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Teaching Spanish to Second-Language and Heritage-Language Learners

Kathryn R. Wall
Utah State University

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TEACHING SPANISH TO SECOND-LANGUAGE AND
HERITAGE-LANGUAGE LEARNERS

by

Kathryn R. Wall

A portfolio submitted in partial fulfillment
of the requirements for the degree

of

Master of Second Language Teaching

Approved:

Dr. María de Jesús Cordero
Major Professor

Dr. Karin de Jonge-Kannan
Committee Member

Dr. Crescencio Lopez
Committee Member

Dr. Bradford Hall
Department Head

UTAH STATE UNIVERSITY
Logan, UT

2013

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DEDICATION

I would like to dedicate this portfolio to my family. First, I dedicate this portfolio to my beloved husband Alan who has encouraged me from the beginning to persevere in completing my MSLT degree. His love and devotion to me and our children is awesome.

ABSTRACT

Teaching Spanish to Second and Heritage Language Learners

by

Kathryn R. Wall, Master of Second Language Teaching

Utah State University, 2013

Major Professor: Dr. María de Jesús Cordero
Department: Languages, Philosophy, and Communication Studies

The following portfolio is an assemblage of work submitted for the Master of Second Language Teaching (MSLT) program at Utah State University. Contained herein is the author's personal teaching philosophy about teaching beginning level Spanish in college with second and heritage language learners in the classroom. Following the teaching philosophy are artifacts and reflections relating to specific topics of the teaching philosophy. These artifacts represent the author's understanding of the role that language, culture, and literacy play in the Spanish second and heritage language classroom.

(154 pages)

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I would like to acknowledge the talented professors in the MSLT program who have shared their knowledge and support with me. Dr. Karin DeJonge-Kannan, for example, has helped me in many ways. She is a master writer to whom I look for valuable advice in the academic writing process. She has also instilled in me hope to complete this degree by guiding me through the process of critique while also letting me know that I am “certainly intelligent enough.” Comments like that have helped me to come back to the MSLT program and work to finish.

I also appreciate Dr. Maria Cordero. Her support for my studies in this MSLT program has existed from the beginning. She is also a master teacher and writer. I will forever be grateful that she remembered me and was willing to be the chair of my supervisory committee.

In coming back to finish the MSLT program after being absent for a couple years, I found that some of the professors I had worked with before were gone. Consequently, I had to find another kind person to serve on my supervisory committee. I am grateful for Dr. Crescencio Lopez’s willingness to be a member of my committee—even without knowing me.

Thank you to all of the other professors I have worked with and learned from in the MSLT program! I appreciate the time you have spent teaching me. It has been invaluable!

I would also like to acknowledge the support of my family. This includes my beautiful children, Evan, Rosemarie, Peter, and Talitha (who will be born in July and has

generously been moving around in my tummy) who lovingly and innocently have distracted me from being too stressed about schoolwork. Their hugs and kisses are the best medicine for any and all ailments.

I acknowledge my loving parents who worked to expand their education. Their work ethic and intelligence has inspired me to also work hard and expand my knowledge. They raised me well.

Lastly, I want to acknowledge my ancestors because, although they did not crawl out of their graves to help me, their examples of courage through difficult circumstances have been a beacon of hope for me. I have read a lot about them and I admire their will to complete Herculean tasks even when it has not seemed possible to do so.

Kathryn R. Wall

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INTRODUCTION

This portfolio is a collection of my work in the Master of Second Language Teaching (MSLT) program at Utah State University over the course of six years, 2006-2013. The content of the portfolio was initiated in my MSLT classes and has been revised to center on my personal teaching philosophy, which contains my beliefs and perspectives on effective language teaching. I believe that effective language teaching takes place in the communicative classroom focused on meaningful communicative learning tasks. Furthermore, as part of communication, appropriate pronunciation should be taught. Also deserving of special attention is the choice of second-person, singular pronouns in interactive scenarios, which carries significant pragmatic weight. Finally, in the instruction of Spanish-heritage language speakers, the dialectal knowledge they bring to the classroom should not be supplanted, but should be validated, then expanded to include Standard Spanish as a tool for formal settings.

TEACHING PHILOSOPHY

APPRENTICESHIP OF OBSERVATION

When I first took a Spanish class in the ninth grade, I was living in Iowa. I did not know any Spanish speakers. Most of the immigrants in my community were refugees from Bosnia. I remember that my Spanish teacher emphasized the importance of noticing that foreign languages were everywhere. She once had every student bring something to class that had foreign writing on it—such as product instructions, boxes that had both English and another language on them, books written in other languages, etc. I was surprised at the variety of items everyone brought to class. Another memory I have is of the teacher talking to us about the Latin American celebration of the Day of the Dead. Another Spanish teacher in high school used songs to help us remember the Spanish alphabet, days of the week, etc.

After completing some of my general coursework at USU, I decided to serve a Spanish-speaking mission for the LDS church in Los Angeles, California. During my two-month stay at the Missionary Training Center, I had about an hour a day of Spanish language instruction. The teachers would stand front and center and drill us on conjugations and vocabulary. This instruction was complemented with Spanish-language work on the computers from which we learned more vocabulary and grammar in the context of sharing our religious message. We then were charged to speak Spanish as much as possible at the Training Center and to study it ourselves. Looking back, I wish my teachers there and in high school had talked about the general cultural differences of the Latin American people. In fact, the lack of cultural training was a serious handicap

that affected not only me but all the other missionaries teaching and working in an unfamiliar culture.

Living in Los Angeles, surrounded by Latin Americans and United States Latinos, I was surprised by a lot of things they did. Their culture did not only manifest itself in their food, clothing, and music; it was manifest in their emotions, values, perceptions, and actions. I struggled to appropriately respond to their culture as I taught them about my religion. It was awkward. Looking back on this time with them, I wish I had been taught more about their culture. This would have been especially nice for when I had native Spanish-speaking companions. Our concepts of time and getting things accomplished didn't match, which made it challenging to be around each other every day all day for weeks.

When I was around others who were also serving LDS missions in Los Angeles, I felt ashamed when I heard them making fun of Latin Americans and U.S. Latinos. For example, they would talk about how they couldn't understand why they kept saying *Si Dios quiere* when asked to make a commitment, such as coming to church that Sunday, reading the Book of Mormon, etc. Even my husband--who also served an LDS Spanish-speaking mission in California-- and who is usually so understanding of others, remarked about how he felt so frustrated about the ambiguity of the statement, *Si Dios quiere*. He wanted a concrete *yes* or *no* response, and their answer didn't meet his expectations. I felt annoyed and hurt by this attitude. I did not know what to say to defend the Latin Americans and U.S. Latinos, so I didn't say anything. Now, after learning more about

them through studying Spanish at USU, I have a knowledge base for explaining the pragmatics of this expression.

Along with being equipped with cultural awareness, I wish I had been taught about Spanish-language pragmatics. As a student, I have sometimes felt like the native, Spanish speakers have said things that seemed abrasive, but I think it's a difference in pragmatic perspectives which causes this. It seemed like they are very open to giving advice, while I am not. One native, Spanish-speaking companion I had on my mission told a man to shave his beard off. There was no tact involved. She was serious and I stood there and felt embarrassed for the man. I remember that I tried to soften her advice by telling them both that the beard looked fine and that there was nothing wrong with it. I think my companion thought I was strange for softening her advice.

When I came back to USU after my mission, I began working on a degree in Spanish. In class, most of my professors had us students participating in class discussion and group work. I noticed that Dr. María Spicer-Escalante was particularly proactive in getting us to participate. She also was approachable and motivating. One time, I asked her about a concept I didn't understand outside of class, and she sat down with me and helped me understand it. From her I also understood the importance of essay structure—to jot down an outline with specific points to answer the question and then to follow that outline for greater cohesion and success. This knowledge was empowering as well because, with it, I felt more confident writing Spanish for an academic purpose.

Dr. Isela Chiu was also an inspiring teacher. She, like Dr. María Spicer-Escalante, had us work in groups as well as giving presentations and debating the course content. I

know she had a genuine love for teaching and for the material on which she based the courses she taught. She was very good at helping us piece together the specific elements in the books we were reading.

I also enjoyed being in Dr. María Cordero's Latin American literature class. We read ancient poems by indigenous people who described their grief when the European explorers invaded. We discussed the writer's perspective in a way that made them seem more real (as opposed to sounding so ancient that what they wrote was abstract). She also taught us about the Popol Vuh. After we learned about the Popol Vuh, we practiced re-telling it together like the ancient people did. Taking what seemed abstract and making it meaningful and real was something she was really good at in that class.

In light of the disappointments I have faced in past experiences with native, Spanish speakers because I was unprepared for just how different they were, I hope to emerge from the MSLT program with the ability to teach both Spanish-speaking skills as well as the tools to make my students more prepared to interact with native speakers with understanding. Although I believe there is value in learning and experiencing Spanish traditions and holidays, it is the encounters with native values, emotional ties, and pragmatics that will prepare the L2 student for meaningful relationships with native, Spanish speakers. They will be able to avoid embarrassing or frustrating misunderstandings, and gain appreciation for cultural differences that matter. This requires a personal study of cultural aspects. I also hope to draw on the understanding I have gained in past experiences with native speakers. I hope to learn to teach in an

engaging manner, with my focus on student outcomes and their personal growth in language skill and cultural sensibility.

PROFESSIONAL ENVIRONMENT

My objective is to teach Spanish to adult, foreign-language learners and Spanish to heritage speakers in the United States. I am especially excited to work with heritage speakers because of their varied proficiencies and backgrounds. I have spent time with this population during my mission in Los Angeles and with the Spanish-heritage language learners in my undergraduate classes in Spanish. Their personal stories, interest in learning their heritage language, and the struggles they face as they expand their Spanish skills intrigue me, and I wish to work with them in classes at a small university and/or in the community.

I admire adult, foreign-language learners for their efforts in learning Spanish. I feel like I can relate to them because I also learned Spanish as an adult. Their varied motivations for acquiring Spanish are exciting, and I want to help empower them with the Spanish communication assets they need to succeed in their endeavors. As I have gotten older and have had time away from the university, I feel I can appreciate their struggles as they return to or begin academic learning as adults. I want to work with these learners at a small university and/or in the community.

PERSONAL TEACHING PHILOSOPHY
TOWARD COMMUNICATIVE COMPETENCY IN THE COMMUNICATIVE
CLASSROOM

Introduction

The ultimate goal of the second-and heritage-language teacher is to create conditions in which learners can achieve high levels of communicative competence. The teacher acts as a facilitator and architect—planning communicative tasks around meaningful objectives, which allow for interaction among the students and guide them to success (Lee & VanPatten, 2003). Learning a language requires effort. However, if it is taught effectively, second language (L2) proficiency is achievable.

According to Celce-Murcia (2007), communicative competence is a combination of interrelated competencies: sociocultural, discourse, linguistic, formulaic, interactional, and strategic. Each type of competency is composed of several components. For example, sociocultural competency has within it knowledge of pragmatics and communicating appropriately according to the social, cultural, and stylistic nature of context. Linguistic competence includes knowledge of L2 syntax, morphology, lexicon, etc. Strategic competence refers to the learner's ability to use linguistic knowledge to make sure the meaning of her/his utterances are understood. We draw upon these competencies constantly as we communicate in our first language. These competencies are likewise necessary for communicative success in the L2.

I specifically address here the sociocultural, discourse, and linguistic competencies L2 learners (2LLs) need to gain in the L2 classroom, followed by a discussion of Spanish-heritage language learners (SHLs), their diverse needs, and the genre-based writing instruction approach. These cover specific parts of a broad range of topics, from cultural awareness to grammar instruction, yet are specific to certain aspects of each topic, which allows a measure of depth to the discussions. In conclusion, I discuss the essential characteristics of a communicative L2 classroom.

Sociocultural competence: Culture and pragmatics

Language learning does not occur in a vacuum; therefore, learning about the culture of the people who natively speak the L2 is imperative. When I was preparing to serve a mission for my church among the Spanish speakers in the Los Angeles area, I was not taught about the Latin American and United States-Latino cultures. I experienced symptoms of culture shock, as DeCapua and Wintergerst (2003) describe. For example, I felt exasperated when they made vague statements instead of saying “yes” or “no,” or when my Latin American companions talked so much that our half-hour teaching appointments turned into hour-long chit-chats with shorter lessons. This (and the obnoxious task of finding legal parking spots in L.A.) made it so we were always late to our meetings and appointments. I vividly remember feeling isolated and not understood by anyone when I had a monolingual, Spanish-speaking companion in an area of Spanish speakers. My knowledge of Cinco de Mayo and El Día de Los Muertos did not help me at all—except that seeing pictures of their festivities gave me the impression that Latin Americans like bright colors, big sombreros, and hitting piñatas. My (L2) training at the

missionary training center had actually accomplished what some language teaching researchers say is the impossible: I was taught Spanish without learning about culture. I do not wish this for 2LLs. It was not that I had poor Spanish teachers when I was trained to be a missionary. It was that my teachers focused on teaching the vocabulary and grammar structures needed to relate the information about the church. This training was packed into an eight-week period where we also had to learn lesson plans. Time was critical, and even basic cultural understanding was not a part of the instruction. I now know that cultural knowledge is vital for interaction with native L2 speakers, because it serves as a protection against frustrating misunderstandings.

Learning about culture should not be saved for advanced-level language classes (Cutshall, 2012). Instead, it should be interwoven into L2 instruction from the beginning. In addition, the small cultural insights provided in language textbooks are hardly sufficient. In their place, Cutshall (2012) suggests building cultural awareness through understanding the products, practices, and perspectives employed. These are components of the “cultures” standard, which is one of the “Five C’s” of foreign language education as defined by the National Standards for Foreign Language Learning (1996). With this balanced approach of sharing not only tangible artifacts, but the underlying practices and perspectives of the people, 2LLs can gain a holistic awareness of the target culture.

Of particular value in learning about L2 culture is knowing how to appropriately communicate in different contexts. More specifically, students need to learn how to express themselves using the pragmatics specifically needed in each communicative situation (Celce-Murcia, 2007). According to Bardovi-Harlig and Mahan-Taylor (2003),

pragmatic knowledge comprises a combination of the following: “speech acts, conversational structure, conversational implicature, conversational management, discourse organization, and sociolinguistic aspects of language use, such as choice of address forms” (p. 37). These authors caution that grammar and pragmatics knowledge do not have a causal relationship. That is, those 2LLs who possess advanced grammar skills do not necessarily have the pragmatic skills to match (Bardovi-Harlig & Mahan-Taylor, 2003; Ishihara, 2010). In fact, L2 teachers need to explicitly highlight the subtleties of L2 pragmatics, whereas grammar is made of components that are less subtle (Bardovi-Harlig & Mahan-Taylor, 2003; Ishihara, 2010).

The L2 classroom is a much safer environment to learn and practice L2 pragmatics than the baptism-by-fire approach which I experienced as a missionary (Bardovi-Harlig & Mahan-Taylor, 2003). In the classroom, the teacher can offer 2LLs options of how to interact in the L2—not to make 2LLs conform, but to enable 2LLs to control the force and consequences of their L2 communication (Bardovi-Harlig & Mahan-Taylor, 2003). The results of making L2 pragmatic errors can be devastating on the personal and social level (Bardovi-Harlig & Mahan-Taylor, 2003). Those involved in these unfortunate experiences tend to misjudge each other by thinking that the other is rude and disrespectful (Bardovi-Harlig & Mahan-Taylor, 2003).

Luckily, many researchers in the field of L2 pragmatics instruction have provided many ideas for teaching (Bardovi-Harlig & Mahan-Taylor, 2003; Ishihara, 2010; Soler & Martínez-Flor, 2008). Their ideas include (but are not limited to): comparing L1 and L2 pragmatics, demonstrations, native-speaker classroom guests, roleplaying, journals and

logs, and sharing personal stories. Ishihara (2010) further suggests that 2LLs act as ethnographers by collecting L2 pragmatics data from varied communications with native L2 speakers.

Linguistic competence: L2 pronunciation and grammar instruction

“Perhaps more than any other aspect, pronunciation is the salient feature of our language competence. It is the lens through which we are viewed in each interaction we have” (Celce-Murcia, Brinton, & Goodwin, 2010, p. 279).

I have personal connection to the rigors of foreign language pronunciation. As a student of vocal performance I was drilled in pronunciation, with an emphasis in vowels. This instruction included learning the International Phonetic Alphabet and the requirement to write out the exact pronunciation of lyrics in many languages, such as English, Spanish, Italian, French, and German. I received solo-performance ratings that reflected, among other factors, my pronunciation. Through music, I gained an appreciation for the beauty of precise pronunciation. As a master’s student and Spanish teacher, that appreciation has expanded to include the clarity of communication that comes from careful speech.

My belief, then, is that the more an L2 teacher can help students to improve in pronunciation, the more the students become empowered in their communication. It can be intimidating to speak an L2 in the presence of native speakers (Celce-Murcia, Brinton, & Goodwin, 2010; Stevik, 1978). It is common for students to feel like they are “on the spot,” or that their performance in speech production is being scrutinized or judged. They make themselves vulnerable to judgment by speaking in the L2. Hence, improved L2

pronunciation adds to their competence and confidence, helping them to feel less self-conscious.

Thankfully, perfect L2 pronunciation is not required for comprehensibility (Ausín & Sutton, 2010; Celce-Murcia, Brinton, & Goodwin, 2010). However, studies show that if pronunciation quality exceeds a minimum standard, then native listeners will focus on the content of the communication, not the way in which it is presented (Celce-Murcia, Brinton, & Goodwin, 2010). Celce-Murcia, Brinton, and Goodwin (2010) point out that, instead of giving 2LLs the goal of attaining a native-like L2 accent, teachers can help them become highly competent L2 speakers—instead of frustrated native-speaker imitators.

It is important to realize that this need not be implemented in pronunciation-dedicated classroom time. Rather, if the teacher is purposefully incorporating pronunciation instruction concurrently with the essential instruction necessary for communicative activities, the pronunciation need not supplant other critical instruction (Celce-Murcia, Brinton, & Goodwin, 2010). Celce-Murcia, Brinton, and Goodwin (2010) suggest that 2LLs simultaneously focus on form and meaning. In doing so, they propose the following order for teaching pronunciation:

1. Listening discrimination. A pertinent analogy for this is that of a tone-deaf person. If someone who is tone-deaf practices in the field of music, they can learn to hear differences in tone. Similarly, the nuances of L2 phonetics may not be evident to introductory 2LLs, but an affinity for distinguishing phonetic differences can be developed through focused listening.

2. **Controlled practice.** Once 2LLs are able to aurally distinguish L2 phonemes, they can participate in controlled activities in which they practice specific L2 pronunciation features. With a focus on form and accuracy, 2LLs work in pairs and groups as they read different L2 texts aloud. Their partners provide feedback.
3. **Guided practice.** Here, the focus shifts from form to fluency. 2LLs add meaning to what they learned in controlled practice by producing their own L2 statements. Guided practice includes activities such as dialogues and information-gap activities.
4. **Communicative practice.** At this final stage, 2LLs practice producing their own genuine L2 communication—with a simultaneous focus on both form (pronunciation) and meaning. Activities at this stage should, according to the authors, require the negotiation of meaning and highlight the new pronunciation learned.

Focused and selective instruction that helps students develop awareness and an ear that is sensitive to pronunciation differences allows those skills to be more easily transferred to L2 communication.

Another vital aspect in gaining linguistic competence is grammar. According to Ballman, Liskin-Gasparro, and Mandell (2001) there is a continuum of teachers' perspectives on teaching L2 grammar. At one end, there are teachers who believe in grammar for grammar's sake, and they spend a lot of time in their classroom explaining grammar principles. On the other end of the continuum is the perspective that no L2 grammar should be explicitly taught. I take a middle stance on this continuum because I

think grammar should be explicitly taught as far as it supports the current communicative objective. In other words, I advocate teaching the essential grammar needed to accomplish the current communication task. By choosing to teach this essential grammar (grammar-as-needed) related to the task, I can anchor that information by giving students explicit grammar explanations that are simple and short. With this form of instruction, the students can use this information immediately, in conjunction with relevant vocabulary.

Ballman, Liskin-Gasparro, and Mandell (2001) also explain that, in pairs or groups, students can use that essential grammar together in their communicative activity in such a way that they are not anxious about grammatical accuracy, but attend to communicative meaning of L2 utterances. Too much grammar instruction can be counterproductive, in that too much grammar information is overwhelming for the limited-capacity processors of L2 learners. Therefore Ballman, Liskin-Gasparro, and Mandell (2001) divide grammar instruction is divided into what is essential, extra, and non-essential for the communicative task.

An example grammar concept I would teach for the communicative objective of having students describe their families would be the something like:

Tengo dos hermanos y tres hermanas. Mi hermano Aarón es doctor.

The essential grammar needed to describe my family and their professions is first-person possessive and third-person use of “ser.” The task at hand then dictates what grammar explanations are essential (Ballman, Liskin-Gasparro, & Mandell, 2001; Lee & VanPatten, 2003). The advantage of this is that the students can immediately use this simple information (along with relevant vocabulary) in their task to describe their family

members and their professions. In sum, every grammar explanation needs to be pertinent to the real task at hand. Using full verb paradigms is unnecessary (Lee & VanPatten, 2003). Similarly, extra and non-essential grammar explanation is too much information, which causes students to become confused and anxious (Ballman, Liskin-Gasparro, & Mandell, 2001).

The communicative L2 classroom: Factors that make it successful

Second-language acquisition implies more than learning a language. It embodies the subconscious, automated skills that allow a 2LL to spontaneously communicate, without a conscious formulation of words, grammar, pronunciation, etc. Two concepts are requisite in understanding how languages are acquired, namely, 1) the difference between language learning and language acquisition and 2) the negotiation of meaning. These two concepts are vital in understanding the communicative classroom.

According to Lee and VanPatten (2003), learning an L2 is different from acquisition of an L2 in that, instead of being implicit, L2 learning is an explicit linguistic system of grammar rules, vocabulary, etc. In the communicative L2 classroom, learning the language and building that conscious system of linguistic skills is important, but acquisition should take precedence because it is knowledge that lasts longer. In the L2 classroom where students are receiving comprehensible L2 input, students acquire linguistic skills implicitly—that is, they process that input with their unconscious linguistic system. An example of this unconscious linguistic system is illustrated when, for example, a native English speaker knows that the plural for dog, ‘*dogs*,’ is pronounced with a [z] sound at the end instead of an [s] sound but can’t explicitly explain

the pronunciation rule. L2 acquisition is a process in which the learner receives the input, processes this input with his/her linguistic system, and then uses the input to structure his/her own novel utterances in the L2.

Ballman, Liskin-Gasparro, and Mandell (2001), along with Lee and VanPatten (2003), agree that an engaging L2 classroom environment is one that requires active participation in meaningful communicative tasks. These tasks should also provide opportunities for the negotiation of meaning to occur (Ballman, Liskin-Gasparro, & Mandell, 2001; Lee & VanPatten, 2003; Long, 1985). When students can work together on completing tasks, they can ask and answer each other's questions. In answering questions, students practice—which reinforces what they have learned. Opportunities for the negotiation of meaning to occur are critical in the L2 classroom (Ballman, Liskin-Gasparro, & Mandell, 2001; Lee & VanPatten, 2003; Long, 1985). Negotiation of meaning is a common occurrence in most real-world conversation, in which two or more interlocutors negotiate understanding (meaning) (Ballman, Liskin-Gasparro, & Mandell, 2001; Lee & VanPatten, 2003; Long, 1985). In the L2 classroom, this is put into practice when students ask questions to clarify meaning, ask for rephrases, etc., to get speakers to modify what they are saying in such a way that will help the students understand the meaning of the messages conveyed to them (Ballman, Liskin-Gasparro, & Mandell, 2001; Lee & VanPatten, 2003; Long, 1985). For example, consider the following exchange between two students, Diana and Becky:

Diana: Okay. The directions say we need to talk about what food we like.

Becky: I like . . . the rolled-up taco things que tiene carne o pollo. Me gustan . . . um . . .

Diana: Oh! Do you mean *taquitos*? ¿Te gustan los taquitos?

Becky: Yes! Taquitos. Me gustan los taquitos. ¡Son sabrosos!

Diana: Um . . . me gusta la salsa que se hace con chocolate sobre pollo.

Becky: ¿Salsa de chocolate?

Diana: ¡Sí! Um . . . chocolate . . . pollo . . . salsa . . . mole. ¡Mole!

Becky: ¿Mole? An animal?

Diana: ¡No, es una salsa mezclada con chocolate y otros ingredientes ricos! Hay que probarlo. Hay recipes en la red.

Here, Becky asked Diana for help finding the word she wants to use: *taquitos*. Diana helped her and then tried to remember the name for the chocolate sauce some Latin-Americans make for their meat and beans. Becky did not know what it was, but Diana finally remembered that it is *mole*. Becky still did not recognize *mole*. Instead she thought it was an animal. Diana clarifies that *mole* is a sauce which includes chocolate and other spices-herbs and directs Becky to the internet to learn more. Communicators also negotiate meaning as they exchange, for example, opinions on which restaurant they want to go to or when they discuss which movie to see at a theater.

I am an advocate of communicative language teaching (CLT) methods. Lee and VanPatten (2003) explain that, with the advent of the CLT have come markedly different roles for teachers and students in L2 acquisition. For example, teachers are now resources of comprehensible structured input, which encourages students to communicate using

their own novel sentences. Teachers construct lesson plans tailored to foster meaning-bearing, real-world communication activities, which include the negotiation of meaning, expression, and interpretation of meaning. Students are now responsible to be attentive, active participants in the classroom. The teacher, as architect of the classroom, designs carefully structured activities, which the students used to build their communication skills. Therefore, like an architect, the teacher makes the detailed blueprint for L2 acquisition to take place and the students act as contractors and construction workers work with that blueprint to build what the architect designed: L2 proficiency.

Teachers who use CLT methodology, according to Ballman, Liskin-Gasparro, and Mandell (2001), have an understanding that errors are a normal part of L2 acquisition. The advantage of this perspective is that the students are allowed to make mistakes, but not be so anxious about them (because they are focused on conveying communicative meaning). This is critical in a classroom setting. My husband expressed to me that in his experience of high-school Spanish, the most profound impediment to his active participation and growth in L2 skills was his feelings of embarrassment when he spoke Spanish in class, resulting from a hyper-focus on not making grammatical errors. This experience with L2 classroom settings is shared by many students, but CLT provides a way to create an environment where the focus is shifted, so as to make speaking more comfortable.

In the theory of CLT, it is critical that classroom instruction be student-centered, rather than wholly teacher-fronted. Students must understand the objectives of the tasks and their value in communication (Lee & VanPatten, 2003). This allows the students

more opportunities to practice what they learn in meaningful ways. This leads to greater motivation for students to learn the L2, which leads to more attentiveness and willingness to participate, creating a healthy environment for L2 acquisition.

A language teacher needs to be aware of what 2LLs bring to the classroom. Each student has a different personality, background, and talents. They might be familiar with other foreign languages, or have spent time in a different country. They want to learn an L2 for a myriad of reasons, whether it is to be able to talk to their bilingual girlfriends, spend time in a Latin American country, or to be able to understand the funny things their Latin American co-workers are saying. A good teacher will teach to the needs of the student. The need all 2LLs have in common is that they want to learn to communicate in the L2 (Ballman, Liskin-Gasparro, & Mandell, 2001).

In addition, using a variety of learning activities allows the teacher to see what kind of activities are effective for each group of students. According to Ballman, Liskin-Gasparro, and Mandell, (2001) task-based activities (TBA) serve as both a means and an end in CLT. They are a means to acquisition, and an end in that they involve a culminating task. It is the goal in a series of complementing steps that can then be used in a specific, meaningful task. If it were a mathematical equation, it would look like this: $A+B+C=D$. Steps A, B, and C are each individual but complementary tasks that will enable students to fulfill the culminating task or D. This series of simple and often shorter activities leading to the end goal can include information gap activities, interviews, etc. These types of activities allow the teacher to get out of the spotlight, thereby allowing the students to work.

To implement TBAs, the teacher designs a lesson plan by using specific steps (Ballman, Liskin-Gasparro, & Mandell, 2001). These steps begin with 1) stating the objective for each activity (saying it, writing it on the board and the handout), 2) providing a warm-up (which may include modeling, anchoring vocabulary knowledge using pictures, etc.) and 3) giving them a time limit (short so they do not get off task and wander to their L1). While the students are accomplishing step 3, the teacher circulates to each pair/group to clarify and act as resource, while making sure students are on task. After the activity, the teacher gives the students specific feedback that might include, for example, a simple grammar explanation that relates to a classroom-salient grammatical error. The students are then reminded of what the objective of that activity was.

Ballman, Liskin-Gasparro, and Mandell (2001) further state that the culminating task of TBAs should be one in which students need to use the information gathered from the smaller steps to do something concrete—such as writing a paragraph. This culminating task is an advantage for both students and teachers, in that it is a concrete, useful representation of what they accomplished in their L2 classroom. In summary, TBAs are the most advantageous activities a teacher can utilize to lead students to L2 acquisition.

Spanish-heritage language learners

The design and operation of a communicative classroom is of particular interest in the case of Spanish heritage language learners. Spanish-speaking families in the U.S. face challenges in maintaining Spanish because their children attend public schools in which they are usually taught exclusively in English. These children and future generations may

learn Spanish, but it will be a contact variety with a restricted lexicon and other stigmatized features, including borrowed English words, code-switching, and simplified verb conjugations (Beaudrie & Fairclough, 2012). Learners from such a background, who have some degree of Spanish-language proficiency, largely due to their Latin American heritage, are called Spanish heritage language speakers (SHLs) (Beaudrie & Fairclough, 2012; Valdés, 2000; Webb & Miller, 2000). Unfortunately, SHL reading and writing skills are usually lacking because the importance of this skill set is supplanted by the need to learn English literacy in the U.S. (Beaudrie & Fairclough, 2012; Webb & Miller, 2000).

For additional understanding of SHLs, it is necessary to distinguish ‘U.S- Latinos’ from ‘Latin Americans.’ Latinos born in the U.S. are SHLs and are generally known as ‘U.S.-Latinos’ (Caminero-Santangelo, 2012). According to Caminero-Santangelo (2012), ‘Latin Americans’ are those born in Central America, South America, or in the Caribbean. These are considered SHLs if they came to the U.S. at a very young age. However, the problem with lumping all people from the Spanish-speaking countries together under the panethnic label ‘Latin Americans’ is that ‘Latin’ is a label from Europe and the label comes from Spaniard blood mixed with indigenous blood (i.e., miscegenation) (Caminero-Santangelo, 2012). Furthermore, this label does not account for those indigenous people who did not mix with the Spaniards. Also, each country and region under the label of ‘Latin America’ has its own separate culture, traditions, etc. (Caminero-Santangelo, 2012).

For the purposes of improving instructional methods for SHLs, two words that are very prominent in current heritage-language (HL) research are *enhance* and *expand*. Valdés (2000) points out that there are four goals in teaching Spanish to the heritage speaker: 1) Spanish language maintenance; 2) acquisition of ‘the standard’ dialect; 3) expansion of the bilingual range; and 4) the transfer of literacy skills. Goal 2 also involves expanding the HL knowledge SHLs bring to the classroom. Spanish teachers need to be prepared for SHLs in their classes—whether they be L2 classes or classes specifically for SHLs. Their Spanish-language skill set is complex, and varies from one student to the next. Many L2 teachers assume that a student is perfectly bilingual and biliterate. Rather, teachers need to assess what the students know in order to avoid making assumptions. This understanding can aid the teacher in planning lessons that will address specific SHL needs.

A common attitude of teachers is that the dialects of SHLs are not sufficient to survive in the everyday world or in academia, because they are not ‘the standard’ dialect (Valdés, 2006). Unfortunately, this results in a focus on correcting errors in the SHL’s dialect variety of Spanish in secondary and college classrooms (Callahan, 2010; Rodríguez, Piño, & Villa, 1994; Valdés & Fallis, 1978; Wheeler & Swords, 2006). A better approach is for teachers to recognize that the dialect an SHL brings to class is a resource that can be used, like ‘the standard,’ for specific purposes (Wheeler & Swords, 2006).

Attitudes and motivation play a key role in language acquisition (Chinen & Tucker, 2006). Thus, when teachers impose ‘the standard’ while disregarding the home

dialectal variety, it is academically, economically, and psychologically more detrimental than beneficial (Ammon, 1977; Wheeler & Swords, 2006). Neglecting these dialectal varieties adds to the dialect's already diminished status—thus compounding the risk of SHLs losing their ethnic identity (Reber & Geeslin, 1998). When SHLs cannot find validation for their dialect outside of their dialectal community, they often begin to feel negative about their HL variety (Lippi-Green, 2004).

SHL literacy does not expand in a vacuum. It is an endeavor that involves the entire range of modes of discourse. For example, as SHLs acquire new reading skills, their knowledge of spelling, vocabulary, text type, etc., increases. Likewise, what they learn in one area transfers to other literacy learning. Reading improves writing, writing improves speaking, speaking improves listening, and so on. All of these are intrinsically connected.

Writing instruction can be a valuable tool for SHLs to communicate with their monolingual family members and friends. Literacy mainly deals with reading and writing, but in order to be understood in writing, SHLs must understand the differences in word choice, speech patterns, register differences, accents, idioms, etc. (Wheeler & Swords, 2006). Teachers can teach SHLs about both oral and written HL concurrently (Valdés, 2006). Learning to write requires considerable effort (Roca & Colombi, 2003). Fortunately, in Spanish, the orthography and phonetics are more similar to each other than English. SHLs can take advantage of this similarity and spell words the way they hear them (Callahan, 2010). However, writing well involves so much more than spelling accurately.

Valdés (2006) explains that, to date, there is no clear consensus—other than goals and objectives—for clear pedagogy of teaching SHLs. Likewise, more research needs to be done in the field of HL writing instruction. Confidence cannot be placed in any one method of writing instruction without several studies to validate it. Studies in writing instruction must move beyond testimonials, written by teachers, of some students' written work (Graham, Gillespie, & McKeown, 2012).

Conclusion: Continued learning

It is also imperative that foreign language teachers continue to learn about L2 and HL teaching. Teaching methods, strategies, and pedagogical theories change. What is in vogue now in the second language classroom will continue to evolve and improve. It is the teacher's responsibility to learn how to teach more effectively. This has been my journey as I began learning about language teaching. If I had stopped learning after the first semester of courses, my progress would have halted. Instead, I have continued to learn and apply what I learn, and it has been exciting! I have found that becoming an effective teacher is a process.

REFLECTION ON TEACHING OBSERVATIONS

An Arabic 1010 class at Utah State University:

Throughout class time, I felt that his lesson was successful because it was engaging, full of comprehensible input, and contained useful activities that anchored what the students learned in meaningful ways. For example, although the instructor didn't have an accompanying PowerPoint presentation for his lesson, I thought his lesson plan was understandable and not overwhelming—even for me, a non-Arabic speaker. What he wrote on the board was simple, quickly written, and necessary for whichever activity/task the students were preparing to accomplish. He used what he wrote as simple preparation and scaffolding for the students as he modeled the different Arabic speaking points. His modeling was both thorough and engaging because he spontaneously chose different students to be his modeling partners. I looked around at all of the students while he was modeling the activities, and almost all of them seemed attentive.

Another reason why the students were attentive was his humor. He is a likeable, personable teacher who doesn't mind being real, smiling, and even chuckling with the students while he teaches. In my opinion, his humor and accommodating pace seemed to ease the stress of learning Arabic. His classroom was a comfortable and therefore encouraging environment.

I was surprised by how easy it was for me to understand what was being taught during the entire lesson--which I credit to the amount of comprehensible input he provided. Other than a few times when he spoke English--usually humorous moments and during the last two activities in which he asked the students about what they

understood in reading and listening to Arabic--he spoke entirely in Arabic. The two last activities were unique in that he was trying to enable the students to understand as much as they could in reading and listening and then to depend on the context to understand whole messages. The practice in these activities can enable the students to realize that they can comprehend even more than they already know, thus making more Arabic messages comprehensible to them. I had never heard of or seen a teacher in a beginning foreign language class explicitly teach reading and listening strategies. Hopefully, most of the students had already come to that conclusion in all of their learning as preparation to attend Utah State University, but I thought the explicit reminder he gave to students in these activities was good.

In sum, I think his teaching was excellent. His class was my favorite to observe. He exemplified the teaching principles taught in the MSLT program—which in turn made his class successful, engaging, and useful for communicating in Arabic.

A Spanish 1010 class at Utah State University:

The teacher had twelve students in class—all of them female—the day I observed. One student seemed openly apathetic (in terms of her willingness to participate). I learned after class that she knew some Spanish because she is a Spanish heritage language learner and that, even though she was not able to test out of Spanish 1010, she exuded the attitude that what they were learning there was somehow beneath her heritage knowledge level.

The teacher taught very well. He came ahead of time to class and was prepared with a clear lesson plan and a PowerPoint presentation. He followed through well with

different principles learned in the MSLT program. For example, he used Spanish the entire time without translating anything into English, he was proactive and responsive in teaching grammar principles for communicative purposes, and he modeled and followed up with each activity/task he designed for the class.

The teacher's communicative objective for the day was for his students to be able to describe a photo and to describe their school subjects/schedule. The grammar he taught for this objective was about where to put adjectives in sentences when the students described things in Spanish. He accomplished the first part of his communicative and grammar objective during the first half of class by interacting with the class with questions to describe a prepared photo on his PowerPoint. He then gave the students essential grammar instruction about where to place adjectives—instruction that was necessary for successfully describing a photo immediately following. His grammar instruction was short, simple, and comprehensible and it was built on the class's description of the photo. He circulated around the room to help students during the activities.

In my opinion, using 100% Spanish in class was both good and confusing for both him and his students. It was good in that all the input was in Spanish without translations. If the students did not understand something, he drew pictures on the whiteboard, used synonyms, and rephrased to clarify. The only problem was, with this group of students, 100% Spanish appeared overwhelming. In this way, using 100% Spanish was a benefit that did not outweigh its cost. It also seemed like using 100% Spanish was a struggle for the teacher too because he had to work so hard to think of synonyms and other ways to

help them understand Spanish. It was as if a communication barrier existed between the teacher and the students. Perhaps if he had clarified a few things with English this awkwardness could have been avoided.

Notwithstanding the brief periods of discomfort when the teacher was trying to help his students using 100% Spanish, he taught very well. He accomplished his teaching objectives while being patient, approachable, and personable with the students.

Another aspect this teacher might benefit from is learning more about heritage language learners. I could see that the heritage speaker and he both seemed uncomfortable with each other in class. What might be beneficial is for him to talk with her about her heritage language background—where and how she learned how to speak her variety, where her family came from, what, if any, literacy materials she was exposed to, etc. With this knowledge, he can attend to her personal language learning needs and validate her for what she knows. For example, I remember after class that he said that he could not understand her spoken Spanish and her writing was not stellar. Is this evidence of a Spanish heritage dialect? Can he deduce any patterns in her speech and writing so he can help her compare and contrast her dialect with the Standard? This understanding would be beneficial to her motivation and participation in the classroom as well. If she feels that what she brings to class is validated and can be expanded without being overly corrected, I think she will be more active in his class.

An Arabic 1010 class at Utah State University:

The teacher did some very good things. She greeted the class and, asked them about their upcoming weekend plans—all in Arabic. She led the students through a

myriad of activities. Each activity was different but all of the activities were designed as review to help the students prepare for their upcoming quiz. While these were all good activities, I think the instructor would benefit from more training.

When I got to her class, I leaned over and asked one of her students how they felt about learning Arabic—a language with a completely different alphabet etc. Her response surprised me. She talked about how Arabic was so complicated—with about five different ways/forms to write things. She also said she was excited to learn how to speak. I was thinking of how complicated Arabic is when class began. After welcoming the students, the teacher led the class in singing the Arabic alphabet song while watching a Sesame Street clip of the song. She then had the students practice writing the alphabet (which was preparation for their quiz). This activity was followed by a dictation activity in which she said a word then a student from each small group wrote it on the board. While they wrote she told them what the word meant. After they wrote it, she fixed their writing so that every mark was in its correct place. This entire activity was done in English. The last activity before the quiz was an Arabic number activity/game in which they all stood in a circle, called out numbers, and moved according to the rules of the game. After this, she gave them a quiz which included dictation and writing the alphabet and numbers. With all of these activities and the quiz, I could see why the student I talked to said learning Arabic is complicated.

Learning a language is difficult. In my opinion, it is the responsibility of the teacher to facilitate language learning in such a way that makes it attainable. Perhaps I am biased because I observed another Arabic 1010 also that day and that class was learning

how to ask each other where they live, how to state belonging, and how to derive meaning from contextual clues while the same day, her Arabic 1010 class was going over the alphabet, numbers, and dictation. With these different objectives, it seems that one is simplifying in such a way that still enables students to communicate, and the other is further complicating language learning by focusing on isolated parts and forms. Consequently, the other class of Arabic 1010 students was motivated and attentive during the entire lesson while this instructor's students seemed bored and distracted during her class. I think it would be helpful for her to expand on her teaching skills by learning more about how to teach and write lesson plans.

A Spanish 1010 class at Utah State University:

My first impression when I came to this teacher's class was that he was prepared and looked the part. He is a natural teacher who exudes patience, a sense of humor, approachability, and Spanish-language intelligence. Because of this, I saw that his students could easily ask him a question, answer his questions, and complete their assigned tasks. His students quickly set up their desks in two rows facing each other in preparation for the paired activities planned in the lesson. They also quickly changed seats when he asked them to so they could each have a new partner. They were visibly excited and motivated.

Another aspect I liked about his execution of his teaching plan was that his objectives were clear, he was thoroughly prepared with hand-outs, and the activities required communication on the paired, group, and class level. His objective for that class period was to enable the students to tell a story (which included telling about family)

based on a picture. He started class by modeling how to do it, followed by clear and simple grammar/vocabulary instruction about family relationships. He allowed for one-slide's worth of time to talk about the test they were having the next week along with test preparation suggestions—and this was all done in Spanish.

The teacher later told me that he forgot to do some things in his lesson plan, but his objectives were clearly met by his students. At the end of class, they were able to tell a story which included information about familial relationships. His students were well – prepared for their upcoming test.

One thing he could change is how he asked questions. He would direct his questions to the class as a whole instead of to individual students. This caused awkward pauses in which the students shifted in their seats waiting for someone to answer the question. Instead, he could have the students in groups around the room with the board, markers, paper, etc., and have them all answer the questions in groups, writing their answers on the board or pieces of paper. This would allow for negotiation of meaning between students for the teacher to be able to assess their knowledge in smaller groups. This way more students can participate in answering questions. Even with that one area for improvement, I thought he was a good teacher. I could tell that he was trained well.

TEACHING VIDEO REFLECTION

As I mentioned in my teaching philosophy, learning to teach a second language is a process. When I recorded this video, I was just beginning this process. I chose to record a class in which we prepared for the next class day's biweekly test. It was a late afternoon class of Spanish 1020 (the second semester of Spanish for beginners) and I had about fifteen students. We had been working on chapter nine which includes describing the weather, how to use *mucho* and *poco*, reflexive verbs, and affirmative *tú* commands.

The tests for this class were created by the textbook publishers—and so they were chapter-specific and used by all of the Spanish 1010 and 1020 classes. The tests always included the following sections: matching Spanish vocabulary to its English equivalent, simple pictures depicting vocabulary and simple vocabulary concepts (*hace frío* for a picture of cold weather), paragraphs within which were blanks where they needed to put the appropriate conjugated verb, sentences which they had to put together with the appropriately conjugated verb based on clues, comprehension questions based on a short audio recording, and a section for writing a short paragraph based on a prompt. In addition, I always added a short speaking part to the test even though it was not included in their pre-designed tests. I felt that, because they were supposed to be learning to speak Spanish, they should be assessed on their Spanish-speaking skills. For this, I focused on specific Spanish letter sounds we had worked on improving during each chapter and their own sentence production.

To prepare them for the test, I did what I have typically done before for test preparation. I made a review game—Who Wants to be a Millionaire?—with Spanish

questions like those they would see on their test. Creating different review games like this was something I had had success with as a supplemental instructor and a teaching assistant for classes in another discipline. The Spanish 1020 students were used to the different games I had made for reviews, so they knew the rules without my having to explain them that day. I had them sit in groups of 3-4 with blank pieces of paper (so they could make notes of anything they still needed to work on before the test) and we began playing. I spoke mostly in Spanish, but I did use a little English to clarify a few things when they had questions. The game was fairly short because I do not like to focus on fill-in-the-blank, multiple choice, and matching questions.

After the game, I told them what types of questions would be on the test and how many (five listening comprehension questions, 15 vocabulary matching questions, etc.). I then had them practice writing a short paragraph based on a prompt like the one they would see on the test (not the exact prompt, but a similar one). While they wrote, my teacher's aide and I walked around and answered questions. The objective of this practice writing was to have them write in the same way that they would be assessed. We had practiced writing paragraphs throughout the time we had spent learning the material in the chapter, so they were familiar with this exercise.

Unfortunately, I noticed from the video that I did not speak in Spanish the entire time. This is an area for improvement. It is not that I do not know how to speak Spanish. I just felt the students looked so bewildered when I only spoke Spanish.

Before class ended, I reminded them of the Spanish pronunciation we had worked on: [d] and pure [a]. I then wished them good luck on the test and they were dismissed.

I am so glad that I have learned more about teaching an L2 since then. I wish I had taken the Pro-seminar course (LING 6350) at the beginning of my time in the MSLT program, instead of at the end. I learned a lot more about effective 2L teaching than in all of my other classes combined. In fact, I came away from that class so excited to try out the teaching methods. Fortunately, I got to practice at church teaching young children church music.

One strategy for teaching that I particularly appreciated learning about was ways to involve everyone's active participation in class. This is done by giving them meaningful activities in which L2 communication can thrive. In this way, everyone has a chance to practice and collaborate together.

ARTIFACTS

LANGUAGE STRAND ARTIFACT

INTRODUCTION TO THE LANGUAGE ARTIFACT

LAS VOCALES VALEN

I love learning about pronunciation—phonetic rules, graphemes, diphthongs, etc. I have always enjoyed learning about the complexities of different languages. Writing this paper has allowed me to delve into these topics. My love of pronunciation first came through studying vocal music in different languages. Singing Italian songs, for example, I gained awareness of the importance of using pure vowel sounds—especially in words that end in vowels and cannot be diphthongized. Spanish likewise has beautiful pure vowels which cannot be corrupted by schwas, diphthongs, glides, glottal attacks and pauses. English is beautiful too, but it is different. English speakers constantly employ diphthongs, schwas, etc., in their speech. A wise teacher will teach these subtle differences in pronunciation. This knowledge will empower second language learners and help them not feel so self-conscious about how they sound when they speak Spanish.

Through the process of writing this paper, I have gained valuable knowledge about teaching pronunciation. There are many factors which can mediate successful pronunciation teaching. Knowing about these factors, such as native speakers listening to language learners, assessing without giving students anxiety, and the different ways Spanish speakers pronounce words together is enlightening. Pronunciation is an aspect of language learning that I want to continue to learn about.

LANGUAGE ARTIFACT:

LAS VOCALES VALEN

Introducción

¿Para qué enseñar la pronunciación (P) de las vocales? Como maestros del español, tenemos el poder—y deber—de enseñar a los estudiantes para que puedan comunicarse bien verbalmente. La clara P tiene una parte importante en la comunicación porque, al pronunciar bien los sonidos del idioma, comunicarán claramente con los nativos (Arteaga, 2000; Stevik, 1978). La P es la medida primaria por conversar (Stevik, 1978). Algo que les cuesta mucho a los anglohablantes es pronunciar las vocales bien (Brett, 2004). Las palabras montan por las vocales (o sea, son sus núcleos) y si no se forman bien, los que no las pronuncian no estarán bien comprensibles—aún estudiantes equipados con buena gramática y mucho vocabulario (Lord, 2005; Teschner, 1996). Al aprender la buena P los que los escuchan a los estudiantes del español pueden darse cuenta más a lo que les están diciendo en vez de como lo están diciendo (Arteaga, 2000; Celce-Murcia, Brinton, y Goodwin, 2010; Dalbor, 1997; Salcedo, 2010; Stevik, 1978). O sea, los que están escuchando pueden comprender el mensaje sin estar distraídos por el método de hablar—lo cual es lo más importante al hablar. Los maestros pueden ayudar a sus estudiantes a superar los problemas que confrontan.

El maestro necesita enseñar a sus estudiantes la forma y el sonido exactos de cada vocal. La habilidad de determinar los sonidos es imprescindible para que puedan enunciar

cualquier palabra española que encuentren. Explica Dickerson (1994) el otorgamiento de poder que pasa del maestro a los estudiantes cuando saben la P de las palabras:

The notion of empowerment in the context of pronunciation is best illustrated by the difference in goals seen in this familiar saying: “Give a man a fish and he will eat for a day. But teach a man to fish and he will eat for a lifetime.” With a pronunciation spin on it, the saying becomes, “Teach someone the sounds of a word, and that person can say that word. But teach someone to predict those sounds, and that person can say any word.... The operative word here is *predict*. In addition to perception and production skills, students need prediction skills so they can use the sounds they know in the right places in the words they must say.... Only a class that includes the development of prediction skills as an explicit goal can empower its students to say any word they encounter (p. 20).

O sea, es más que solo saber las palabras—es el entender los sonidos de las partes que las hacen (Dalbor, 1997). Las que son de utilidad especial son las vocales y a menudo son de la más dificultad (Lord, 2005). Pues, el acto de hablar es imposible sin vocales (Dalbor, 1997).

Lo que sigue es un resumen breve de la historia de la P en la enseñanza de idiomas secundarios, una explicación de las vocales, los problemas que enfrentan a los estudiantes con cada vocal española, la parte que juega la P en la metodología, y sugerencias para los maestros cuando enseñen la P a anglohablantes.

La historia de la enseñanza de la pronunciación

La pronunciación del segundo idioma (I2) ha sido un enfoque de la metodología lingüista por mucho tiempo. Por ejemplo, el Método Directo data del Renacimiento Europeo; otro recurso (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003) dice que data desde los últimos años de los 1800. Los maestros que usaban este método creían que los estudiantes del I2 lo aprenderían tal como aprendieron su L1 (Celce-

Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Entonces, les enseñaban totalmente en el I2 sin explicación explícita sobre la gramática y poca instrucción escrita (Koike y Klee, 2003). Por medio de su participación oral en la clase, los estudiantes aprendieron a cómo dar respuestas a las preguntas que les daban sus maestros (Koike y Klee, 2003). Estos estudiantes podrían usar inmediatamente lo que aprendieron para comunicarse en el I2, y en la teoría, los estudiantes podrían pronunciar bien lo que querían decir en el I2 (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Se debe la buena P en parte por el tiempo que los maestros utilizaban por demostrarla a los estudiantes usando la información fonética y visuales (Celce-Murcia, Brinton, y Goodwin, 2010).

También en 1886 se organizó el International Phonetic Association (La Asociación Internacional de la Fonética) (Celce-Murcia, Brinton, y Goodwin, 2010). Este sencillo sistema escrito de todos sonidos de los alfabetos del mundo reformó como enseñar la P porque era algo constante que todos podrían usar (Celce-Murcia, Brinton, y Goodwin, 2010). Los que lo crearon creían que la pronunciación era algo en la que debían saber desde el principio de aprender el I2, que los estudiantes y maestros debían saber de la fonética, y que lo que encontraban los eruditos de la fonética debería ser aplicado en el enseñamiento de los I2 (Celce-Murcia, Brinton, y Goodwin, 2010).

Esta reformatión por el Alfabeto Fonético Internacional se dio a otro método que enfocaba mucho en el habla del segundo idioma (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003; Lee y VanPatten, 2003). Era el Método Audiolingüe, o Army method, de lo cual los maestros enseñaban usando prácticas estructuradas y rígidas (Koike

y Klee, 2003; Lee y VanPatten, 2003). Estas prácticas crecían de frases sencillas a oraciones más complejas y los estudiantes las tenían que memorizar y repetir perfectamente (los maestros no querían que hicieran errores) (Koike y Klee, 2003; Lee y VanPatten 2003). Entonces, los estudiantes eran como loros que hablaban sólo lo que les decían a ellos (Lee y VanPatten, 2003). No les ayudaban a crear oralmente sus propios pensamientos. Aún, muchos creían que los estudiantes no sabían lo que estaban diciendo, pero que sabían que lo que decían era correcto (Lee y VanPatten, 2010). Aprendían mucho de la fonética y P porque sus maestros las enfatizaban explícitamente (Koike y Klee, 2003). Los estudiantes se esforzaban a imitar lo que—y como—sus maestros les decían perfectamente (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Desafortunadamente, los estudiantes que aprendieron por este método no podrían usar la creatividad y decir lo que querían decir.

Después de los años 50 y el Método Audiolingüe, surgieron unas teorías de los dos campos juntos de la psicología y la lingüística (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Por ejemplo, en los años 70 teorizó Stephen Krashen sobre el orden natural de adquirir el segundo idioma, el *input* comprensible, y el filtro afectivo (Ballman, Liskin-Gasparro, y Mandell, 2001; Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Estas ideas llegaron a ser parte del *Enfoque Natural* en lo cual los maestros solo facilitaban el aprendizaje del idioma sin dar tanta corrección mientras que los estudiantes pasaban por varias etapas naturales de no saber nada del idioma a saberlo casi como nativo (Ballman, Liskin-Gasparro, y Mandell, 2001; Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003). Entonces, los estudiantes de este método

aprendieron poco a poco a corregir sus propios errores—y su P mejoraba con tiempo (Celce-Murcia, Brinton, y Goodwin, 2010; Koike y Klee, 2003).

Las vocales españolas

Por suerte en cualquier método que se utiliza para enseñar la P, el sistema vocálico español se ve como uno de los más sencillos por tener solo cinco fonemas: /a/, /e/, /i/, /o/, y /u/ (Dalbor, 1997; Teschner, 1996; Yates, 2006). Mientras que se formen estas vocales el velo de paladar siempre estará cerrado (Dalbor, 1997; Teschner, 1996). Según Dalbor (1997), los músculos de la mandíbula del anglohablante al empezar a pronunciar bien las vocales españolas estarán cansados. Las vocales también requieren que el hablante use más aire y que no las impide nada el aire a las vocales (Dalbor, 1997; Salcedo, 2010; Teschner, 1996).

Para mostrar la posición relativa de la lengua mientras que se articula cada vocal, es útil ver las vocales españolas puestas en una posición triangular (véase a la Figura 1). La posición de la lengua y redondeamiento de labios establecen la talla y forma de la cavidad bucal cuando se producen las vocales (Dalbor, 1997; Salcedo, 2010; Teschner, 1996). La lengua puede estar alta, en medio, o baja en el eje vertical y anterior, central, o posterior en el eje horizontal de la cavidad bucal (Dalbor, 1997; Salcedo, 2010; Teschner, 1997). Las /a/ son bajas y centrales, las /e/ son medias y anteriores, las /i/ son altas y anteriores, las /o/ son en medias y posteriores, y las /u/ son altas y posteriores (Dalbor, 1997; Salcedo, 2010; Techner, 1996).

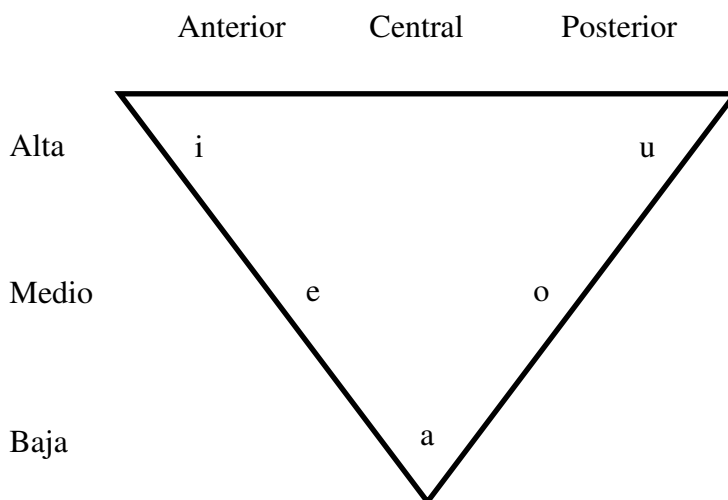


Figure 1 Las vocales españolas.

Al describir articular la vocal no cerrada /a/ española¹, dice que la boca debe estar abierta con la lengua baja y poco atrás de los dientes (Dalbor, 1997; Teschner, 1996). La /a/ entonces, se escucha tal como que el sonido de la *o* en la palabra inglesa *pot* [pat] pero se demora por menos tiempo, es más abierta, y se pronuncia con más intensidad (Dalbor, 1997; Yates, 2006). Hay que darse atención especial al pronunciar la /a/ que termina las palabras españolas para que no se transformen en *schwa* [ə] como *casa* [ka-sa], *hasta* [as-ta], y *tapa* [ta-pa] y no [ka-sə], [has-tə], y [ta-pə] (Dalbor, 1997; Teschner, 1997).

Detalles adicionales sobre los errores que hacen los anglohablantes al hablar en español cuando pronuncian la /a/ española, tal como las otras vocales españolas, se discuta en la sección que sigue.

¹ Tablas están basadas en información de la Universidad de Iowa, Dalbor, 1997; Salcedo, 2010; Teschner 1996).

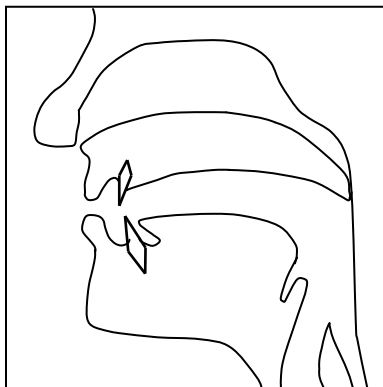


Figure 2 La /a/ española.

La /e/ española se forma por extender las comisuras de los labios y poner el dorso de la parte más alta de la lengua enfrente con la punta de la lengua detrás de los dientes inferiores (véase a la Figura 2) (Dalbor, 1997; Teschner, 1996). Suena parecida a la /e/ (como *let*) que se usa en inglés, pero la lengua está más alta en la boca y no se mueve para una deslizada (o sea no se cambia a otro sonido hasta que haya llegado a la letra que sigue) (Dalbor, 1997; Teschner, 1996). Los anglohablantes tienen que prestar atención al pronunciarlas cuando tienen—y no tienen—el estrés en las palabras. Si la /e/ tiene el énfasis en la palabra, puede sonarse como diptongo (para que no haya distinción entre palabras como *penado* [pe-na-Δo] y *peinado* [pei-na-Δo] (Dalbor, 1997; Teschner, 1997).

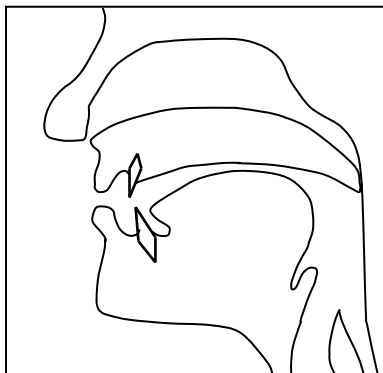


Figure 3 La /e/ española.

La /i/ española, como la /e/, también requiere que las comisuras de los labios estén extendidos con el ápice de la lengua detrás de los dientes inferiores (véase a la Figura 4) (Dalbor, 1997; Teschner, 1996). La punta del dorso de la lengua está adelante en la cavidad bucal (cercano a los alvéolos y el paladar) (Dalbor, 1997; Teschner, 1996). La /i/ suele tener el menor peso y, a veces, esta circunstancia hace que la /i/ suene como semivocal (Dalbor, 1997; Teschner, 1996). Por ejemplo, la /i/ en *tierra* [tie-*ría*] tiene características de una consonante y también de una vocal. Entonces, la /i/ suena como la semivocal o deslizada [j] en [tje-*ría*] y palabras que tienen el mismo patrón de letras con la /i/ (Dalbor, 1997; Teschner, 1996).

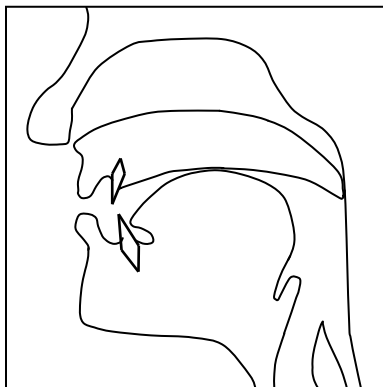


Figure 4 La /i/ española.

Otra vocal española es la /o/. Se forma por redondear los labios mientras que se pone la parte más alta del dorso de la lengua al posterior de la boca (véase a la Figura 5) (Dalbor, 1997; Teschner, 1996). Según Dalbor (1997), debe sentirse la /o/ en los labios, mejillas, y lengua. El problema de reducirse la /o/ a *schwa* [ə] es lo mismo de lo que ya mencioné de las /e/ y /a/ españolas (Dalbor, 1997; Teschner, 1996). Tampoco debe juntarse la /o/ con una deslizada tal como /j/ o /w/ a menos que sea escrito así (Dalbor, 1997; Teschner, 1996).

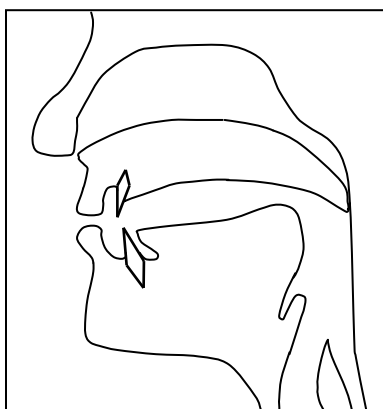


Figure 5 La /o/ española.

El grafema /u/ nunca se pronuncia con una deslizada inicial como [ju]. Se usan los anglohablantes para decir palabras inglesas como *few* [fju], *cube* [cjub], *hue* [hju], y *pure* [pju-r] (Dalbor, 1997; Teschner, 1996). Entonces, necesitan aprender articular palabras españolas como *fumar* [fu-mar], *cubrir* [ku-bfir], *humor* [u-mor], y *puro* [pu-ro] sin añadir una deslizada al comenzarlas tal como [fju-mar], [ju-mor] y [pju-ro] (Dalbor, 1997; Teschner, 1996) . Afortunadamente, el redondeamiento de los labios ocurre naturalmente para la /u/ y la /o/ casi tal como se hacen en inglés pero los labios se extienden aún más al articularlas en español (Teschner 1996). La punta del dorso de la lengua está en el posterior parte de la cavidad bucal y muy cerca del velo del paladar (véase a la Figura 6) (Dalbor, 1997; Teschner, 1996).

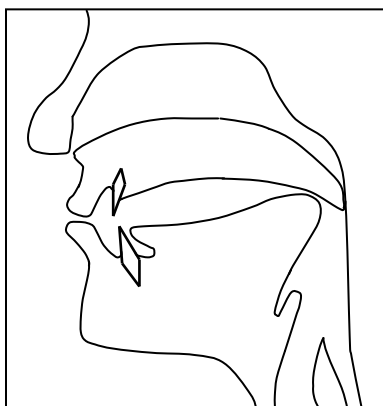


Figure 6 La /u/ española

Las dificultades que tienen los anglohablantes en pronunciar las vocales españolas

Hay dificultades que los anglohablantes tienen en articular todas las vocales españolas. Esta sección se trata de los errores comunes que hacen los anglohablantes al hablar el español. Estos errores incluyen la interferencia que tiene el inglés en la P del

español al pronunciar los cognados, el añadir pausas y golpes de glotis donde no deben estar, y el pronunciar los monoptongos, diptongos, y deslizadas.

Los anglohablantes deben recordarse, por ejemplo, de las diferencias de P entre cognados (Dalbor, 1997; Teschner, 1997). La palabra *problema* debe sonarse como [pfo-ble-ma] y no como [prab-IE-mə], *oportunidad* así [o-pofo-tu-ni-Δαδ] y no así [a-pəp-tu-n∇-dad], y *regular* como así [re-gu-lar] y no [rey-gju-ləp]. Este puede ser producto también de la transferencia de inglés a español (Dalbor, 1997; Koike y Klee, 2003). En otras palabras, los estudiantes usan lo que saben de la pronunciación de inglés para pronunciar los sonidos de español (Dalbor, 1997; Koike y Klee, 2003; Omaggio 2001; Teschner, 1996). O, puede ocurrir en el ínter-lenguaje (lo que el estudiante habla hasta que suene casi como nativo-hablante) que no suena exactamente como al idioma nativo o segundo pero que tiene elementos de los dos (Bass y Selinker, 1994; Koike y Klee, 2003).

Otra dificultad que tiene el anglohablante al articular las vocales españolas es poner un golpe de glotis entre palabras que terminan en vocal que son seguidas por otras palabras que empiezan con el mismo (u otro) sonido vocal (Dalbor, 1997; Teschner, 1996). Se hace en inglés entre palabras, pero no se hace en español. Por ejemplo, en inglés hay un golpe de glotis entre las palabras *my eye* [may ? ay]. Al contrario, en español *mi ojo* [mio-xo] no se escucha con golpe de glotis. Pasa lo mismo entre todas palabras españolas (Dalbor, 1997; Teschner, 1996).

Tal como los golpes de glotis que causan pausas, hay paradas cortas entre muchas palabras inglesas entre las que terminan y empiezan con vocales o consonantes (Dalbor,

1997; Lord, 2005; Teschner, 1996). Los anglohablantes tienden a articular cada palabra en vez de articular frases completas sin pausas (Dalbor, 1997; Lord, 2005; Teschner, 1996). Por ejemplo, cuando dicen *the cat ate the mouse*, hay una pausa corta entre palabras. Este hábito puede transferir a la misma oración en español donde no debe estar: *El gato come el ratón* [el-ga-to-co-mel-ra-tón]. Al contrario, todas las palabras españolas se juntan para que la oración se pronuncie así con sinalefa [elgatocomelratón] y la oración *esta ilustración viene del libro* [estailustracionvienenadelibro] (Dalbor, 1997; Teschner, 1996; Lord, 2005; Salcedo, 2010; Yates, 2006).

Los diptongos entre palabras actúan igual que cuando están solos como el diptongo entre palabras tal como que la /a/ de *esta* y la /i/ de *ilustración* que se juntan a diptongarse en la frase anterior (Dalbor, 1997; Lord, 2005; Teschner, 1996). Se puede imaginar que no hay distinción entre palabras españolas aún entre vocales que, cuando se juntan, forman diptongos y una sola sílaba (Dalbor, 1997; Salcedo, 2010; Teschner, 1996). Esto me ha costado mucho. Me recuerdo que cuando estaba en el centro de entrenamiento de misioneros, trataba de mejorar mucho mi P. No podría yo discernir las pausas que añadía cuando hablaba español, pero los que me escuchaban podrían escucharlas. Me decían que me sonaba ‘choppy.’ Ahora, todavía trabajo para no poner pausas entre mis palabras españolas.

Muchos anglohablantes, sin saberlo, tienden a pronunciar las vocales españolas como diptongos aunque deben pronunciarlos como monoptongos (Dalbor, 1997; Teschner, 1996). En otras palabras, las *a*, *e*, *i*, *o*, *y*, *u* tienen un solo timbre y posición en la cavidad bucal (Dalbor, 1997; Salcedo, 2010; Teschner, 1996). Se hace un diptongo

cuando una vocal abierta (/a e o/) se junta a una vocal cerrada (/u i/) y se forman una sílaba—o sea, un sonido vocálico—en vez de dos sílabas o dos sonidos vocálicos (Dalbor, 1997; Teschner, 1997). Se puede ser porque las sílabas españolas tienden terminar con una vocal fuerte como *no*, *canta*, y *ve* (Dalbor, 1997; Teschner, 1996). Las sílabas inglesas casi nunca terminan con vocales fuertes (Teschner, 1996). Por consiguiente, los anglohablantes suelen diptongarlas por añadir una deslizada o una vocal cerrada (/u/ o /i/) tal como *toe* [touw], *no* [nouw], *bake* [beik], y *pale* [pejil] (Teschner, 1996). A los nativos españoles este error de diptongación suena ridículo. Si hay un diptongo en una palabra española, será escrito: *reino* vs. *reno*, *pena* vs. *peina*, etc. (Dalbor, 1997; Teschner, 1996). Hay 14 combinaciones vocálicas españolas (diptongos) donde se combinan dos timbres y posiciones que son así: *ie*, *ei*, *ia*, *io*, *oi*, *ui*, *iu*, *ue*, *eu*, *ua*, *au*, *uo*, y *ou* (Dalbor, 1997; Lord, 2005; Salcedo, 2010; Teschner, 1996). Entonces, cuando quiere pronunciar la /e/, la lengua y boca estarán listas y no moverán hasta pronunciar lo que sigue. No terminarán en el deslizada /j/ tal como pasa con la /e/ inglesa (Dalbor, 1997; Teschner, 1996).

En español se escribe también cuando hay un diptongo dentro de una palabra y el anglohablante necesita darse cuenta a aquel porque hay palabras que lo tienen o no lo tienen (Dalbor, 1997; Teschner, 1996). Estas palabras no deben sonar iguales porque significan cosas diferentes. Por ejemplo, no hay diptongo en *pena* [pe-na] (*pity* o *shame* en inglés) pero hay diptongo en la palabra *peina* [pei-na] (una conjugación para *to comb* en inglés). Esta situación presenta otro impedimento con que se encuentran los anglohablantes: la necesidad de distinguir con la clara P entre palabras españolas que

suenan igual a menos que haya solo una vocal articulada en una y un diptongo en la otra (Dalbor, 1997; Teschner, 1996).

Teschner (1996) dice que el opuesto también es un problema en que muchos anglohablantes hacen que los diptongos españoles sean deshechos. O sea, que los diptongos (hechos de una vocal fuerte juntada con una vocal débil) que forman una sílaba resultan en dos, así: *tierra* se pronuncia erróneamente [ti-é-ía], *bueno* [bu-é-no], y *canCIÓN* [can-ci-ón]. Los diptongos entre los que prevalecen este fenómeno son los diptongos crecientes (en los cuales la segunda vocal tiene el mayor peso): *ie, ia, io, ue, ua, uo, iu, y ui* (Teschner, 1996). El problema no se escucha cuando los anglohablantes están pronunciando los diptongos decrecientes (en los cuales una vocal media o baja es seguida por una deslizada) (Dalbor, 1997; Teschner, 1996). Puede ser porque ellos ya están acostumbrados a los diptongos ingleses [aw], [aj], y [oj] o que suenan bastante como sus vocales tensas tónicas como [ej] y [ow] (Dalbor, 1997; Teschner, 1996).

Hay diptongos que deshechos que son escritos en español (Dalbor, 1997; Teschner, 1996). Por ejemplo, *continúa* tiene un diptongo deshecho porque hay un acento escrito sobre la [u] que suele ser parte de diptongo cuando está al lado de una /a/. Entonces, cuando hay un acento así sobre la vocal cerrada cuando está al lado de una vocal no cerrada, el diptongo entre si se considera deshecho (Dalbor, 1997; Teschner, 1996). Se pronuncian las dos vocales en sílabas separadas tal como [con-tin-ú-a] en vez de [con-tin-ua].

Según Arteaga (2000), no hay una vocal que suene exactamente igual entre el español e inglés. En español las vocales españolas duran por menos tiempo y se articulan

con más tensión (Dalbor, 1997; Teschner, 1996; Yates, 2006). Otra diferencia es que los labios toman una posición extrema—muy redondos o muy extendidos (Artega, 2000). Aunque haya series de vocales inglesas que son tensas ([ej] *pay*, [ow] *low*, [uw] *too*) y relajadas ([ə] *cat* [ɪ] *fib* [u] *took* [o] *core*), no se articulan con igual tensión (Dalbor, 1997; Artega, 2000; Yates, 2006). Además, las últimas son monoptongas en inglés y no tienen sonidos parecidos en español (Artega, 2000).

Además, en inglés las sílabas suelen contener las vocales neutrales [ɪ] y [ə] como se ve en las palabras inglesas, “*captain*, *atom*, *madam*, *porpoise*, *haven*, *muffin*, *marvelous*, *campus*, *luncheon*,” etc. (Dalbor, 1997, p. 140). No es así en español. En cambio, las vocales españolas no son debilitadas en las sílabas que no tienen el énfasis (o estrés) en las palabras. Si no hubiera así, sonaría extraño: “It sounds wrong . . . and it may destroy a phonemic contrast . . . * /dəpɪə/ could be daría *I would give* [da-rí-a] or diría *I would say*” [di-rí-a] (Dalbor, 1997, p. 140).

Koike y Klee (2003) dicen que también puede ser que los anglohablantes pronuncian las vocales temáticas incorrectamente. Vocales temáticas son las vocales en los sufijos de los verbos que indican si están en el modo indicativo o subjuntivo del presente (Dalbor, 1997; Koike y Klee, 2003). Por ejemplo, los que escuchan no le comprenderán si está diciendo ‘piensen’ o ‘piensan.’ Este problema de articular las vocales temáticas puede confundir los que le escuchan:

“Los anglohablantes suelen confundir las vocales temáticas ya que escuchan varias formas verbales en el input que reciben, como habla, come, estudias, vivimos, tiene, camina, corre, etc. Según Terrell y Salgués de Cargill (1979: 82), [...] el estudiante no puede evitar la impresión de que está ante una clasificación arbitraria. Así pues, es normal que produzca formas como **Muchos piensen que soy mexicano*, **Él no*

*necesite estudiar mucho, *Todos puedan hacerlo. Durante mucho tiempo las vocales /a/ y /e/ se usan de una manera muy variable y se intercambian sin regla fija.” (Koike y Klee 2003, p. 69).*

Este error ocurre más cuando los anglohablantes reducen las vocales temáticas a *schwa* [ə] o [ɪ] (Dalbor, 1997; Teschner, 1996).

Métodos para enseñar la P

Los maestros necesitan enseñar los aspectos de la P que son de más importancia para estar comprensibles (Arteaga, 2000; Celce-Murcia, Brinton, y Goodwin, 2010). O sea, es del mejor beneficio cuando los maestros les pueden ayudar a los estudiantes en los aspectos de la P que les ayudarán estar bien comprensibles (Arteaga, 2000). La P es un factor que los nativohablantes usan la P para juzgar los 2L estudiantes (Arteaga, 2000; Celce-Murcia, Brinton, y Goodwin, 2010; Stevik, 1978). Según Stevik, (1978) los estudiantes se hacen vulnerables a ellos cuando están usando su 2L. Entonces, si pronuncian bien el 2L, los nativohablantes pueden pensar que ellos quieren mucho a la 2L cultura y que quieren ser más como miembros de ella. Al contrario, si no pronuncian bien el 2L, puede ser que ellos piensan que a ellos no les gusta la I2 cultura o que no sean capaces de aprender el 2L.

Lo que puede ser de beneficio es darse cuenta que no es probable que los estudiantes pronuncien perfectamente el 2L (Celce-Murcia, Brinton, y Goodwin, 2010). Según Stevik, (1978) cambios permanentes para pronunciar mejor el 2L vienen por el trabajo personal que hacen los estudiantes, la perspectiva que tienen ellos de ellos mismos para mejorar, y lo que ellos piensan de los nativohablantes del 2L.

Hablando de la enseñanza de la P y de la fonología española, Elliott (1997) les ayudó a sus estudiantes a darse cuenta de los sonidos del inglés y español que son similares y diferentes. Hizo que ellos aprendieran la nueva fonología española por tres niveles: leyendo palabras, repitiendo oraciones, y repitiendo palabras. Su instrucción incluyó el tener que los estudiantes describieran los alófonos españoles en sus propias palabras, que dibujaran diagramas de la cara (mostrando cómo posicionarla para cada fonema), y que compararan sus resultados con los de los eruditos. Los participantes también tomaron parte en contrastar lo que estaban aprendiendo a lo que ya sabían de los diferentes sonidos del inglés. Él concluyó en su estudio que la instrucción explícita e implícita ayuda a que los estudiantes mejoren su P. Esto implica que los que deletrean cada palabra con cada detalle fonético y que solo usan esto para mejorar la P pueden faltar en aspectos importantes en pronunciar combinaciones de palabras y oraciones. No es seguro pensar que todo lo que dicen los maestros en la clase es una lección de la P aunque no les dan instrucción explícita de la P a los estudiantes (Stevik, 1978). Al contrario, a menos que los estudiantes estén enfocados en aprender la P mientras que los maestros les hablen, no podrán poner tanta atención en ella porque no pueden enfocarse en todo.

Hay semejanzas entre el método que propone Elliott (1997) y el que propone Arteaga (2000). Por ejemplo, Arteaga está de acuerdo de que los estudiantes del español deben ser instruidos explícitamente en la fonología española en términos al nivel lingüístico de los estudiantes. Después, los estudiantes deben tomar parte en ejercicios auditivos en los cuales identifican los sonidos que han escuchado. Finalmente, los

estudiantes producen los sonidos empezando con palabras conocidas por ellos (de una lista de palabras que son útiles o que son significantes para ellos) y luego hablando en frases u oraciones más complejas.

Lord (2005) también está de acuerdo que la P se debe enseñar explícitamente. Los participantes en su estudio mejoraron su P de los diptongos españoles en palabras y entre palabras. Él encontró que los estudiantes mejoraron al articular sus diptongos con la instrucción explícita, el entrenamiento, y ejercicios para visionarlos. Después del curso de la fonología los estudiantes, en su comentario, dijeron que les gustó el curso, que apreciaron mucho lo que aprendieron de la P, y que lo que aprendieron les ayudó. De hecho, dijeron también que fue el curso de más utilidad en su carrera de español que hubieron tomado y que debe ser requerido para que todos los estudiantes de español lo tomaran.

En otro estudio, Arteaga (2000) discute el hecho de que las pautas de la competencia de ACTFL solo requieren que los estudiantes en el nivel avanzado sean entendidos por el público general. No describe con muchos detalles lo que significa la fluidez en comunicar la segunda lengua, pero habla de la importancia de la comunicación comprensible:

“It is clear that rate of speech alone cannot be the defining quality of fluency because very rapid, nonnative speech can be virtually incomprehensible to a listener.... For beginning students, who have not mastered many grammatical structures, intelligibility is often a function of the accuracy of pronunciation” (Arteaga 2000, p. 341).

Entonces, la fluidez para los principiantes estudiantes no debe ser medida solamente por su rapidez—pero por su clara P o el grado en que están comprensibles.

Lo que puede ayudar a los maestros de 2L es recordar que, si sus estudiantes tienen la fisiología normal, pueden imitar los sonidos del 2L pero hay más de lo que necesitan los estudiantes (Stevik, 1978). Hay unos estudiantes de español que naturalmente adoptan los sonidos españoles, pero la mayoría de ellos no pueden (Dalbor, 1997). La P es una actividad física que hace que los estudiantes cambien lo que ya saben de la P su primera lengua. Entonces, al aprender la P, usarán músculos diferentes al adoptar los sonidos del 2L (Celce-Murcia, Brinton, y Goodwin, 2010; Dalton, 1997; Teschner, 1996). Los maestros pueden ayudarles con estos cambios para darles instrucción de cómo los órganos del cuerpo están involucrados en la P de cada vocal (Celce-Murica, Brinton, y Goodwin, 2010).

Para tener aún más éxito, los maestros deben ayudarles a sentirse cómodos en vez de sentirse ansiosos por estar juzgados por cada palabra que articulan al aprender más de la P (Stevik, 1978). Según Stevik, ejercicios académicos que exigen el juzgamiento inmediato les darán más ansiedad y más tensión a los estudiantes. Así que, con más tensión, estos ejercicios de tratar y juzgar son contraproducentes. Stevik dice que los maestros deben ser buenos modelos de cómo pronunciar el 2L. También deben hacer que sea sencilla la manera en que los estudiantes puedan mejorar su P en la clase sin sentirse hiper-evaluados. Si enseñan así, los estudiantes pueden hablar sin ser corregidos. Los maestros les dan apoyo y respuestas neutrales para toda la clase en vez de darle comentario correctivo a cada estudiante. Entonces, según Stevik, (1978) los maestros les deben ayudar a mejorar, pero deben hacerlo por controlar aún su comunicación non-verbal para que no sienten evaluados los estudiantes. Esto les puede ayudar a sentirse que

puedan crear las oraciones teniendo confianza en cómo hablan. Stevik concluye que una atmosfera así en la clase de la P puede hacer que los maestros aún no necesitarán tanto la información de la fonética articuladora.

Savignon (1972) sugiere también que la P mejora cuando los estudiantes pueden practicar la comunicación creativa en la clase. Por un semestre, los participantes (en grupos) hicieron actividades diferentes para practicar el idioma francés. Un grupo estaba haciendo actividades en el laboratorio de idiomas mientras que otro miró películas, aprendió de cosas culturales, habló con hablantes nativos, etc. Después, les dio cuatro actividades a cada grupo que examinaron su competencia comunicativa: una charla con un nativo de francés, una entrevista con una persona francesa, un monólogo grabado, y una narración para describir los hechos de un actor que les dramatizó una serie de acciones. Hablantes nativos de francés les evaluaron por su fluidez y comprensibilidad en las últimas dos actividades. Savignon encontró que el grupo que practicó la comunicación (creativa) durante el semestre tuvo resultados mejores con la P en completar cada actividad.

El enfoque comunicativo y la P en ello

El método que domina en el salón de clase hoy es el Enfoque Comunicativo (Celce-Murcia, Brinton, y Goodwin, 2010). Entonces, la comunicación es central en la clase porque la comunicación es el propósito de idiomas (Ballman, Liskin-Gasparro, y Mandell, 2001). Por eso, la P ha vuelto de nuevo a tener mucho valor porque es parte de la competencia comunicativa (Celce-Murica, Brinton, y Goodwin, 2010; Stevik, 1978s). Según Celce-Murcia, Brinton, y Goodwin, (2010) unos maestros que usaban este método

cuando estaba en su desarrollo hacían que sus estudiantes pronunciaran bien al nivel de la palabra. Otros creían que el solo practicar palabras y frases fabricadas por los maestros o textos no son de provecho para la buena P. Aún otros maestros creían que otros conceptos debían ser enseñados antes de la P. Al contrario, todavía no hay tantos estudios sobre la P y es raro si tiene lugar en clases básicas del español—menos la P por unos sonidos básicos (Lord, 2005). Entonces, los maestros tienen que adivinar como enseñarla bien con la instrucción implícita o explícita (Lord, 2005).

En un manual sobre el desarrollo de enseñar para maestros, los autores Ballman, Liskin-Gasparro, y Mandell (2001) describen como debe ser la clase comunicativa. Hablando de la cantidad del español hablado en la I2 clase, ellos dicen que el español debe ser el idioma primario. A diferencia del Método Directo, los maestros que usan este método explican la gramática en vez de teorizar que los estudiantes la aprenderán mejor sin instrucción explícita. El maestro que enseña así es un buen ejemplo para los estudiantes de los sonidos de español y cómo funciona el idioma. Los que practicaban la comunicación en el I2 comunicaron en ello mejor (Arteaga, 2000). En otras palabras, la habilidad de expresarse viene cuando los estudiantes toman parte en la conversación—y no mejoran tanto cuando sólo practican ejercicios programados de la gramática y P (Savignon, 1972).

Según Celce-Murcia, Brinton, y Goodwin, (2010) el proceso de mejorar la P va primero por movimientos imitativos y después, la P viene inmediata y naturalmente. Los maestros les ayudan a los estudiantes a describir y a analizar los sonidos del I2, escuchar las diferencias entre el I1 y el I2, practicar los sonidos en actividades controladas,

practicar la P guiados por los maestros, y usar lo que saben para crear lo que quieran decir en la conversación. Puede ser de beneficio también hacer que los estudiantes vean las palabras en pares mínimas para comparar la P del inglés al español (Dalbor, 1997). Según Dalbor, (1997) los estudiantes deben escuchar las diferencias fonéticas. Entonces, la P viene primero por instrucción explícita u implícita y pasa por pautas al comparar idiomas e imitar los sonidos nuevos. Con tiempo, los estudiantes crearán sus propias oraciones.

Conclusión

He querido saber más de la pronunciación del español por mucho tiempo porque me crecí en un ambiente musical donde la dicción de idiomas extranjeros era más que importante—era exigida. Tampoco era algo casual. Estaba en los mejores coros de mi preparatoria en West Des Moines, Iowa que había ganado el primer Grammy Signature Award (por tener el mejor departamento musical al nivel de la preparatoria en los EEUU). A diferencia de los coros típicos de otras preparatorias, desempeñábamos óperas, producciones del teatro musical, y obras grandes (como misas, etc.). Me di cuenta también que, cuando vi a coros de otras preparatorias ensayar su música, sus maestros les hacía que sus cantantes solo abrieran sus bocas más para cantar las vocales *a*, *o*, y *u*, y a cuidarse para que no extendieran demasiado los labios cuando cantaban las *e* y *i*. Hacíamos mucho más con cada vocal—y consonante—en nuestros coros. Al cantar en los coros y solo, usaba mucho el Alfabeto Fonético Internacional en practicar la dicción y en transcribir la articulación de italiano, alemán, francés, y muchos otros idiomas. Mis varios maestros de la escuela y doce años de maestros privados también me daban tantos

ejercicios para mejorar. Me di cuenta que podrían discernir bien la claridad de las vocales en las canciones que cantaba cuando los jueces de las competencias de solos y grupos pequeños podrían escuchar si cantaba diptongos o monoptongos puros—y siempre me dieron algún comentario si lo hacía bien o no. Pues, a mí me hace sentido porque las vocales son los sonidos que sostienen los tonos. Como resultado, siempre trabajaba para aclarar mis vocales para cantar mejor. Esta experiencia con la música y la fonética ayudan a los estudiantes del segundo idioma a distinguir bien lo que les dicen los nativos y enunciar bien lo que les dicen a ellos (Sleve y Miyake 2006). Ahora, trato de usar lo que ya sé de experiencia y de lo estoy aprendiendo para ayudarles a mis estudiantes a sentirse cómodos al hablar en español.

Es algo de lo cual yo quería que los maestros me hubieran enseñado. Estaba confundida porque una vez entré en un curso de la fonología y lingüística española pero encontré que la clase realmente se trataba de cómo enseñar español. Aunque seguí estudiando cómo enseñar después, no tenía otra opción (sin estudiar la fonología española sola) en mis clases pre-graduadas. No quiero que la situación sea así. En mi carrera quiero darles a mis estudiantes el poder de pronunciar bien el español para que cuando se reúnan con hispanohablantes puedan hablar con confianza sabiendo que les están hablando claramente.

CULTURE STRAND ARTIFACT

INTRODUCTION TO THE CULTURE ARTIFACT
THE PRAGMATICS OF SECOND-PERSON SPANISH PRONOUNS
TÚ AND USTED

I was taught to use subject pronouns (SPs) overtly all the time in my beginning Spanish classes. Over time, I realized that I didn't have to. When I figured this out, I thought I found that using null SPs was empowering. Having this knowledge and using it made me feel like I was not an L2 Spanish beginner anymore. I wish I had started out practicing it—dropping unnecessary SPs. When I taught beginning Spanish at USU, the exercises in the textbook still had the students overuse SPs.

In the following paper, I discuss the pragmatics of the Spanish *tú* and *usted*: their use in the Spanish-speaking world, the contexts in which they are used, their overt versus null existence in Spanish discourse, and synchronous computer mediated communication (SCMC) as a means to facilitate the appropriate pragmatic usage of these address forms.

Through researching more about using *tú* and *usted*, I learned a lot more about their pragmatic weight. I did not know picking one to use and choosing whether or not to overtly use them was so pragmatically significant. I have to pass along pieces of this knowledge to students in my classes. This will, in turn, help them make informed decisions on how to use these pronouns.

CULTURE ARTIFACT:

THE PRAGMATICS OF SECOND-PERSON SPANISH PRONOUNS *TÚ* AND *USTED***Introduction**

The purpose of the present paper is to articulate my understanding of the implications involved addressing people in Spanish with *tú* or *usted*. Often, this is one of the first things that comes as a surprise to the new Spanish second language learner (2LL). In Spanish, there are two ways to express the second person singular *you*: *tú*, and *usted*. (While *vos* is used in some Spanish speaking countries, this paper is focused on only the *tú* and *usted* forms). The question arises, *With whom does one use which Spanish second-person pronoun* (Koike & Klee, 2003)? The general rule is that *tú* is informal and *usted* is formal (Álvarez & De la Red, 2006; Davidson, 1996; Koike & Klee, 2003). Therefore, *tú* is used among friends, family, and equals (or with inferiors) while *usted*, the respectful form, is used with strangers and those with superior rank (Álvarez & De la Red, 2006; Bayona, Gurski, & Radisic, 2006; Brown & Gilman 1960; González-Lloret, 2008; Vogt, 2008). In this way, these forms of address mark the speaker's relationship with the interlocutor in terms of power and solidarity (Brown & Gilman, 1960; Davidson, 1996; Stewart, 2003). It is also imperative to know that the uses of these two subject pronoun (SP) options vary and carry significant pragmatic weight.

However, generalizations are often not sufficiently specific for all regions or relationships of the Spanish-speaking world. The norms for their use for one town or

people speaking one dialect might be inappropriate for a different dialect group in the same country—and norms change (Álvarez & De La Red, 2006; González-Lloret, 2008).

Another consideration for the Spanish 2LL is whether to use subject pronouns (SPs) overtly or implicitly. Spanish is a pro-drop language (Amaral & Schwenter, 2005; Davidson, 1996; Flores-Ferrán, 2010; Gelormini-Lezama & Almor, 2011; Hurtado, 2005; Lowther, 2004; Montrul, 2010; Quesada & Blackwell, 2009). Spanish speakers can opt to explicitly state the subject pronoun [SP] (*tú cantas la canción*) or leave it out (\emptyset *cantas la canción*) (Montrul, 2010; Posio, 2011). This is because the conjugated verbs mark the person and number. In other words, the verb in each sentence is conjugated for the pronoun or noun understood to be in subject position (Amaral & Schwenter, 2005; Davidson, 1996; Flores-Ferrán, 2010; Gelormini-Lezama & Almor, 2011; Hurtado, 2005; Lowther, 2004; Montrul, 2010; Quesada & Blackwell, 2009). SPs then, are dependent on the morphology of the conjugated verb and vice versa (Koike & Klee, 2003). When a Spanish speaker decides not to express the SP “the verb is said to have a null subject” (Flores-Ferrán, 2010, p. 63). Because SPs do not have to be used to clarify, for example, that the speaker is addressing *tú*, the assumption is that the overt use of SPs is relatively marked—or that the utterance has added pragmatic weight (Davidson, 1996; Quesada & Blackwell, 2009; Rothman, 2009; Stewart, 2003).

In contrast, English is a non-pro-drop language; the subject must be stated explicitly (*I/you/we/they* sing the song, or *she/he/it* sings the song) (Gelormini-Lezama & Almor, 2011; Paradis & Navarro, 2003). Without use of overt pronouns, English sentences would not be complete because, based on English verb conjugations which do

not account for person and number, interlocutors would not know who is doing what (Lowther, 2004). Because overtly using Spanish SPs is optional, “there is no reason for speakers ever to use them; they are in effect bits of redundant morphology” (Davidson, 1996, p. 551). It is argued then that the reason native speakers use them is to add pragmatic weight to what they are saying (Davidson, 1996; Paradis & Navarro, 2003; Rothman, 2009; Stewart, 2003). Students of Spanish, especially those coming from a non-pro-drop first language, need to understand that the overt use of second-person singular SPs carries a pragmatic message.

Using Spanish in the language classroom is important, but the conversations that take place there cannot always be spontaneous, authentic, and meaningful. Furthermore, Spanish teachers are often not native speakers themselves and 2LLs might be receiving vague pragmatic input about using SPs (Rothman, 2009). Language labs and computer program supplements that come with textbooks are also not efficient in that they cannot connect NSs with 2LLs in natural, meaningful ways. Thus, SCMC is a useful resource that can connect 2LLs with invaluable NS input. One medium a Spanish teacher can use to guide 2LLs in developing appropriate use of SPs is Synchronous computer-mediated communication (SCMC). Through interacting with native speakers (NSs) outside of class time, 2LLs can have meaningful opportunities to practice second language pragmatic competence (Belz, 2007).

In this paper I discuss the implications of two important choices in the pragmatics of second-person SPs. First, intricacies of the choice between *tú* and *usted* are discussed. These include variation by geographical region as well as the roles played by power and

solidarity. Second, how and why native speakers choose to use overt versus null SPs is addressed. In addition, synchronous computer mediated communication (SCMC) is proposed as a way to facilitate the 2LL's appropriate pragmatic development of the use of the appropriate address form: *tú* and *usted*/formal and informal.

Variation by dialect community

Although it is generally true that *tú* is considered the informal, or familiar use of the SP, and *usted* is used in more formal situations, the nuances of the SP selection varies from country to country (Koike & Klee, 2003). When I began learning Spanish in high school, I was surprised to find two ways to say the English equivalent of *you*: *tú* and *usted*. I understood the basics of with whom I should use each form, but I found that these basics got to be more complicated as I learned more Spanish and had more experience with native speakers. I noticed that different native speakers from different countries used these address forms in different ways. For example, I met people from countries who like to use the *tú* form only with their spouse. Others seemed to use *tú* with almost everyone. One native speaker even became frustrated with me when, while serving a Spanish mission for my church in Los Angeles, I wouldn't address him with *tú*. I had been told to only use the *usted* form to address everyone in Spanish during my mission. Koike and Klee (2003) agree that *usted* should be used at first and confirm the varied significances for *tú* and *usted*. Some Spanish speakers address strangers or recent acquaintances with *usted* while others believe that using *tú* to address strangers is acceptable.

One example of different SP preferences was studied in Mérida, Venezuela. There, Barros and Alvarez (2001) found that *usted* is the preferred pronoun while *tú* is used for anyone outside of Mérida. In a later study, Álvarez and De la Red (2006) elaborated on the use of *usted* and *tú* in Mérida. Here, they found that the people used *usted* in two ways: a formal *usted* and an *usted* of confidence. *Tú* was still used to address someone from outside of Mérida with courtesy and its use among youth was increasing. Álvarez and De la Red (2006) postulated that the SP form their participants said they preferred might be different from what they actually use and prefer—signifying a “linguistic insecurity towards the prestige form of the capital” (p. 127). What they found was that *usted* had slowly been changed to be the SP form less marked for courtesy, while *tú* had become more marked for courtesy (because it is used less frequently). Thus, we can see that, even in the same community, SP preferences change and the norms are not the same for everyone.

In another example of Spanish speakers having different preferences for SPs, Bayona, Gurski, and Radisic, (2006) studied how a variety of people use *tú* and *usted* to address others in spontaneous conversation with strangers in Bogotá, Colombia. The aim of their study was to show the process of change in the uses of these pronouns. They had four interviewers—one man and women less than 25 years old and one man and woman older than 45 years old—speak to people from each social stratum (namely age, sex, and education level). They began by approaching the participant by asking, *¿Perdón, cómo llego a Unicentro?* With this question, “the interviewer avoided priming the individual with any pronoun of address, leaving the choice open to the subject” (p. 7). After

recording the pronoun spontaneously used by the interlocutor to answer the interviewer's question, the interviewer asked the interlocutor more questions using a survey about the pronouns they choose to address others. Bayona, Gurski, and Radisic, found that most of the participants chose to address the interviewer (strangers to them and of both genders and varied ages) spontaneously with *usted*. The younger male interviewer was the only one addressed with an even number of *tú* and *usted*.

Overall, the data Bayona, Gurski, and Radisic, (2006) collected show that the youngest people surveyed (20-25 years old) preferred to use *tú* more than *usted*; half of those in the middle age group (25-35 years old) preferred *tú* and the other half, *usted*; all of the participants older than age 35 preferred to address others with *usted*. They concluded that her data “provide evidence of a process of change in the perception of semantics of the pronouns when addressing certain sectors of the population” (p. 13).

To be safe in a country of NSs, 2LLs are advised by Koike and Klee (2003) to address everyone with *usted* unless the NSs ask them to address them with *tú*. They also recommend that 2LLs act as anthropologists, observing how the NSs address each other. Through observation, they can figure out the SP norms and use them accordingly.

Power and solidarity: Implications for relationships in the choice of *tú* or *usted*

Beside the variation between dialect communities, the preferred choice of SP can vary depending on the nature of the relationship of speaker and hearer. In their renowned research concerning pronouns and their place in social life, Brown and Gilman (1960) explain that SPs are mediated upon relationships of power and solidarity. Within romance languages, a T-V (tu-vous) system of second person address is used, wherein T is the

informal or inferior SP, and V is the superior or more formal SP (Bayona, Gurski, and Radisic, 2006; Brown & Gilman, 1960; Davidson, 1996). The T and V forms are used based on the nonreciprocal power semantic and the solidarity semantic. The former refers to a “relationship between at least two persons, and is reciprocal in the sense that both cannot have power in the same area of behavior. The power semantic is similarly nonreciprocal; the superior says T [*tú*] and receives V [*usted*]” (Brown & Gilman, 1960, p. 255).

Brown and Gilman (1960) explain that, while the power semantic is based on a social asymmetric system, the solidarity semantic is generally symmetrical and reciprocal. These relationships are found in, for example, family, religion, and profession. Siblings tend to have a solidarity sort of relationship because they came from the same parents and they have lived together for many years. This makes them ‘intimates.’ While they may choose different professions, etc., they have something significant in common with each other in this regard. In such cases, *tú* is reciprocally used by both persons in the relationship.

Overt vs. null use: Clarification, contrast, and emphasis

Another consideration to be borne in mind as 2LLs are learning about SPs is whether to express them. Rothman's (2009) data suggest that, although 2LLs have an understanding of null/overt SPs, they have difficulty placing them in their discourse. One complexity is that Spanish is a pro-drop language and, about 80% of the time, second-person SPs are left out (Davidson, 1996). However, even when Spanish speakers are not overtly using SPs, their choice of whether to use SPs overtly is pragmatic (Paradis &

Navarro, 2003). 2LLs tend to overuse both overt and null SPs throughout their language development (Rothman, 2009). An overt SP indicates—and can emphasize—the distance the speaker has with his/her interlocutor (Stewart, 2003). In this way, overt SPs serve “an emphatic pragmatic function” (Gelormini-Lezama & Almor, 2011, p. 4).

Although no clear standard governs the overt or null use of SPs, guidelines do exist that are generally agreed upon. For example, Quesada and Blackwell (2009) suggest that five rules govern the use of null/overt SPs.

1. *Salient referent*. Use a null SP when the referent is salient. Or, in other words, use a null SP when the referent is obvious.

Ø Cantas muy bien. ¿Ø Puedes enseñarme la música?

2. *Switch focus*. Use an overt SP to talk about a different referent—or a change in referent where using a null SP would cause confusion.

¿(Ø/Usted) Llegó a las cinco?

(Ø/Ella) Se fue a las cuatro y media. (Ø/Él) Llegó unos minutos después pero no pudo quedarse.

Because the verb conjugations don't make the SP of these statements above clear, at least one of these sentences would need an overt SP to disambiguate the referents.

3. *Contrastive focus*. Use an overt SP² when introducing new information or when expressing disagreement with someone.

² While this article by Quesada and Blackwell (2009) is mostly focused on the SP *yo* I think the rules here are applicable to second-person singular SPs. They show that these rules are applicable by providing examples with null and overt second-person singular SPs. Rule four is the only rule with which the authors explicitly state should be used with the SP *yo* (122). All of the other rules are stated in general terms, do not exclusively refer to the SP *yo*, and are applicable to all other SPs-- as the authors show with examples that

Astrid: *Creo que él lo hice.*

María: *No, tú lo hiciste.*

Here, María asserts her opposing belief that Astrid did it. She uses the overt *tú* to emphasize the contrasting focus—from Astrid saying that *él* did it to Astrid accusing *tú* (or María) of doing it.

4. *Pragmatic weight.* Use an overt SP to strengthen statements. In other words, use an overt SP with “verbs of claiming, belief, opinion, emotion, or knowledge.” (p. 122)

¡(Ø) Tú no me amas!

5. *Epistemic parentheticals.* Epistemic parentheticals occur when a member in the conversation makes statements that modify what they or someone else has already said or says something to evaluate a comment presented in the conversation. When epistemic parentheticals occur use a null SP.

María: *Mi auto no funciona. Está roto. ¿Lo hiciste tú?*

Astrid: *No lo hice. ¿Por qué piensas que yo lo hice?*

María: *No sé. Quizás (Ø) tienes razón y estaba roto antes.*

Here, María realized that her assertive question of *Did you do it?* to Astrid was accusatory and untactful. She attempted to mitigate the forwardness of her question by verbally evaluating her question beginning with her statement, *I don't know.*

In this section, additional guidelines for the choice between the null and overt usage of SPs are discussed in context of these rules, with a focus on rules 2, 3, and 4.

One reason for inserting an SP is to diffuse the ambiguity of the narrative (Davidson, 1996; Hurtado, 2005; Rothman, 2009). For example, the conjugated verb endings for *usted*, *él*, *ella*, and *uno* are, in some tenses the same (such as preterit, imperfect, conditional, present subjunctive, and imperfect subjunctive). Likewise, the second-person singular *tú* conjugations spoken by speakers who do not pronounce the /-s/ at the end of those verbs can also be confused with the third person singular conjugated verbs for *él* and *ella*—and consequently, for verbs conjugated for *usted* as well (Hurtado, 2005; Stewart, 2003). Consider the sentence structure,

Ø Dijo que no Ø podría escapar.

Someone said that *someone* could not escape. This is confusing because, unless the context is known, the conjugated verbs could be for a number of pronouns. For example, it could be:

Ella dijo que *usted* no podría escapar. [or] *Usted* dijo que *yo* no podría escapar.

So, to disambiguate the subjects of the clauses—if they have not already been made clear by context or inference—Spanish speakers will use overt SPs.

An overt SP also needs to be used when the referent SP is changed (Hurtado, 2005; Rothman, 2009). For example, consider the sentence,

Usted dijo que *yo* no podría escapar pero *ella* me dijo que *yo* escapara así.

Here, we see that the subject of the sentence started with *usted*, changed to *yo*, changed to *ella*, and then came back again to *yo*. Without using these SPs, the sentence looks like this:

Dijo que no podría escapar pero me dijo que escapara así.

If all of the people involved in the conversation are present, and the speaker can make reference to them, this sentence can make sense. Otherwise, unless the context makes the SPs referred to in this sentence clear, the reader or listener will not be able to understand who is doing what. I remember being confused about which referent was in focus when NSs used null SPs when speaking with me. I had to be very focused on each word of their statements to figure it out. Often, this took a few moments of thought until I became more accustomed to null SPs.

Another reason a Spanish speaker uses SPs overtly is to remind the collocutors who is being spoken to/of—or, in other words, an SP can be used as a repeated anaphor which has been determined by its antecedent (Gelormini-Lezama & Almor, 2011). In this way, an overt SP can be a tool to further clarify and disambiguate. In contrast, Rothman (2009) says “it becomes pragmatically odd to use overt subject pronouns to refer to the same referent” (p. 954). I agree with the latter view because unless a speaker is purposefully saying something argumentative, untactful, and rude, directly to their referent, the speaker’s statements will sound pragmatically awkward. If the collocutors

know who the referents are in the conversation, further clarifying them with overt SPs, particularly *tú* and *usted*, is unnecessary and potentially rude.

In another study, Amaral and Schwenter (2005) provide examples of marked contrast that require overt usage in cases of both switched referents and contrast. These include the following.

Yo siempre como papas, pero Ø comes papas fritas.

Amaral and Schwenter (2005) suggest that the above type of sentence is infelicitous because there is a switch of referents in this sentence. To make it felicitous then, it would need to be

Yo siempre como papas, pero tú comes papas fritas.

In their view then, the latter example with a switched referent and contrast, an overt SP would be needed. Posio (2011) also confirms the need for an overt SP in statements that include both a switch in referents and contrast—such as *Yo dirijo y tú sigues*.

Amaral and Schwenter (2005) explain in the same study that “locative adverbs/adverbials like *allí*, *aquí*, *en casa*, etc. can also be used to carry out indirect reference to the subject referent, in lieu of (or in conjunction with) an SP” (p. 124). The condition for this to work is that the “subject referent in question be locatable at the place specified by the adverbial” (124). The following sentences demonstrate this:

Nosotros siempre estamos respirando polución. Allí Ø no la respiras.

With the overt SP, this sentence becomes more felicitous:

Nosotros siempre estamos respirando polución. Allí tú no la respiras.

Another example is the following.

Siempre estoy removiendo la nieve de mi auto. En México Ø no tienes que hacerlo.

Siempre estoy removiendo la nieve de mi auto. En México tú no tienes que hacerlo.

Here then, are contrastive sentences with a switch in referents that can function with a null pronoun as long as it occurs with the appropriate verb form. In this case, using overt SPs is one way for someone to highlight a switched referent (Koike & Klee, 2003; Rothman, 2009). In general, these locative adverbs/adverbials are another device that signals contrast between two clauses or statements. Any overt expression, pronoun or otherwise, that can “effect reference, albeit indirectly, to the discourse referent of the sentential subject when this expression is interpreted in the context of the person/number morphology” will serve the purpose (Amaral & Schwenter, 2005, p. 125).

Collocutors also use overt SPs to add pragmatic weight when they are saying something that enhances their commitment to what is being said—such as participating in an argument or making statements of belief (Davidson, 1996; Posio, 2011). Several researchers agree that contrast and emphasis sometimes mediate overt SP usage in explicit statements (Amaral & Schwenter, 2005; Flores-Ferrán, 2010; Koike & Klee, 2003; Luján, 1999; Stewart, 2003). More focus is placed on a subject when it is emphasized or contrasted—thus it merits an overt SP (Posio, 2011). Rothman (2009)

states that, even if the verb morphology makes the subjects of the statements clear, using null SP in contrastive statements can be pragmatically odd. Inversely, if there is no contrast involved, overt SPs are pragmatically odd. However, Davidson (1996) suggests that pragmatic weight is a better term to describe the use of overt SPs because, although it is obvious that contrastive or emphasized statements are more marked than other statements in discourse, by analyzing the pragmatic weight in discourse one can see that there is more beyond contrast and emphasis in using overt SPs. In other words, pragmatic weight is a more generalized term that is readily applicable to overt SPs—in Spanish and other pro-drop languages (Davidson, 1996; Stewart, 2003).

Examples of overt SPs used in contrast and/or emphasis can also be found in Flores-Ferrán (2010) who investigated the use of overt and null SPs in conflict narratives. She found that overt SPs were added for emphasis—even when the collocutor knew who was being spoken to/about by context and the associated verb conjugations. These conflict narratives included stories concerning personal problems, arguments, and disputes. Consequently, a greater number of overt SPs in conflict narratives work to affirm “the roles and identities of the participants at the helm of the conflict”—as if the narrator assumes a deictic role by assigning differing power status to everyone involved according to however the narrator wants them to be depicted. Davidson (1996) suggests that overt SPs are used by people to “increase their stake in whatever they are saying, either in an argument or in a statement of belief” (p. 544). Consequently, this can serve as a sign of the speaker’s commitment to what is being said.

Flores-Ferrán (2010) found that that fewer overt SPs occurred in narratives without conflict. This is true for the second person singular *tú* (32.3% overt usage without conflict; 67.7% overt usage with conflict) and *usted* (40% overt usage with non-conflict narratives; 60% overt usage with conflict). In addition, overt non-specific *tú* was used more often within conflict narratives. In other words, *tú* was used in a generic way to refer to a nonspecific person more often than when *tú* was referring to a particular person. English speakers also refer to *you* to refer to others in a non-specific way.

To answer another research question in the same study, Flores-Ferrán, (2010) compared her conflict/no-conflict overt SP results with the linguistic variable of change in subject referent. First, she presented the quantitative results showing that more overt SP's are used when the referent in the narrative is changed versus when the referent is continued. This was true for the overt use of *tú* and nonspecific *tú*, but not true for the overt use of *usted*. Instead, her results showed a lower occurrence of *usted* (about 15% less) in changed-referent contexts. In sum, her results show more instances of overt SPs for specific *tú* and *usted* and fewer overt uses of nonspecific *tú* appeared in conflict/non-conflict contexts. She concludes that the appearance of conflict is marked and, with a changing referent, merits an overt SP.

Further evidence of pragmatic weight is that overt SPs in the conversational statements usually precede the verb (about 97% of the time) (Davidson, 1996: 546). Furthermore, SPs frequently appear at the beginning—at the left periphery—of the utterance (Davidson, 1996; Rothman, 2009). Rothman (2009) states that “as common sense dictates, focal stress cannot be assigned to subjects that are phonetically null” (p.

954). In other words, overt SPs appear at the beginning or at another focal position to mark the focus of statements. Compare the phrases

Tú lo hiciste versus *Lo hiciste tú*.

Their frequent starting position, then, is further evidence that SPs serve an emphatic pragmatic function. This is true for English, as well. Statements that begin with *you* are more forward. Posio (2011) agrees that Spanish NSs understand that “constant use of subject pronouns to refer to the addressee is felt to be too intimidating” (p. 795).

Hurtado (2005) found in her study of Colombian Spanish that speakers tended to use even more overt SPs when they were speaking subjectively than when they were trying to disambiguate or clarify their discourse. That is, when the speakers were talking about their will, emotions, strong opinions, etc., more overt SPs were used. Knowing this, I look back at all the times I overused overt SPs with native speakers and I wonder if my overuse sounded really strange to them. Maybe they thought I was too forward and opinionated about everything I said because I overused overt SPs. This concept of null/overt SP use would have been very helpful to know early on as a 2LL and I think it is important to make sure 2LLs understand how to use null/overt SPs as they learn about them in beginning Spanish courses.

Gutiérrez-Rivas (2010) found another way NSs use overt SPs. The participants in her study used *tú* as an intensifier when the risk to lose face was low, when the speaker was not at a disadvantage, and/or when the relationship between the collocutors was symmetric. In other words, some of her participants changed their SP usage according to the immediate context. Using SPs overtly can weaken or intensify what is said by the

speaker who wants to establish his/her status with the listener (Gutiérrez-Rivas, 2010; Stewart, 2003). Similarly, she found that her participants used *tú* and *usted* overtly for two pragmatic purposes, respectively:

1. To flatter the hearer and express solidarity towards him/her, and
2. To establish distance towards the interlocutor when the speaker is in a position of power.

Gutiérrez-Rivas (2010) also found that the participants in her study would overuse the overt SP *usted* in cases where they needed to ask someone to do a favor for them. In this way, it was used to their advantage as a pragmatic softener to help mitigate the imposition of asking for the favor. Her participants also tended to use *usted* overtly as they dramatized asking a fellow employee to quicken their pace on a project he/she was supervising. This overt use of *usted* served as a strategy to reinforce the power the speaker had over the listener while also letting the listener know that the speaker feels empathy for him/her. When I worked in the customer service area in a large department store I did the same thing. That is, I always addressed the customers with respect, but when I had to tell them for instance, that they were not able return an item they had purchased I made even more effort to address them kindly. For example, I would address the men with *sir* and the women with *ma'am*. Thus I tried to soften the negative information I had to give them by addressing them in a more formal way.

I saw then at the store and in general that people naturally focus on themselves more than others. Posio (2011) found that the first person *yo* is used overtly about three times more often than the second person singular (further confirmed by Stewart, 2003).

Also, the overt *yo* is overtly used in subjective or epistemic statements whereas the overt second person SPs are not. This information from Posio (2011) is not in accordance then with Quesada and Blackwell's (2009) rule number four concerning overt second-person singular SP use with verbs in subjective statements (see footnote on page 8).

Furthermore, Posio (2011) states that because of the varying functions of verbs, guidelines for using overt versus null SPs for first and second person cannot be merged. They are not used in the same ways and for the same purposes. However, Posio (2011) did find that overt second-person SPs were used more often than first-person SPs with the verb *creer*. Her data show that overt second-person singular SPs occurred most frequently with the verbs “*crees, eres, piensas, and dices*” while appearing least frequently with the verbs “*quieres, vienes, das, entiendes, and sientes*” (p. 795). Her reasoning for the lower frequencies with the verbs *entender* and *querer* is that these verbs are more often used in questions, “where attention is not focused on the referent of the subject but rather on the polarity or on the object argument” (p. 795). These types of questions target the referent’s personal commitment.

In sum, students of Spanish need to understand that the overt use of second-person singular (SPs) carries a pragmatic message. Spanish speakers utilize overt SPs in their discourse for specific reasons. Students who are ignorant of this can sound too direct and even abrasive to native speakers. On the other hand, the lack of overt use leaves a valuable communication tool missing. A wise use of overt and null SPs, particularly second-person singular, can give the trained speaker an edge in the subtleties of

communication that will allow for clear, pragmatically appropriate communication. This subject merits careful instruction and practice inside and outside of the 2L classroom.

Learning to choose between *tú* and *usted*: SCMC as a resource

Using Spanish in the language classroom is important, but the conversations that take place there cannot always be spontaneous, authentic, and meaningful (Belz, 2007). The same is true for language labs. Lee and VanPatten (2003) describe language laboratories as usually completed by 2LLs alone in their home. They cannot control the topic or when they need to begin and finish listening (because listening is over when the task is completed). After completing the task their listening skills are assessed by their answers to questions about what they heard in the lab. Lee and VanPatten (2003) argue that this kind of language lab is unnatural. That is, the lab experience does not reflect how people normally listen. People listen to what they want to listen to. They decide when to start and stop listening. These are examples of non-collaborative activities but, because they are listened to by choice, these listening activities are meaningful. The same is true for synchronous computer mediated communication (SCMC), in that the 2LLs listen, read, type, and speak when they want to and they have opportunities to control the topic.

SCMC is a useful resource for helping 2LLs to gain pragmatic competence in using *tú* and *usted*. If it is video SCMC, it can offer live conversation, nonverbal cues, and speaking and listening skill development. For the student, involvement in SCMC is a constant mental exercise in which they must work to co-construct their interactions with prolonged access to Spanish NS peers (Belz, 2007; González-Lloret, 2008). Koike and Klee (2003) state that it is imperative for 2LL teachers to instruct their students to

communicate in dialogues and small paragraphs so they can practice using overt and null SPs in context. With texting and instant-messaging SCMC, 2LLs can practice reading and writing Spanish. Moreover, they have more time to formulate their statements as they type them.

These opportunities for participation in meaningful SCMC interactions can aid 2LLs in cultivating their pragmatic development (Belz, 2007). When she paired 2LLs with NSs in her study on the effects of SCMC, Lee (2007) found that the 2LLs were not capable of performing tasks related to directness/indirectness, and politeness. She gives one example of this when one 2LL was addressing an NS with the informal *tú*. The NS did not think this was appropriate because they had only met each other via e-mail once before speaking together online. The NS continued to address the 2LL using the more formal *usted* and, after the session, commented that she didn't want to point out the inappropriateness of the 2LL's choice of addressing her informally because she didn't want the 2LL to feel embarrassed or uncomfortable. Lee concludes that "in projects like this, it is important that the partners be reminded that the goal of learning should not be limited to the completion of the task but to providing feedback and making corrections" (p. 643). Lee also suggested using the recordings of these SCMC conversations to discuss the pragmatic misunderstandings.

González-Lloret (2008) performed a similar study using texting SCMC and found that the 2LLs in her study had difficulty consistently addressing the same-age NSs informally (*tú*). In fact, she highlights one group in which, despite several explicit requests/reminders from an NS to be addressed informally, the 2LLs assigned to

communicate with him still struggled with addressing him with *tú*. González-Lloret concludes that, although these L2 students might have understood early-on in these conversations that they should have been addressing the NS informally, their pragmalinguistic proficiency did not change immediately, but was still developing (Rothman, 2009). In other words, even though they understood the rule syntactically, the use of the rule had not manifested itself immediately. She further concludes that SCMC is an excellent environment for the development of pragmalinguistic competence because 2LLs can practice for a healthy amount of time in meaningful exchanges. This study reflects that, although Spanish was not the language studied, appropriate choice of formal versus informal SPs can be improved with personal dialogue between 2LLs and NSs.

In another study about learning to properly address NSs, Belz and Kinginger (2002) also found that their 2LL participants could not, at first, regulate their use of informal (T) and formal (V) French and German SPs. One 2LL, Joe, in their study demonstrated an unpredictable handling of V/T usage even though all of the students had been explicitly told to use the T form with their interlocutors. Joe used both V and T forms in the same sentence with the same interlocutor (a female NS, Gabi). Their relationship became flirtatious and he asked her for her phone number, etc. “On the tails of this episode, Joe refers to Gabi with V, whereupon she responds immediately by typing (in German): ‘Joe PLEASE call me [INFORMAL ‘YOU’],’” (capital letters in the original) (p. 205). This demand from Gabi to use T with her apparently worked because, in the seven additional hours of chatting with her, he used only T with her and the V form only to address a new interlocutor with whom he had not yet been acquainted. In this

case, her explicitness was very meaningful to him and his pragmalinguistic performance began to reflect it.

In a later study on the same topic of developing appropriate sociopragmatic competence with German T/V SPs, Belz and Kinginger (2003) found that all of the 2LLs inappropriately used the V form instead of the T form of address in their conversations with NSs via SCMC. After each 2LL received unsolicited demands from their NS partners to use the T form with them, most of the 2LLs stopped using the V form abruptly or gradually. Because most of the 2LLs made strides in their development toward NS T/V pronoun usage, Belz and Kinginger (2003) concludes that NS peer assistance helps 2LLs to develop their pragmatic competence within a face-saving context.

In my experience as a Spanish 2LL, I did not get the opportunity to participate in SCMC. Rather, in high school, I had to complete different assignments in the language lab. I felt awkward sitting in a booth listening to the cassette tapes, wearing headphones, and having to ‘show my participation’ in the lab exercises by speaking Spanish out loud to myself. The use of SCMC in place of those language labs I completed would have been a lot less awkward and more meaningful because, in the latter, I would have been conversing with NSs in real, meaningful ways. SCMC could have saved me from experiencing awkward pragmatic moments with NSs.

Conclusion

This paper has addressed several guidelines for the choice between the second-person SPs *tú* and *usted*, the choice between the null and overt usage of SPs, and the utility of SCMC. Beyond the common idea of informality and formality, it is useful to

consider the choice of *tú* or *usted* in the context of power and solidarity. In general, a nonreciprocal relationship, or one of power, dictates that the person in the position of authority receives *usted* and the other person receives *tú*. Alternately, in a relationship of equals, especially when the collocutors are familiar, the *tú* form is preferred. When the choice between *tú* and *usted* is unclear, it is recommended that 2LLs address everyone with *usted* unless NSs ask them to address them with *tú*, but to also consciously observe the behavior of NSs to figure out the accepted norms.

In general, the null form of SPs should be used most often, particularly when the referent is salient (obvious). The overt usage is useful in clarification, contrast, and for pragmatic weight when the speaker has a personal investment in what is being said. 2LLs who are untrained in the null usage of SPs (which is common) can sound too forward or abrasive, whereas the skilled use of the overt SP can enhance meaning and clarity.

SCMC is one useful tool that offers opportunities for spontaneous, authentic, and meaningful conversation, which can guide the 2LL in mastering the appropriate use of second-person SPs. In particular, video SCMC can offer live conversation, nonverbal cues, and speaking and listening development in a way that is difficult to achieve in the classroom or in a language lab. Although it is unlikely that 2LLs can learn all the nuances of SP usage in a classroom setting, awareness of these guidelines helps students to work toward a mastery of the language that reflects a trained voice, and to avoid awkward conversation. When properly instructed, 2LLs can be equipped with these

guidelines and the tools to assess a conversation and make educated decisions about how to use SPs.

LITERACY STRAND ARTIFACT

INTRODUCTION TO THE LITERACY ARTIFACT
SPANISH HERITAGE SPEAKERS: VALIDATING AND ENHANCING LITERACY
SKILLS

I researched methods on how to help these students fine tune their HL skills. I investigated this topic by researching scholarly articles that deal with the difficulties that heritage speakers face—specifically in the college classroom. My goal in researching this subject has been to find ways to validate the knowledge heritage speakers already have and empower them by giving them the tools to expand their HL literacy. The focus of this paper is on helping Spanish heritage language learners form dialect awareness and to write in their HL successfully and appropriately for whatever situation they find themselves in—formal or otherwise. I wrote specifically about the genre approach in writing instruction.

I appreciate the knowledge and understanding I have gained. The articles and books I read were useful in increasing my knowledge and understanding of the varied struggles and needs of SHLs. In this paper, I focus on applying what I have learned in this class to my own future classrooms. The articles I found as I researched the topics for this paper have aided me in having a better idea of what to do when I have Spanish heritage speakers in my classes, how to treat them, what information they need to learn, and realistic expectations for expanding their HL skills.

LITERACY ARTIFACT:
SPANISH HERITAGE SPEAKERS: VALIDATING AND ENHANCING LITERACY
SKILLS

Introduction

According to the 2010 data from United State Census Bureau (2010, Hispanic Origin), those who claim Hispanic (or Latin American) origin in the United States make up about 16% of the current total population. This percentage is likely to be higher in reality as it does not take into account the many undocumented Latin Americans who are in the United States. The population percentage of Latin Americans is different in each state and region. For example, there are significantly more Latin Americans in Los Angeles, California than there are in Des Moines, Iowa. By the year 2045, the Census Bureau projects that those claiming Latin American origin in the United States will rise to represent roughly 26% of the total population. Within this Latin American population are people who are proficient in varying degrees in speaking, reading, and writing Spanish. Those who have learned Spanish because it was the official language of the country their family is from are known as Spanish heritage speakers. Valdés, a prominent researcher in the field of teaching heritage languages (HL), defines heritage speakers as follows:

“The term “heritage” speaker is used to refer to a student who is raised in a home where a non-English language is spoken, who speaks or merely understands the heritage language, and who is to some degree bilingual in English and the heritage language” (Valdés, 2000, p.1).

SHLs are faced with great challenges in developing HL literacy in the United States (Fishman, 2004; Nieto, 2002). This is because SHLs are primarily taught in

English once they begin attending public schools in the United States and, accordingly, their HL literacy skills tend to be neglected (Valdés, 2006). Fortunately, HL maintenance is bolstered by the steady stream of incoming Spanish-speaking immigrants (Silva-Corvalán, 2004). Classes specifically for SHLs further aid HL maintenance by extending HL resilience and development (Beaudrie & Fairclough, 2012; Potowski & Carreira, 2004). However, few universities offer classes specifically for HL learners.

Unfortunately, HLs are under-maintained and tend to be lost in the succeeding generations of immigrants (Beaudrie & Fairclough, 2012; Chevalier, 2004; Li, 2006; Potowski & Carreira, 2004; Oh & Au, 2005). In particular, HL writing skills are the first to be lost because of the lack of opportunities for heritage speakers to practice and develop those skills (Silva-Corvalán, 2004). The loss of HL literacy occurs gradually over several generations when the HL is not passed—or not passed in full—from one generation to the next (Beaudrie & Fairclough, 2012; Callahan, 2010; Montrul, 2010; Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009). The first signs of language shift are seen in the first generation of immigrants when they begin to acquire, or “borrow” English words (Beaudrie & Fairclough, 2012). The second generation usually simplifies the verb tenses of their HL, adds more borrowed English words to their speech, and makes more HL mistakes than the preceding generation (Beaudrie & Fairclough, 2012). Their speech is also dominated by English instead of Spanish (Beaudrie & Fairclough, 2012). The third generation has usually fully supplanted their HL with English and/or a contact variety of their HL (Beaudrie & Fairclough,

2012). They tend to avoid the subjunctive verb tense because they lack a full understanding of its use (Beaudrie & Fairclough, 2012).

Reber and Geeslin (1998) investigated the opinions and beliefs of Spanish heritage language speakers (SHLs) about the availability and content of Spanish courses. They found that SHLs want to learn more about HL grammar and formal use. In another study, Callahan (2010) found that her SHL participants wanted to know more about writing their HL to preserve their culture and connect with their heritage. They felt that learning to write was worth it despite the time and effort it took. Of particular interest to SHLs was learning more about HL writing for personal or creative purposes. Specifically, they wanted to be able to write to their monolingual Spanish-speaking relatives and write poems, personal diaries, text-messages, and e-mails.

The second language (2L) classroom is not sufficient for the needs of SHLs (Beaudrie & Fairclough, 2012; Chevalier, 2004; Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009). 2LLs tend to perform better on writing tasks while the SHLs do better on speaking tasks (Montrul, 2010; Potowski, Jegerski, & Morgan-Short, 2009). This is because the 2LLs have had time in the classroom (which SHLs have been able to test out of or skip) learning how to write—whereas the SHLs have had little exposure to writing, but a lot of exposure to informal speech with their family (Chevalier, 2004; Montrul, 2010; Potowski, Jegerski, & Morgan-Short, 2009). Additionally, their knowledge of grammar, for example, is not metalinguistic in that they cannot explain specific Spanish grammar. Instead, their Spanish grammar knowledge is intuitive—or what “sounds right.” There is nothing wrong with this intuitive knowledge, but 2LLs and

SHLs need to be taught grammar in different ways because they use it in different ways. 2LLs use their grammar knowledge to aid them in forming their discourse while SHLs already have discourse skills and use the grammar to improve those skills (Parodi, 2008). Likewise, few SHLs have an extensive textual competence in Spanish because their schooling was in English (Beaudrie & Fairclough, 2012; Blake & Zyzik, 2003; Montrul, 2010; Potowski & Carriera, 2004; Potowski, Jegerski, & Morgan-Short, 2009; Silva-Corvalán, 2004; Valdés, 1997; Valdés, 2006; Zentella, 2004). Furthermore, their presence in a second language classroom is like English speakers being in an ESL class. To solve this dilemma, some researchers suggest that Spanish classes for SHLs should be taught like language arts classes (Potowski & Carreira, 2004). English-speaking students take language arts classes to expand what they already know about reading and writing in English. SHLs can do the same in HL language arts classes (Potowski & Carreira, 2004).

This paper proceeds as follows: First, I discuss the varied HL proficiencies and backgrounds of SHLs. SHLs as a group are defined, along with what is known as “Standard Spanish.” These terms are somewhat difficult to define, and vary by region and community. The important topic of developing awareness of differences between dialectal and Standard Spanish is discussed, with the critical requirement that both teachers and students learn to appreciate what dialectal Spanish has to offer. Then, the motivation for the learning of Standard Spanish is discussed. Several methods for teaching Standard Spanish to SHLs in the college classroom are presented. In conclusion, my personal experiences and insight are provided because I have spent time with SHLs in Los Angeles.

Varied HL proficiencies

SHLs are people who are proficient in Spanish at various levels (Beaudrie & Fairclough, 2012; Chevalier, 2004; Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009; Roca & Colombi, 2003; Silva-Corvalán, 2004; Valdés, 2006). Therefore, Spanish heritage language speakers (SHLs) are not a homogeneous group of perfectly bilingual people (Beaudrie & Fairclough, 2012; Chevalier, 2004; Montrul, 2010; Roca & Colombi, 2003; Valdés, 2006). To describe this heterogeneity, Valdés (2001) created a continuum of their varied HL capabilities. In her continuum, thirteen different levels and mixes of HL proficiency are represented—with only one type of HL speaker that is completely bilingual (see adaptation provided in Figure 7). Another complication is the literacy strengths of HL speakers change over time—across lifetimes and generations (Beaudrie & Fairclough, 2012; Chevalier, 2004; Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009; Silva-Corvalán, 2004; Valdés, 2000).

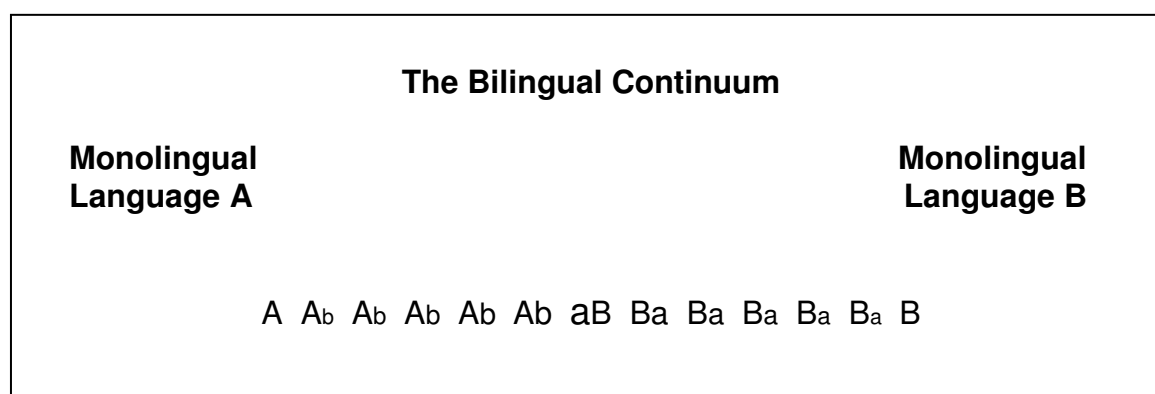


Figure 7 Continuum depicting the possible levels of proficiency of HL learners between two extremes: Monolingual in language A (e.g., English), and monolingual in language B (e.g., Spanish). (adapted from Valdés, 2001, p. 5)

The different letter sizes in the continuum (shown in Figure 7) represent each language—English and Spanish—and relate to the amount of language proficiency SHLs have according to how much time they have been in the United States. For example, if they were born in a Latin American country and immigrated here when they were three years old, they come with aural and oral HL knowledge. When they begin school here, they will learn English aural, oral, reading, and writing skills. Consequently, their level of knowing each language shifts—as well as their representative position on the continuum.

Each SHL has his or her own history with their HL (Beaudrie & Fairclough, 2012; Montrul, 2010). Some grew up in a Spanish-speaking country for a few years then came to the United States. Some were born in the United States but only get to speak and listen to Spanish at home—and only from one parent. Because their main source of exposure to their HL is the home, some SHLs have learned to read and write in Spanish, but many have only had opportunities to speak and understand it aurally (Beaudrie & Fairclough, 2012; Callahan, 2010; Montrul, 2010; Oh & Au, 2005; Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009; Roca & Colombi, 2003; Silva-Corvalán, 2004; Valdés, 2006; Wheeler & Swords, 2006). This is a challenge for their Spanish teachers because their HL skill set is so varied (Beaudrie & Fairclough, 2012; Potowski and Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009; Roca & Colombi, 2003).

Acquisition of the Standard HL dialect and dialect awareness

Valdés (2000) points out that there are four goals in teaching SHLs: 1) Spanish language maintenance; 2) acquisition of ‘the standard’ dialect; 3) expansion of the

bilingual range; and 4) the transfer of literacy skills. Goals number two and four are addressed in the following sections.

‘The standard’ language is determined by the community in which the various forms of communication are required, and is subject to change and interpretation (Beaudrie & Fairclough, 2012; Dalbor, 1997; Fasold, 2006; Lippi-Green, 2004; Reber & Geeslin, 1998; Valdés, 2006; Wheeler & Swords, 2006). An example is found in history. When the European settlers came, they tried to establish themselves as belonging to the upper class (Reber & Geeslin, 1998). They then imposed their dialect variety on the Native Americans to assert their position of power. Thus, ‘the standard’ usually coincides with whichever language or dialect was spoken by the people who have successfully invaded and conquered. In a similar fashion, Spanish was brought to Latin America by Spanish invaders who likewise imposed Spanish on the native people there (Parodi, 2008).

Another factor that influences negative attitudes about HL dialects is the official language policies of Latin American countries and Spain (Parodi, 2008). These language policies were created as an effort by the governments to, in their view, preserve the language. The Real Academia Española is the official language institution in Spain in charge of preserving the uniformity of the Spanish in Spain. The institution’s motto boldly announces their Spanish language objectives: “limpia, fija y da splendor” (it cleans, sets, and gives splendor) (see Real Academia Española, 2001).

Dialects of a language are perceived as better or worse (Martinez, 2003; Wheeler & Swords, 2006). That is, what is deemed as correct by a society is that way only because

people in that society have agreed on what they think is correct and that anything else is nonstandard and uneducated (Beaudrie & Fairclough, 2012; Fasold, 2006; Martinez, 2003; Wheeler & Swords, 2006).

Unfortunately, minority HL dialects have “no flag to legitimize [their] existence” (Martinez, 2003 p. 10). When SHLs cannot find validation for their dialect outside of their dialectal community, they often begin to feel negative about their HL variety (Lippi-Green, 2004). SHLs are often judged by English-speakers because of their association with Spanish and by native Spanish speakers for not speaking Spanish—or for not speaking, according to them, the “right kind” of Spanish (Beaudrie & Fairclough, 2012).

Although it is detrimental to view a given dialect as “more correct” than others, there is value in SHLs learning ‘the standard.’ As a missionary for my church in Los Angeles I remember talking with one SHL speaker about job-finding and how it was for her, being bilingual, to find a good job. I expected a positive answer. She said that *I* would actually have an easier time finding a bilingual job because I knew more of ‘the standard’ (in all areas—speaking, reading, and writing) than she did, even though my English accent was strong and my grammar imperfect. Her reasoning was that it would be harder for her to get a bilingual job because of her colloquial Spanish. In other words, an employer would want someone who could speak ‘the standard’ to represent his or her company instead of someone who was skilled only in the vernacular Spanish. Now, after having studied more about SHLs, I can understand what she meant. When I teach, I can help SHL students construct this knowledge.

Because their HL lexicon is usually restricted to the functions of their home environment, SHLs tend to learn a contact variety dialect of their HL (Montrul, 2010; Potowski, Jegerski, & Morgan-Short, 2009; Potowski & Carreira, 2004; Silva-Corvalan, 2004; Zentella, 2004). Accordingly, their speech, unlike that of native speakers, reflects colloquialisms, archaic words and phrases, and a mix of English and Spanish (Blake & Zyzik, 2003; Potowski & Carreira, 2004; Silva-Corvalán, 2004; Valdés, 2006; Zentella, 2004). When they use their HL dialect with monolingual and bilingual Spanish speakers and in more formal situations, their listeners tend to react negatively. This is also because these listeners are often not familiar with their HL dialect (Parodi, 2008). Teachers can help SHLs develop an internal monitor that will help them avoid stigmatized dialectal features in certain social contexts (Lippi-Green, 2004; Martinez, 2003; Silva-Corvalán, 2004; Wheeler & Swords, 2006; Zentella, 2004). Dialect awareness helps SHLs develop this monitor—which, in turn, saves them from being judged negatively (Lippi-Green, 2004; Martinez, 2003; Wheeler & Swords, 2006; Zentella, 2004). Teaching SHLs dialect awareness helps them discover the arbitrary nature of language, why dialectal and language varieties exist, and how to let this knowledge work to their advantage (Beaudrie and Fairclough, 2012; Fasold, 2006; Wheeler & Swords, 2006). As they acknowledge the arbitrariness of dialects, they come to understand that their vernacular is just another way of expressing the same things (Martinez, 2003; Wheeler & Swords, 2006). Martinez (2003) states:

If our students walk into the class saying *haiga* and walk out saying *haya*, there has been, in my estimation, no value added. However, if they walk in saying *haiga* and walk out saying either *haya* or *haiga* and having the

ability to defend their use of *haiga* if and when they see fit, then there has been value added (p. 10).

Thus, a teacher has succeeded when students understand the why and wherefore of their HL dialect and the S.

Code-switching, like the monitor mentioned above, is one way SHLs can control the register that is appropriate to the situation (Beaudrie & Fairclough, 2012; Wheeler & Swords, 2006). In Callahan's (2010) study, participants said they code-switched frequently while text-messaging, e-mailing, and in their creative and personal writing (Callahan, 2010). If students wish to communicate appropriately in the academic or professional environment, they must switch codes and communicate using 'the standard' (Valdés, 2006; Wheeler & Swords, 2006). Some view code-switching as a sign that the person doing it is lazy and incompetent while others view those who do it as creative and competent. However, research has shown that both educated and uneducated Spanish speakers code-switch (Beaudrie & Fairclough, 2012).

There are several approaches to teaching 'the standard' language dialect. Of the less desirable methods, one includes a focus on correcting errors in the SHL's dialects and the belief that dialectical differences should be avoided (Callahan, 2010; Rodríguez, Piño, & Villa, 1994; Valdés & Fallis, 1978; Wheeler & Swords, 2006). However, as Lippi-Green (2004) points out, "everyone speaks a dialect, and a uniform language is an impossibility" (p. 293). It is more academically, economically, and psychologically detrimental than beneficial to impose 'the standard' and disregard the home dialectal variety (Ammon, 1977; Wheeler & Swords, 2006). It is harmful to assume that an SHL dialect is flawed or incorrect (Wheeler & Swords, 2006). Some researchers believe that

the neglect of the specific dialectal varieties adds to their already diminished status, thus compounding the problem of SHLs losing their ethnic identity (Reber & Geeslin, 1998).

It is imperative that HL teachers understand that the vernacular dialects SHLs use are not deficient; they are communicatively robust (Martinez, 2003; Montrul, 2010; Wheeler & Swords, 2006). In fact, both ‘the standard’ and the vernacular dialects of SHLs each have their own grammar and are rule-governed (Montrul, 2010; Wheeler & Swords, 2006). SHL dialects may be different from ‘the standard’, but SHLs need to be aware that these differences are acceptable and acknowledged by their teachers (Beaudrie & Fairclough, 2012; Callahan, 2010; Martinez, 2003; Valdés, 2006; Wheeler & Swords, 2006).

A more desirable approach to teaching ‘the standard’ variety is the contrasting approach (Wheeler & Swords, 2006). It emphasizes the need to recognize clear dialectal differences while teaching ‘the standard’ grammar and speech. It involves an understanding that SHLs are not making mistakes in ‘the standard’ but using grammatical patterns of their vernacular (Montrul, 2010). Thus, teachers can view SHLs as intelligent and primed for success in the HL classroom (Wheeler & Swords, 2006). To implement this approach, the teacher contrasts what SHLs say in their dialect to the same statement in ‘the standard.’ This way, the teacher states the difference—without correcting the dialect and while still teaching SHLs about ‘the standard.’ The contrastive approach upholds esteem for the HL dialect that SHLs bring to class, expands what SHLs know, and removes the placing of fault on any party for ‘mistakes.’

Regrettably, the SHLs public school experiences with their HL have not always been positive (Martinez, 2003). Tse (2000) found that SHLs in foreign language classrooms felt devalued and negative when teachers did not appreciate their HL ability, because it was learned at home and in the community. At the same time, their teachers expected more of them, because they were “native speakers.” The participants felt that they could not live up to these expectations. One instructor went so far as to exclude one of the HL speakers in her class from participating in class discussions. Because of these types of experiences SHLs leave these classes with a negative impression of being formally educated in their HL. Callahan (2010) also found that the SHL participants in her study felt that some teachers had made them feel like their HL dialect was illegitimate. Thus, they have to overcome the negative attitudes of their Spanish teachers (Parodi, 2008). This is why dialect awareness is vital for both teachers and SHLs (Martinez, 2003).

HL Writing Instruction

Some educators want to purge students of non-standard varieties because they believe the “prestige” variety is useful in learning about culture, art, and literature (Reber & Geeslin, 1998). However, a thorough study of literature reveals many pieces of writing in which the author uses his or her own dialect (Wheeler & Swords, 2006). All dialectal varieties can be useful in writing instruction (Potowski, Jegerski, & Morgan-Short, 2009; Reber & Geeslin, 1998; Wheeler & Swords, 2006). For example, written narratives based on personal experiences are a good opportunity for SHLs to use their vernacular dialect, because they are personal and reflect the natural voice (Callahan, 2010; Wheeler &

Swords, 2006). Conversely, 'the standard' is more suited to writing for professional and/or academic purposes (Wheeler & Swords, 2006; Valdés, 2006). An expansion of knowledge in both varieties increases the SHL's opportunities to communicate with more people. Consequently, as they develop their writing skills they will develop more confidence in writing their HL for more audiences (Roca & Colombi, 2003).

Literacy mainly deals with reading and writing, but in order to be understood in writing, SHLs must understand the differences in word choice, register differences, idioms, etc., in various types of discourse (Wheeler & Swords, 2006). Knowledge and skills gained in oral discourse carry over into reading and writing. Thus, teachers can simultaneously teach SHLs about both oral and written HL (Valdés, 2006).

Writing also provides a way for people to maintain bonds with family and friends (Graham, Gillespie, & McKeown, 2012). Writing is a reflection of the social and cultural features of writers. It is a way to preserve and spread information and it is a quintessential tool for learning and communicating (Elashri & Ibrahim, 2013; Graham, Gillespie, & McKeown, 2012). In describing the importance of writing instruction, Elashri and Ibrahim (2013) state,

It allows writers to explore thoughts and ideas, and make them visible and concrete, encourages thinking and learning, motivates communication and makes thought available for reflection. When thought is written down, ideas can be examined, reconsidered, added to, rearranged, and changed (p. 3).

Writing is a means through which SHLs can expand their HL knowledge (Chevalier, 2004). A genre-based approach is centered on analyzing and learning from the features in different genres or text types. "The word genre comes from the French

(and originally Latin) word for ‘kind’ or ‘class’” (Erlinda, 2008, p. 198). Genres are centered on communicative events, their purposes, and their intended discourse participants.

The act of writing does not occur in a vacuum—nor does it occur in a linear way (Elashri & Ibrahim, 2013; Roca & Colombi, 2003). Instead, it is a recursive process in which things (e.g., spelling, grammar, revising, social context) can be learned simultaneously (Elashri & Ibrahim, 2013; Roca & Colombi, 2003). For example, for students to learn how to write in a certain genre, they must read samples of that genre. In reading descriptions, narratives, persuasive essays, etc., they expand their vocabulary and spelling while improving their reading comprehension (Chevalier, 2004; Graham, Gillespie, & McKeown, 2012). As they learn more, they are able to revise and improve their writing (Graham, Gillespie, & McKeown, 2012).

Because SHLs tend to have a restricted stylistic range from their home and community, they need to expand their lexicon and discourse styles to accommodate more functions. Specifically for writing instruction, Chevalier (2004) proposes teaching writing to SHLs by guiding them through six stages of writing in different genres, with a focus on SHLs who have little or no HL writing skills. These stages include conversation, description, narration, evaluation, explanation, and argument (p. 7). By going through these writing stages, SHLs focus on using different stylistic registers with the reader(s) and social conventions in mind (such as pragmatics, syntax, etc.; see also Elashri & Ibrahim, 2013; Graham, Gillespie, & McKeown, 2012)

According to Chevalier (2004), it is necessary for the SHL to first be familiar with various stylistic registers in speech and to use this knowledge in writing. For example, in the first stage of writing in this framework, SHLs begin writing conversation because they tend to write how they speak (Elashri & Ibrahim, 2013). That is, they write monologues and dialogues while simultaneously learning about the differences between spoken and written discourse. Speech is usually fragmented, spontaneous, lacks cohesion, and is centered on a theme. Furthermore, although speakers depend on the physical reactions or gestures of their listeners in conversation, writers must rely on what their readers already know about genres of writing (Chevalier, 2004).

Readers expect that whatever text they are reading is written according to the conventions and structures of other text in that genre (Chevalier, 2004; Graham, Gillespie, & McKeown, 2012). When writers have an audience in mind as they write, writing becomes a social interaction between writer and reader, whether in informal text (text-messaging and e-mail) or formal (academic papers, etc.) (Graham, Gillespie, & McKeown, 2012). Fortunately, SHLs can draw from knowledge they have about writing English in similar genres (Chevalier, 2004). For example, they know that narratives are structured sequentially and that verbs describing the sequence of events are needed. They know descriptive texts depend on adjectives. Once they have an understanding of the conventions surrounding different genres, SHLs can begin to generate writing in different text types (Chevalier, 2004; Elashri & Ibrahim, 2013; Graham, Gillespie, & McKeown, 2012).

In each stage, students read and analyze written texts in the targeted genre (Chevalier, 2004; Elashri & Ibrahim, 2013). In examining the samples, students answer questions that help them focus on the linguistic features and their attendant functions in each genre (Chevalier, 2004). The teachers complement what they have learned through their analysis by modeling concepts, such as sentence cohesion (Graham, Gillespie, & McKeown, 2012). Students can then write in groups, pairs, or alone (Chevalier, 2004; Graham, Gillespie, & McKeown, 2012). Collaborating on writing tasks can allow students with different writing strengths and weaknesses to learn from each other, providing opportunities for them to help each other. SHLs might not go through all of the stages in one or two semesters because learning to analyze genres and write while following this process takes time (Chevalier, 2004).

Erlinda (2008) describes how grammar should be taught using the genre approach. As students analyze different genres, they familiarize themselves with the sentence-level and how these sentences combine. They can begin to notice, for example, that newspaper articles about events are written in the past tense using terms and language to describe what happened and why. The teacher teaches the essential grammar necessary for the students to write their newspaper article. This way, grammar is not taught in isolation; it is taught in context of the communicative function the different genres represent.

Hsien (2012) found that students preferred a genre-based approach to their other writing instruction. It was an approach in which they felt they could be creative, learn how to analyze and apply the information, and organize their writing for different genres.

Roca and Colombi (2003) also suggest that writing strategies be taught and modeled on both the sentence and meaning levels. This can be done through classroom discussion in which the teacher and SHLs share their writing strategies. A good environment for writing instruction is positive and engaging, while promoting interaction among students (Elashri & Ibrahim, 2013; Graham, Gillespie, & McKeown, 2012). Teachers need to show enthusiasm for writing and engage students in thoughtful tasks such as planning, revising their work, and analyzing text samples (Graham, Gillespie, & McKeown, 2012). This is accomplished best when teachers have high expectations for students' writing through specific goals and when teachers are responsive to the needs of the students (Elashri & Ibrahim, 2013; Graham, Gillespie, & McKeown, 2012).

Conclusion

Even as a student, I had misconceptions of the SHLs in my classes. I was nervous about being paired with them because I thought they might make fun of my imperfect Spanish. Then, as a returned LDS missionary earning an undergraduate degree in Spanish at Utah State University, I believe I experienced feelings similar to many SHLs, but in a different way. While many LDS missionaries serve their missions in foreign countries where they need to learn a foreign language, I was assigned to serve the Spanish-speaking people in Los Angeles, California, and at the Temple Visitors' Center. Instead of being totally immersed in the Spanish language and culture like many other missionaries, I spent about half of my time in Los Angeles in the Visitors' Center, speaking with mostly English-speaking visitors. The rest of the time, I was teaching Spanish-speakers about my religion (in Spanish) in whatever community I was assigned.

The only time on my mission when I was almost fully immersed in the language was two months when I was assigned away from the Visitors' Center, with a monolingual Spanish companion. Consequently, though I developed Spanish literacy by reading Spanish church books and writing all my letters and notes in Spanish, I did not become very fluent. After my mission, I came back to Utah State University and easily passed the test to get into the upper division Spanish classes. There I was surrounded by other returned missionaries who had served their missions, either in the United States (in a mission without an LDS visitors' center), or in a Latin country, where they were totally immersed. Their spoken Spanish was much better than mine. Because of this, I felt that, even though I knew how to read and write it fairly well, I did not want to speak Spanish in my classes. I felt that everyone assumed I was just like any other returned missionary, but when I spoke, they could easily distinguish that my oral fluency was not impressive. I believe some Spanish language teachers at Utah State University assumed—and still assume—that all returned missionaries' foreign language ability is similar. So, even now, as a graduate student, I feel stigmatized because I do not speak Spanish “like the others.”

Valdés (2006) explains that, to date, there is no clear consensus—other than goals and objectives—on the right approach for teaching SHLs. More research needs to be done to better inform teachers of how to teach SHLs. Furthermore, she states that the research thus far has frequently been “anecdotal, pretheoretical, and often not informed by research on bilingualism and language contact, language change, language variation, or language acquisition” (Valdés, 2006, p. 193). Most researchers agree that the main objective is to focus on filling in the knowledge gaps of their HL literacy (Montrul, 2010;

Potowski & Carreira, 2004; Potowski, Jegerski, & Morgan-Short, 2009). However, according to Beaudrie and Fairclough (2012), the methods to accomplish these goals are in their infancy. Therefore, they conclude that more research needs to be accomplished to understand more about HL acquisition. Likewise, more research needs to be done in the field of HL writing instruction. Confidence cannot be placed in any one method of writing instruction without several studies validating it. So far, studies in writing instruction have been written by teachers and are comprised of testimonials of some of their students' written work (Graham, Gillespie, & McKeown, 2012).

ANNOTATED BIBLIOGRAPHY

INTRODUCTION TO THE ANNOTATED BIBLIOGRAPHY

In this compilation, I discuss the scholarly books and articles that have influenced my teaching beliefs. The sources included here are organized thematically according to the major themes of my teaching philosophy: teaching pronunciation, the pragmatics of the Spanish subject pronouns, Spanish heritage language literacy, and a general section including scholarly texts included in my teach philosophy but not included in my portfolio artifacts. These annotations are taken from my experience in the MSLT program.

ANNOTATED BIBLIOGRAPHY

Spanish Language Pronunciation

Every student needs to learn a new pronunciation scheme when learning to speak a foreign language. The pronunciation difficulties each student faces are specific to the pairing of the student's first language (L1) with the language being learned (L2). Native speakers tend to judge the competence of L2 learners based heavily on their pronunciation. My personal interest in L2 pronunciation originates in my experience in music. Specifically, I have found that pure vowels resonate, and add beauty to a vocal performance. The beauty of vowel execution transfers to spoken language. Not only does pronunciation quality help improve the competency of the L2 speaker in the eyes of native speakers, it enhances the listening experience and enriches the interactions between the native and the L2 speakers. For example, consider the richness in speech of someone who is clearly not a native-English speaker, yet whose English pronunciation is practiced and consistent. Thus, I have chosen to focus on the instruction of Spanish vowel pronunciation to satiate a passion for attractive discourse.

For insight about students with English as an L1, learning Spanish as an L2, it is valuable to discuss the works of **Dalbor (1997)** and **Teschner (1996)** concurrently. Both authors instruct on the correct pronunciation of each vowel and consonant, and explain the nuances that accompany each one. Both authors also focus on detailing Spanish phonetics while also providing instruction about the rhythm, intonation, and melody of Spanish (suprasegmental aspects). However, the approaches of Teschner and Dalbor are different, and may be described as technical and conceptual, respectively. This is

reflected in the different types and quantities of exercises in their books. For example, Teschner placed practice exercises for his readers after nearly every sub-section of his chapters, and they focus on the deciphering of Spanish phonetics. In other words, the exercises focus on having the reader mark syllables, accents, phonetic spelling, etc.

Dalbor, on the other hand, focuses his practice exercises on having his readers work with regular Spanish spelling, mark the accented syllables in whole sentences, and express their opinions and perspectives. The authors' different approaches have been useful for my understanding of the Spanish phonetics. I liked reading about the linguistic details of Spanish pronunciation in each book, but I thought the attention and detail they gave to every Spanish dialectal pronunciation difference was exhaustive. The most helpful element of both books was the attention each author gave to difficulties English speakers have when they begin their efforts of improving their pronunciation.

While these two books were focused on learning Spanish pronunciation, I wanted to know about teaching pronunciation. **Stevik (1978)** provided what I was looking for. For example, he strongly suggests that the classroom atmosphere should be safe. Students should not be afraid of receiving a lot of corrective feedback. If students are tense, it is counterproductive. To accomplish this, he suggests that teachers give general feedback to the class instead of to single students. He also suggests that teachers do not try to fix every pronunciation error. He explains that a crucial aspect teachers should be aware of is that the students are making themselves vulnerable by attempting to improve their pronunciation. Native speakers judge them for the comprehensibility of their speech. If their pronunciation is good, they think the L2 speaker is competent, has real interest in

their language, etc. If however, their pronunciation is not good, they will be judged as being not very interested in their L2.

Celce-Murcia, Brinton, and Goodwin (2010) was written for teachers of the English language, but it has proven useful to me because it contains methods for teaching pronunciation in addition to the linguistic details. Instructions are included to guide any language learner through methodology for pronouncing the sounds of their L2. For example, each chapter includes example activities for introducing each sound to students, such as listening discrimination exercises, the cognitive approach, etc. From the perspective of an English L1 student learning Spanish as an L2, it was useful to have the contrast between English and Spanish pronunciation (as well as other languages). Additional helps for teachers include instruction on how to design pronunciation objectives and course syllabi for the L2 pronunciation classroom. I appreciated that it was written more recently than the other books I used for my pronunciation paper. The editors also provided historical information the role of pronunciation instruction in the history to the present second language teaching methods.

Another book which began with a historical look into teaching methodology was **Koike and Klee (2003)**. While the focus in the book is not pronunciation, Koike and Klee offer another reason for the significance of pronouncing Spanish vowels correctly. When 2LLs do not pronounce Spanish vowel clearly the verb morphology in what they say is vague. That is, the conjugated verbs do not clarify the subjects and actions involved in sentences. English-speakers often reduce Spanish vowels to [ə] or [ɪ] when they are supposed to be pronouncing [o], [a], [i], [e] or [u]. 2LLs, in this case, might need

help contrasting these vowels in minimal pairs to train themselves to hear the differences, as described by Celce-Murcia, Brinton, and Goodwin (2010). Otherwise, when they are trying to say something in Spanish, such as *comen plátanos fritos*, the verb *comen* will sound like [ko-mIn]. Likewise, *pronuncian* will sound like [pro-nun-ciən]. Put into context, these verbs should make sense with either pronunciation, but pronouncing them clearly takes away any need for questioning their meaning.

This book was also helpful for another topic included in my pragmatics paper about *tú* and *usted*. With this topic in mind, the authors discuss the choice between these pronouns, how it involves differences in status and relationships, and advice for 2LLs in choosing between these pronouns. Their suggestion—one I have personally employed—is for 2LLs to begin by using *usted* with all native-speakers they speak to and to then let the native-speakers explicitly request if they would rather be addressed informally.

Pragmatics

As a missionary for my church, serving in a Spanish-speaking area, I was surprised how little I understood about Hispanic cultures. This caused me (and others in my same situation) frustration when misunderstandings arose. I have come to realize that the culture I was taught in Spanish courses did not focus on the most critical aspects. Culture involves so much more than festivals, folklore, and artifacts. Culture is part of how people do and perceive things every day. It is how they greet each other, how they structure business encounters, how they enact the relationships they have with their families, etc. In addition, it is a manifestation of their country's history during wars, invasions, and peace. I believe that cultural awareness instruction needs to include these aspects, and have sought understanding through literature as to how to incorporate them into my teaching in an L2 classroom.

When I began reading books and articles concerning teaching culture and pragmatics I was impressed by the work of **DeCapua and Wintergerst (2004)**. They address differences in culture on many levels: polychronic and monochronic perspectives of time, ambiguity, emotion, pragmatics, etc. I think they articulated perfectly what I have been trying to understand in the differences between United States anglo-culture and Latino culture. Unfortunately, Latin-Americans tend to be stereotyped as lazy, confusing, loud, and emotional. The authors discuss different cultural perspectives to help the reader understand why people are perceived the way they are. For example, Latin-Americans are not lazy. They have a different sense of time and communication values. To them, people in the United States seem abrupt and impersonal. Each chapter in this book ends with an

annotated bibliography and activities to promote cultural awareness in the language classroom. I think this is an excellent, practical book in which the authors cite specific cultural differences on varied levels. In my opinion, it is a good resource a language teacher can use to describe the target culture in specific ways. Then, when second language students (2LLs) encounter native Spanish-speakers, they will be better equipped to avoid cultural misunderstandings. The only drawback in reading this book was that its structure became redundant. The authors pick a cultural topic, explain that differences in this cultural aspect can cause misunderstandings when people from different cultures interact, give specific examples of cultural differences, and explain the need for language learners to be culturally aware. I used the **DeCapua and Windergerst (2004)** book as a broad springboard from which to narrow my focus on specific topics of what to teach.

A topic in which I wanted to know more about was pragmatics. People from different cultures communicate with each other using different pragmatic strategies to soften or strengthen the force of what they say. I wanted to know more about how a teacher could teach pragmatics in a language classroom. The article by **Ishihara (2010)** provided necessary L2 theory about teaching pragmatics. Ishihara describes the “noticing hypothesis,” which involves attention and awareness. In other words, L2 learners must be consciously attentive to be able to learn about pragmatics. Pragmatics are usually subtle, and therefore need to be highlighted so the students can recognize their existence. This often requires explicit teaching and the teacher’s awareness that every student might notice pragmatics in different ways. What is helpful is to give the students opportunities to interact and negotiate as they learn pragmatics. Ishihara provides suggestions on how

to accomplish this—including comparing norms in the target culture to their own, reconstructing L2 dialogues, roleplaying, and trying out what they have learned about pragmatics in the L2 community. She concludes by once again stating that students need to be taught explicitly about L2 pragmatics instead of merely being exposed. This article was useful in helping me to understand the theoretical underpinnings of teaching pragmatics, but, at the same time, it seemed like the author was being over-analytical in her approach.

Fortunately, **Soler and Flor (2008)** further clarify the study of pragmatics and provide a compilation of different studies demonstrating various strategies. When students acquire a language they are also experiencing socialization. That is, language learners are taught implicitly or explicitly how to produce speech acts as they learn about discourse structure, word choice, and what the words mean when they are said. As the students receive more input, they realize that what is said by people from different cultures is not necessarily what is literally meant. My favorite chapter is that on inviting a native-speaker guest to the classroom to facilitate pragmatic interaction in structured activities involving making requests in Japanese. After being instructed in how Japanese people go through a pragmatic process to request favors from people in different roles (such as a student requesting something from a teacher) the students had the opportunity to watch a native Japanese-speaker guest interact with their teacher. The teacher and guest showed how they request things from one another utilizing the appropriate pragmatic conversation process. The guest then interacted with the class in practicing a request. At one point, the student that was interacting with the guest could not figure out

what to say. When the other students noticed his loss for words, they helped him. The result was awkwardness and laughter. The teacher did not intervene to help the student because she wanted the bystanders to help prompt him with what to say—thus facilitating collaboration among the students. The laughter and the prompt suggest that the students were attentive to the interaction and understood what needed to be said. I loved reading about the humorous interaction. The students understood enough of the language to be able to understand why the pragmatic roleplay was funny. The authors offer several other ideas on how to teach language learners different pragmatic concepts.

Another chapter in this book inspired me to further investigate second-person singular Spanish pronouns from a pragmatics perspective. Described in this chapter was communication between second language learners and native Spanish speakers via synchronous computer mediated communication. I noticed, in the conversations they highlighted among a specific three-person group, that the native speaker kept emphatically insisting that the 2LLs use the less-formal pronoun *tú* with her. It reminded me of the many times I have unsuccessfully chosen between using *tú* and *usted* as when I first began talking with native-speakers. Like the 2LLs involved in these computer-mediated conversations, I also noticed the different strong reactions native speakers had when I used the ‘wrong’ pronoun. I wanted to know why this occurs, so I began looking for more articles about it.

For readers to understand a concept it is often necessary that they begin learning about it by studying its history. This was exactly my plan as I sought to understand Spanish pronouns. **Brown and Gilman (1960)** was what I was looking for. In this article,

Brown and Gilman describe the kinds of relationships (symmetric and asymmetric) that exist between interlocutors when they use *tú* and *usted*. The latter is based on a vertical relationship between people of different social standing. For example, historically a king's subjects would address him formally and he, in turn, would address them informally. The formal second-person singular pronoun, *usted*, comes from *su merced* (like saying *your grace* in English). It was therefore a non-reciprocal pronoun used by inferiors to address their superiors. *Tú* is (and was) used between people with equal/horizontal relationships. For example, children of commoners addressed children of other commoners with *tú*. The same is generally true today—based on horizontal and vertical relationships between interlocutors. I liked the author's clear and concise explanation about the history of *tú* and *usted* and what using each means when interlocutors address each other. There was nothing I did not like about this article, but I continued reading other articles to understand more about the significance of *tú* and *usted*.

Stewart (2002) references Brown and Gilman (1960) and gives added reason for using *tú*. She suggests that Spanish-speakers use it in conversation to save face by impersonalizing themselves and their interlocutors. That is, they use it in a generic sense to preserve politeness by not referring to both themselves as speakers and their listeners. In using this strategy, they take the focus off themselves. Stewart observed these occurrences in conversations between newspaper employees. She also found that they would use *tú* occasionally to affirm solidarity between themselves. This article provided more insight in how native Spanish-speakers choose pronouns to address each other.

However, I wish the author had given additional examples from her data showing other situations in which this occurred.

Another aspect to keep in mind as these pronouns are studied is that the preferences for using each one in different relationships has changed and continues to change. These preferences also differ from country to country—and in some cases within different cities of these countries. One example of these preferences was studied by **Bayona (2006)** in Bogotá, Colombia. There, she recorded how people spontaneously addressed her interviewers. She also had her interviewers survey these people about how they prefer to address others who have varying relationships with them (such as siblings, parents, co-workers, teachers, etc.). She found that the older interviewees preferred using *usted* while the younger interviewees preferred *tú* more often—regardless of gender. Thus, she concluded that a change in the way these pronouns are viewed was happening. This article shed light on the fact that the opinion of how to address others is changing.

With an understanding of the use of these pronouns, I wanted to know more about using them overtly. I particularly liked **Davidson's (1996)** article explaining the pragmatic weight involved in using *tú* and *usted* overtly. While I had previously determined that I did not always have to explicitly state *tú* and *usted*, I never understood the pragmatics involved of stating them or not—only how to choose which second-person singular pronoun to use when addressing someone. One reason *tú* and *usted* do not have to be explicitly stated is that the conjugated verb in each sentence reflects the pronoun. This makes Spanish a pronoun-drop language. This does not occur in English. That is, the verbs in English reflect plural or singular pronouns, but their verb conjugation

morphology does not clearly indicate the subject pronoun of each sentence. Therefore, English is known as a non-pronoun-drop language in which the subject pronouns always have to be stated. Davidson explains that overt pronoun usage in Spanish is redundant morphology. He argues that the only reason Spanish-speakers must use overt pronouns is to add pragmatic weight to whatever they are saying. That is, statements with an overt pronoun are more emphatic because the subject is stated more than once in a sentence. This point was very clear in Davidson's article. What was not clear, though, was his discussion of 'X-forms' and their role in overt/null pronoun usage. I wish he had made that explanation more comprehensible. In fact, in all of the other articles I read, this article was cited for the author's discussion on pragmatic weight with overt pronouns—and not for his discussion on 'X-forms.'

Some factors that are thought to mediate the expression of overt pronouns are contrast and emphasis. However, some researchers disagree. **Flores-Ferrán (2010)** is included with those who do not agree. In this article, she used conflict narratives provided by Puerto Ricans in New York City to analyze their variable use of overt pronouns. The uses of overt pronouns in these narratives were sorted into those that occurred because the referent changed and those that were present because of the conflict therein. She concludes that the presence of conflict in these narratives conditioned the use of overt pronouns, but distinguishes her results from others who assert that contrast and emphasis (combined) condition them. The other researchers' reasoning for this is that those expressing conflict place greater emphasis and contrast on the characters by using overt pronouns. The author suggests instead that the provider of the narrative assumes an

egocentric and deictic role in placing themselves in the center and assigning everyone else involved a status in relationship to their self. Overt pronoun usage and the repeated use of them emphasizes the roles all of the characters play in the narrative. I appreciated this article and its usefulness in providing additional knowledge of why over pronouns are used in Spanish.

Amaral and Schwenter (2005) agree that overt pronouns are obligatory in some contrastive situations. They elaborate on which contrastive statements need an overt pronoun, such as when there are switched referents and a contrast within one or two statements. However, not all statements with a combination of a contrast and switched-referent warrant an overt pronoun, but the authors suggest that, in some situations, an overt pronoun is needed to preserve the felicity of the statement. At times, the authors seem over-zealous in arguing that these statements obligating an overt pronoun should be considered instead of left-out. Nevertheless, their explanations and examples deliver an understanding that Spanish, although it is a pronoun-drop language, still has situations in which overtly stating subject pronouns is obligatory—when, without a subject pronoun, the sentence would be awkward.

Heritage language learners

There is still a lot of work to be done in researching the language needs of heritage language learners, and how to teach them. This was emphasized again and again in the book by **Beaudrie and Fairclough (2012)**. Their discussion on heritage language (HL) dialects takes up significant space. Teachers need to make sure that students are

aware of different dialectal varieties, and that what they bring to the Heritage language classroom is *not* incorrect. Instead, they can expand what they have and, in addition, learn the Standard dialect. The major challenge in teaching HL learners is that they are a heterogeneous group with varying HL proficiency and experience. One of the things I have noticed as I read different books about HL learners is that the authors, after defining what HL learners are, say that there is still no general consensus on what HL learners are. Most authors cite different definitions suggested by Guadalupe Valdés, a prominent author in the field. While the definition of an HL learner has changed, the research needs to go further. For example, we need to know more about how HL learning is similar and different from L2.

For many HL speakers, their HL is smothered in the American education system because their teachers focus on teaching English. They have little or no opportunity to develop their HL proficiency. In **Webb and Miller (2000)**, Miller talks of her personal experience as a teacher thrown into an HL classroom environment. She had to learn what to do on the job. She tried some things based on theory and books, but it was not necessarily what worked in her HL classroom. She found that it is important to build on what they already know. Her correction is different than what is considered effective in an L2 classroom. I like the case studies, because I can see the heterogeneity of the population, and realize how I need to be adaptable as a teacher. She takes these things into account to help them increase in proficiency. The only setback I see is that it could be more current. It would be nice to have a second edition published that includes more of her experiences in the context of modern pedagogical studies. In reading this book, I

thought the authors could have been more objective and less personal. However, having their personal touch and the case studies of different HL learners helps me to see the need for making connections with each student.

Parodi (2008) explains that monolingual Spanish speakers react negatively when they hear HL dialects. She offered more insight as to why HL dialectal differences are stigmatized. One factor in this is the fact that many Latin American Spanish governments have formed language policies to “keep the language pure.” This attitude is reflected in monolingual Spanish speakers from these countries. Accordingly, Parodi agrees with other researchers who suggest that HL speakers be taught Standard Spanish for more professional contexts without purging their dialect. This will, in turn, save them from the negative judgments of their peers. Parodi described the HL speakers more specifically than the other researchers in the field. I was grateful for her insight about why Spanish monolinguals react so negatively to HL dialects.

Martínez (2003) echoes Parodi’s suggestion that Spanish HL speakers (SHLs) learn to expand their HL knowledge to be able to communicate appropriately in different contexts. She suggests SHLs learn to be aware of the stigmatized features in their dialect while learning about the Standard dialect—and when to use each dialect in different contexts. Like Parodi, she also suggests teaching SHLs about the arbitrariness of standard dialects, their history, and their dependence on power. What I thought was most helpful are the activity ideas she provided to demonstrate the arbitrariness of dialects. These activities are both interesting and fun and they are centered on having the students

investigate the different words, for example, people use in different dialects to describe things.

Aiding SHLs in expanding their awareness and understanding of dialects is vital, but I also wanted to learn more about literacy, particularly writing instruction for SHLs. In my search, I found **Graham, Gillespie, and McKeown (2012)**. They articulate the importance of writing instruction and the benefits of learning writing skills. The authors also keep their article grounded in the contemporary by advising teachers to use technology in their writing instruction as a means of teaching students how to share, produce, and publish their writing. Successful teachers use clear objectives, engaging tasks, peer collaboration, and appropriate support. Students must also know that writing is a process involving not just one draft—but a recursive process of drafts and revisions. Writing demands effort, strategy, and self-regulation. An effective teacher facilitates these qualities. This paper was useful in helping me to articulate the continued importance of writing and there was nothing in it that I disliked.

As I searched for how to instruct SHLs in writing literacy, I found the work of **Chevalier (2004)**. Chevalier discusses the use of a specific framework which focuses on first analyzing different types of genres, then writing them. Students begin by writing speech—that is, monologue and dialogues. Speech is usually fragmented, disconnected, and spontaneous. Next, students read texts from a different job—analyzing them for structure, grammar, etc. As they analyze these texts, they are instructed to think about the audience, communicative event, and context. Grammar in this approach is not taught in isolation. Rather, it is taught as a means to an end—or what needs to be used to write in

each genre. I liked Chevalier's detailing of the framework and the discussion of each stage therein. It is a practical approach that is in line specifically with how I think grammar should be taught—not in isolation, but as a means by which to accomplish communication.

Erlinda (2008) points out that there are many other genres of writing to learn about, beyond those discussed by Chevalier. Her article focuses on helping students think about who their readers are and the context for each genre type. Like Chevalier, she discusses how readers approach different texts with expectations about the content and style of the text, based the typical aspects of other texts in the same genre and its attendant communicative purpose. For example, when a person goes to a restaurant, they expect the host to sit them, give them some menus to look at, and introduce them to their waiter. This sequence is expected in this situation. Likewise, when a person reads an academic research paper, the readers expect that the author will use more sophisticated vocabulary and specific jargon related to their topic. There are established structures that authors of research articles use to write. They insert sub-headings for each section of their paper and cite and quote other research in certain ways. As students analyze these articles, they will notice the pattern and use of these structures. Then, combining this with simple instruction and collaborative learning, they can write their own research articles based on what they have learned. This, and further examples, clarified and expanded my understanding of how to approach genre-based writing instruction.

Teaching Second Languages

Different types of knowledge are involved in successful communication—such as knowledge of social contexts, registers, styles, phonetics, paralinguistics, etc. None of these occur in a vacuum. Instead, they are intertwined in communicative competence.

Celce-Murcia (2007) explains that there are multiple competencies in the framework of communicative competency. These are sociocultural, discourse, linguistic, strategic, formulaic, and interactional. Further included in each competency are concepts second language learners (2LLs) need to know to appropriately communicate. With an understanding of the multifaceted nature of language L2 teachers can design tasks and instruction to integrate the acquisition of each competency. For this to occur, a teacher needs to balance his or her teaching with vocabulary and, as Celce-Murcia (2007) puts it, ‘stock phrases’ with grammar and pronunciation. To help the reader understand this, the author provides a sample lesson in which all of the communicative competencies she mentioned are included. This is my favorite way to learn—first the concepts followed by how the concepts can be applied. I like this approach in research articles because the application section both reviews what the author has described and offers an example of how to use those concepts.

The books by **Ballman, Liskin-Gasparro, and Mandell (2001)** and **Lee and VanPatten (2003)** have been my favorite source for learning more about L2 teaching. Because they are similar, I write about them concurrently. In both books are excellent descriptions of communicative L2 teaching. The authors of both books provide useful examples to facilitate the application of communicative instruction. Each discusses the

need for teachers to center their teaching on the students by implementing activities that encourage students to participate and practice communicating with the L2. The teacher's role should be like an architect who writes the plans and provides structure and then monitors the progress of the contractors. Architects have to work constantly with contractors in making sure the project they are working on is accomplished successfully while also letting the contractors do what is needed to build. Likewise, L2 teachers provide the essential tools necessary for their students' success. Examples of these tools are opportunities in the classroom for paired and group work in which the negotiation of meaning can take place, limiting grammar instruction to the essential information needed to complete communicative, meaningful tasks, and using task-based activities as a framework to aid students in attaining an L2 objective. In this process, Lee and VanPatten suggest teachers use structured input to first let the students be exposed to the L2 concepts and vocabulary, and then have them complete structured output tasks focusing on one L2 element at a time. I love these books. I am excited to use these teaching strategies in the L2 classroom. I especially appreciated their advice to make sure all students can participate and collaborate to learn more. In my opinion, the book by Lee and VanPatten is written better, but both have been imperative to my L2 teaching development.

LOOKING FORWARD

LOOKING FORWARD

Before I do any more teaching, I want to learn more about lesson planning and preparation. To do this, I plan to expand on what I have already learned in the MSLT program by seeking further training by taking more classes to be certified to teach secondary education and learning more through reading. I have learned so much in the MSLT program from qualified experts in the field of both second language acquisition and heritage language learners. I envy the extra teaching experience a few of my fellow students with their added training in secondary education in their undergraduate degrees. I likewise want to develop my teaching further through more experience.

Realistically, being a mother of young children I do not expect to be teaching Spanish for at least a couple of years. When I do, I foresee myself teaching beginning Spanish classes to undergraduate foreign and heritage language learners at a small college and/or in the community. I understand that the learning environment and the students in secondary education are very different from the students in college. I prefer the college atmosphere, but I realize that I might have more opportunities to teach students in secondary education.

An important asset I have gained from the MSLT program is knowledge of Spanish heritage language learners. Because the field is still relatively young and evolving, I know that continuing to learn about this population is vital. Accordingly, I plan to continue reading research on teaching methodology for them. I honestly enjoy

reading research about them. I also want to work with this population as a teacher and community member.

Furthermore, I have noticed that many people want to be able to communicate better with their Spanish neighbors. This makes them highly motivated to understand the growing number of Spanish-speakers in the United States. I want to teach Spanish in the community to strengthen the communication between English and Spanish speakers.

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