

VIDEO & NOTES

AUDIO

<p>Annenberg/WGBH Logos Graphic opening</p> <p>Teaching Foreign Languages K-12 Workshop Delivering the Message</p> <p>Lower Third: Martha G. Abbott Fairfax County VA Public Schools</p> <p>Lower Third: Richard Donato University of Pittsburgh</p>	<p>MARTY: The presentational mode plays an important role in students' language development. It uh, offers them the opportunity to um formulate a written presentation, or a spoken presentation. Um, the, the key element, though, is to have the student consider the audience, that he or she is writing for, or speaking for, because that is the element that motivates the student; that causes the student to think about this, as a true uh communication act.</p> <p>RICK: In presentational communication, the presence of the audience implies that one keep in mind the clarity of the message, the culture, the understanding of the audience, which I think has a direct influence on the way students write; the way students present, in speech, or in writing.</p>
<p>WIDE SHOT OF PANEL DISCUSSION</p> <p>Audience Presentations Feedback</p>	<p>MUSIC UP</p> <p>NARRATOR: The third session of the teaching foreign languages workshop, Delivering the Message, focuses on the presentational mode of communication. Researcher and assistant professor, Paul Kei Matsuta, from the University of New Hampshire, discusses the importance of considering the audience, as part of presentational classroom activities. Paul Matsuta also joins University of Pittsburgh professor, Richard Donato, and teachers Jane Shuffelton, of Rochester, New York, and Marylee DiGennaro, of North Haven, Connecticut. Together, they work to identify: who the presentational audience is, discuss how audience influences oral and written presentations, and then</p>

VIDEO & NOTES

AUDIO

	determine how feedback improves presentational communication.
<p>Who is the audience?</p> <p>Lower Third: Paul Kei Matsuda University of New Hampshire</p>	<p>PAUL: Because presentational communication is a complex act, requiring students to handle many different aspects of language learning and communication, asking students to engage in full-fledged, communicative activity, might be difficult at first. So, in order to facilitate that process, for younger learners, and also beginning learners, I think it's useful to focus first on presenting material that's already available.</p>
	<p>MARGITA HABERLEN CLIP <i>CLASS: May, June, July, August</i></p> <p>PAUL: And they can practice, uh different aspects of presentation, the use of visual communication, or the tone of language, or pronunciation. Before, they have to think about other aspect of presentation and communication, such as coming up with their own, own content, or thinking about the audience.</p> <p>MARGITA HABERLEN CLIP <i>CLASS: September, October, November, and December</i></p>
	<p>PAUL: ... Many different types of audience in the classroom. And of course, uh, the first audience that's often used in the classroom is the teacher.</p>
	<p>BARBARA POPE BENNETT CLIP -I used bright colors but not ones as tropical as Somarriba's colors. -Very good. Give her a round of applause. That was good!</p> <p>PAUL: And then, teachers can extend the audience, by asking students to present their work to each other in the classroom context.</p>

VIDEO & NOTES

AUDIO

HAIYAN FU CLIP

-I don't know the wind.

- I don't know the wind.

-I don't know the wind.

-I don't know the wind.

-I don't know the wind.

-I don't know in which direction the wind is blowing.

-I am in my dream. I am whirling in the gentle waves of my dream.

JANE SHUFFELTON CLIP

-Once upon a time, in a small Russian village...

PAUL: But beyond that, teachers can try to bring in audience from outside the classroom context.

DAVITA ALSTON CLIP

-Where were you born?

-Me? I was born here, but my parents are Mexican.

PAUL: Teachers might try to hook students up with students in other countries.

MARYLEE DIGENNARO CLIP

- For your homework, you're going to write a letter.

PAUL: So that they can correspond with people from, uh, different cultural linguistic context.

MARYLEE DIGENNARO CLIP

- Do you remember Stella?

-Yes.

-Where does Stella study? Do you remember the name of the school?

-The Latin High School.

-The Latin High School in Cagliari. OK?

PAUL: The notion of audience is a highly abstract notion. One of the major differences

VIDEO & NOTES

AUDIO

between interpersonal communication and presentational communication is that the audience may not be immediately available in presentational communication.

JIE GAO CLIP

JIE: You have a letter; we're going to keep adding to the letter. And this letter will go to China.

-You can tell them what sports your mother likes, what sports your father likes...

-So we're going to expand this letter to our pen pal.

PAUL: So, one of the things that students have to do is to imagine what kind of audience they might be addressing.

Assessment Clip

Teacher: I want you to go over right now to the rubric, the oral, the read-along component of your storybook. Again, it's another third of your grade, very important, you cannot wing this I need you to again like a draft for your composition I want you to rework your tape to give your best performance for me to hear.

Girl: Do you want us to read it, like, on our level, or do you want us to record it on the tape as though we're actually reading it to a child? 'Cause you know how sometimes you can take that more melody type of voice?

PAUL: In interpersonal communication situation, students can access their audience, because they are right in front of them.

LORI LANGER DE RAMIREZ CLIP

-I was born in Colombia and we're angry with Spain.

PAUL: In presentational mode of communication, students can be detached from that immediate context

VIDEO & NOTES

AUDIO

	<p>MEGHAN ZINGLE CLIP</p> <p>-In the activity you're going to do in partners...</p> <p>-you're going to write a radio announcement.</p>
<p><i>Wide Shot of Panel</i></p> <p>WEB TAG: Go to the Workshop Guide at www.learner.org</p> <p>Lower Third: Marylee DiGennaro North Haven, CT Grade 9</p> <p>Footage of Marylee DiGennaro's class (and image of class from Italy)</p>	<p>MUSIC UP</p> <p>PANEL DISCUSSION</p> <p>RICK: Audience is an important concept in the research in second language, foreign language writing. Because presentational communication is not something we save for the fourth, fourth year of language study. How, how do we plan for it? How do we integrate it? Can it be integrated?</p> <p>MARYLEE: I think of the presentation as being something that is uh, has a person who is giving information, and someone who is receiving, and uh, if I think of it as a gift, as a present would be, then, uh, there's going to be a lot of thought behind what the gift will be, and the person to whom it's going to be presented. So, for that reason, in communicating anything, the nature of the audience, who the audience will be, um, has to be taken into consideration.</p> <p>PAUL: It's also uh useful sometimes, to ask students to do a presentation, focusing on one or two key areas of language skills or content knowledge, that the teacher wants the students to develop.</p>
	<p>JIE GAO CLIP</p> <p>-Chinese students like basketball.</p> <p>-Do American students like basketball?</p> <p>-Watch this. Chinese students like basketball. American students like basketball.</p> <p>PAUL: And students can also focus on that aspect of language production, and not worry</p>

VIDEO & NOTES

AUDIO

Lower Third:
Jane Shuffelton
Rochester, NY
Grades 9-12

Images of Alaska post cards

so much about, for example, grammar or organization. But, to make the consideration of the audience the primary objective of that presentation.

JIE GAO CLIP

- I like basketball and baseball.
- I like basketball and tennis.
- What kind of animals do you like?
- I like cats.

RICK: Are all your students willing participants in the act of presentational communication?

MARYLEE: No. No....

RICK: No? Of course, no they're not. That's not realistic. So what, what, what happens in cases like that where you have resistance?

JANE: There's less resistance to...if it's meaningful. There is resistance, even to the sending post cards, back and forth to Alaska, there's resistance. But, less resistance than doing a writing exercise that doesn't have anything, in terms of an audience...

MARYLEE: It doesn't have a purpose, for them.

JANE:if it doesn't have a purpose other than to get a homework grade.

JANE SHUFFELTON CLIP

-Do you know who this is?

-Ah, it's...no. I forgot.

-Peter the Great.

-Oh, yes. Peter the Great. We want to talk about this.

PAUL: And I think one of the most useful aspect of having a real audience in presentational communication is that the audience will provide gaps that students can

VIDEO & NOTES

AUDIO

	investigate, understand, explore and then write about or talk about.
	<p>MARYLEE: Um, it, it's important for them to have that uh contact right from the beginning, with the particular audience, that is not just going to be there, and take a passive role, to listen to what they have to say. But, also supply them with information that then they could use, ah, and build, build on, in, in lessons that will follow.</p> <p>MARYLEE DIGENNARO CLIP -For homework, you're going to write in your composition notebooks a letter, -which in the future will be an email, a letter that describes your house.</p> <p>RICK: What about young children? With the proliferation of foreign language elementary school programs, um, is presentational communication for children?</p> <p>MARYLEE: Well, uh, I think of uh the presentation as being something that might be, presenting orally.</p> <p>AMY GARCIA CLIP -I give up! I'm not going to play chess ever again.</p> <p>MARYLEE: They might do video taping, or digital presentation.</p> <p>AMY GARCIA CLIP -No, don't give up! That's called perseverance and that means "Don't give up."</p> <p>PAUL: Students can talk to each other in a classroom, and present what they have thought about, or what they have written, or whatever they are learning, uh, and share that information. I mean, that's the beginning of audience awareness and presentation.</p>

VIDEO & NOTES

AUDIO

	<p>MARGITA HABERLEN CLIP</p> <ul style="list-style-type: none"> - <i>Schultütefest</i> is in this month. -What is the name of the month? -Adam, who should say the answer? Which student should answer? -Sean? -August. -Yes, that's right. -Very good!
	<p>MARYLEE: The students in the class are, are not necessarily a, a homogenous group. They have different backgrounds and interests also. So, in presenting to each other, other students will, who are receiving the information, will learn something new about that other student.</p> <p>DENISE TANNER CLIP</p> <ul style="list-style-type: none"> -What do you like? -I like American football. What do you like? -I like Ms. McAlister. -What do you like? -I like soccer. That's what I like. -I like music. <p>RICK: I think that we can focus on what are we achieving in the classroom. Are students learning how to present information; are they learning how to communicate interpersonally; are they learning how to interpret text? But when you try to situate presentational communication, it really is always in reference to sort of other modes of communication as well.</p> <p>DENISE TANNER CLIP</p> <ul style="list-style-type: none"> -And what's is the first girl's name? -The first girl's name is Valerie. -Good. And what's Valerie like? -Valerie is beautiful and intelligent and plays tennis with Armando. -And Valerie wins. -And Armando says, "Oh, well." -"I have a cramp."

VIDEO & NOTES

AUDIO

	FADE BLACK
<p>How does the audience influence oral and written presentations?</p>	<p>MUSIC UP</p> <p>PAUL: Audience has an important role in the process of writing. There are some research studies that show that the use of audience, in writing, especially, has a strong effect on, on the improvement of writing. Uh, because the context of writing, actually provides the reason, the purpose for students to write.</p> <p>LORI LANGER DE RAMIREZ CLIP</p> <p>-It's very important now to write a letter because as a group we received an invitation</p> <p>-to go to Spain, and now we have to tell them "no." OK?</p> <p>-We're going to write a letter as a group to the Spanish</p> <p>-government telling them the reasons why we are not going to go.</p> <p>PAUL: At the beginning of the writing state, sometimes students are stifled by the idea of audience. Uh, often times, students conceive teachers as the primary audience, audience of what they produce. And that could be scary for students. So, one of the things that might ease uh (stammers) make the task easier for student, is to ask them to not think about the audience, but write down whatever that comes to your mind.</p> <p>MEGHAN ZINGLE CLIP</p> <p>-I would like you to look at the painting</p> <p>-and on this sheet of paper I would like you</p> <p>-to write the words or phrases that you think of</p> <p>-when you look at this painting.</p> <p>PAUL: In talking about the process of writing, typically teachers have talked about pre-writing, drafting, and revising, as three stages of the process. And I think it's very important</p>

VIDEO & NOTES

AUDIO

	<p>to emphasize, uh that students engage in different stages of the writing process. So that, when they actually face a real writing situation, they can go through these processes with ease.</p> <p>MEGHAN ZINGLE CLIP -OK. In the category of figures and objects, what do we put here? Jane? -An eye. -An eye. Yes. -Peter? A window. -A window. Yes.</p> <p>PAUL: And then, as they develop their ideas more fully, they can start thinking about how that text might be revised.</p> <p>LORI LANGER DE RAMIREZ CLIP -Is it an official letter or a letter between friends? What do you think? -Official. -It's official, right. -It has to have very respectful language, right? -Crazy? -in a respectful letter, what other word...? -Bad idea. -Ah, it's a really bad idea, or, another option, it's very... -Very sad. -Oh, it's very sad. That sounds right to me.</p>
	<p>PAUL: In oral communication, people usually don't question whether there are going to be people to interact with.</p> <p>MEGHAN ZINGLE CLIP -We have very, very important news.</p> <p>PAUL: But, in written communication, sometimes people forget that there is always an audience for which students are producing their language.</p>

VIDEO & NOTES

AUDIO

WEB TAG:
Go to the Workshop Guide at
www.learner.org

MEGHAN ZINGLE CLIP

-Hello, I'm Jill.

-And I'm Karen. Today is Friday, July 23, 1852.

-And we have very important news.

MUSIC UP**PANEL DISCUSSION**

RICK: How do you introduce the whole notion of audience in a writing task, to students, so that it isn't imaginary? Or, that they are conscious that there's an audience that they are writing to?

JANE: I think about it as a meaningful reason for writing. You're not simply writing um, to practice something, or to have the teacher read it. You're writing, for someone. Someone is going to actually read it, who's not the teacher. Or, you're going to at least imagine someone reading it, who is not the teacher.

MARYLEE: I think they're more uh particular about how they're going to express something, and I'm thinking particularly of the students um, in Italy, with whom they're corresponding. They're going to be writing to actual native speakers of the language, and I think they want to come across with a good image, and they don't really want to falter. They want to be sound in their communication; have self-confidence in what they've written. And for that reason, it means more to them.

JANE: Right. And you know, we had a wonderful project with a school in Moscow. And it was a telecommunications project, that went right through the period of change in the Soviet Union. And, I'll just never forget, when we were first able to actually do e-mail in Russian, of, I had the students write something ahead of time. And there were almost no mistakes. I mean, they were so

VIDEO & NOTES

AUDIO

	<p>intent on getting it right, and they were so excited to then get in there, and, and be actually producing real Russian, that was going somewhere.</p> <p>PAUL: When the audience is actually present in the process of writing, in the student's mind, what happens is that students often think about, now, if I say it this way, would they understand?</p>
	<p>JANE SHUFFELTON CLIP</p> <ul style="list-style-type: none"> -To see him. -To see him. -To... [English] -To see. [English] -Yah, to see him. [English] -Oh, to see. [English] <p>PAUL: And I think understanding, not only entail ways in which students provide certain content, but also the ways in which they put together sentences, in ways that can actually communicate their message clearly to the audience.</p> <p>RICK: What do you do in cases like that, where students were over-anxious about their writing?</p> <p>JANE: Lots of reassurance. Well, one, one interesting way that worked, again, when we were corresponding with the school in Russia, those kids were writing in English. That actually really helped, because they kids would say, ah, I have to write in Russian. Oh, but wait a minute. They made some mistakes in English; so I don't have to be perfect.</p> <p>MARYLEE: Right.</p> <p>RICK: Hmmm.</p> <p>JANE: Puskin, or Tolstoy....I can, I can do what I can do.</p>

VIDEO & NOTES

AUDIO

	<p>RICK: Yeah, so they could actually see mistakes of</p> <p>JANE: Yeah. And it seemed as if that actually helped a bit.</p>
	<p>MARYLEE: I find that, I use the internet a lot in the class. I need to have them zero in on something particular, because otherwise, there's just too much in front of them and it's incomprehensible. And so, what we'll usually do is isolate sections of that particular web page, and have them focus on things that they could understand.</p> <p>PAUL: Providing specific guidelines, or, um, framework for students is really important, because when there is no framework or guideline, students may feel too intimidated to share that information, or to evaluate what they have done.</p> <p>RICK: I think what's really refreshing about this, though, is that we're really beginning to see, you know, presentational communication as an act of communication, and that students' writing has an integrity; that it's, that it stands up. And, and we look at the integrity of the piece of writing. It isn't just an excuse for practicing grammar.</p> <p>LORI LANGER DE RAMIREZ CLIP</p> <p>-We are going to write about the Spanish conquest and the slaves.</p> <p>-Oh, excellent. You too?</p> <p>-What else did the conquistadors do?</p> <p>-They were looking for slaves. But what other really bad things did they do?</p> <p>-They stole.</p> <p>-Oh, I'm sorry, you're saying the same thing at the same time!</p> <p>-They took away land and stole. What else?</p> <p>-They stole people's lives.</p>

VIDEO & NOTES

AUDIO

<p>How does feedback improve presentational communication?</p> <p>Paul on camera</p>	<p>-That's a big deal! People's lives!</p> <p>Music up</p> <p>PAUL: One of the tendencies in presentational communication feedback, is that teachers often focus on grammar issues, or organization issues, the formal issues, more so than they would, in inter-actional communication situations, because it's easier. Students' pro...products are more tangible, and teachers can often focus on these things more easily than in inter-actional communication.</p>
<p>Lower Third: Amy Garcia Tucker, GA Grade 5</p>	<p>Amy Garcia Clip</p> <p>-I don't like soccer and baseball. My birthday is May 9. -I am eleven years old.</p> <p>Garcia: I did not correct these students as they were reading because this is their time to experiment. This is their time to write what they feel and to use the language as much as they can. -Hello, my name is Nathan.</p>
	<p>PAUL: Typically, our research shows that feedback that focuses solely on form, does not produce desirable results, in terms of uh, revision.</p> <p>YO AZAMA CLIP</p> <p>-You're working on the pamphlet? Is this your first draft? -Yes.</p> <p>PAUL: The overall effectiveness of writing improves, when the feedback is balanced, uh, the teacher is looking at, not only at the grammatical aspect of the text, but also the effectiveness of communication, the content, organization, the many other aspects of writing and speaking.</p>

VIDEO & NOTES

AUDIO

Lower Third:
Maureen Pizzutello
Nanuet, NY
Grades 11/12

WEB TAG:
Go to the Workshop Guide at
www.learner.org

YO AZAMA CLIP

-Sakurajima. Oh, Sakurajima. OK. It's pretty, isn't it?

-Good job on your character here. Your name is here, Jesus. Good job.

PAUL: Teachers can assess not only a student text in terms of their grammatical proficiency or organizational coherence, but also in terms of how well students address a particular audience.

ASSESSMENT CLIP

MAUREEN: The third one is animation. I don't want you to sound monotone, and I want you to change your voices for the different characters. Right?

MAUREEN: It's definitely worth doing this type of assessment because um, students learn in different ways, and they excel in different ways.

-*The Three Wishes.*

-Once upon a time, there was a boy who lived in the country.

-He had a good life. He had two parents who loved him very much.

MUSIC UP**PANEL DISCUSSION**

RICK: All of this is based on an assumption, that students are going to get feedback to their presentations. How do they get feedback? How does that, how do you plan for that feedback to happen? What's the nature of that feedback?

JANE: I was thinking this morning about this process that we went through in preparing these messages this year, so uh, as I thought about it, I mean, we first, we started with a topic. And did a lot of vocabulary. And then, we sort of talked about, well, what will we put

VIDEO & NOTES

AUDIO

	<p>into that message? And then they wrote first drafts. And gave them to me. And I did make some comments, some suggestions, but I also used these in class, and said, you know, here it is. What else could you add? How could you make this longer? What more information could you give? What else could you put in there?</p>
	<p>JANE SHUFFELTON CLIP</p> <p>-Yes. Excellent. Where does he live?</p> <p>-On the island of Blinsk.</p> <p>-On the island of Blinsk. Yes. And where does he want to go?</p> <p>RICK: A teacher might say, OK, that's all well and good, but I have to give this a grade. How does a standards-based approach to presentational communication, fit into...I mean, we've talked about large issues of audience, and sharing information and communication, and, and making communication clear. But isn't there a point in time, where this stuff has to be assessed?</p> <p>MARYLEE: A couple things that I reflect upon, before I start a unit. I think about it, as if I were not the teacher look... grading this, but as someone who's a native speaker of the language looking at it. Thinking that the audience, for the presentation would be an audience of native speakers. And would they be able to understand? Not necessarily that everything is accurate, but would they comprehend what the person was communicating? Would they, would they com... comprehend it completely?</p> <p>JANE: And then does that, does that translate enough into grades that you can then put into a quarter grade, or do you not....?</p> <p>MARYLEE: Ab...absolutely...</p> <p>JANE: It does.</p>

VIDEO & NOTES

AUDIO

MARYLEE: ...There will be a descriptor, so and each of the students would get the rubric prior to the activity so that they know, um, how they will be assessed.

JANE: But somehow, there's, there's almost an expectation on their part that, if they are creating a message, if they are creating a text, and it's their work, and they've done it, by golly, it ought to get a good grade.

PAUL: One way to encourage students, or reward students for the effort that they've put into producing a piece of text, is to break uh, break down your criteria into several different components. And include effort, or the amount of text that they've produced, as one of the elements of the assessment tools. You know, letter grades, especially during the middle of a semester, uh, can be considered to be formative assessment, uh, rather than, uh, summative assessment....

RICK: A letter grade could be formative. Well, that's kind of a different way of looking at it, because often we look at letter grades as summative assessment. So you're really talking about a rubric here, right?

PAUL: Right.

RICK: And it's not really until you see the presentation, that you can really clearly write the rubric. So, one often begins the ru...and I find this is my struggle. I find that, in writing a rubric, I'm offa... often writing a rubric in the absence of the product.

YO AZAMA CLIP

-These are the requirements for the town PR videos, OK? Take a look.

-One, two, three, four. Here you are.

-This video should be two minutes or less. Three minutes is no good.

VIDEO & NOTES

AUDIO

Lower Third:
Elizabeth Runnalls
Nanuet, NY
Foreign Language Coordinator

-Two minutes. A short video.

PAUL: One of the things that's useful to have when we create rubrics, or revise rubrics, is benchmarks. If we can have sample student essays, or sample student letters, post cards, that can serve as examples, um, that students can actually look at and get an idea of how it works, how it's formed. And then um, develop a rubric, or revise the rubric according to

MARYLEE: What you'd receive....

PAUL: ...according to those benchmarks. Right.

ASSESSMENT CLIP

WENDIE: I'm going to pass you the rubrics on which we're going to be grading your final project. [English]

Runnalls : All of us in the language department feel that we get much better results from students if they know ahead of time exactly what's expected. If you know the expectations and the goal, it certainly makes it a lot....lot easier to figure out how you're going to reach that goal.

WENDIE: I encourage you to use sounds. Someone falls down the steps, drop a plate. Use music in the background.

Student: This was a challenge for us, to try to make something interesting for children to want to read and then try to make it look interesting as well.

-Afterwards, the lovers went to the tree and looked at the potion.

Student: It was nerve-wracking, because that's actually, when you see if your story was what it was supposed to be or not. They had a lot of pressure to try to understand what we

VIDEO & NOTES

AUDIO

	<p>were telling them. And we had a lot of pressure to try and make it interesting for them, as well.</p> <p>-“What’s happening to you?” Corazana asked Augusta.</p> <p>Student: It was kind of like I was being graded by three people: my teacher and the two 7th graders. I was just like, “oh my goodness!”</p> <p>-“ I need water...”</p>
<p>Lower Third: Marylee DiGennaro North Haven, CT Grade 9</p> <p>Lower Third: Jane Shuffelton Rochester, NY Grades 9-12</p> <p>Lower Third: Paul Kei Matsuda University of New Hampshire</p>	<p>RICK: So, any sort of points you’d like to make. Final comments, final thoughts.</p> <p>MARYLEE: My, my, I don’t consider my education as being over. Um, it’s a continual process. And I, I want to do whatever I can possibly do, to make what I’m doing in the classroom more beneficial for the students.</p> <p>JANE: Also, realizing if, if you’re beginning, if you’re beginning teaching, that it isn’t all outstanding moments of, wow, this is the best communication activity we’ve ever done. That there are days that just don’t go great. And not every day is a super presentational moment. But you keep going, and, and still try to bring them in.</p> <p>PAUL: It’s, it’s amazing how, some of the things that you’ve talked about. Your concrete examples. So, I’m really glad to uh see that.</p> <p>RICK: I think what I’ve taken away from this is, purposeful, meaningful communication in the form of presentations, is what develops the presentational mode. And it isn’t just mechanical practice, or practicing language, but language use. And doing it for a reason. And there’s real purposes that contribute to the development of this mode of communication, as well as feed into other</p>

VIDEO & NOTES

AUDIO

Lower Third: Richard Donato University of Pittsburgh RICK ON CAMERA	modes of communication. MUSIC UP RICK: I think that the consequences of thinking about audience for presentational communication are, are great, in the sense that students increase clarity if they're writing; students are writing for a real purpose; they're writing for real people. They're not writing to be read by the teacher, and writing to be graded by the teacher. But there, uh, is a meaningful, authentic purpose for the writing.
Credits WGBH and Annenberg Logos 1-800-LEARNER WEB TAG	