

Workshop 1

Meaningful Interpretation

“Invoking the interpretive mode is one of the most creative ways to make a text personal to all kinds of learners. Every student in a classroom can come to appreciate a text on his or her own level.” —Virginia Scott, Chair of French and Italian, Vanderbilt University

Learning Goals

How can you build your students’ interpretive skills? In this session, you’ll review relevant research, observe video discussions and classroom examples, and do a culminating activity on the interpretive mode of communication. At the end of this session, you will better understand how to:

- lead students from comprehension to deeper interpretation of authentic texts;
- prepare effective interpretive tasks for students;
- integrate interpretive communication tasks into a unit of study; and
- select from a range of authentic texts—such as art, film, folktales, advertisements, and books—based on their cultural and interdisciplinary content.

Key Terms

- authentic text
- co-construction of meaning
- communicative modes
- four-skills approach
- Schema theory
- top-down reading process

Definitions for these terms can be found in the Glossary located in the Appendix.

Materials Needed

An authentic text that you would like to use in an upcoming lesson with your students. For example, you could select a Web site, literary text, audio recording, film, or visual (such as a painting) that relates to the theme of the lesson or addresses cultural issues.

Before You Watch

To prepare for this workshop session, you will tap your prior knowledge and experience and then read current research on interpretive communication.

Facilitator's Note: Ask everyone to complete the Reflect on Your Experience and Examine the Research sections below before arriving for this session.

Reflect on Your Experience *[Reflection]*

Consider the types of interpretive tasks that you have done with your students, then answer the following questions. You may want to save your answers in order to reflect on them again at the end of the session. You can use the Reflect on Your Experience form for Question 1 found at the end of this chapter.

1. Select two or three authentic written, oral, or visual texts that you have used with your students. For each text, answer the following questions:
 - Why did you choose this text?
 - What strategies did you use to help students interpret this text?
 - Describe any challenges that you encountered.
2. What is the difference between comprehending a text and interpreting a text? If possible, use concrete examples from Question 1 above.

Examine the Research *[Assignment]*

Read each of the articles listed below, then answer the following questions.

Articles

"Practical Implications of Recent Research in Reading"

This article discusses the reading process and suggests reading strategies for foreign language classrooms.

Phillips, June K. "Practical Implications of Recent Research in Reading." *Foreign Language Annals* 17, no. 4 (1984): 285–296.

"The Gordian Knot: Language, Literature, and Critical Thinking"

This article discusses the changing role of literature in the language classroom.

Schultz, Jean Marie. "The Gordian Knot: Language, Literature, and Critical Thinking." In *SLA and the Literature Classroom: Fostering Dialogues*, edited by Virginia M. Scott and Holly Tucker, 3–31. Boston: Heinle & Heinle, 2001.

These articles are available as downloadable PDF files on the *Teaching Foreign Languages K–12 Workshop* Web site. Go to www.learner.org/channel/workshops/tfl/, click on the session title, Before You Watch, and scroll down to Examine the Research.

Facilitator's Note: Be sure that everyone has access to these readings. You may want to have a few copies available for those without Internet access.

Before You Watch, cont'd.

Reading Questions

1. Both articles advocate previewing or introductory activities when using authentic texts. What is the purpose of this stage? What are some of the rationales for this instructional approach?
2. The articles address questioning and discussion techniques as students and teachers engage in close or intensive reading. How would this type of questioning differ from the questioning often associated with comprehension checks?
3. Both articles support a top-down reading process (moving from meaning and big ideas to details and language forms). What are some of the supporting arguments for this approach?
4. Consider your own experiences as a second-language learner. Do the approaches advocated by the articles reflect what you experienced? If so, what kind of effect do you think these approaches had on your language learning? If not, in what ways did your experiences differ?
5. The readings highlight the use of written text, particularly literary sources. How could the same ideas about deep interpretation be used with other authentic texts, such as films, audio recordings, and visual art? What additional strategies would you use or adaptations would you make for the listener as opposed to the reader?
6. Although the examples in “The Gordian Knot: Language, Literature, and Critical Thinking” are intended for college-level work, how might you adapt the same ideas to the age and level of your students? If you teach a language for which students must learn characters or a new alphabet, how might you adapt the same ideas for your students?

Assignment: Submit your written responses to the Reading Questions.

Analyze the Video

Facilitator's Note: When the workshop session begins, you may want to spend a few minutes discussing participants' prior knowledge and experience and reviewing the Reading Questions.

Video Summary

In "Meaningful Interpretation," Professor Virginia Scott of Vanderbilt University addresses the value of teaching interpretive communication skills. Professor Scott also joins a round-table discussion on effective approaches to teaching interpretation skills, moderated by University of Pittsburgh professor Richard Donato, and including teachers Lauri Dabbieri of Fairfax, Virginia, and Michel Pasquier of New Hyde Park, New York. The video also features excerpts from Ms. Dabbieri's and Mr. Pasquier's classes, as well as other classes across different grade levels and languages.* The video addresses the following questions:

- What is text?
- What is interpretation?
- At what level can interpretation begin?
- Can there be multiple interpretations?
- How is the interpretive mode assessed?

*The classroom excerpts featured in this video are from the *Teaching Foreign Languages K–12* video library. To learn more about the featured lessons, go to the Library Videos Chart found at the end of this chapter.

Watch the Video [Reflection]

Watch the video "Meaningful Interpretation," and take notes as you watch. Consider pausing at the end of each section to answer the questions before moving on to the next section. If you are working in a group, discuss your responses; if you are working alone, reflect on them in your journal.

1. What is text?

In this section, Professor Scott provides a broader definition of text that includes film, audio recordings, and art. The group then addresses the use of multiple texts for interpretation tasks and methods for selecting texts.

- How does Meghan Zingle lead students to begin interpreting Picasso's *Guernica*? How does Ms. Dabbieri lead students to interpret the libretto of an opera? What other strategies could be used for interpreting different kinds of texts?
- What concerns about overpersonalization of text does Professor Scott raise? How does Mr. Pasquier address this issue? What additional approaches could be used to introduce students to information relevant to a particular text?
- What factors do the teachers consider when choosing texts? Do you agree? What other factors influence text choice?

Analyze the Video, cont'd.

2. What is interpretation?

In this section, Professor Scott describes the interpretive mode of communication. The group then discusses ways in which they lead students to interpret texts.

- According to Professor Scott, what is the role of the interpersonal mode in interpretive communication? Using the classroom excerpts, cite examples of students using interpersonal skills with a text that they are interpreting.
- How might the framing of discussion questions influence students' interpretation of a text? What types of questions were asked in the classroom excerpts? What other types of questions do you ask when organizing interpretive tasks?
- What are some of the approaches to interpreting texts described by the group? What do you feel determines which activities should be teacher-led and which should be done in groups? Why?

3. At what level can interpretation begin?

In this section, Professor Scott advocates the teaching of interpretive skills to students of all ages.

- Consider the excerpts from Jai Scott's kindergarten class. How are students moving beyond a basic understanding of the text toward interpretation? What kinds of questioning techniques does Mr. Scott use to lead students toward interpreting the text?
- What other strategies might you use with younger students or students in their first years of language study to build interpretive skills?

4. Can there be multiple interpretations?

In this section, Professor Scott suggests that texts should destabilize students' background knowledge and encourage new understandings.

- What factors should teachers consider when selecting texts for interpretation? How might this lead to texts that destabilize students' prior knowledge?
- What additional types of texts might you select to trigger new interpretations?

5. How is the interpretive mode assessed?

In this section, the group discusses different ways that interpretive activities can be assessed.

- How did Mr. Pasquier structure the assessment of his lesson? What advantages do you see of the assessment strategy used by Nancy Gadbois, namely, providing students with rubrics? What additional approaches do you use when assessing students on interpretive tasks?
- How does Professor Scott address the concern regarding lack of accuracy in an interpretive activity? What kinds of limitations might you need to impose during interpretive tasks, and when would you refrain from inhibiting students' ideas?
- Professor Donato comments that students need to move beyond factual recall toward linking facts from texts with personal experiences. Why do you think it's important to encourage students to relate texts to personal experiences? Why is it also important to encourage students to use textual evidence to justify their opinions?

Examine the Topic

[Assignment]

Now that you have read the research and viewed the video discussion on interpretive communication, you will examine the topic further by analyzing a sample interpretive task.

For this task, you will put yourself in the role of a student and interpret a Web page titled “Carnaval en la calle” (see Resources), or “Carnival in the street.” This task might be part of a unit on holidays, a cultural unit on festivals, or a February activity. The Web page has been selected for high school students at an intermediate proficiency level. The same theme could be done with novice learners and younger learners, but a Web page with more visuals may be more suitable.

A. Previewing

Previewing activities can serve several purposes: to motivate students, to tap into their background knowledge, to create anticipation for the information to come, and more. They are designed based on students’ ages, interests, prior knowledge, and proficiency level. The following are two examples of previewing activities for this interpretive task:

1. The teacher writes the word *Carnaval* on the board, circles it, and tells students that it is *una fiesta en muchos países* (a festival in many countries). The teacher asks the students to help brainstorm words or phrases in Spanish that might describe aspects of *Carnaval*. These terms are then used to create a web that clusters similar ideas. Students are encouraged to respond in Spanish, or with a definition if they don’t know the exact word; the teacher can then negotiate meaning by elaborating on what the students say. The teacher also adds specific vocabulary to the web. Some word clusters that the word *Carnaval* might generate include the following:
 - Parades: floats, music, spectators
 - Costumes: colors, masks
 - Traditions: ties to Lent, fasting, religion
 - Practices: eating, drinking, partying

If the teacher and students live in a region where *Carnaval*, *Mardi gras*, or *Fasching* is celebrated, the activity could then be tied to local lore.

2. The teacher asks students to look at the photograph on the “Carnaval en la calle” page and describe what they see. If students have already brainstormed ideas to describe *Carnaval*, the teacher asks them how the photograph reflects these ideas.

Examine the Topic, cont'd.

B. Skimming, Scanning, and Interpreting

During skimming and scanning, students begin to work with the text itself. Skimming involves glancing through the text quickly to get the gist or main idea. Scanning involves searching the text for specific information. Some texts lend themselves to both processes, for example, a lengthy document or one with multiple sections. Other texts may be suitable for just one of these processes. For example, students don't need to skim an entire brochure to understand what it's about (publicizing an event or attraction), but students can scan it for specific information like time and place. In this Interactive Activity, skimming and scanning are combined into one phase of the process.

Students then move on to interpreting and reacting to the text. To comprehend the author's message, they use contextual guessing, inferencing, background information, and associations with the language and content. After comprehending the text (i.e., reading/listening to the lines), they can begin to react to it (i.e., reading/listening *between* the lines) by considering the message in the context of their learning and experience.

Note: The Web page is written in Spanish. Although you should be able to follow along with this activity regardless of your knowledge of Spanish, an English-language translation is available for reference at the end of this chapter.

Try it online! This activity is available online as an interactive activity. Go to the *Teaching Foreign Languages K–12 Workshop* Web site at www.learner.org/channel/workshops/tfl/. Select this session and go to Examine the Topic.

Facilitator's Note: Hand out the Skim/Scan Activity—Questions form and ask participants to complete Step 1 below. When the participants are ready to compare their responses to the sample answers in Step 2, hand out the Skim/Scan Activity—Annotations form. Next, hand out the Interpret Activity—Questions form and ask participants to complete Step 3. Finally, hand out the Interpret Activity—Annotations form for Step 4. All handouts can be found at the end of this chapter.

You will now have the opportunity to skim/scan and interpret the “Carnaval en la calle” Web site. Go to the workshop Web site for the interactive version or follow along below.

1. Using the Skim/Scan Activity—Questions form, read the sample questions to give you an idea of what students could be asked to look for when skimming or scanning this Web site. Then put yourself in the role of a student and find the appropriate answer in the text.
2. When you have finished, go to the Skim/Scan Activity—Annotations form to see sample student answers and some suggested teaching strategies.
3. Next, use the Interpret Activity—Questions form to look at the Web site again with an eye toward deeper interpretation of the text. Find the appropriate answers to the questions.
4. When you have finished, go to the Interpret Activity—Annotations form to see sample student answers and some suggested teaching strategies.

Assignment: Write a brief summary of what you learned from this activity to submit as an assignment.

Reflect on Your Learning

[Assignment]

In this session, you analyzed effective approaches for building students' interpretation skills. You will now write a one- to two-page summary of what you have learned and how you plan to apply it in your classroom. Review the notes you have taken during this session, as well as your answers to the Reflect on Your Experience questions.

Use the questions below to guide your writing. Begin your summary now, but you may also want to reflect on the activity you will complete for homework (Put It Into Practice). In that case, complete your summary after you have done the activity.

1. If you have completed the Put It Into Practice section, reflect on the interpretive task activity that you designed. Do you feel that this approach would help your students process meaning without needing to have every term defined in advance? If so, how? If not, how might you revise the activity to achieve this goal?
2. Review your answer to the second question in the Reflect on Your Experience section (What is the difference between *comprehending* a text and *interpreting* a text?). Would you make any changes or additions to your answer based on your new learning?
3. How might you facilitate an activity in which students have the opportunity to interpret texts creatively? How would you field students' questions that are open-ended and may have multiple answers, or that require additional research to answer?
4. How would you decide if an interpretive task activity was successful?

Assignment: Submit your summary as an assignment.

Facilitator's Note: The activities in the Put It Into Practice and Action Research Project sections are designed to be completed outside of workshop meeting times. Be sure that participants have all necessary forms for these activities. Also, plan time to debrief participants on their results for the Put It Into Practice activities during a later workshop session.

Put It Into Practice

[Assignment]

In this section, you will apply what you have learned to your own teaching. This five-part activity leads you through the development of an interpretive task that you can use in your classroom.

Designing an Interpretive Task

1. Select an authentic text that you would like to use in an upcoming lesson. Describe the text you selected and your reason for choosing it. For example, you could select a Web site, literary text, audio recording, or film that relates to the theme of the lesson or focuses on cultural issues.
2. Prepare a previewing activity for the text that engages students in thinking and using language to explore:
 - their own background or prior knowledge;
 - the social or cultural context of the text;
 - their curiosity or anticipation of the message (content) of the text; or
 - new language for familiar topics.
3. Prepare a skimming/scanning exercise to introduce students to the text or part of it. For example, you might do several of the following:
 - design a worksheet, chart, or graphic organizer in which students can record their findings from the skimming/scanning exercise;
 - have students work in pairs to respond to skimming/scanning cues;
 - Review the results of the skimming/scanning activity with the class to make sure that everyone is on track before the next part of the activity; and
 - Use what you know about your students' proficiency levels, background knowledge, and interests to design skimming/scanning activities that are most likely to lead to successful interpretations.
4. Design an activity in which you will lead students through a close or intensive reading/listening of the text. Consider how the information that students gathered during the skimming/scanning exercise would help them with the interpretation. For example, are there unfamiliar terms that they identified while skimming or scanning that they will need to define in order to do a close reading? Determine the degree of understanding you expect students to develop (it need not be complete), as well as whether and how you would use pairs or group work. Formulate the questions or prompts you will use to initiate the discussion and keep it moving.
5. Optional: Once students have gained content and language from the interpretive tasks, design a follow-up activity 1) in the presentational mode, or 2) with an additional interpretive text.

Assignment: Submit your interpretive task as an assignment.

Action Research Project

[Assignment]

The following four-step process will help you plan a small action research project to explore your questions about the interpretive mode of communication, implement action plans for improving the interpretive abilities of your students, and collect information to assess your instructional innovations. Before you begin this section, you can go to the About Action Research section (page 8) for an introduction to the process of designing and conducting action research projects. If you are taking this workshop for credit, you will need to complete one action research project from any one of the eight workshop sessions as an assignment.

If you would like to focus on interpretive communication for your action research project, use the following questions and examples to help frame your thinking and shape your project.

I. Thinking

1. What issue concerning instruction and interpretive communication do you want to describe, document, and investigate? For example, you could examine the use of multiple texts in a lesson focusing on interpretation, or you could explore your students' interpretive skills. This will be the focus of your action research project.
2. Why is interpretation important to you as a teacher? How have you approached the use of texts in the past? How do you want to change that approach and why? What has been your experience with using various texts with your students? Are you satisfied with the students' performance and/or your instructional strategies? Why or why not?
3. What is your research question concerning the interpretive mode of communication? The research question will help you investigate your area of focus and understand it better. For example:
 - a. What strategies do my students use to interpret texts?
 - b. How do my students react to using multiple texts during a unit of study?
 - c. What does an interpretive discussion look like in my classes? What are the participation patterns, and how are interpretations co-constructed between teacher and students and among the students themselves?

II. Acting

1. What is the action plan for carrying out your project? Depending on your action research question, the following are some questions you might ask yourself to help you develop an action plan:
 - a. How will I incorporate multiple texts into my lessons? What steps do I need to take to make this change to my teaching?
 - b. How will I help my students to move beyond comprehension to interpretation? What instructional strategies will I use?
 - c. How will I conduct an interpretive discussion? How do I prepare for this type of discussion?
 - d. How will I assist my students in using the target language during an interpretive discussion and ensure that they do not fall back on English?
2. What information will you need to collect to answer your research question and assess your project? For example, you could record your observations by taking field notes, keep a teaching journal, distribute student questionnaires and self-assessments, or gather student work samples. You should have at least two sources of information.

Action Research Project, cont'd.

3. How much time will you allot for your action research? That is, when and for how long do you plan to collect information before you're ready to begin analyzing it? Develop a timeline for implementing your action plan.

III. Reflecting

1. After collecting your information, how will you analyze it? That is, how will you organize and review the information you have collected to understand it better and help you answer your research question? For example, will you use percentages based on responses to a questionnaire? Themes from a journal? Summaries of interview data?
2. How will you display the information so that it can be shared with others? For example, you can use charts, graphs, and/or tables. The goal is to organize your data in a way that presents a clear description of what you investigated.

IV. Rethinking

Note: The final step of the action research project is to reevaluate your teaching practice based on your research data. Because it takes time to complete an action research project, it may not be possible to do this step during the workshop. However, if you are taking this workshop for credit, you will need to complete one action research project during or after the course of the workshop to submit as an assignment.

1. Based on what you learned through your data analysis, how will you rethink your teaching practice? What changes will you make to your lessons the next time you address interpretation and use texts in your classes? If you had to research interpretive communication again, what changes would you make to your action research plan?

Assignment: If you are taking the workshop for graduate credit, submit your completed action research project on any one of the eight session topics.

Resources

Check out these additional resources to explore the topic further.

American Council on the Teaching of Foreign Languages. *Standards for Foreign Language Learning in the 21st Century*. National Standards in Foreign Language Education Collaborative Project. Yonkers, NY: American Council on the Teaching of Foreign Languages, 1999. (To purchase the *Standards* document, go to www.actfl.org or call 1-800-627-0629.)

"Carnaval en la calle" Web site. [<http://www.carnavaldecadiz.com/CarnavalCalle.htm>] InfoCádiz: Cádiz, Spain.

Hadley, Alice Omaggio. *Teaching Language in Context*. 3rd ed. Boston: Heinle & Heinle, 2001.

Hall, Joan Kelly. "The Communication Standards." In *Foreign Language Standards: Linking Research, Theories, and Practices*, edited by June K. Phillips, 15–56. ACTFL Foreign Language Education Series. Lincolnwood, IL: National Textbook Company, 1999.

Lee, James F. *Tasks and Communicating in Language Classrooms*. McGraw-Hill Second Language Professional Series: Directions in Second Language Learning. New York: McGraw-Hill, 2000.

Lee, James F., and Bill VanPatten. *Making Communicative Language Teaching Happen*. New York: McGraw-Hill, 1995.

Phillips, June K. "Practical Implications of Recent Research in Reading." *Foreign Language Annals* 17, no. 4 (1984): 285–296. (See the Before You Watch section for a brief description of this text and instructions on how to access it online.)

Schultz, Jean Marie. "The Gordian Knot: Language, Literature, and Critical Thinking." In *SLA and the Literature Classroom: Fostering Dialogues*, edited by Virginia M. Scott and Holly Tucker, 3–31. Boston: Heinle & Heinle, 2001. (See the Before You Watch section for a brief description of this text and instructions on how to access it online.)

Scott, Virginia, and Julie Huntington. "Reading Culture: Using Literature to Develop C2 Competence." *Foreign Language Annals* 35, no. 6 (2002): 622–631.

Swaffar, Janet, and Susan Bacon. "Reading and Listening Comprehension: Perspectives on Research and Implications for Practice." In *Research in Language Learning: Principles, Processes, and Prospects*, edited by Alice Omaggio Hadley, 124–155. ACTFL Foreign Language Education Series. Lincolnwood, IL: National Textbook Company, 1993.

Tucker, Holly. "The Place of the Personal: The Changing Face of Foreign Language Literature in a Standards-Based Curriculum." *ADFL Bulletin* 31 (2000): 53–58.

Assignments

If you are taking this workshop for credit or professional development, submit the following assignments for session 1: Meaningful Interpretation.

1. Examine the Research

Read the articles, then submit your written responses to the Reading Questions.

2. Examine the Topic

Complete the activity in this guide or do the interactive version online, then write a brief summary of what you learned from the activity.

3. Put It Into Practice

Complete the activity, then submit your interpretive task.

4. Action Research Project

Submit your completed action research project on any one of the eight session topics.

5. Reflect on Your Learning

Review your notes, then write a summary of what you have learned and how you plan to apply it in your classroom.

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Analyze the Video

Session 1: Library Videos Chart

The following lessons from *Teaching Foreign Languages K-12: A Library of Classroom Practices* are listed in the order in which they appear in the "Meaningful Interpretations" video:

Lesson Title	Instructor	Language	Grade Level
Interpreting Picasso's <i>Guernica</i>	Meghan Zingle	Spanish	10
Music and Manuscripts	Lauri Dabbieri	Latin	10-12
Interpreting <i>La Belle et la Bête</i>	Michel Pasquier	French	11
A Cajun Folktale and Zydeco	Paris Granville	French	8
Interpreting Literature	Barbara Pope Bennett	Spanish	11
Russian Cities, Russian Stories	Jane Shuffelton	Russian	9-12
Chicken Pox	Jai Scott	French	K
Assessment Strategies	Nancy Gadbois	French	10-12
Sports Stats	Amy Garcia	German	5

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Before You Watch

Reflect on Your Experience

Select two or three authentic written, oral, or visual texts that you have used with your students. For each text, answer the following questions:

- Why did you choose this text?
- What strategies did you use to help students interpret this text?
- Describe any challenges that you encountered.

You can also use this chart as you move through the session to add any new information, questions, and/or ideas for revising each activity.

Text	Why This Text?	Strategies	Challenges	New Ideas/Questions

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Examine the Topic

***Carnaval en la calle* – English Translation**

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Note: Underlined terms are links on the original Web site.

Street Festival

[FOOD TASTINGS](#) | [COSTUMES](#) | [STREET MUSICIANS](#) | [CHORAL PROCESSIONS](#) | [CAVALCADE](#)

If anything distinguishes the Carnival in Cádiz, other than the competition of the musical groups, it is the large number of people who participate in the event.



The opening salvo takes place well before the Carnival commences officially. Approximately one month earlier, the various musical groups that will perform in the Falla (theater) hold their general auditions. The [food tastings](#), organized by the carnival workers, are excellent places to enjoy and get into the rhythm of the party.

During the official dates for the Carnival, [costumes](#) are the order of the day. Whether in individual disguises, or outfitted as a couple or as a group, a costume is almost mandatory, especially on the first Saturday.

The highlight of dressing in costume is when the so-called "[family](#)" groups, "[street musicians](#)," or "[illegals](#)," that is, informal groups of friends or families, cause everyone listening to burst out laughing at their revelry. It is also the time when the greatest number of people take to the streets.

No one should miss the [choral processions](#) around the plaza on Sunday and Monday. Thousands of people gather there for several hours to listen live to all of the competing [choral groups](#) who present their repertoires in a fierce battle of voices.

On Sunday also, the great [Cavalcade](#) takes place. For several hours, a multicolored parade travels along the city's thoroughfare, which is lined with tens of thousands of people waiting to enjoy the costumes, the songs, and the beauty of the floats.

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Examine the Topic

Skim/Scan Activity — Questions

Find the appropriate answers to the skim/scan questions in the text. Note: Underlined terms are links on the original Web site.

Skim/Scan Questions	Carnaval en la calle
<ol style="list-style-type: none">1. In what city does the event take place? In what country is the city located?2. Where in the city does the event take place?3. Scan the links at the top of the page and notice that these phrases are also in the text. What does that tell you?4. What does <i>fiestas gastronómicas</i> mean?5. What does <i>el disfraz</i> mean?6. What does <i>agrupaciones "familiares", "charangas", o "ilegales"</i> mean?7. What does <i>Carrusel de Coros</i> mean?8. What does <i>Cabalgata</i> mean?	<p>Carnaval en la calle</p> <p><u>FIESTAS GASTRONÓMICAS</u> <u>DISFRACES</u> <u>ILEGALES</u> <u>CARRUSEL</u> <u>CABALGATA</u></p> <p>Si algo distingue al Carnaval de Cádiz es, aparte del <u>Concurso de Agrupaciones</u>, la amplia participación popular en la fiesta.</p> <p>El pistoletazo de salida se produce bastante tiempo antes de que, oficialmente, de comienzo el Carnaval. Aproximadamente un mes antes, las distintas agrupaciones que participarán en el Falla celebran sus ensayos generales. Las <u>fiestas gastronómicas</u>, organizadas por peñas carnalescas, son un excelente lugar para disfrutar y hacer el cuerpo a la fiesta.</p> <p>Durante las fechas del Carnaval propiamente dicho, <u>el disfraz</u> es el rey. Bien de forma individual, en pareja, o en grupo; disfrazarse es casi obligado, sobre todo el primer sábado.</p> <p>La culminación del disfraz, y a la vez el máximo exponente de la participación en la calle, se produce con las llamadas agrupaciones "<u>familiares</u>", "<u>charangas</u>", o "<u>ilegales</u>", grupos de amigos o familias que organizan agrupaciones informales y que, divirtiéndose ellos, consiguen hacer brotar la risa a todo aquél que los escucha.</p> <p>El domingo y el lunes nadie debe faltar al <u>Carrusel de Coros</u> alrededor de la plaza. Miles de personas se reúnen allí para escuchar en directo a la totalidad de los <u>coros</u> presentados a concurso que, durante varias horas, ofrecen su repertorio en una encarnizada lucha de voces.</p> <p>El domingo también se celebra la gran <u>Cabalgata</u>, durante varias horas un desfile multicolor recorre la avenida de entrada a la ciudad, en la que se agolpan decenas de miles de personas para disfrutar con los disfraces, las coplas y la belleza de las carrozas.</p>

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Examine the Topic

Skim/Scan Activity — Annotations > Page 1

Read the annotations to see sample student answers and some suggested teaching strategies for skimming/scanning the text.
Note: Underlined terms are links on the original Web site.

Skim/Scan Annotations	Carnaval en la calle [2]
<ol style="list-style-type: none">1. The event takes place in Cádiz. Students may know from prior knowledge that Cádiz is in Spain. If they guess other countries, you might use this as an opportunity for review.2. Students translate the text to learn that the event takes place in the street.3. Students guess that these are links to other Web pages about this topic. Lead them to reflect on what this might say about these terms: that they are important elements in the event. Thus, they are included on both this page (a main page that introduces information) and their own separate page.4. Students translate <i>fiestas</i> to mean celebrations. Some students will connect <i>gastronómicas</i> with its English cognate and food. For those who do not, show the relationship to English.5. Students might know or guess that the word means "disguise." If they do not, use the picture or surrounding text to start the discussion.	<p>FIESTAS GASTRONÓMICAS DISFRACES ILEGALES CARRUSEL / CABALGATA [3]</p> <p>Si algo distingue al Carnaval de Cádiz [1] es, aparte del <u>Concurso de Agrupaciones</u>, la amplia participación popular en la fiesta.</p> <p>El pistoletazo de salida se produce bastante tiempo antes de que, oficialmente, de comienzo el Carnaval. Aproximadamente un mes antes, las distintas agrupaciones que participarán en el Falla celebran sus ensayos generales. Las <u>fiestas gastronómicas</u>, [4] organizadas por peñas carnavalescas, son un excelente lugar para disfrutar y hacer el cuerpo a la fiesta.</p> <p>Durante las fechas del Carnaval propiamente dicho, <u>el disfraz</u> [5] es el rey. Bien de forma individual, en pareja, o en grupo; disfrazarse es casi obligado, sobre todo el primer sábado.</p> <p>La culminación del disfraz, y a la vez el máximo exponente de la participación en la calle, se produce con las llamadas <u>agrupaciones "familiares", "charangas", o "ilegales"</u>, [6] grupos de amigos o familias que organizan agrupaciones informales y que, divirtiéndose ellos, consiguen hacer brotar la risa a todo aquél que los escucha.</p> <p>El domingo y el lunes nadie debe faltar al <u>Carrusel de Coros</u> [7] alrededor de la plaza. Miles de personas se reúnen allí para escuchar en directo a la totalidad de los <u>coros</u> presentados a concurso que, durante varias horas, ofrecen su repertorio en una encarnizada lucha de voces.</p> <p>El domingo también se celebra la gran <u>Cabalgata</u>, [8] durante varias horas un desfile multicolor recorre la avenida de entrada a la ciudad, en la que se agolpan decenas de miles de personas para disfrutar con los disfraces, las coplas y la belleza de las carrozas.</p>

continued on page 2

Read the annotations to see sample student answers and some suggested teaching strategies for skimming/scanning the text.
Note: Underlined terms are links on the original Web site.

Skim/Scan Annotations	Carnaval en la calle [2]
<p>6. Students translate that these are informal get-togethers by family and friends. Ask them what this says about the participants of <i>Carnaval</i>. If a student misreads <i>ilegales</i> as <i>illegales</i>, ask what else it might mean in this context to get at the idea that these are informal gatherings not organized by the official group.</p> <p>7. This translates to people listening to voices. Students can guess that this means choral groups. Ask them what this says about the activities during <i>Carnaval</i>.</p> <p>8. Students translate this to mean "parade," or lead them to use surrounding text to learn that it's something with lots of color that goes along the avenue from the entrance of the city and has lots of people watching.</p>	<p><u>FIESTAS GASTRONÓMICAS</u> / <u>DISFRACES</u> / <u>ILEGALES</u> / <u>CARRUSEL</u> / <u>CABALGATA</u> [3]</p> <p>Si algo distingue al Carnaval de Cádiz [1] es, aparte del Concurso de Agrupaciones, la amplia participación popular en la fiesta.</p> <p>El pistoletazo de salida se produce bastante tiempo antes de que, oficialmente, de comienzo el Carnaval. Aproximadamente un mes antes, las distintas agrupaciones que participan en el Falla celebran sus ensayos generales. Las <u>fiestas gastronómicas</u>, [4] organizadas por peñas carnavalescas, son un excelente lugar para disfrutar y hacer el cuerpo a la fiesta.</p> <p>Durante las fechas del Carnaval propiamente dicho, <u>el disfraz</u> [5] es el rey. Bien de forma individual, en pareja, o en grupo; disfrazarse es casi obligado, sobre todo el primer sábado.</p> <p>La culminación del disfraz, y a la vez el máximo exponente de la participación en la calle, se produce con las llamadas <u>agrupaciones "familiares", "charangas", o "ilegales"</u>, [6] grupos de amigos o familias que organizan agrupaciones informales y que, divirtiéndose ellos, consiguen hacer brotar la risa a todo aquel que los escucha.</p> <p>El domingo y el lunes nadie debe faltar al <u>Carrusel de Coros</u> [7] alrededor de la plaza. Miles de personas se reúnen allí para escuchar en directo a la totalidad de los <u>coros</u> presentados a concurso que, durante varias horas, ofrecen su repertorio en una encarnizada lucha de voces.</p> <p>El domingo también se celebra la gran <u>Cabalgata</u>, [8] durante varias horas un desfile multicolor recorre la avenida de entrada a la ciudad, en la que se agolpan decenas de miles de personas para disfrutar con los disfraces, las coplas y la belleza de las carrozas.</p>

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Examine the Topic

Interpret Activity — Questions

Find the appropriate answers to the interpret questions in the text. Note: Underlined terms are links on the original Web site.

Interpret Questions	Carnaval en la calle
<ol style="list-style-type: none">1. Identify something that makes this fiesta special.2. What did you learn about the role of food in the festivities? Are any of the foods named here?3. Identify something you learned about the costumes.4. How do people feel about the groups that congregate in the streets?5. What happens on Sunday and Monday? Why are these days so important to the celebration?6. What else happens on Sunday?	<p><u>FIESTAS GASTRONÓMICAS</u> / <u>DISFRACES</u> / <u>ILEGALES</u> / <u>CARRUSEL</u> / <u>CABALGATA</u></p> <p>Si algo distingue al Carnaval de Cádiz es, aparte del Concurso de <u>Agrupaciones</u>, la amplia participación popular en la fiesta.</p> <p>El pistoletazo de salida se produce bastante tiempo antes de que, oficialmente, de comienzo el Carnaval. Aproximadamente un mes antes, las distintas agrupaciones que participarán en el Falla celebran sus ensayos generales. Las <u>fiestas gastronómicas</u>, organizadas por peñas carnavalescas, son un excelente lugar para disfrutar y hacer el cuerpo a la fiesta.</p> <p>Durante las fechas del Carnaval propiamente dicho, el disfraz es el rey. Bien de forma individual, en pareja, o en grupo; disfrazarse es casi obligado, sobre todo el primer sábado.</p> <p>La culminación del disfraz, y a la vez el máximo exponente de la participación en la calle, se produce con las llamadas agrupaciones "<u>familiares</u>", "<u>charangas</u>", o "<u>ilegales</u>", grupos de amigos o familias que organizan agrupaciones informales y que, divirtiéndose ellos, consiguen hacer brotar la risa a todo aquél que los escucha.</p> <p>El domingo y el lunes nadie debe faltar al Carrusel de Coros alrededor de la plaza. Miles de personas se reúnen allí para escuchar en directo a la totalidad de los <u>coros</u> presentados a concurso que, durante varias horas, ofrecen su repertorio en una encarnizada lucha de voces.</p> <p>El domingo también se celebra la gran Cabalgata, durante varias horas un desfile multicolor recorre la avenida de entrada a la ciudad, en la que se agolpan decenas de miles de personas para disfrutar con los disfraces, las coplas y la belleza de las carrozas.</p>

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

Meaningful Interpretation > Examine the Topic

Interpret Activity — Annotations

Read the annotations to see sample student answers and some suggested teaching strategies for interpreting the text.
Note: Underlined terms are links on the original Web site.

Interpret Annotations	Carnaval en la calle
<ol style="list-style-type: none">Students identify that there is "popular participation," and some may see "ample" in <i>amplia</i>.Students may note that the food events appear to be a good place to have fun. Some might mention that preparation begins a month in advance. However, no foods are mentioned here. So where will they learn about them? By clicking on the link and going to that Web page.Students see that costumes are required (<i>obligado</i>), especially on Saturday. Some may say that the costumes are of a king, so lead them to see that "king" is a metaphor here: Costumes "reign." In other words, they are a key element.Students may pick up on <i>risa</i> (laughter). People must enjoy the groups.These are the days of live music, such as choral competitions; they go on for hours. Get students to infer why these days are important. They are the culminating days of the festival before Lent, which begins on Wednesday.Students should see the term <i>un desfile</i> (parade), described as having lots of color and marching in the streets from the entrance of the city.	<p><u>FIESTAS GASTRONÓMICAS</u> / <u>DISFRACES</u> / <u>ILEGALES</u> / <u>CARRUSEL</u> / <u>CABALGATA</u></p> <p>Si algo distingue al Carnaval de Cádiz es, aparte del <u>Concurso de Agrupaciones</u>, la amplia participación popular [1] en la fiesta.</p> <p>El pistoletazo de salida se produce bastante tiempo antes de que, oficialmente, de comienzo el Carnaval. Aproximadamente un mes antes, las distintas agrupaciones que participarán en el Falla celebran sus ensayos generales. Las <u>fiestas gastronómicas</u>, organizadas por peñas carnalescas, son un excelente lugar para disfrutar y hacer el cuerpo a la fiesta. [2]</p> <p>Durante las fechas del Carnaval propiamente dicho, el <u>disfraz</u> es el rey. Bien de forma individual, en pareja, o en grupo; <u>disfrazarse</u> es casi obligado, sobre todo el primer sábado. [3]</p> <p>La culminación del disfraz, y a la vez el máximo exponente de la participación en la calle, se produce con las llamadas <u>agrupaciones "familiares"</u>, "<u>charangas</u>", o "<u>ilegales</u>", grupos de amigos o familias que organizan agrupaciones informales y que, divirtiéndose ellos, consiguen hacer brotar la risa a todo aquél que los escucha. [4]</p> <p>El domingo y el lunes nadie debe faltar al <u>Carrusel de Coros</u> alrededor de la plaza. Miles de personas se reúnen allí para escuchar en directo a la totalidad de los <u>coros</u> presentados a concurso [5] que, durante varias horas, ofrecen su repertorio en una encarnizada lucha de voces.</p> <p>El domingo también se celebra la gran <u>Cabalgata</u>, durante varias horas un <u>desfile multicolor</u> recorre la avenida de entrada a la ciudad, [6] en la que se agolpan decenas de miles de personas para disfrutar con los disfraces, las coplas y la belleza de las carrozas.</p>

Notes
