 teacher develop activities for the teaching and learning of the inflectional morphology of a language.

As Galisson discovered, banalised language

- interacts with and behaves like natural languages by using verb tenses systematically,
- borrows terms from preexisting languages, retains items from technical vocabulary that have the greatest coverage ability and has a greater usage volume than technical languages and
- operates on the optimization of the most common word families.

The most common word families and verb phrase structures observed in my data on Italian Internet language are as follows:

Lexicalized Nouns

- *blog, blogging, blogger, blogg(h)ista, fare blogging, bloggare, bloggato*
- *chat, le chat, la chat, fare chat, chattare, chattato*
- *click, clic, la cliccata, fare clic(k), cliccato, cliccatissimo*
- *log, login, fare login, loggarsi, loggato, loggatissimo*

Verb Phrases (Syntagms)

Fare + NP [N, N+(-*ing*)] (e.g. *fare chat, fare login, fare click/clic, fare blogging*)

N (borrowed term) + Suffix (-*are*) = V (e.g. *bloggare, chattare, cliccare, loggarsi*)

The terms[2] *blog, click/clic, chat,* and *log* have no Italian language synonyms and are function words needed by the user to navigate through a given medium. Below, examples from my corpus are given to show how the term *chat* adapts to the morphosyntax of the recipient language in context.

> ...Pancini, tira in ballo il blogger più *cliccato* d'Italia, Beppe Grillo... un sito, livingthemap.com, che in pochi mesi, con i suoi 3 milioni di user al giorno, diventa uno dei più cliccati della rete...

> ...Recentemente un simile virus è stato posizionato anche sui *cliccatissimi* portali americani...

Specifically, we observe that from *click/clic,* through the passage of the syntagm *fare click,* we get the adjective/noun superlative absolute *cliccatissimo (-a,-i,-e)* used to denote either a site that is the most visited or a person who has the most hits. By extension, the term means "popular". The adjective/noun is derived from the verb *cliccare* which derives from c*lick/clic* through the syntagm f*are un click*. The first step in the lexicalization or integration of the noun appears to be through the creation of the verb phrase or syntagm. From the data, we observe that Italian Internet language employs the following types of verb phrases (syntagms) with great regularity:

i.) VERB + ART. + NOUN

...nel calendario eventi di quando si desidera fare lo streaming...

ii.) VERB + NOUN

...il 34% *fa chat* con persone adulte...

iii.) VERB + GERUND (interpreted as NOUN)

...per donne che fanno il blogging...

The functional role associated with *fare* is very much in line with the connotative core vocabulary of Italian on the Internet and therefore it is to be expected that a function word of this sort, used to perform dynamic activities, might play such a central role. The verb *fare* (transitive) in the verb phrases below requires two core syntactic arguments: subject and object and allows several oblique arguments. Its third core semantic argument, locative, is often inferred through domain of use. Though *fare* on its own has two semantic arguments: agent and patient, the verb phrase *fare blogging* has but one: agent. It is important to consider verb phrases as whole units of meaning functioning similarly to compound constructions. As such, we observe that the syntactic and argument structures are simplified (shown in Figure 1).

Thus, it is clear from the data that Italian lexicalizes central function terms to create verb phrases with much regularity. However, since the verb phrases are intransitive, they are cumbersome in that they require prepositions to link them syntactically to other elements in a proposition. These verb phrases also have another restriction since they have limited voice operations. Passivization is limited and, therefore, adjectives cannot be fully formed from these syntagms. For example, the passivization of *fare click* would produce the ill-formed passive construction that follows:

fare click (active) = **fatto click* (passive)

* "*È fattissimo click*" vs "*È (stato) cliccatissimo*'

Participial passivization is necessary for these terms to become fully embedded into the Italian language thus lending to the creation of adjectives since these are most commonly formed from past participles through the passive voice of the verb. In sum, a participial adjective must be produced from transitive and not intransitive verbs.

The embedding and rooting of the term into the morphology of the recipient language is motivated by the users' need for the term. Moreover, the semantic relation between the verb and corresponding noun is, in most cases, transparent and predictable, taking the argument/event structure of the verb as the starting point. Noun-verb conversion is a productive process in Italian on the Internet, though morphosyntactic and semantic features must be added to an already existing root: either information about gender is added to a verbal root (i.e, past participles agree in number and gender with the nouns they modify), or event/argument structure information is added to a nominal root. However, it is apposite to note that lexical items that can surface either as nouns or verbs need to carry explicit marking about this in the lexicon.

Once an argument structure is established in the lexicon on the basis of frequency linked to the need for the term, the terms are optimized through the morphosyntax of the recipient language as shown in the lattices. (See Figure 2.) The boxes at the top represent
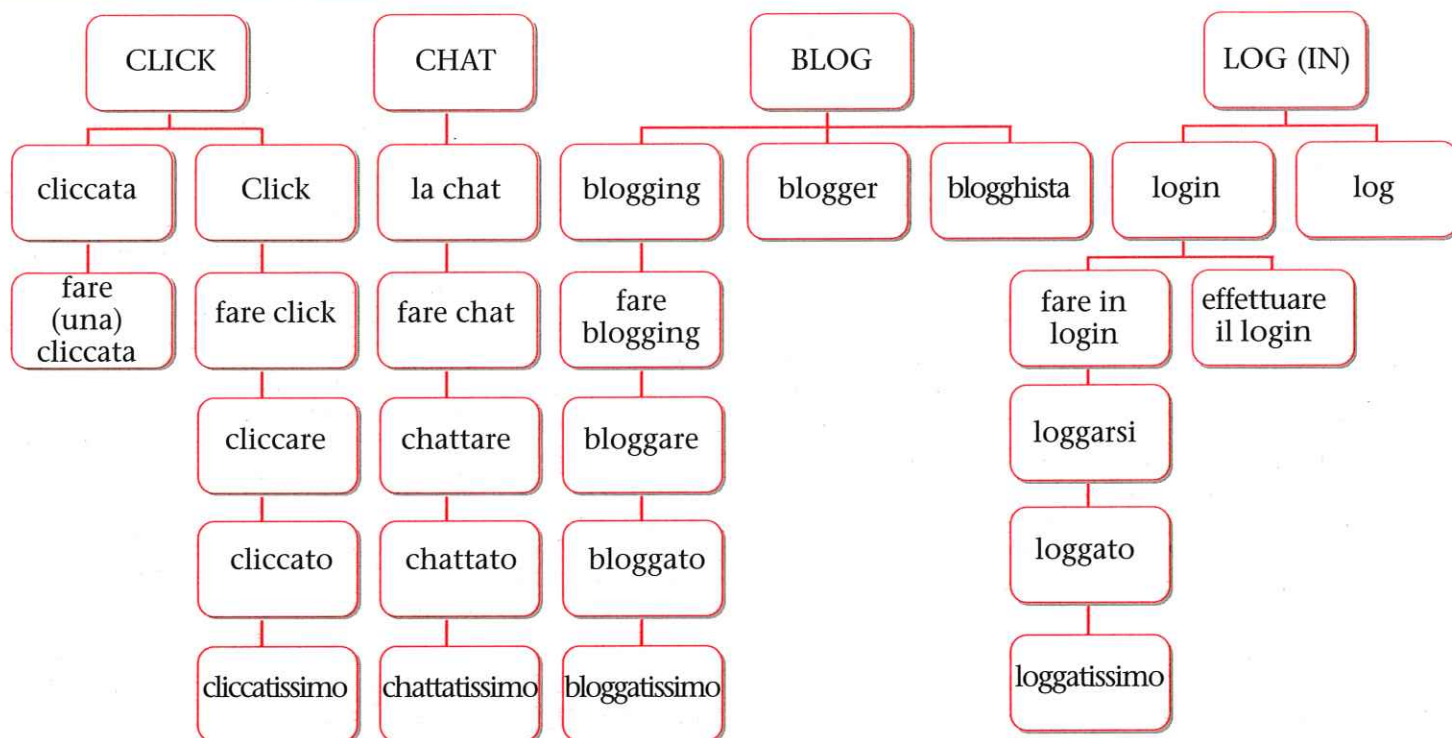
Syntagm	Core Argument/ Semantic Argument (required)	Oblique Syntactic Argument (prepositions)
1. *fare blogging*	subject/ agent	locative/instrumental (*su/con*)
2. *fare chat*	subject/ agent	locative/instrumental (*su/con*)
3. *fare click*	subject/ agent	locative/instrumental (*su/con*)
4. *fare login*	subject/ agent	locative/instrumental (*su/con*)

Figure 1

CLICK   CHAT   BLOG   LOG (IN)

cliccata | Click   la chat   blogging | blogger | blogghista   login | log

fare (una) cliccata   fare click   fare chat   fare blogging   fare in login | effettuare il login

cliccare   chattare   bloggare   loggarsi

cliccato   chattato   bloggato   loggato

cliccatissimo   chattatissimo   bloggatissimo   loggatissimo

Figure 2

the core borrowed term that is postulated to have first arrived into the recipient language. The second level shows nominal forms and the third shows the verb phrase or syntagm. At the forth level, we witness the integrated verb form taking on the first conjugation form of the infinitive which is then fully conjugated in Italian. The fifth level contains the past participle used both as adjective and noun and the sixth, and final, level of integration is the formation of the superlative absolute in both nominal and adjectival form.

Each of the four cases illustrated above follows a strikingly similar pattern of lexicalization, taking full advantage of Italian's highly productive derivational morphology. The lexicalist hypothesis puts forth the assumption that word formation (and therefore derivational) rules are integrated in the lexicon, capturing most closely the process of suffixation (Booij, 1977; Scalise, 1980). It has been observed that once a borrowed term becomes part of a verbal syntagm (verb phrase) such as *fare chat, chat* takes on an underlying semantic marker as an action (function term), and the term is activated. This means that its valence, that is to say, its capacity to unite or interact with other elements of grammar, is increased. It is at this point that suffixation can take place to create full verb forms using the most common first conjugation infinitive ending *-are* to form the verbs *bloggare, chattare, cliccare,* and *loggarsi.*

Regardless of the foreign representation of the term, the referent is understood and becomes an integral part of the Italian lexicon, reacting accordingly to meet the needs of its users. We learn terms by context:

> Words mean only as their use in sentences is conditioned to sensory stimuli, verbal or otherwise (Quine, p. 17).

However, it is the acceptance of that word into a speech community, demonstrated by its frequency, which gives the word its meaning and leads to its productivity. Rey-Debove states that

> L'usage d'un signe déclenche la signification, ou production de sens. Une telle affirmation présuppose qu'un signe linguistique peut exister sans fonctionner, ce que nous mettons en doute (Rey-Debove p. 90).[3]

Hence, I contend that the term only exists to speakers once it is used and, subsequently, the more it is used, the more it means to its users. This is evidenced by the fact that the highest frequency terms are the most fully lexicalized. Greater use of a term gives it more currency. Simply stated, the more valuable the term is, the more likely the user is to apply it in new grammatical circumstances. Therefore, the terms gain greater valency[4] through their use becoming more productive. The productivity of a borrowed term can be attested to by its integration into the recipient language. The stages of integration (lexicalization) can be illustrated in the following way with the core term *chat* (Figure 3).

Above, we observe that the fi-

| 1.
• fare chat
• [verb phrase] | 2.
• chattare
• [verb] | 3.
• essere chattato
• [participal] | 4.
• fare chat
• [verb phrase] |
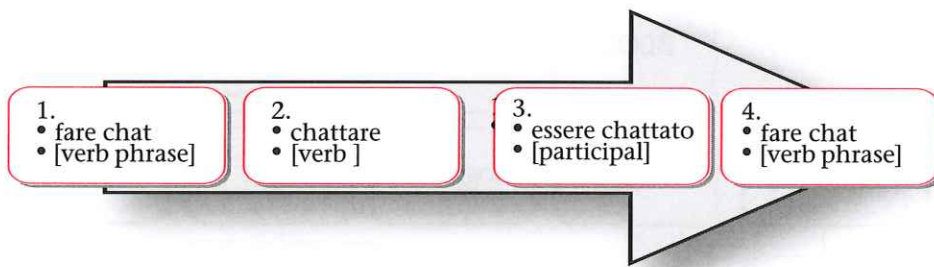
Figure 3

nal stage allows for yet a further derivational step: the creation of the superlative absolute which can also be nominalized. Passivization is necessary for these terms to become full members of the Italian language, allowing Italian Internet terminology to create passive forms from transitive constructions such as *chattare*. This would not be possible if the verb were to remain intransitive: *fare chat*. There is one intransitive verb among the transitive verbs discussed in this section, however, it is essential to point out that its frequency in substantive form is substantially lower than are the frequencies of *blog, chat,* and *click*. Moreover, the reflexive verb *loggarsi* expresses the reflexive meaning of *to log (oneself) in*. It is apparent that through its frequent use in context, first as *fare login,* then as *loggarsi,* the inherent argument structure of the term is understood and the term is adapted accordingly to reflect the same information through its derivational forms.

These terms are only able to be embed so deeply into the Italian language due to their high frequency of use, thus allowing them to develop an argument structure. Banalised language joins the technical language of the lending language to the recipient language but becomes part of the recipient language at the morphological, syntactic and semantic level.

Applications in Teaching and Learning of the L2

The systematic lexicalization of core terms is what makes this par-ticular area of language easy to adapt to the teaching of L2 inflectional morphology. Learners would learn not only core vocabulary but also be able to understand how the lexical inventory behaves within the grammatical system of a foreign language. Learners can be taught the core vocabulary needed to navigate through a domain of use such as that of the Internet because it affords them the unique opportunity to work with lexicalized items. Since I contend that these patterns would not be very different (more or less productive dependent on frequency of use) in other domains of study, such as online gaming, we have a strong set of real examples, based on a few core terms that an intermediate group of students could learn and use in a very short period of time.

An instructor who chooses to do a lesson on optimized terms on the Internet can source the most commonly used terms from the Web through *Google*. Banalised language used in the context of the Internet or gaming can be sourced by visual scanning of pages pertaining to those domains of use. Frequency of use can then be ascertained through Google under "hits". Once core terms have been verified, one can gather a number of electronic documents containing domain-specific lexical units from the Web by means of a boolean operator such as *Google Advanced Search*. *Google* allows the user, through the use of wildcards, to set specific parameters to find documents containing all possible permutations of a given core term.

Therefore, when searching for manifestations of the term *blog* in Italian or Spanish, one may request a search for blog*. Once all documents are gathered from the Web, a text retrieval system such as *Concordance* can be used to in the document file. From here, the teacher can draw the students' attention to the various uses of the lexicalised terms in order to have students experience the term in real use. Here one can teach students about semantically related terms, how related terms differ in nuance from one another, and how the grammar of the language works through real examples in context and co-text.[7]

Many students today are very familiar with gaming language; another banalised language. There are a number of sites that discuss the most popular games providing a rich source of semantically related terms such as a recently visited Italian language site for the English language game *World of Warcraft* where I recently observed the following manifestations of the core term *kiting*[8] on only the first page:

> *Il kiting* va fatto lontano dal raid, non è facoltativo ma obbligatorio...
>
> ...perché *kitare* su altri giocatori li uccide...
>
> Ho visto *kiters* avvicinarsi al centro uccidendo raidmembers...
>
> ...e chi esce non vede il *kiter* principale...
>
> Semplice se si *sta kitando*...
>
> (http://www.hakkar.it/_forum-world- of-warcraft/topic.asp? TOPIC_ID=13133)

Gaming language is used globally and its spontaneity of use and high frequency are a testament to its potential morphological flexibility and adaptability to L2 languages other than Italian. Students can easily learn the core vocabulary needed to succeed in a gaming environment through the study of core function terms and,

as a preliminary exercise, can also be taught to conduct an online search of gaming terms needed to play a game. Having the student research his own lexical tools needed to function within the medium gives the learner control and deeper involvement in his own learning experience and makes him more aware of the morphological complexity of the small set of terms with which he must work. A banalised language for a gaming situation could easily be created by a student based on a set of core terms belonging to a limited set of semantic families hence creating a micro-language that can be learned and employed within a very short period of time. Consequently, learners can actively engage in a gaming event in the target language that contains a large number of borrowed English function terms. The learners will work with lexicalized items that will reveal to them the morphological, syntactic and semantic patterns of the target language. The student's attention is no longer directed towards the root meaning of the term but rather towards how the lexical inventory behaves within the grammatical system of the L2. The desired learning outcome is that students are able to reapply this morphological information to new, native L2 terms in non-banalised contexts.

Notes

1.   "…a second language [is] grafted onto a 'technical' language in order to insure broader diffusion of the information relevant to the domain of experience by the language in question" (Galisson 9). [my translation]

2.   A term is any single unit of meaning made up of one or more parts (words).

3.   "The use of a sign unleashes meaning or the production of sense. A claim such as this presupposes that a linguistic sign can exist without functioning, which we doubt." (Rey-Debove 90) [My translation].

4.   Valency is a term used in chemistry to denote the reactivity or combining power of an element. Here the term is understood to have a certain combining power. Transitivity is one manifestation of valence as is argument (i.e. agents, patients etc.).

5.   The process that a borrowed term undergoes when it takes on the word morphology of the recipient language. The end result of lexicalization is that the borrowed term becomes fully integrated into the recipient language (i.e. the term becomes part of discourse).

6.   A wildcard is a character that may be used in a search term to represent one or more other characters.

7.   Refers to the written context in which we find the term. The term, as it appears in the data, gives its its meaning.

8.   *Kiting* is a popular method of killing mobs (monsters) or other players by staying at a distance, using ranged attacks, and running whenever the enemy comes near.

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Wendy M. Schrobilgen, a former instructor in the Department of Language Studies at the University of Toronto Mississauga, is currently Assistant Professor of Italian in the Department of Linguistics and Languages, Mc Master University. A lover of words, she completed her doctoral degree (University of Toronto) with a thesis in the area of lexicology where she explored the effects of English language globalization on the Italian language. Areas of interest: second language teaching and learning, corpus studies, lexicology, historical linguistics, dialectology, translation theory, and semiotics.

Forthcoming in Volume 11, no. 4

The 30th Anniversary of "The Hockey Sweater"/ "Le chandail"

Roch Carrier   Sheldon Cohen

2010 marks the 30th anniversary of the NFB's animated version of "The Hockey Sweater"/"Le chandail".

To celebrate the occasion, we are planning interviews with the author Roch Carrier and the illustrator, Sheldon Cohen. The editors welcome articles and/or articles on activities dealing with "The Hockey Sweater/"Le chandail" either in English or in French.

For further information, contact:

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Editorial Assistants Appointed

Mosaic is pleased to announce the recent appointment of Johanna Danciu and Joanne Granata as Editorial Assistants. These appointments were made possible through the University of Toronto Mississauga's Graduate Expansion Fund (GEF) program. Both Ms. Danciu and Ms. Granata are currently graduate students at the University and their anticipated contributions to the journal will greatly expand and enhance the scope of its mandate. We, at Mosaic, wish to thank the Office of the Vice-Principal Academic and Dean for instituting the GEF initiative and heartily welcome Ms. Danciu and Ms. Granata to the editorial team.

Johanna Danciu holds an MA in French Literature from the University of Toronto. She is currently a Ph.D. candidate at the same university. Her thesis is entitled, "Pierre-Yvon Barré, ses collaborations et la (re)naissance du vaudeville : hybridité d'un répertoire dramatique protéi-forme." She has studied at the University of Nantes (France) and at the University of Siena (Italy). She is passionate about teaching both the French language and its literature and has taught at the University of Toronto, Mount Alison University and the University of Toronto Mississauga.

Joanne Granata is a second year Ph.D. candidate in the Department of Italian Studies at the University of Toronto. She holds and honours BA (major Italian studies and a minor in History and Linguistics). Her research interests include philology and Renaissance theatre.
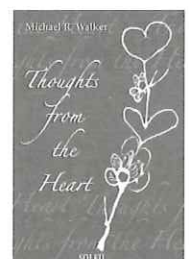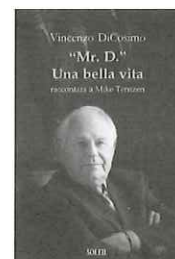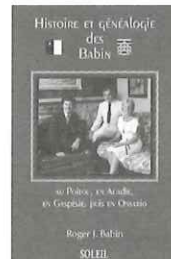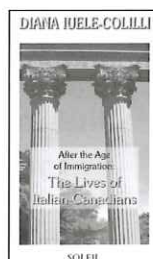
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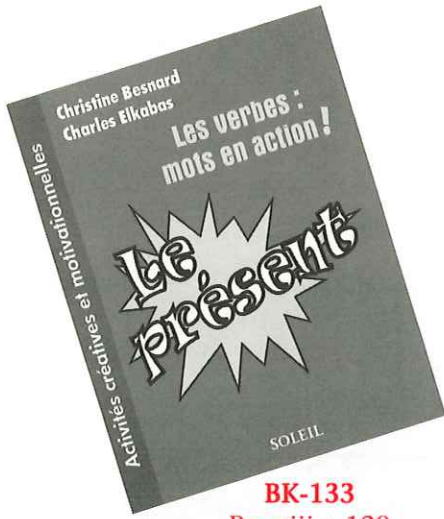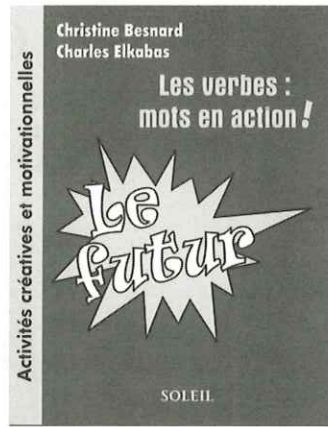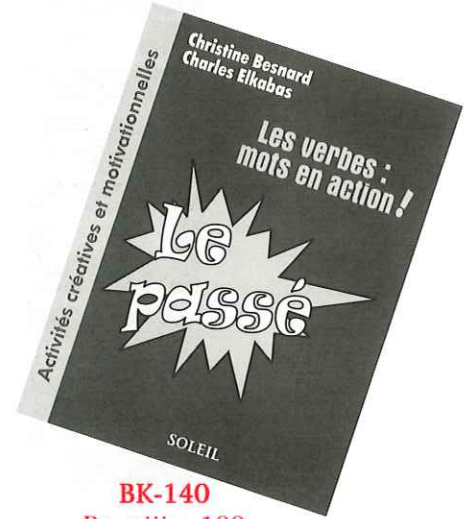
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La série, *Les verbes : mots en action ! Le présent, Le futur,* et *Le passé* propose une approche originale pour l'apprentissage des verbes et de leurs temps. Elle offre l'occasion aux apprenant(e)s d'apprendre et d'utiliser les verbes en contexte grâce à une grande variété d'activités créatives et motivationnelles ancrées dans la réalité des jeunes d'aujourd'hui. Les auteurs se sont assurés de proposer un large éventail d'exercices qui sauront satisfaire les différents styles d'apprentissage qui coexistent dans les classes de français.

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- à conjuguer les verbes,
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