From: "William B. Fischer" <fischerw@pdx.edu>
Subject: **meeting Thursday 23 April 2009**
Date: April 22, 2009 10:57:13 PM PDT
To: Victor Salinas <victormrobertson@gmail.com>, joana tasi <jtasid@gmail.com>, Erin Watters <ewatters@pdx.edu>, Laurissa Pennington <laurissa@pdx.edu>, Kelsey McDonnell <kcmcdonnell@googlemail.com>, Kathleen Orcutt <ksorcutt@pdx.edu>, Cliff Breedlove <cliffb@pdx.edu>, Montaigne Benoit <benoit@pdx.edu>, "William B. Fischer" <fischerw@pdx.edu>

Hi CBI-ers,

I'm down to my last few hours of preparing the Albanian proposal, but that means I can't have the full outline up on the website for tomorrow. This should be the last time I let you down this way.

Topics for tomorrow:

1) Let's let off steam about how I could better structure this course so that Project 1 will not be so traumatic. But I'm not convinced it would be better just to start with P2 or, much less, P3.
2) Well, what about P2 and P3?
3) Assessment of student learning with CBI
4) intro to Team-Based Learning.
5) More about the Humboldt Project

Teaser: OK, we've talked about turning study of literature into CBI. Now what about that other beloved subject-area of our foreign-language programs, C/culture?

What about a content-based CBI class, Bill?
All the students are language teachers and must decide together what their students need, goals and objectives to meet the needs, lesson plans and notional/functional syllabi, and how to assess and evaluate progress.
If the teacher-students strayed from content/communicative methodology, the teacher of the class could guide them toward fulfilling their real-world felt needs with content-based solutions.

From: Steve Isaacson <isaacss@pdx.edu>
Subject: **Invitation**

Dear Colleague,

The Graduate School of Education is proud of the work we've done over the last three years in the area of assessment. Our programs have developed assessment plans that combine direct observation, self-report surveys, employer feedback, and student work samples.

Attached to this e-mail is an invitation to our Assessment Fair, during which we will show how assessment has led us to appreciate our successes and re-examine the way we do things. Most of all, it will be a celebration of our accomplishments. Short presentations will be followed by scrumptious desserts and a poster session in which both students and faculty will show how assessment has informed our thinking about our programs and our students.

We hope you will honor us with your presence.

Steve

--

Portland State
UNIVERSITY
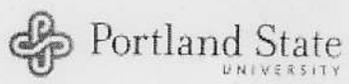
Steve Isaacson
Associate Dean

Tuesday
MAY 26, 2009
at
1:00-3:00 PM
in
Smith Memorial Student Union
Browsing Lounge (SMSU 238)

Call Me "*Madame*": Re-Presenting Culture in the French Language Classroom[1]

H. Jay Siskin
Cabrillo College

Abstract: *This study examines autobiographies of American teachers of French in order to make explicit their beliefs regarding French language and culture. The themes of class and power are prominent in these teachers' belief systems, as is the desire for self-transformation through mastery of French and miming a subset of French behaviors. These notions can be transformed into student expectations and outcomes. Such beliefs originate in mythologies surrounding the French language, in particular, the existence of le français correct[2] and its symbolic role as a signifier of national identity and community affiliation. In light of these beliefs and practices, instructors are urged to examine their assumptions about language and culture and reflect on the importance of developing critical distance—a privileged space between outsider and insider.*

Key words: *culture, French language teaching, teacher education*

Language: *French*

Introduction

"*Madame, Madame,*" I hear the cry for help from the back of the room. "*Comment dit-on 'doorknob' en français?*" [How do you say doorknob in French ?]

When I hear "Madame" I am not an intellectual. I am part mother, part policeman, part dictionary.

"*Poignet de porte . . . .*" [Doorknob . . . .] (I'm pleased that I know it) "*mais je ne suis pas dictionnaire!*" [3] [but I'm not a dictionary!] (Professional responsibility: I'm not a dictionary.) "*La prochaine fois, cherchez le mot vous-même.*" [Next time, look it up yourself.] (Kaplan, 1993, p. 125)

This anecdote, excerpted from Alice Kaplan's *French Lessons*, previews a number of important issues in teacher cognition, a term Kagan uses to designate the epistemological construct of ". . . teachers' self-reflections, beliefs, and knowledge about teaching, students, and content" (1990, p. 421).

Allen (2002) cites three rationales that justify research in teacher cognition:

1. examining the interaction between teacher beliefs and classroom actions can result in greater reflective practice;
2. engaging teachers in examining their belief system is crucial for effective teacher education;

H. Jay Siskin (PhD, Cornell University) is Professor of French at Cabrillo College in Aptos, California.

FL 508

Reflection

2 April 2009

The following reflection focuses on the article "Full-Scale Theater Production and Foreign Language Learning" by Colleen Ryan-Scheutz and Laura M. Colangelo. This article was of particular interest to me as I have a strong desire to learn Italian at some point in the near future. After reading this article, I am now even more inspired to do so! As a language learner I never had the opportunity to participate in any sort of dramatic production involving the target language (Spanish). However, after reading this article, I feel that an active involvement in a theater production such as the one described in the article would have been advantageous for my level of proficiency pre-study abroad.

The benefits of the Italian Theater Workshop described in the introduction appeared to strongly correlate with the five "C's" established by the ACTFL guidelines. Each one of these subsets of the Communication Standard proved to be vital ingredients in the overall success of this production in promoting an increased proficiency in the Italian language. In the description of the function and discourse levels that took place in the ITW, I felt that the various delineations of speech (simple list making, sentence-length dialogue contributions and paragraph-length descriptions) corresponded to the Novice, Intermediate and Advanced levels set forth by ACTFL respectively. In this way, the ITW was able to cater to the needs of an array of learner levels and, in theory, contribute to the enhanced proficiency of each learner.

In reading the supplementary section on full-scale theater production in the foreign language curriculum, I as a learner especially identified with the statement regarding a student's involvement with a given literary text. In some of the Spanish literature courses I have taken as an undergrad and even now as a graduate student, I find it challenging sometimes to really delve into and identify with the characters of the work I am analyzing. I believe this is due in large part to the fact that I am essentially an outsider, and this is addressed in a global sense in the article. As learners, it is highly probable that we will acquire an increased motivation to understand and analyze a given piece of literature if we are in some way physically and interpretatively involved with it.

Overall, this case study appeared to be very objective and methodical in its nature, and I feel that this was beneficial for future productions put on by this ITW. The suggestions that were offered for improvement will, I believe, serve to fine tune an already extremely effective method of promoting second language proficiency. In terms of grammar, this method appears to approach this aspect of learning from an inductive perspective in so far as the script, directional cues, etc. were exposed to the students initially in their play practices and rehearsals before being specifically focused on in the warm-up exercises. The Italian Theater Workshop appears to be an exemplary model of content-based instruction, and this article served to be the starting point in my working understanding of what CBI really is.

FL 508
Dr. Fisher
2 April, 2009

I can almost say with confidence that I understand what content-based instruction and learning mean. I read Ryan-Scheutz and Colangelo's article in preparation for class on Tuesday and I understood their examples of CBL in their full-scale Italian theatre production, but I did not understand all of CBI's necessary components. After Tuesday's discussion and reading the array of selected articles, CBI finally started to make sense. I was particularly fascinated by Levine's article on global simulation (GS) from *Foreign Language Annals* (2004). For a GS course to be successful, it must be based on the reality of the function it is trying to simulate. It is a simulation!! But it must have structure and function built into it. Therefore, the simulation must be based on a reality, while maintaining enough distance to recognize it is a simulation and not a reality. And in this way, the simulation within the course becomes a reality for its participants. This is a very post-post modern course model! Within this simulation, students select and develop their own ideas surrounding their given real world context. After being briefed on the goals and characteristics of the simulation, students research and collaborate with fellow students to lay the groundwork to achieve the goals of the simulation. Levine underlines that the goal of the project must be identified clearly before beginning the simulation, but the instructor must keep in mind that this goal may change slightly depending on the actions/desires of the students. In this way, GS courses allow for a great deal of organic creativity within each group. However, in order to prevent the simulation from becoming too insular, students make contact with "consultants" in their target language and continue to communicate with them throughout the project. After the skeleton of the project is determined, students develop, communicate and perform selected roles, functions and duties. What I find most interesting about the GS course is that they rely heavily on the motivation of the individual students and group. GS is *very* student centered! One of the main differences between CBI/GS and other teaching approaches is clearly defined in Levine's other article (from *Die Unterrichtspraxis*) when he states that many language classes are often "staged by the instructor; he/she carefully designs and controls the activity in which learners must interact" (104). In the CBI course, the instructor has an active role in the design of the course, but acts more as a mediator, resource, "debriefer" as the simulation gets underway. The instructor does step in for a specific grammar lesson here and there, but overall it is the students who are creating and producing the language in their simulation. In this way the learner has a great deal of autonomy and personal investment in the simulation and will form many profound connections with the target language. Therefore, the student personal connection will foment a lasting connection with the target language. Comparing CBI to other teaching methods, I understand that CBI is derived and developed through subject matter, rather than acute focus on forms, contrived situations and skills. Therefore communicative competence is acquired through the process of exploring and learning about your given topic. For this reason authentic materials and authentic language are a necessary part of the CBI course. I admire the flexibility of the CBI course in that it is designed with the intention to change in order to suit the needs of the students and group. I also appreciate the elements of self-evaluation, debriefing and assessment. It seems like CBI has all the bases covered!

[handwritten margin notes:]
I still don't
.ow!
or more!
if they will only seize the opportunity
could condense here
?
└ negative verb
whew! one long paragraph!
Speak Easy has found this very necessary

April 2, 2009
FL 508
Dr Fischer

While it is clear that the definition of Content Based Instruction varies among practitioners and theorists, they all seem to agree on the fundamental principal that the task/should be the impetus for language learning. The overview provided by Stryker and Leaver, which allows for many degrees and approaches to CBI, was the most approachable and provided in some ways the arc of this method. The overview, by including the concept of short modules with a task base, showed how an instructor might evolve his or her approach over time, as opposed to launching immediately into an entire course based on a CBI model.

on context
on Identity ~
not sure
which emerges
first

wise
caution

This more gradual arc is appealing because it is evident that any type of CBI is very labor intensive on the part of the instructor. This may stem from many reasons; firstly because very few concrete paradigms exist for conducting a class in this fashion. Secondly, by its very nature CBI demands that the instructor constantly rework and re-evaluate the coursework because the "real world" of the CBI class mimics the unpredictability of the world outside the classroom. The work becomes compounded when the approach is adjunct instruction, in that both instructors must not only create their own curricula, but coordinate them as well. It is easy to see why CBI might be daunting to established instructors who have spent years creating their grammar-centered curricula. Perhaps this is why Stryker and Leaver talk about some practitioners as "true-believers".

yes
and
yes

often = just finding & using

fine insight

One of the interesting things about CBI is the inherent incorporation of ACTFL's five C's. In all of the courses described in these articles, the culture component was evident, whether it was the Italian play or the German Culture Museum. The concept of communities and communication are incorporated, not only through classroom collaboration, but in reaching out to native or high level speakers locally or through e-mail. Connections and comparisons arise naturally through the coursework due to its practical or real-world basis.

~ ?

very problematic

I am anxious to learn more about students' attitudes toward CBI, especially adult learners, as this is whom I would like to teach. Some of the authors mentioned briefly the fact that learners become accustomed to grammar-based methods. I am curious to know how these reservations are overcome and with what degree of difficulty. Learning styles is another area that I am looking forward to exploring. While the need to accommodate them is evident, I am curious to have more concrete example of how this is achieved.

(They love what they hate

Research Administration

Portland State University
Office of Innovation & Industry Alliances

University Venture Development Fund
Call for Proposals
Announced March 6, 2009; *Due April 24, 2009*

Objective

This Request for Proposals announces the second round of funding from the Portland State University Venture Development Fund, an effort that seeks to foster innovation, prototypes, and new university – industry connections in order to see PSU innovation achieve significant public benefit.

Background

In its broadest sense, translational research refers to a wide scope of scientific activities that constitute the first, critical steps in transforming a research discovery into an innovative commercial product or service. Historically, translational research has been difficult to fund. To address this funding gap, the Oregon legislature has provided state tax credits that encourage private donors to support translational research through contributions to Oregon universities. Such contributions to PSU are collected and distributed through PSU's University Venture Development Fund (UVDF, http://www.rsp.pdx.edu/technology_VDF.php). Following successful kick-off of the UVDF in early October, 2007 and the first round of funding in 2008, PSU is now preparing for its second round of funding, in which grants will be awarded to PSU faculty or PSU licensees. These grants cover, depending on the fund applied for:

- the <u>direct</u> costs of translational research leading to an innovation which shows high utility to commercial organizations;
- advancement of a product licensed by PSU; or
- projects to promote PSU innovation which has a high likelihood of leading to a license to organization(s) for the PSU innovation being promoted.

The award start date for UVDF support is June 2009.

Purpose

The State of Oregon requires that UVDFs must be used to enhance the probability that research discoveries will be transformed into new products, services, and/or companies that contribute to the Oregon economy. Successful UVDF proposals will lead to technologies that are strong candidates for business analysis and potentially new venture creation; candidates may wish to work with PSU's Lab 2 Market program.

Examples of overall goals that these UVDFs may address include, but are not limited to:

- Creation of one or more utility examples based on the innovation
- Acquiring statistically meaningful proof of concept
- Creation of a prototype
- Create or extend intellectual property that will be licensed by a start-up or by an existing company.

Eligibility

The applicant: