INVESTIGATING A GENRE-BASED APPROACH TO WRITING IN AN ELEMENTARY SPANISH PROGRAM

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The present study investigated the implementation of a genre-based approach to the instruction of writing in a fourth grade Spanish classroom. The instructional intervention explicitly taught students the ways of meaning in the *touristic landmark description* genre. Statistical analyses of students' writing scores revealed that students' writing performance significantly improved in terms of genre-specific features from the pretest to the posttest. In addition, findings revealed that a genre-based scoring instrument captured more change in students' writing than a performance-based rubric. Close descriptive analysis of the pretest and posttest writing of three students corroborated the statistical data and further depicted the linguistic variation in student writing in the study. A three-item student survey was administered at the end of the study. Student responses revealed that levels of genre awareness varied according to writing performance.

Through interviews and fieldnotes, the teacher's experience with the approach was described. The effect of the genre-based intervention was evident in her heightened awareness of the role of genre in developing students' academic literacy in Spanish and in her planning and delivery of instruction in other classes. In addition, the teacher highlighted that target language use was a challenge in the novel approach. However, examination of her use of Spanish revealed that the use of English occurred in moments when 1) a task was new to the students, 2) the

teacher was co-constructing a text in Spanish with students, and 3) the teacher was assessing student knowledge.

The present study demonstrates that explicit instruction in the ways of meaning in a particular genre positively influenced the quality of students' writing in that genre. In other words, *genre matters* in the development of academic literacy in the foreign language classroom. Given this importance of genre, approaches to instruction and assessment that expand the goals articulated in the National Standards (2006) and explicitly deconstruct the linguistic features of genre in an interactive way are discussed. Future research on genre-based instruction and assessment in K-12 foreign language education is explored.

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PREFACE

I extend my appreciation to the teacher and students who participated in this study. The teacher, for her part, generously offered her classroom and enthusiastically embraced this exploration of genre.

I am thankful for the energy, guidance, and insight of Dr. Eileen Glisan, Dr. Marcia Rosenbusch, and Dr. Trish Crawford. Their support and encouragement throughout the design, execution, and completion of this study have been invaluable. I offer my gratitude to Dr. Richard Donato for his enthusiastic support of this study, for his mentoring throughout the process, and for making visible the ways of meaning in academic writing. I am grateful to Dr. Kristin Davin for her support both as a colleague and a friend.

Finally, I thank my family. I thank my partner, John, for joining me on this journey, being my biggest cheerleader, and gently showing me that the key to knowing where you're going is to know deeply where you've been. I thank my sisters, Mary Kay, Carol, Phyllis, and Barbara, for highlighting the importance of higher education. I thank my parents for quietly demonstrating the value of hard work.

1.0 INTRODUCTION

The *Standards for Foreign Language Learning in the 21st Century* [henceforth referred to as "the National Standards"] (National Standards in Foreign Language Education Project, 1996), now in existence for over 15 years, were designed to encourage reforms in instruction and assessment that reflect "situations where the language [is] used by representatives of the culture" (National Standards, 2006, p. 14). As the National Standards document describes, authentic texts, both spoken and written, occupy an important instructional role, in that they prepare students:

> to be able to use the target language for real communication, that is, to carry out a complex interactive process that involves speaking and understanding what others say in the target language, as well as reading and interpreting written materials. Acquiring communicative competence also involves the acquisition of increasingly complex concepts centering around the relationship between culture and communication (National Standards, 2006, pp. 25-26).

The focus of the National Standards on the inseparable nature of culture and communication to achieve "real communication" calls for an approach to instruction that systematically builds students' knowledge of the textual and lexicogrammatical features of authentic texts, gradually moving students toward more complex linguistic concepts in order to interpret and produce the cultural knowledge contained in those texts. Despite this mission articulated in the National Standards, the tradition of communicative instruction and assessment

in the field has resulted in the concentration on the instruction of isolated language functions (e.g., Krashen & Terrell, 1983; Savignon, 1983). Savignon (1983) characterizes the language function as "the purpose of an utterance rather than the particular grammatical form an utterance takes (p. 13). The oral communicative functions (e.g., extending an invitation, arguing, persuading) that are the cornerstone of current American foreign language education and are omnipresent in materials, curricula, and coursework, have been taught "*statically* without any indication of the dynamic process of interpretation that is involved" (Widdowson, 1979, p. 249). To access that linguistic dynamism, teachers would need to expose students to the full meaning potential contained in functional grammatical concepts (Negueruela & Lantolf, 2005). In other words, the ways in which language works in authentic texts and contexts needs to be deconstructed for students. However, teachers are not currently equipped with the meta-language necessary to understand the concepts, deconstruct them for students, and provide them with the tools to access the full "meaning potential" of language in communicative contexts (Halliday & Matthiessen, 2004) and focus on language, as the object of learning (Negueruela & Lantolf, 2005).

The need to equip teachers with a descriptive meta-language for deconstructing concepts contained in authentic spoken and written texts of the target cultures addressed in the National Standards is an implication of the recent *Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* [henceforth referred to as the "Common Core Standards"] (National Governors Association Center for Best Practices, Council of Chief State School Officers [CCSSO], 2010). The Common Core Standards promote an integrated approach to academic literacy development that is "a shared responsibility within the school" (CCSSO, 2010, p. 5). In 2012, the American Council on the Teaching of Foreign

Languages (ACTFL) linked the three modes of communication of the National Standards (interpersonal, interpretive and presentational) and the Common Core Standards to clearly focus foreign language instruction on "the purpose of communication" (ACTFL, 2012a, p. 1). This linkage of the National Standards and the Common Core Standards in the *Alignment of the National Standards for Learning Languages with the Common Core State Standards* (henceforth referred to as "The National Standards-Common Core Alignment") (ACTFL, 2012a) describes an instructional approach that develops students' academic literacy across a variety of academic genres.

A clear need exists in the profession to move instruction and assessment beyond the focus on identification of isolated language functions to a more comprehensive view of the "functions of language" as meaning-making resources in communicative situations as described by Halliday and his colleagues (e.g., Eggins, 2004; Halliday & Matthiessen, 2004; Thompson, 2004). Considering this need, the present study investigated the extent to which a genre theory can enhance instruction linked to the National Standards (2006) and result in more comprehensive descriptions of student performance in presentational (writing) communication linked to authentic texts. Furthermore, this study described students' ability to understand and articulate the concept of genre as it pertains to one specific genre, the *touristic landmark description,* taught during a unit of study. The genre theory that comprised the theoretical framework for instruction and assessment in this study, considers language as texts (genres) that are realized in contexts (registers) through knowledge and use of a functional grammar for meaning making called Systemic Functional Linguistics (SFL) (Halliday & Matthiessen, 2004).

1.1 PURPOSE OF THE STUDY

The purpose of this study was to *investigate* an instructional intervention that made visible the organizational and linguistic features of the *touristic landmark description* to students in a fourth grade Spanish as a foreign language classroom. The genre-based unit was developed using an "integrated model of literacy" as recommended in the Common Core Standards (CCSSO, 2010, p. 4). The instructional approach was informed by the genre-based pedagogies of that emerged from the Sydney School of Linguistics (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996; henceforth referred to as "the Genre-Based Approach"). This approach to reading and writing instruction integrates SFL, a language-based theory of learning. A key feature of the Genre-Based Approach to literacy development is that students are explicitly taught the organizing features, the functions, and the choices of grammar and vocabulary (Halliday & Matthiessen, 2004) necessary to interpret and produce the various genres in the school curriculum (Martin & Rose, 2008). Specifically, the present study sought to understand whether an explicit focus on the *touristic landmark description* could improve the writing of fourth grade students of Spanish, as measured in the presentational writing task of an Integrated Performance Assessment (IPA). The presentational mode of communication, as defined in the National Standards (2006), can be either written or oral one-way communication to an audience of listeners or readers. In the context of this study, presentational mode communication (henceforth referred to as "presentational writing") is the equivalent to written communication. A second purpose of the study was to *monitor* the teacher's implementation of a Genre-Based Approach and *identify* and *describe* her reactions, opinions, and challenges when using the pedagogy.

To investigate students' ability to learn to write in one genre, the following research questions guided the present study:

Research Question 1: What explicit understandings of the *touristic landmark description* genre are students able to articulate during and after a genre-based unit of study on touristic landmark descriptions in Spanish?

Research Question 2: Does students' written presentational communication improve in a statistically significant way from the pretest to posttest after a genre-based unit on *touristic landmark descriptions* in Spanish:

2a) as measured by a performance-based instrument?

2b) as measured by a genre-based instrument?

2c) is there greater improvement based on the genre-based assessment instrument than on the performance-based assessment instrument?

Research Question 3: What are the specific linguistic and organizational features of the students' *touristic landmark descriptions*?

Research Question 4: What explicit understandings of the *touristic landmark description* genre are students able to articulate after a unit of study on this genre in Spanish?

4a) In what ways do students articulate their understanding of the organizational features and lexicogrammatical choices specific to the genre in a posttest survey?

4b) In what ways are the students' understandings articulated in the survey also reflected in their writing?

Research Question 5: What are the reactions of the teacher as she implements the new genre-based approach with her students?

The unit of study that was implemented, monitored, and evaluated introduced and deconstructed the *touristic landmark description* in the context of interpreting and providing information about a city's historical monuments to tourists. The Genre-Based Approach was infused into the *Interactive Approach to Instruction of the Three Modes of Communication* (henceforth referred to as "the Interactive Approach"), a standards-based approach to instruction in the foreign language classroom that is based on interpretation of an authentic text (Shrum & Glisan, 2010). Using a pre-test/post-test research design, students were assessed on their ability to describe key features of landmarks in cities in Spanish, provide information on their location, and entice tourists to visit these monuments. The post-test also assessed students' ability to describe the genre's organizational features and lexicogrammatical elements, that is the meaning-making resources that they have learned during this unit. Fieldnotes from classroom observations during the implementation of the unit, an on-going dialogue journal between the researcher and the teacher, and qualitative interviews revealed the teacher's reactions to the Genre-Based Approach. Chapter 2 outlines the theoretical framework, the research base that supports the present study and the full research methodology used to investigate the research questions.

1.2 SIGNIFICANCE OF THE STUDY

The present study aims to contribute to both foreign language pedagogy and early language learning research. The SFL-informed approach to genre in this study is most appropriate for the design of standards-based instruction and assessment for several reasons. First, as discussed above, the focus of the National Standards (2006) on the inseparable nature of culture and communication to achieve "real communication" makes the Genre-Based Approach informed by

SFL highly compatible with the Interactive Approach, a standards-based instruction in the foreign language classroom (Shrum & Glisan, 2010). The approach in this study systematically built students' knowledge of the textual and lexicogrammatical features of the *touristic landmark description* and gradually moved students toward more complex linguistic concepts in order to interpret and produce cultural knowledge in the form of the *touristic landmark description*. Furthermore, such an approach is called for in the National Standards-Common Core Alignment (ACTFL, 2012a).

The second reason is linked to the educational nature of the genre theory of the Sydney School of Linguistics (commonly referred to as "the Sydney School"). Because it emerged from instructional settings, this theory of language use is accompanied by a systematic pedagogy in which the teacher deconstructs a genre for the students before it is jointly constructed by the teacher and students, and finally independently constructed by the student alone (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996). This pedagogy is suitable for realizing the goals of the National Standards and the Common Core Standards cited above and for making the complex concepts of culture and communication accessible to the learner.

Third, the Genre-Based Approach in foreign language education would provide the "explicit and rigorous linguistic explanation" that is necessary for language development (Lantolf, 2011, p. 43). Instruction informed by SFL could provide "theoretically sophisticated" (p. 43) descriptions of language allowing teachers and students to understand and create written and spoken texts appropriate for making meaning in specific sociocultural contexts. This approach goes beyond a mere focus on form (e.g., Ellis, 2002, 2004; Hinkel & Fotos, 2002) that maintains that student should receive ad hoc explanations of forms in the

context of spoken or written communication. In practice, however, focus on form often amounts to little more than feedback on morphology and syntax, and rarely, if ever, addresses discourse, genre, and issues of global text organization and resources for students' independent production.

Fourth, the tools of SFL would allow for systematic language instruction that reveals the workings of a particular genre and thus makes text production less mysterious to students and more logical and easier than the routine practice of providing models of texts. Finally, research on genre-based instruction informed by SFL provides a testing ground for introducing teachers to a theory of language that can be enlisted in planning instruction, developing assessments, and analyzing student performance in the various modes of communication.

2.0 LITERATURE REVIEW

This chapter provides an overview of the theoretical background and the empirical research that motivated the present study. The aim of the literature review is threefold. First, the literature on the current approaches to instruction that address the three modes of communication through the Interactive Approach (Shrum & Glisan, 2010) is presented and discussed. Second, the Genre-Based Approach of the Sydney School is defined and presented as the lens through which the present study was designed and implemented. Third, the key empirical research describing the outcomes of a Genre-Based Approach to instruction of English as a Second Language and Foreign Language Education are presented. This research establishes the context and need for the present study in an early foreign language learning program. Given this motivation for the literature review, this chapter is divided into the following sections: theoretical framework: Standards-Based instruction of writing in foreign language education, the Sydney School approach to genre analysis, a review of key empirical research related to genre in English as a Second Language, Content-Based Instruction (CBI), and Foreign Language Education. The literature review will conclude with an outline of a *Genre-Based Interactive Approach* that unites the framework of the Sydney School and the Interactive Approach (Shrum & Glisan, 2010).

2.1 THEORETICAL FRAMEWORK

2.1.1 The role of Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) corresponds to the philosophy of authentic language use described in the National Standards (2006) and in the curricular materials and assessments of the profession because it is a grammar that describes the meaning making resources of a language (Halliday & Matthiessen, 2004) in authentic texts and contexts. Furthermore, a genre-based approach rooted in SFL would allow for a deeper description of the authentic texts that are the focus of instruction. Such an approach would empower students to better interpret the meaning of texts and create them within a given genre.

SFL makes available interpretive tools across three planes of meaning or metafunctions: (i) ideational, a resource for the construction of knowledge within a field (i.e., the content knowledge) and the participation in its activities; (ii) interpersonal, a resource for actualizing tenor, and (iii) textual, a resource for the weaving together of the ideational and interpersonal metafunctions based on the needs of a particular mode (e.g., Martin, 2009; Martin & Rose, 2008). The focus of instruction and analysis in the present study was the use and organization of specific field knowledge in the *touristic landmark description* genre. Therefore, this study enlisted the tools of the ideational metafunction, specifically the experiential elements of this metafunction (Halliday & Matthiessen, 2004), to layer this knowledge in instruction and to analyze student writing. These experiential elements will be described in Section 2.1.4.

2.1.2 Defining genre: The Sydney School

Genre is operationalized in this study according to the theory developed by the Sydney School through research describing the writing students in Sydney's public schools. Through the "Writing Project", (1980-1987), Martin, his colleagues and graduate students deconstructed student texts to identify primary school genres (Martin & Rose, 2008; Rothery, 1989, 1996).[1] Other scholars moved beyond the school genres to identify, study, and describe other genres including, for example, service encounters (Ventola, 1987), narratives (Plum, 1998) and casual conversation (Eggins & Slade, 2005). Martin, Christie, and Rothery (1987) define genres as:

> *social processes* because members of a culture interact with each other to achieve them; as *goal oriented* because they have evolved to get things done; and as *staged* because it usually takes more than one step for participants to achieve their goals (p. 59).

For example, a common procedural genre encountered in American culture, and many others for that matter, is the recipe. From the perspective of genres as a goal-oriented social process, the recipe is a text through which members of a culture explain to each other the procedure of creating a culinary product. Belonging to the overall category of a procedural description—which also includes operation manuals, flowcharts, scientific experiments, and research articles (Martin and Rose, 2008)—the recipe involves probabilistic stages, or major patterns of realization (Eggins, 2004; J.R. Martin & Rose, 2008; Rose, 2006; Rothery, 1996). Eggins (2004) identified the stages of a recipe as follows:

> Titleˆ Enticementˆ Ingredientsˆ Methodˆ Serving Quantity

[1] This approach has no relationship to the National Writing Project in the United States.

The "^" denotes a boundary between one stage of the genre and the next. In each stage, different language resources are employed to realize meaning in the text. For example, the stage "Title" consists of a nominal group—a noun modified by an adjective—whereas "Enticement" is a complete sentence that conveys attitudes and opinions about the recipe (Eggins, 2004). As Martin and Rose (2008) indicate, some stages of genre are optional. In the case of the recipe, it is possible to find a hand-written recipe card that does not include an Enticement because it can be assumed that the reader need not be compelled to make the recipe. It is in the recipe collection because it was handed down from a family member or friend. The Enticement, in fact, may be a function of more formal or commercial recipe books.

Throughout the development of this approach to genre, Martin (1992) articulated a more delicate notion of genre that involved two complementary layers: the context of situation and the context of culture. The latter has evolved into the current notion of genre. The former represents register. The two function in concert to allow a text to achieve a particular cultural goal within a given context. Genre does not determine register. Rather, as Plum (1998) explains, the:

> co-variation of different register choices with different local purposes in a text, which are themselves a consequence of a text's global purpose, is now viewed as being the result of a choice in a higher level semiotic system called genre (p. 44).

In other words, register consists of linguistic variables that the speaker or writer enacts in a particular situation for a particular purpose following conventions and acceptable and predictable ways of meaning in a given cultural group (Martin, 2009; Martin & Rose, 2008). This relationship between genre, the variables of register and the linguistic choices is explored in the following sections.

2.1.3 SFL and genre

According to Martin (2009), SFL is indispensible in genre-based approaches to language learning because of "(i) its focus on grammar as a meaning-making resource and (ii) its focus on text as semantic choice in social context" (p. 11). Genre theory, as a component of a functional approach to language, is particularly relevant to the American National Standards-based foreign language education profession because of its focus on authentic language use. Martin notes that genre theory:

> is developed as an outline of how we use language to live; it tries to describe the ways in which we mobilize language – how out of all the things we might do with language, each culture chooses just a few, and enacts them over and over again – slowly adding to the repertoire as needs arise, and slowly dropping things that are not much use (p. 13).

The genre of any text, written or spoken, consists of (1) *field*, the subject matter of the text, construed through the ideational metafunction, (2) *tenor*, the relationship between those involved in the interaction, construed through the interpersonal metafunction, and (3) *mode*, the channel of communication (Derewianka, 1990, p. 18), construed through the textual metafunction (Halliday & Matthiessen, 2004; Martin, 2009). When viewed from the level of the whole text, field, tenor, and mode—in addition to their metafunctional counterparts that describe meaning at the clause level—can be seen as the register variables of the text. In other words, field, tenor, and mode are the tools for making meaning using the language system in a given situation (Derewianka, 1990; Derewianka & Jones, 2012; Martin, 1992). It is this relationship between genre, register and SFL (depicted in Figure 1 below from Derewianka & Jones, 2012) that will guide the design of the IPA and the genre-based instruction in this study. In particular, the focus of instruction and

analysis in this study will be the construal of field knowledge through the experiential elements of the ideational metafunction. A detailed description of these elements will be presented in Section 2.1.4 below.

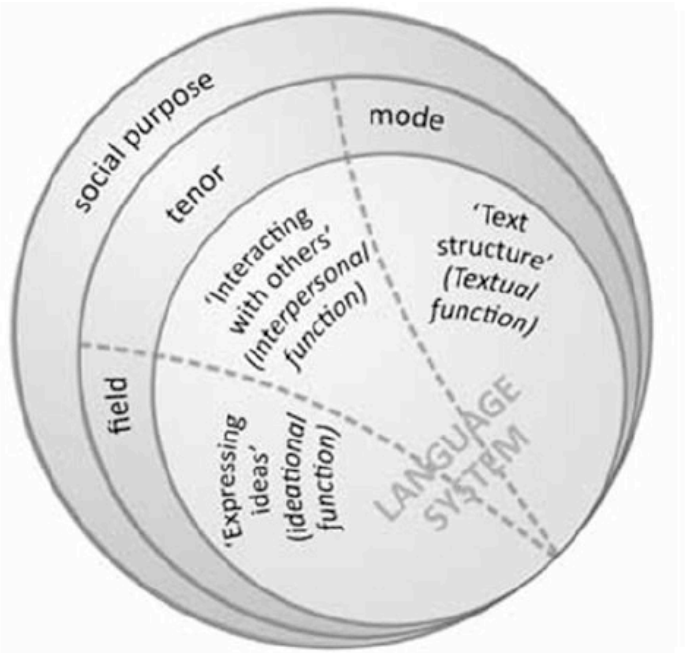

Figure 1. The role of text from an SFL perspective
from Derewianka and Jones (2012)

2.1.4 Experiential elements in *touristic landmark descriptions*

Halliday and Matthiessen (2004) situate the ideational metafunction as the vessel for field knowledge in the clause. Ideational meaning is further divided into two subcategories of lexicogrammar: logico-semantic and experiential. The former deals with organization of multiple clauses into clause complexes in which different organizational patterns create different meanings. The latter, experiential meaning, refers to different ways in which content or domain knowledge is communicated and consists of three primary functional elements: the processes, the

participants, and the circumstances. The *process,* the hub of *transitivity system*, "construes the world of experience into a manageable set of process types" (p. 170). The six process types of the transitivity system—material, behavioral, mental, verbal, relational, and existential—along with the corresponding *participants* and *circumstances* convey distinct types of experiential knowledge depending on the content being presented. For instance, Figure 2 depicts the experiential components of the following clauses from the text in the unit of instruction in the present study:

El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores.

[The Castle of Segovia rises up at the confluence of the Eresma and Clamores Rivers.]

The material process *se alza* links the first participant (*El Alcázar de Segovia* [in this case the *actor*, the focus of the "happening" in the clause]) and the circumstantial information (*en la confluencia…*) form the outer layer of experiential meaning by providing background information regarding where the "rising up" occurs. Since there is only one participant in this clause, it is classified as intransitive, that is something is happening to the actor. In a transitive material clause, a second participant is involved, the *goal,* in which the "doing" represented by the process is extended to the second participant. Working from the "experiential centre" (Halliday & Matthiessen, 2004, p. 176) outward, as Figure 2 depicts, the process functions as "the hub" around which knowledge is built.

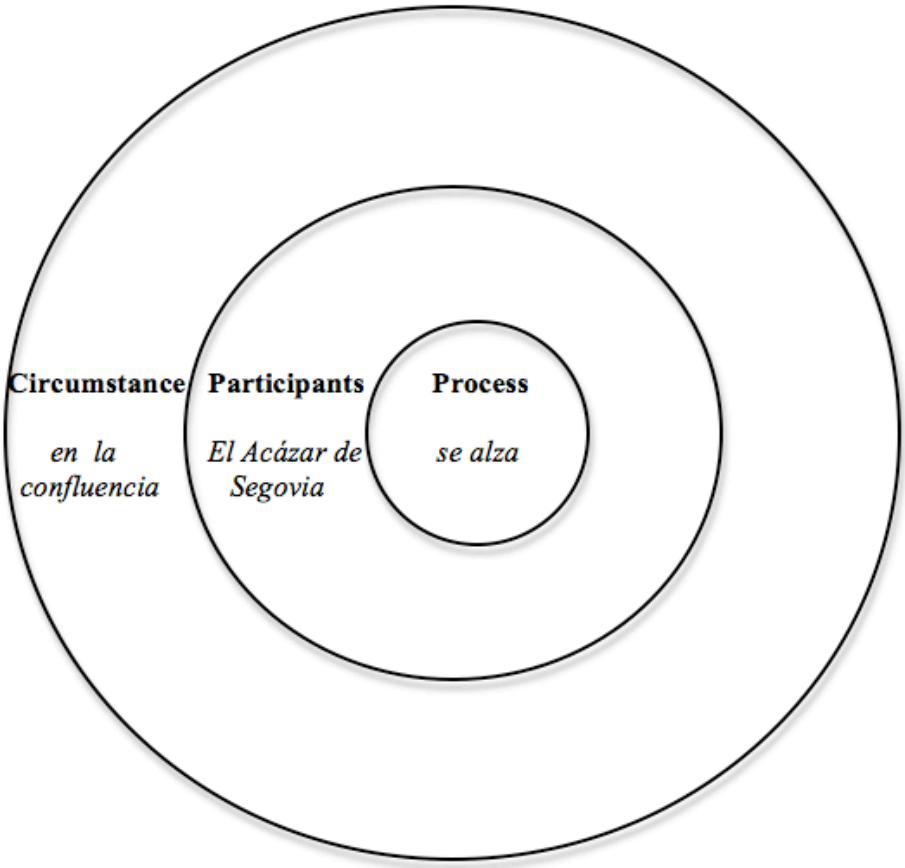

Figure 2. Experiential elements of the clause
Adapted from Halliday & Matthiessen (2004)

As mentioned above, this view of the layering of experiential knowledge was enlisted in the analysis and instruction of the *touristic landmark description* genre. Students were taught to systematically interpret and create text in the genre through an instructional cycle of text deconstruction, joint construction, and independent construction (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996), which will be further described in Section 2.3.2.

2.2 REVIEW OF KEY EMPIRICAL RESEARCH IN GENRE-BASED INSTRUCTION

Building on the initial work of the Sydney School, several groups of researchers have enlisted a genre-based pedagogy informed by SFL to develop educational interventions and analyze student outcomes. The research reviewed here is limited to those studies in which a Genre-Based Approach to writing instruction was followed. That is, the approaches reflect the principles of the genre-based pedagogies developed by scholars from the Sydney School (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996). Specifically, all of the studies involve the explicit deconstruction and independent construction of texts incorporating SFL to teach students to write in the genre. In this section, the studies reviewed are organized in one of three categories—English as a second language (ESL) in the United States, content-based instruction of foreign languages, and foreign language education in the United States.

2.2.1 English as a second language

During the past decade, several research projects have investigated a Genre-Based Approach to writing development in the teaching of writing to English Language Learners (ELLs) in the United States. Schleppegrell and Go (2007) present a comparative analysis of the writing development of four ELLs in California, two in fifth grade and one in sixth grade. The target genre, a *recount*, was identified as the instructional focus because the state standards in grade 6-8 required students to "narrate a sequence of events and communicate their significance to the audience" (California Department of Education, 1999, p. 68, as cited in Schleppegrell & Go,

2007). Writing instruction was guided by three questions: *What is the text about? How is judgment/evaluation expressed?* and *How is the text organized?* Explicit deconstruction of texts was conducted using the three questions to analyze and develop information provided in students' drafted texts. The approach is a minor departure from the Sydney School approach because the texts that were deconstructed were student texts produced during the unit as opposed to model texts. However, the language analysis involved adequately addressed the deconstruction of the key linguistic features of the genre. In a similar study, Gebhard, Harman, and Seger (2007) studied the composition and revision of argumentative texts in a fifth grade classroom. Linguistic analysis of student's letters to the principal regarding recess revealed that as the student progressed through the drafts, targeted linguistic feedback made the student more aware of the linguistic conventions specific to the argument genre and applied them in her writing. Both studies reveal the potential of a genre-based approach linked to functional language analysis to transform traditional process writing based on models into a linguistically rich activity that meets an authentic social purpose in second language writing (Hylan, 2003, 2007).

In a later study, Gebhard and colleagues (Gebhard, Shin, & Seger, 2011) described the use of blogging to develop one student's academic literacy in one genre, the *friendly letter*. In the study, the teacher deconstructed exemplars of the genre and led students through systematic analysis of the register variables of friendly letters. Students then composed their own letters. The student blog postings were analyzed for content and for linguistic features using SFL. From a perspective of tenor, or the ways in which the student writer used language to manage the interpersonal relationship the reader, the data revealed development in academic literacy in the *friendly letter* genre. In the beginning of the year, the student featured in the study used simplistic expressions ("I like") to engage the reader. Whereas at the end of the year, more

complex constructions ("It was kind of you" and "I feel bad for you because…") were found. This student and many of her classmates expanded use in this way to incorporate the linguistic features found in the written genre and distinguish it from the spoken genres. This study demonstrated the process of developing students' ability to shift from an oral to written genre and the results, in terms of one student's development, of an explicit instruction in a single genre. Collectively, the findings of this set of studies reveals potential of SFL approaches to writing instruction to reveal the ways of meaning contained in the writing practices (Gebhard et al., 2007) of the content areas and improve students' ability to write in the genre.

2.2.2 Content-based instruction

Empirical research into content-based instruction (CBI) in foreign language education in United States is still in its infancy. In a recent effort to articulate a research agenda for CBI in the United States, Cammarata and Tedick (2012) turned to the European research in Content and Language Integrated Learning (CLIL) for guidance. A group of CLIL scholars have used SFL as the analytical approach in their writing research (e.g., Llinares & Whittaker, 2010; Whittaker, Llinares, & McCabe, 2011) and, most pertinent to this discussion, the Genre-Based Approach with SFL as the theoretical and analytical perspective in their writing research. This section will review CBI studies from this perspective that can inform the Genre-Based Approach in the present study.

Llinares and Whittaker (2010) investigated the students' language use in the writing of *historical account* and *historical explanation* genres. Based on their analysis of student writing guided by SFL, the researchers concluded that that teachers need training to become more aware of "the linguistic features required for the representation of content in their subject" (p. 141).

Expanding the discussion of historical writing in CLIL settings, Morton (2010) outlined several example genres that textbooks and curricula require students to write: explaining about people, writing a tale about an historical figure, writing a biography about an historical figure. Yet, as the author highlights, history texts and therefore the curricula include "no explicit guidance or instruction on how to construct the relevant genres" (p. 88). The author does not outline a specific genre pedagogy; however in the introduction, the Sydney School approach (Martin & Rose, 2008) is referenced in calling for "building field knowledge, and deconstructing and constructing relevant genres" in CLIL classrooms (Morton, 2010, p. 85), echoing similar calls elsewhere in the CLIL literature (Whittaker et al., 2011).

The CLIL literature not only reinforces the need for the investigation of genre-based pedagogies, it underlines the need for such studies in pre-collegiate settings in foreign language education. Furthermore, it highlights the need for the exploration of similar approaches in the field of content-based instruction (CBI) of foreign languages in the United States. Moreover, as Cammarata and Tedick (2012) have implied, the emerging CLIL research informed by a genre-based perspective offers important insights and guidance for CBI research in foreign language education in the United States. The calls for genre-based approaches in the European studies combined with the studies in the ESL context addressed in Section 2.2.1 have informed the limited genre-based research in foreign language education in the United States, which is the focus of the final section of the literature review.

2.2.3 Genre-based approaches in foreign language education

The use of the Sydney School genre theory in the foreign language education is rare and, therefore, there is a paucity of empirical studies. A reform effort by the Georgetown University

German Department, which used the Sydney School approach to genre, is one of such example. The *Developing Multiple Literacies* (2000) project describes the design of a Genre-Based Approach in a university language department. As Byrnes, Maxim, and Norris (2010) note, the curriculum was designed according to the particular needs of the department. Those needs included but are not limited to the high levels of first language literacy of the students at this selective institution, the students' experiences learning languages other than German, and the educational goal of the program that students be prepared to function in a German university setting through a junior year study abroad experience.

Through a collaborative process, faculty identified the genres that would be the focus of instruction at the various levels and created task-based formative and summative assessments to develop clear links between curriculum, instruction, and assessment (Byrnes et al., 2010; Norris, 2009; Wiggins & McTighe, 2005). Each level of instruction in the program was organized around a set of genres. Level I, Contemporary Germany, introduced students to essential cultural activities and concepts. Through short functional texts across a variety of contexts, students learn to interpret and produce those texts. Expanding the Level I work on self-expression, Experiencing the German-Speaking World, Level II exposes students to a range of political and cultural content and engages their growing perspectives on it. The personal narrative is the predominant genre at this level. In Level III, German Stories, German Histories, students are exposed to genres reflecting personal and public German life from 1945 to current times. Level IV courses investigate "a range of genres in the secondary discourses of public life" including literary language. Level V treats literary, cultural, and linguistic topics of the 18^{th}-20^{th} century Germany (Byrnes et al., 2010).

A longitudinal study by Byrnes (2009) depicts language development from a Systemic

Functional Linguistic (SFL) (Halliday & Matthiessen, 2004) perspective. The longitudinal study quantitatively analyzes the writing features of 14 students in a Georgetown University's German Department's *Developing Multiple Literacies* curriculum reform initiative focused on genre-based writing tasks. In addition to the quantitative analyses of the cohort, one individual's writing development was analyzed qualitatively. The concept of grammatical metaphor (GM), a key meaning making resource in Systemic Functional Linguistics, was central to Byrnes' analysis. In the study, GM is situated as a component of "an evolving way of 'knowing through languaging' in a particular field," or content area; furthermore it "is also at the heart of innovative approaches to content-based language teaching and learning in L2 environments" (Byrnes, 2009, p. 55). In her description of GM, Byrnes likens it to lexical metaphor. The distinction between the two, however, is that in GM the meaning potential lies in the grammar itself, whereas in lexical metaphor, the meaning potential is in the vocabulary. Consider the following example of "congruent" and "non-congruent" or "metaphorical" meaning making: *The officer questioned the suspect from 6 until 1* compared to *The five-hour questioning of the suspect by the officer.* In the second clause, the verb *questioned* is converted to the noun *questioning*, making it the central noun in the initial noun phrase of the clause. Increasing use of GM has been identified as a key component of advanced language development in English (e.g., Halliday, 1989, 1993; Halliday & Matthiessen, 2004; Painter, 1984, 1986). In her study, Byrnes (2009) demonstrates the relevance of GM in foreign language development. The findings of the quantitative analysis of students' performance across levels 1-4 of the German program show that lexical density increased in students' writing, as the between student variability, particularly in level 4. Regarding the evolution of GM, it remained stable between levels 2 and 3, whereas from level 3 to level 4, it tripled; that is GM use jumped from an average of 17.36 in the Level 3

writing task to 55.43 in the Level 4 writing task. The quantitative data were corroborated by the qualitative analysis of one student's work, which showed an increase in GM use across the four years. The study documents the impact that the genre-based curriculum had on one cohort's writing development and conceptualizes writing development as moving students from the specific to the metaphorical. Furthermore, it validates the claims of Systemic Functional Linguistics scholars that such increases occur in L2 as in L1 (Perrett, 2000).

Another study investigated a Genre-Based Approach in a lower-level university course. Although it was not situated in the United States, it informs the discussion related to the present study. The Yasuda (2011) study took place in two novice-level English as a Foreign Language classrooms with a total of 70 students in a Japanese university. The curriculum, focused on the *email* genre, was organized as a series of task phases as defined by Norris (2009): task input phase, pedagogic task phase, target task phase, and the task follow-up phase. In the task input phase, students analyzed two emails according to the three metafunctions of SFL: ideational (for the purpose and information addressed), interpersonal (relationship between and status of the reader and writer), and textual (flow of information). Throughout this phase, attention was given to genre-specific language in the form of sentence stems and expressions that were explicitly taught to students. In the pedagogic task phase, students composed emails in response to a prompt that reflected an authentic situation. The student-produced emails were analyzed by the class to build further understanding of the genre and the language choices specific to it. The target task was a homework assignment for which students were given a context, purpose, and a reader.

Quantitative analysis comparing the pretest-posttest revealed that students' posttest emails were significantly better in terms of task fulfillment, cohesion and organization,

grammatical control, fluency, and language sophistication. However, students' writing in terms of overall vocabulary use did not improve significantly during the semester-long course. A post-intervention survey and follow-up interviews with six students provided data related to the students' genre awareness. Students perceived the genre-based instruction on email writing as improving their overall confidence in writing in the genre and their way of conceptualizing the task of composing emails in English (Yasuda, 2011). This study builds on the previous genre-based research in university foreign language programs by Byrnes (2009) in that it provides evidence of the efficacy of the Genre-Based Approach with novice-level university students.

2.2.4 Limitations of genre research in foreign language education

The studies described above involved curriculum development guided by the genre theory of the Sydney School in university foreign language programs. The most extensively documented project, the Georgetown University *Developing Multiple Literacies* project (Byrnes et al., 2010), has depicted the long-term use of the SFL-based genre theory of the Sydney School in a highly articulated task-based language program. The Byrnes (2009) study provided evidence of the dramatic changes in student writing development through the analysis of GM. In addition, writing development and genre awareness as a result of genre-based instruction has been documented in a novice-level language program (Yasuda, 2011). Yet only the GUGD studies have embedded a theory of language into the curriculum development processes, assessment task design, and longitudinal language analysis in the research.

2.3 A GENRE-BASED APPROACH IN FOREIGN LANGUAGE EDUCATION

Based on this review of research, to the author's knowledge, no study in foreign language education depicts or investigates a genre-based approach in an early foreign language program. Furthermore, a need exists in the field in the United States for more specific descriptions of language performance (Davin, Troyan, Donato, & Hellmann, 2011; Donato & Tucker, 2010; Schleppegrell, 2006) that account for language, content, and culture (Byrnes, 2009; Lantolf, 2006). The intention of the present study was to respond to this gap in the research on the Genre-Based Approach in foreign language education and explore the efficacy of the approach in teaching young learners to write in Spanish. To accomplish this goal, the Genre-Based Approach (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996) was incorporated into the Interactive Approach (Shrum & Glisan, 2010) to create the *Genre-Based Interactive Approach*. The following section briefly recapitulates each approach and presents the merged model of instruction.

2.3.1 The Interactive Approach for the three modes of communication

Shrum and Glisan (2010) propose the Interactive Approach for integrating the three modes of communication in instruction. This pedagogy builds on the approach to interpreting literary texts advanced by Swaffar, Arens, and Byrnes (1991). According to this view, the goal of interpretive tasks is to build students' understanding of "the ways in which the message of the text interacts with [their] perceptions in both top-down and bottom-up ways" (Shrum & Glisan, 2010, p. 202; Swaffar & Arens, 2005; Swaffar et al., 1991). In the Interactive Approach, a task in one mode of communication leads to a task in a different mode. For example, the reading of an authentic

passage about the life of a sports figure could lead to a discussion about the earnings of athletes in the United States in comparison to those in the target culture. The Interactive Approach leads students through four main phases: Preparation, Comprehension, Interpretation/Discussion, and Creativity. A fifth phase, Extension, is optional. Through these phases, students are engaged in activities across the three modes of communication (interpretive, interpersonal, and presentational). However, the Interactive Approach does not explicitly consider important aspects of the genres of the texts involved. The unit of instruction presented in the next chapter will account for genre by incorporating it into the Interactive Approach.

2.3.2 The Genre-Based Approach of the Sydney School

The work of the Sydney School on understanding and describing genres evolved into interventionist pedagogies for reading and writing (Martin, 2009; Martin & Rose, 2012; Martin & Rothery, 1986; Rothery, 1989, 1996). All of these pedagogies advocate a systematic apprenticeship in the interpretation and composition of texts and are based on the contributions of child language studies by Painter (1984, 1986) and Halliday (1975, 1993). In these studies, child language development is highly supported through interactions and joint constructions with adults. Reflecting this nature of language development, the Genre-Based Approach is comprised of three phases. The three phases, depicted in Figure 3, are Deconstruction, Joint Construction, and Independent Construction (Matin, 2009; Martin & Rose, 2007).

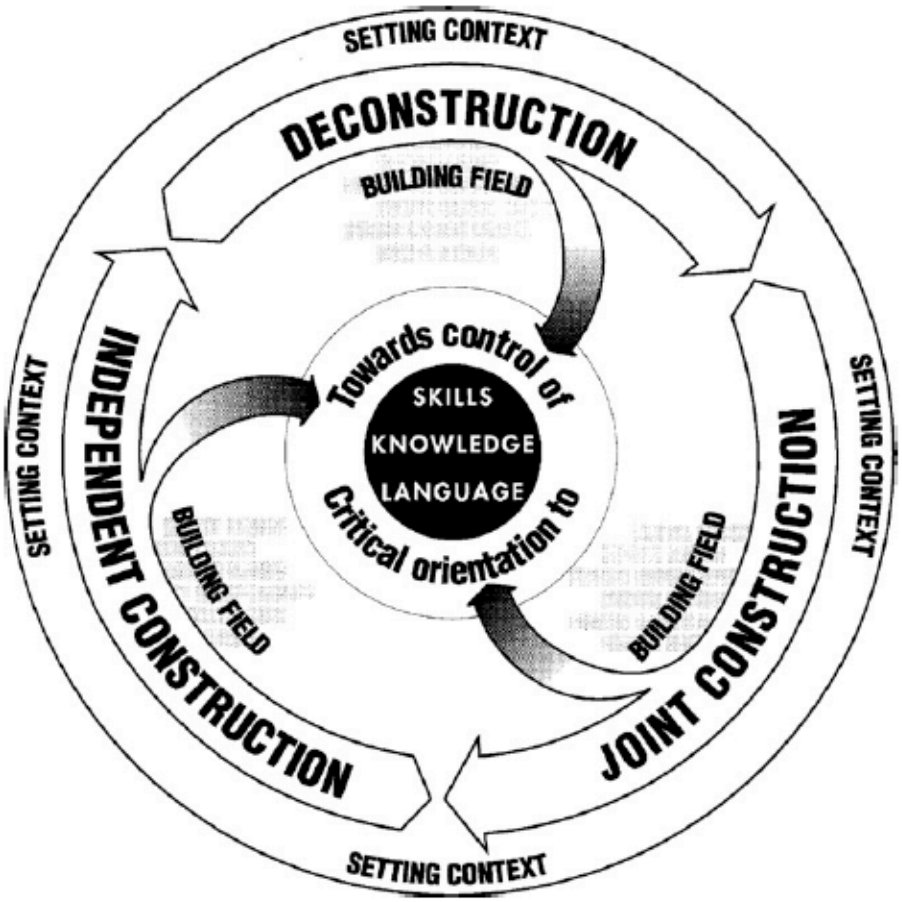

Figure 3. Instructional apprenticeship in genre

In the Deconstruction phase, students are familiarized with the genre that they will eventually write. Students develop an understanding guided by considering *What is going on in the text?* (Fang & Schleppegrell, 2008). In an Interpretive task informed by genre theory, the goal is for students to interpret the text by constructing an understanding of the functional components at work in it. Equipped with that knowledge of the genre, students later appropriate the functional knowledge about the genre to create their own version of the text at the end of the learning cycle. Once students are familiar with the genre, they can begin to develop control through Joint Construction (Derewianka, 2003). This phase can be carried out in multiple ways. Martin and Rose (2007) describe a process in which the teacher composes the text with students using an

overhead projector. Other approaches directly involve the students in the activity that they will describe noting the differences between the spoken and written versions of the genre (Derewianka & Jones, 2012; Painter, 1986; Rothery, 1989). The final phase involves Independent Construction of the genre. At this point, the students apply their knowledge of the genre in a writing task completed without assistance.

2.3.3 The Genre-Based Interactive Approach in foreign language education

In this section, the Genre-Based Interactive Approach, the instructional intervention in the present study, is described. By integrating the genre-based pedagogy of the Sydney School into the existing approach to instruction in FL education, a *Genre-Based Interactive Approach* informed the design of unit of instruction in this study. In essence, the pedagogy involves the interpretation (i.e., reading) and deconstruction of a text in a single genre. Once the text has been systematically deconstructed, students create the genre independently in a presentational (writing) phase. Table 1 depicts the phases of the Genre-Based Interactive Approach.

Table 1. Phases of the Genre-Based Interactive Approach

Phase of the Genre-Based Interactive Approach	Phase of the Interactive Approach	Phase of the Sydney School Genre-Based Approach	Mode of Communication
1	Preparation and Comprehension	Deconstruction	Interpretive
2	Interpretation and Discussion	Deconstruction	Interpretive and Interpersonal
3	Creativity/Extension	Joint Construction	Interpersonal and Presentational
4	Extension (Creation of New Text)	Independent Construction	Presentational

In Phase 1, students are guided through the interpretation of the text through activities that access and expand upon their background knowledge, familiarize them with important vocabulary, and lead them to hypothesize about the content of the text. The students then move to comprehension activities by focusing on important words, key phrases, and the main idea of the text. At the end of Phase 1, students begin to develop an understanding of the functional components at work in it. Guided by the questions *What is the purpose of the text?* and *Why did the author write it?*, the teacher focuses the students' attention on the function of the text and how information is communicated. In other words, the teacher highlights the ways in which the stages of the text combine to achieve the purpose. Attention to these features of the text is raised through questioning, activities requiring observation and analysis, and direct instruction. Phase 1 prepares students to transition to Phase 2.

In Phase 2, the goal is to systematically deconstruct the genre of the text through interpretation and discussion. The teacher leads the students through the text stage by stage revealing the name, function, and overall meaning communicated in each stage. Through discussion, focused instructional activities, or direct instruction, students learn the salient lexicogrammatical (syntactic patterns and lexical features) components at work in each stage. Equipped with this knowledge of the genre, students will later appropriate the functional knowledge about the genre to create their own version of the text in Phases 3 and 4.

In Phase 3, students begin to gain control over the genre through joint construction activities with the teacher that extend their growing knowledge of the genre in an assisted creative process combining the interpersonal (speaking) and presentational (writing) modes of communication. Joint construction can be facilitated in many ways. Martin and Rose (2007)

describe a process in which the teacher composes the text with students. In Phase 4, students independently compose the genre.

2.3.4 Summary

In summary, this section has outlined the Phases of the Genre-Based Interactive Approach that was implemented in the present study. The approach (depicted in Figure 3), combining the recommendations of the Interactive Approach and the Genre-Based Approach of the Sydney School, provided students with a nuanced understanding of the text and allowed them to experiment in the *touristic landmark description* genre that they created independently in the presentational writing task. Finally, this Genre-Based Interactive Approach is congruent with current philosophies of instruction and assessment in foreign language education, which encourage the design of assessment tasks incorporating authentic documents, integrating the three modes of communication, and allowing teachers to plan instruction with performance targets and products in mind (Adair-Hauck, Glisan, & Troyan, 2013; Adair-Hauck, Glisan, Koda, Swender, & Sandrock, 2006; Glisan, Adair-Hauck, Koda, Sandrock, & Swender, 2003; Shrum & Glisan, 2010; Wiggins, 1998; Wiggins & McTighe, 2005).

3.0 METHODOLOGY

The present study investigated a Genre-Based Approach to instruction implemented in a fourth grade Spanish classroom. This chapter begins by outlining the selection of the research site, the students, and the teacher involved in the study. The *touristic landmark description* genre—the focus of this study—is described and briefly analyzed according to its key linguistic features. Given the features of the genre, the unit of instruction is outlined. Finally, the five research questions that guided the inquiry are described. The methodology for the collection and analysis of the quantitative and qualitative data are described. Data included pretest and posttest scores on writing assessments, fieldnotes from classroom observations, a dialogue journal between the teacher and the researcher, transcripts from interviews with the teacher, and a student survey about the touristic landmark description genre.

3.1 SETTING

This study was conducted in a fourth grade Spanish classroom at a university laboratory school in the Eastern United States. At the time of the study, this K-8 private school enrolled approximately 350 students and, having just completed an expansion project, planned to expand enrollment by about 10% each year for the subsequent three years. The student population of this school reflected that of the surrounding areas: approximately 60% are Caucasian, 8% African

American, 11% Asian American or Pacific Islander, 5% Hispanic and other racial minorities, and 14% multiracial. The Spanish program began in the fall of 2006. In this early foreign language learning program, the K-5 Spanish teacher was an itinerant teacher who provided fifteen minutes of instruction daily in all classrooms. The Spanish curriculum was composed of semester long thematic units (e.g., A Trip to Perú, All About Me). Curriculum development followed the recommendations for proficiency-based instruction for young language learners (Curtain & Dahlberg, 2010; Shrum & Glisan, 2010). In other words, lessons were designed thematically considering the contexts, functions, and texts appropriate for the novice learners. Furthermore, instruction was informed by performance goals linked to the National Standards and measured by Integrated Performance Assessments (IPAs) (Adair-Hauck et al., 2013; Adair-Hauck et al., 2006; Davin et al., 2011; Glisan et al., 2003). Instruction in this program followed the recommendations of the profession for target language use; that is, Spanish was used by the teacher at least 90% of the time. The teacher supported this consistent use of Spanish through the use of comprehensible input, gestures and visual support, spontaneous language use and assistive feedback (ACTFL, 2010).

3.2 PARTICIPANTS

3.2.1 The teacher

At the time of the present study, the teacher was in her third year of teaching K-5 Spanish at the laboratory school. A recent graduate of the MAT program at the university, she was trained in foreign language teaching methodology, language assessment design and implementation, and

the teaching of foreign languages in elementary schools. In her capacity as the K-5 Spanish teacher at the school, she designed curriculum and assessments linked to the National Standards (2006) and promoted the development of oral proficiency in Spanish through her instruction. Based on her preparation in and relationship with the program in foreign language education at the university, the teacher collaborated with the researcher, another colleague, and their advisor to conduct a feasibility study of the IPA in an early foreign language program (Davin et al., 2011). Subsequent to that study, the teacher and the researchers developed a second IPA and instructional unit focused on environmental issues.

The researcher, who was concurrently studying SFL and genre in a graduate seminar, developed an exploratory study to introduce students to concepts related to genre. During the course of the unit, the teacher led the students through a process of deconstructing the genre, an instructional video on recycling from Spain, co-constructing a new text in the same genre, and independently writing the script for their own videos. By the end of the unit, the students were able to apply knowledge of the genre as they created their own texts—scripts for their own recycling video, which explained how to recycle to Spanish-speaking newcomers to their city. One notable case from this study (Troyan, 2011) was a pair of students who, when creating their video, applied their knowledge of the *stages* of the genre to systematically record the parts of their instructional video. The teacher also highlighted challenges in explaining the functional components of language to students because the approach was novel to her.[2] She was learning about genre and SFL day-by-day as the researcher guided her in the instructional process. Building on the teacher's experience in that exploratory study, the present study sought to

[2] It is important to note that the teacher did not regularly collaborate with English Language Arts teacher and that the curriculum for ELA in the school was not based on the teaching and learning cycle. Therefore, students had no prior experience with the approach that was implemented in the present study.

explore whether genre theory and the associated instructional approaches could serve to guide the purposive layering of functional components of language and teach early language learners students how to appropriate those components in their writing.

3.2.2 The researcher

The researcher, a doctoral candidate in Foreign Language Education, designed and implemented a standards-based high school curriculum connected to the IPA prior to coming to the university. Upon entering the Ph.D. program, he and a colleague formed the collaborative IPA research team with their advisor and the Spanish teacher. In addition to this collaboration, the researcher taught a course on foreign language testing and assessment at the university for pre-service foreign language teachers in the MAT program, in-service teachers in the M.Ed. program, and masters- and Ph.D.-level students in the Linguistics Department. Finally, the researcher worked as an assessment consultant to schools districts and to the Linguistics Department.

3.2.3 The collaboration

As a result of a previous research project (Davin et al., 2011), the teacher and the researcher had maintained a collaborative relationship for over two years. The present study emerged from that partnership and the teacher's interest in aligning assessment and instruction according to her emerging knowledge of genre and SFL. To plan the unit of instruction in this study, the teacher and the researcher met weekly throughout the fall term of 2011. Planning followed a Backward Design approach described by Wiggins & McTighe (2005) that was congruent with the IPA framework. This process involved the identification of (1) outcomes, (2) evidence (3) instruction

and learning (Adair-Hauck et al., 2013; Wiggins & McTighe, 2005, p. 18) related to rigorous content standards. By identifying the performance outcomes at the outset, the instructional plan could incorporate formative assessments throughout the unit, ensuring that students had sufficient practice in each mode of communication before the culminating IPA (Adair-Hauck et al., 2013; Adair-Hauck & Troyan, 2013).

3.2.4 The students

For the present study, data were collected for students from one fourth-grade Spanish class. Complete data sets for the 15 students whose parents signed consent forms were analyzed. As Table 2 depicts, the 15 students ranged in performance level from novice-low to novice-high. Student performance levels were assigned based on the results of an IPA administered in December 2011.

Table 2. Writing performance levels as determined by Fall 2011 IPA tasks

Student	Writing Performance
1	Novice High (NH)
2	Novice Mid (NM)
3	NM
4	NM
5	NH
6	NM
7	NM
8	NM
9	Novice Low (NL)
10	NM
11	NH
12	NM
13	NL
14	NL
15	NM

3.3 CONTEXTUALIZING THE STUDY IN THE GRADE 4 CURRICULUM

The instructional unit described in this study was part of a yearlong study of Spain. The unit took place in the second half of the spring semester. In fall semester 2011, students studied the overall culture and geography of Spain through learning tasks across the three modes of communication. In December 2011, the students participated in a mid-year Integrated Performance Assessment, which included the following tasks:

- An interpretive task in which students read a short article entitled *ESPAÑA: Una primera impresión*

- An interpersonal task in which students interviewed a resident of Spain (in a role play) by telephone to collect data in preparation to write a feature article on the country for the city's Spanish language newspaper
- A presentational writing task in which students wrote a general description with basic information about Spain for a feature article in city's Spanish language newspaper. In the description, students were required to include information about Spain's capital, its geography, its weather, and popular activities.

The curriculum in the second half of the year, spring semester 2012, consisted of three units focused on three cities in Spain: Salamanca, Segovia, and Madrid. The first unit on Salamanca directly preceded the present study. The second unit comprised the instructional intervention of the present study. A description of the third unit on Madrid is beyond the scope of the present study. The first unit introduced students to the culture, architecture, and customs of the city of Salamanca through communicative activities, such as:

- An information-gap activity with a map of Salamanca[3]
- A short presentational task related to the different landmarks around the city
- Interpretive tasks in which the teacher provided an oral description and the students were prompted to guess the location in the city.

The writing pretest that marked the beginning of data collection for the present study occurred at the end of this unit on Salamanca. Before the writing pretest, the teacher guided the students through a process-writing lesson (see Appendix A) to expand upon their learning from the unit on Salamanca and to prepare for the pretest. The approach to process writing in this lesson uses a

[3] An information-gap activity is a communicative task that creates "a real need for students to provide and obtain information through the active negotiation of meaning" (Adair-Hauck at al., 2013; Lee & VanPatten, 2003; Shrum & Glisan, 2010; Waltz, 1996)

prose model prompt (Terry, 1989; Way, Joiner, & Seaman, 2000). In this type of writing task, students are given a descriptive prompt that is linked to a model text. In this case, the model text was from the same source as the other touristic landmark descriptions used in this study (www.inspain.org). In their writing task, students were asked to compose a text for the website. After the pretest was administered, the unit of instruction focusing on Segovia (Appendix B), which is the focus of this study, began.

3.4 THE TOURISTIC LANDMARK GENRE

The *touristic landmark description* genre was chosen as the focus for this instructional unit on Segovia because it is a text type appropriate for novice level students. In addition, it aligns with the instructional goals in the program, which were designed according to the *ACTFL Proficiency Guidelines—Writing* (ACTFL, 2012b) for a K-12 sequence of study and the National Standards (2006). According to these guidelines, students at the novice level need to know how to describe people and objects other than themselves. However, the focus at this level, according to the guidelines, is on isolated lexical items in the form of lists and memorized words (ACTFL 2012b; Glisan et al., 2003). The focus on genre in this study expanded the expectations for writing articulated in the *ACTFL Proficiency Guidelines—Writing* (ACTFL, 2012b). The articulation of the expectations (Wiggins, 1998) specific to the *touristic landmark description* genre allowed students to access the complexity in a target language text in a way that National Standards-based approaches focused on the three modes of communication have yet to do. The expectations for writing in the genre were articulated through a more refined description of student performance (Donato and Tucker, 2010; Schleppegrell, 2006), a genre-based scoring instrument.

The instrument was developed and used to identify key features of the genre in the students' writing. Likewise, the instructional intervention focused on the key features of the genre. The Genre-Based Interactive Approach taught students about the landmarks of Segovia, Spain through the comprehension, interpretation, and deconstruction of an authentic text (see Appendix B), a *touristic landmark description* about the *Alcázar de Segovia* [the Segovia Castle], while also learning to describe the landmarks of the neighborhood in which the school is located. Ultimately, the students created a *touristic landmark description* of a landmark in the neighborhood in which the school was located. The descriptions were compiled in a Spanish language visitors' guide to the city.

3.4.1 Analysis of the genre

Following the principles of Backward Design (Wiggins & McTighe, 2005), the instructional activities were planned to prepare students for culminating IPA tasks. Those activities outlined in the unit plan (Appendix B) gradually built knowledge of the functional grammar and discourse features of the genre to prepare students for the demands of the IPA (See Appendices C and D). Knowledge was systematically layered throughout the unit considering the functions of language in each *stage* (Eggins, 2004; Martin & Rose, 2008) of the genre. The following section describes the stages of the *touristic landmark description,* a genre relevant to developing content area literacy in a foreign language, which was introduced, interpreted, and deconstructed through the instructional unit.

3.4.1.1 Stage 1—*Título* [Title]

Alcázar de Segovia [The Segovia Castle]

This stage is composed of a nominal group, a group of words in which the main word is a noun. Often an attribute of the noun will be indicated in the title as well. In Spanish, the attribute "de Segovia" (literally *of Segovia*) denotes the class of castles to which this one belongs. In this case, the castle to be described belongs to the class of castles that are "from Segovia".

3.4.1.2 Stage 2—*La Frase con Gancho* [The Hook]

El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores.

[The Castle of Segovia rises up at the confluence of the Eresma and Clamores Rivers.]

The hook provides either a highly compelling fact or an image representing the landmark's significance in the physical setting. Furthermore, according to the experiential metafunction, the hook is realized through an *actor – process* intransitive material clause. This type of clause includes a material process (in this case *se alza [rises up]*), being carried out by an actor, the castle. The image created by the intransitivity of this clause is that the castle is personified as a grand structure rising out of the earth where two rivers meet, perhaps magically nurtured by their waters.[4] This striking image created by the collaboration of the hook and the accompanying photo of the castle captures the attention of the reader.

3.4.1.3 Stage 3—*Dato Histórico* [Historical Fact]

Se cree que la fortificación existía ya desde la dominación romana.

[It is believed that the fortification has existed since the Roman Empire.]

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[4] Interestingly, this "magical" connotation implied in the hook provides a link for those visitors familiar with the renowned Disney Castle in the United States. The famous Disney World castle is modeled after the Alcázar de Segovia. The unit of instruction will capitalize on this fact in the pre-reading discussions.

In this stage, historical information is shared. As the next stage will reveal, the focus of this text is primarily the architectural features of the castle. Depending on the meaning that the author chooses to convey, this stage could contain additional historical information. However, it is clear, based the paucity of historical information, that a choice has been made to minimize the historical facts. Furthermore, the historical fact that is shared serves as an extension of the "magical" Stage 2. That is, the mental clause *Se cree que* [It is believed that] projects the belief of an unnamed entity that *la fortificación existía ya desde la dominación romana* [the fortification has existed since the Roman Empire]. The selection of "se cree" casts doubt on the certainty of historical facts and indicates that the castle is a mysterious building, its construction date is not quite certain or is not important relative to the purpose of this text, and it probably dates to the Roman Empire. If the historical information were important, material processes such as "was constructed" or "was erected" or an expression such as "It is well known that…" would have been used to establish with authority the date of construction. Given the overall purpose of this text—to entice tourists to visit the museum—historical facts are not as compelling, from a functional linguistic perspective, as the aura of mystery and majesty established in Stages 2 and 3.

3.4.1.4 Stage 4—*Datos Arquitectónicos* [Architectural Facts]

The architectural facts about the castle are the focus in this *touristic landmark description*. In fact, in this stage of the text, architectural information is so important that the stages can be subdivided into multiple sub-categories of stages, referred to as phases, or "highly predictable segments" in a genre (Rose, 2006, p. 187). Within this architectural stage, two distinct phases construe meaning about (a) the layout of the castle (*Mapa del Edificio* [Building Layout]) and (b) the special features of the edifice (*Características Especiales* [Special Features]). The first phase

describes the division of the building into two parts or nuclei. Subsequently, each of the two major parts of the castle is described by highlighting the Herrarian patio of the first and the chapel and several fine rooms of the second. The phase is closed by returning to a wide view of the castle and a description of its four floors, spacious cellars and attics.

Once the two primary sections of the castle have been described, the second phase of Stage 4 shifts to *Características Especiales* [Special Features]. In this phase, material processes (*is distinguished, was decorated, were covered, was built, measures, is accessed,* and *stands out*) are employed to build knowledge related to selected parts of the castle (i.e., the Hall of Kings, the Throne Room and its walls, the tower keep, and the Alfonso X the Knowledgeable Tower). The material processes throughout this description contribute to the continuation of the personification of the castle as a grand, majestic, and perhaps living structure.

3.4.1.5 Stage 5—*Invitación al Visitar* [Invitation to Visit]

Organiza tu visita [Plan your visit]

After enticing the reader by bringing him or her inside the monument, the genre closes with Stage 5, an invitation to come and see the monument. This invitation is extended through the use of a command. A command is most appropriate here because just as the reader's interest is piqued, the interpersonal metafunction is employed to "demand a good or service" (Halliday & Matthiessen, 2004, p. 107), which is that the reader plan a visit to Alcázar de Segovia. Stage 5, like Stage 4, is comprised of three phases: *Dirección y teléfono* [Address and Phone Number], *Horarios* [Hours], *Tarifas/Precioso de las entradas* [Entrance Fees]. In the first phase, *Dirección y teléfono* [Address and Phone Number], information is conveyed through the typical patterns of a nominal group indicating a) location, b) postal code, and c) city for the address and grouped numbers for the country code and the telephone number. In the second phase, *Horarios* [Hours],

circumstances communicate exactly when one can visit the castle. In the third phase, *Tarifas/Precios de la entradas* [Entrance Fees], three attributes (*general* [general], *reducida* [reduced], and *gratuito* [free]) are followed by a price in Euros and nominal groups in parentheses. The nominal groups are part of understood circumstances of purpose; the fee is free or reduced for those individuals indicated (e.g., *grupos concertados* [organized groups], *menores de 6 años* [(children) under six years of age]. The next to the last item in this phase, *cerrado* [closed] indicates the days on which the castle is closed. Finally, the last fee is signified using an understood circumstance of purpose: the fee *for Torre de Juan II.*

3.5 THE GENRE-BASED UNIT OF INSTRUCTION: BUILDING COMPREHENSION AND UNDERSTANDING OF GENRE

Based on the analysis of the genre described above, the unit of instruction was developed to systematically introduce an authentic text to students following the Genre-Based Interactive Approach. This pedagogy combined the *Interactive Approach* (Shrum & Glisan, 2010) with aspects of functional grammar to reveal the deep meaning in the genre and result in richer text production (Eggins, 2004; Halliday & Matthiessen, 2004; Martin & Rose, 2008). Furthermore, the design of assessment and instruction in this unit was congruent with current philosophies of instruction and assessment in foreign language education. Those design philosophies promote assessment tasks that incorporate authentic documents, integrate the three modes of communication, and allow teachers to plan instruction with performance targets and products in mind (Adair-Hauck et al., 2013; Adair-Hauck & Troyan, 2013; Adair-Hauck et al., 2006; Glisan et al., 2003; Shrum & Glisan, 2010; Wiggins, 1998; Wiggins & McTighe, 2005).

3.5.1 The Integrated Performance Assessment

The IPA (Appendices C and D) was situated at the end this unit on *Los Monumentos de Nuestros Ciudades* [The Monuments of Our Cities]. In this unit, students studied the locations of different landmarks in Salamanca and Segovia, Spain, gave directions between those landmarks, described their attributes and importance, and composed written descriptions of selected landmarks. The activities throughout this unit reflected IPA tasks in the interpretive, interpersonal, and presentational modes of communication. For example, students interpreted an authentic Spanish text about a landmark in Segovia and completed comprehension questions about the text, participated with a partner in an information gap activity and prepared written descriptions of a landmark. Following an *Interactive Approach* (Shrum & Glisan, 2010) to instruction, these activities exposed students to the IPA process and rubrics during group feedback sessions with the two classes. At the end of the unit of instruction, students participated in an IPA lasting six days. Table 3 below outlines the schedule for the IPA.

Table 3. IPA schedule

Day 1	Interpretive Task *(Cathedral text and comprehension task)*
Day 2	Feedback on Interpretive Task *(Review of rubrics; Discussion of errors)*
Day 3	Interpersonal Task *(Paired conversations: Describing landmarks)*
Day 4	Feedback on Interpersonal Task *(Review of rubrics; Discussion of errors)*
Day 5	Presentational Task *(Writing of descriptions)*
Day 6	Feedback on Presentational Task *(Review of rubrics; Discussion of errors)*

3.5.2 Instructional lesson plans

A sample lesson plan from the unit is depicted in Appendix B. Throughout the description of the unit in this section, the terminology that will be introduced and used with students to refer the SFL components are in bold and depicted in Table 4.

Table 4. Spanish terminology referring to functional grammar

Term used in Spanish	Linguistic terminology
partes	stages
verbos	processes
información adicional	circumstances
atributos	attributes
la frase con gancho	the hook sentence

Table 5 depicts how the Genre-Based Interactive Approach was implemented in the present study. In Phase 1, the teacher led the students through activities to build background knowledge about the text and comprehend the important words, important ideas, and the main idea of the text. In Phase 2, the teacher used the text to guide the students through a process of identifying the purpose and the stages of the text. Students gained an overall understanding of the layout of the *touristic landmark description* and established the understanding that different parts of the text do different things. Throughout Phase 2, the important functional features—i.e. attributes and circumstances—of the genre were introduced and linked to their role in a particular stage of the genre. In Phase 3, the teacher guided the students in a joint construction of a *touristic landmark description*. In Phase 4, the students independently wrote descriptions of another touristic landmark for the posttest.

Table 5. Phases of the Genre-Based Interactive Approach in the present study

Lesson	Phase of the Genre-Based Interactive Approach	Generic Features Addressed	Mode of Communication
1	1	N/A	Interpretive
2	2	Stages of the Genre	Interpretive and Interpersonal
3	2	Function of Attributes	Interpretive and Interpersonal
4	2	Function of Circumstances	Interpretive and Interpersonal
5	3	Joint Construction of descriptions of landmarks in Oakland	Interpersonal and Presentational
	4	Independent Construction—Integrated Performance Assessment	Presentational

3.6 RESEARCH QUESTIONS

Given the instructional intervention described above, this study was guided by the following research questions:

Research Question 1: What explicit understandings of the *touristic landmark description* genre are students able to articulate during and after a genre-based unit of study on touristic landmark descriptions in Spanish?

Research Question 2: Does students' written presentational communication improve in a statistically significant way from the pretest to posttest after a genre-based unit on *touristic landmark descriptions* in Spanish:

2a) as measured by a performance-based instrument?

2b) as measured by a genre-based instrument?

2c) Is there greater improvement based on the genre-based assessment instrument than on the performance-based assessment instrument?

Research Question 3: What are the specific linguistic and organizational features of the students' *touristic landmark descriptions*?

Research Question 4: What explicit understandings of the *touristic landmark description* genre are students able to articulate after a unit of study on this genre in Spanish?

4a) In what ways do students articulate their understanding of the organizational features and lexicogrammatical choices specific to the genre in a posttest survey?

4b) In what ways are the students' understandings articulated in the survey also reflected in their writing?

Research Question 5: What are the reactions of the teacher as she implements the new genre-based approach with her students?

The following sections of this chapter outline the data collections procedures for this study.

3.6.1 Alignment of data sources and research questions

Table 6 below depicts the data sources that correspond to each research question.

Table 6. Alignment of data sources and research questions

	RQ1	RQ2	RQ3	RQ4	RQ5
***t*-tests comparing pretest and posttest writing performance** **Two-way ANOVA (time x assessment method)**		X			
Analysis & Interpretation of Student Texts			X	X	
Student genre questionnaire				X	
Fieldnotes, Teacher Dialog Journal, and Interviews	X				X

3.6.2 Quantitative data and analysis

3.6.2.1 Pretest measure

Before the genre-based unit was implemented, students were given a writing pretest (Appendix E). This test provided a baseline of student performance, which was rated on two distinct scales:

a genre-based instrument (Appendix F) and global performance instrument (Appendix G). Both scoring procedures will be described in Section 3.6.2.4. The pretest score served two purposes. First, it provided an assessment of improvement when compared to the posttest scores. Second, it allowed for an analysis of differences between the genre-based and traditional global scores at the posttest. Students were given 20 minutes to complete the pretest. For the pretest, students responded to the following prompt:

> You have just begun working for a tourist website in Spain. Your boss has asked you to write a description of a landmark in Salamanca, La Plaza Mayor. This landmark is one of Salamanca's most well known locations. Your job is to write a detailed description of La Plaza Mayor following the model that your boss has provided. Be sure to include all of the important information that a tourist would need to know about La Plaza Mayor. Use as much detail as possible and as many complete sentences as you can.

3.6.2.2 Posttest measure

At the end of the unit, students were given a writing assessment, which occurred in the final phase of the IPA, the presentational task. Appendices C and D describe the three tasks of the IPA. Only the presentational writing phase of the IPA was analyzed for the purposes of this study. Student performance on the writing posttest was measured on the same two scales as in the pretest described in Section 3.6.2.4 and depicted in Appendices H and I. The posttest scores served two purposes. First, they provided data for the assessment of improvement when compared to the pretest scores. Second, they allowed for an analysis of the differences between the genre-based and traditional global scores at the posttest. These analyses are discussed further in the statistical analyses in Section 3.6.2.5 below. To control for time, students were given 20 minutes to complete the posttest. For the posttest, students responded to the following prompt:

It is not possible to visit all of the sites in Oakland in one day. So, we will need to prepare a guidebook for our friends from Segovia so that they will know which sites we recommend. Your job is to write a description of the Cathedral of Learning. Later, we will create the rest of the pages for the guidebook for our friends from Spain.

3.6.2.3 Validity of pretest and posttest measures

Both the pretest and posttest presentational writing tasks asked students to produce a text in the *touristic landmark description* genre. Therefore, they were comparable measures of student performance.

3.6.2.4 Performance-based and genre-based rating instruments

The pretest and posttest writing tasks were scored using two distinct instruments. The first instrument was a global rubric for novice level presentational mode writing from Glisan et al. (2003). The instrument rates performance on five categories: *language function, text type, impact, comprehensibility, and language control* (See Appendix G). A total of 24 points was possible according to this instrument. The second set of writing scores was determined using a scoring instrument informed by the SFL features of the genre (See Appendix F).

On the genre-based instrument, scoring proceeded systematically through the stages of the genre looking for the *title* in stage 1, the *hook* in stage 2, the *historical fact* in stage 3, *architectural facts* in stage 4, and an *invitation to visit* in stage 5. Within the clauses of each stage, the use of the important SFL components was awarded points. The *title* in stage 1 needed to consist of a noun and an attribute. The *hook* in stage 2 needed 1) an actor-process intransitive clause, 2) attributes and 3) a circumstance to add additional information. In Stage 3, a point was awarded for a historical fact clause. Stage 4 highlighted the architectural features of the landmark

and was divided into two phases: 1) Building Layout and 2) Special Features. Therefore, the first phase needed to include two clauses: one describing the overall layout and another describing something that the building "has". Additional points could be earned in each clause for including attributes and circumstances. The second phase should have included two material clauses each describing a special feature using processes such as *destaca* [stands out], *fue edificada* [was built], or *mide* [measures]. Additional points could be earned in each clause for including attributes and circumstances. In the second clause of Stage 3, the student could earn one point for 1) the use of material clause, 2) each use of an attribute, and 3) any circumstances that complemented the attributes. In Stage 4, one point could be awarded for each of the three phases in the stage. Once the pretest and posttest were scored, all scores were converted to percentages earned out of 100%. The statistical measures that were used are described in the next section.

3.6.2.5 Statistical analyses

Statistical analyses were utilized to answer Research Question # 2:

Research Question 2: Does students' written presentational communication improve in a statistically significant way from the pretest to posttest after a genre-based unit on Spanish touristic landmark descriptions:

2a) as measured by a performance-based instrument

2b) as measured by a genre-based instrument

2c) Is there greater improvement based on the genre-based assessment instrument than on the performance-based assessment instrument?

To answer this question, two analyses were conducted. The first analysis was a two-way ANOVA (time x assessment method). This analysis revealed:

(1) the mean effect of time, i.e. does performance improve based on the average of the two rating instruments?

(2) the main effect of assessment, i.e. averaging the pretest and the posttest, do students perform better on one type of assessment method than the other?

(3) the time x assessment method interaction, i.e., was there a greater improvement from the pretest to posttest according to one assessment method than according to the other assessment method? This analysis will reveal whether one assessment instrument reveals a greater improvement than the other.

The second analysis was a paired samples *t*-test. It was conducted on the pretest and posttest scores in Group A, the Genre-Based scores, and in Group B, the Performance-Based scores. This analysis further investigated the difference between the pretest and posttest means in the groups.

Question 2 addressed the overall purpose of the study, that is, whether the genre-based unit of instruction could improve students' writing in one genre in Spanish. In addition, given the calls in the assessment literature for the use of multiple measures of student performance, the difference between the two tools was assessed to determine a) if they are reliable ways to assess gains in student performance in a genre-based unit of instruction and b) if one tool results in a richer description of writing than the other. The statistical analyses described in this section will form the basis for the text analysis and interpretation that are described in Section 3.6.3.1 below.

3.6.3 Qualitative data analysis

3.6.3.1 Text analysis and interpretations

To expand upon the statistical analysis of the genre-based scoring system described above, the writing was analyzed to describe and compare the patterns of linguistic development. Original copies of the students written texts were scanned and analyzed for the targeted features of SFL, (i.e., attributes and circumstances) and the overall organizing features of the texts. Students' names were removed before scanning the texts. The scanned texts were displayed as figures in Chapter 4 and a descriptive analysis was provided. This use of scanned and de-identified student writing is standard practice in previous studies of SFL-based intervention in ESL writing instruction in the United States (e.g., Gebhard et al., 2007; Schleppegrell & Go, 2007).

3.6.3.2 Student genre questionnaire

To assess the students' understanding of the concept of genre, a genre questionnaire (Appendix H) was administered. The items on the questionnaire assessed the students' ability to explain the stages of the *touristic landmark description* genre and how to organize those parts to describe a landmark. The questionnaire was administered immediately after students completed the posttest. The goal of this task was to determine the extent to which students could explain critical features of the genre: the stages.

3.6.3.3 Fieldnotes, dialogue journals, and teacher interviews

The qualitative data for this study were collected following the three E's approach described by Wolcott (2008): Experiencing, Enquiring, and Examining. Having established a long-term relationship through their research collaboration, the teacher and researcher recognized and

revealed their intersubjectivity (Gunzenhauser, 2006) moving beyond the knower-known relationship in qualitative inquiry to "two knowing subjects" (p. 627). The primary experiencing activity occurred through the use of fieldnotes, which documented daily instruction throughout the study, following the guidelines established by Hammersley and Atkinson (2007). The fieldnotes focused on the teacher's instruction and the students' and teacher's reactions to the Genre-Based Interactive Approach. After taking notes on the observations, data were coded to indicate the areas in which the teacher followed the instructional plan, deviated from it, or appeared to experience a success or challenge. The students' responses were used to describe the progression of the unit of instruction. Based on the themes that emerged from the observations, prompts were developed for an on-going dialogue journal with the teacher. The fieldnotes and the dialogue journal facilitated *Enquiring*. Congruent with the intersubjectivity that characterized this research relationship, a qualitative interviewing approach was followed to understand the teacher's "lived experience" of implementing the genre-based curriculum (Cammarata, 2009; van Manen, 1997). During the interviews, the researcher asked initial questions and, as particular themes emerged, encouraged deeper descriptions of those themes through the use of affirming backchannels cues (e.g., uh-huh). In the case of the present study, the questions emerged from the on-going dialogue journal that the teacher kept and from the classroom observations that the researcher conducted.

After the interviews, the researcher transcribed them and began the first phases of analysis. In the first round, segments representing rich lived experience description were identified (van Manen, 1997). In the second phase, the segments analyzed using Giorgi's (1997) approach to phenomenological inquiry and a set of core constituents (essential themes) were generated. The core constituents were shared with the teacher in an effort to validate that they

accurately represented her lived experience of implementing the genre-based curriculum. In the presentation of the major themes in the interview data, salient and illustrative quotes were selected and inserted to enhance the presentation of the constituents.

3.7 SUMMARY

This study investigated a Genre-Based Approach to writing instruction in a fourth grade Spanish classroom. After a pretest that only provided students with a prompt and a model for writing a *touristic landmark description*, students participated in five lessons that systematically deconstructed the genre and highlighted the ways in which language functions in the different stages of the genre. Fieldnotes were taken in the classroom during the unit of instruction to document the students' and the teacher's reactions to it. At the end of the five-lesson unit of instruction, students completed a writing posttest. Statistical analyses were conducted to determine whether the genre-based unit of instruction improved the students' writing in a statistically significant way. Analysis was conducted on the pretest and posttest writing of three students representing three levels of performance (low, mid, and high) according to a genre-based instrument. Comparisons were made between the characteristics of individual students' pretest and posttest writing. In addition, comparisons were made between the three groups to describe the ways writing improved qualitatively across the groups. Two interviews were conducted with the teacher to understand her reactions to the genre-based approach and her growing awareness of genre. Finally, a student genre survey was administered at the end of the study to determine whether students could articulate an awareness of genre as a result of the unit of instruction. In Chapter 4, the findings from these data sources will be presented.

4.0 FINDINGS

This chapter details the findings in relation to the five research questions that guided the present study. Each section will address a separate research question following three steps. First, the procedures for the data reduction and analysis are presented. Second, the major themes are extrapolated from the data. Third, the salient findings are recapitulated in a brief concluding summary.

4.1 CHARACTERISTICS OF THE GENRE-BASED INTERACTIVE UNIT

In this section, the findings related to *Research Question 1:* What explicit understandings of the *touristic landmark description* genre are students able to articulate during and after a genre-based unit of study on touristic landmark descriptions in Spanish?

4.1.1 Data collection and analysis procedures

To answer these questions, the classroom procedures for the implementation of the genre-based unit of instruction are presented. Using the fieldnotes, the students' experiences with the daily instruction throughout the unit are depicted. Each day of implementation, fieldnotes were taken to document the times when the teacher followed the instructional plan, deviated from it, or

appeared to experience a success or challenge. These instances were coded in the fieldnotes and this analysis was incorporated into the description of the unit that follows.

As described in Chapter 3, data collection occurred over 25 days. Table 7 depicts the major periods of data collection in this study.

Table 7. Periods of data collection

Period	Number of Days
Pretest	2
Implementation of the genre-based unit	17
Integrated Performance Assessment	5
Post-intervention survey	1

This timeframe included two days at the beginning of the study for the writing pretest, 17 days for the implementation of genre-based unit of instruction, and five days at the end of the study for the Integrated Performance Assessment during which the writing posttest occurred. Finally, students completed the post-intervention survey on the last day of the 25-day study.

The unit of instruction was implemented in the second of two fourth grade Spanish classes that the teacher taught for 15 minutes each day. All classes described in this study were 15 minutes long, except for the pretest and posttest. Students were given an extra five minutes to complete those tasks. Before the unit of instruction began, the teacher and the researcher met to review the lessons of the unit. To ensure fidelity of implementation, the first of the two classes served as a rehearsal class where the teacher practiced the day's lesson before teaching it to the class in which this research was conducted. In the first class, the researcher observed and subsequently offered feedback to the teacher before she taught the lesson a second time.

4.1.2 The pretest

The pretest experience is noteworthy because of the focus of this study on developing content area literacy in writing. The pretest was administered at the culmination of the previous unit of study on the city of Salamanca. The students were prompted to describe *La Plaza Mayor* [the main square] of Salamanca (see Appendix A) using the content knowledge gained from their study of Salamanca and a model text describing a cathedral in the city. The model text was analogous to the touristic landmark descriptions used throughout the study; in other words, the text represented the same genre at the targeted performance level of the students. Analysis of field notes taken during pre-writing task revealed that students disregarded the language and organizational features of the model text. Students focused on the prompt and did not refer to the model to support and inform the writing of their own texts. This observation suggests that teachers' current use of models of texts to explain the features of an academic genre is perhaps misguided, insufficient, or underdeveloped for the critical approach to literacy in reading and writing required by the current standards (ACTFL, 2012a; CCSSO, 2010). This relationship between genre-based approaches to academic literacy and content area standards will be discussed later in Chapter 5.

4.1.3 The genre-based instructional intervention

In Lesson 1, which lasted four days, the teacher prepared the students to read a text by accessing their background knowledge related to castles. Using a map of Spain, the teacher marked the transition from Salamanca to Segovia. Following this presentation, she called attention to one landmark in the city, the *Alcázar de Segovia* [The Castle of Segovia], the landmark described in

the text that the teacher and students would interpret and deconstruct later in the unit. Once familiarized with the new city and focused on the castle, the teacher posted an image of the Walt Disney castle in Florida and asked the class to describe the similarities and differences between the castles. Similarities were established between the Disney castle and the *Alcázar de Segovia* because it and other European castles were the inspiration for the design of the Walt Disney castle.

On second day of Lesson 1, the teacher introduced the authentic text to the students who had divergent reactions to it. When prompted by the teacher to highlight cognates, identify important details, and summarize the main idea of the text, most students (n=11) immediately began to locate cognates. Others (n=4) were initially overwhelmed by the task of processing a text of this length. Anxiety was visible in the students' reluctance to engage with the text and by their comments such as "I can't understand it", "There's too much", or "I can't read in Spanish." The teacher responded by redefining the task of summarizing and identifying important details, telling the students that they were "text detectives, looking for meaning in the text". Given this new orientation to the reading of the text, the students' initial anxiety subsided and they began to complete the interpretive tasks at hand. The initial confusion and disengagement on the part of some of the students is not surprising given the focus on the interpersonal mode of communication in the 15-minute classes of this Spanish program. On the third and fourth days of Lesson 1, students used knowledge of cognates and context clues to identify details, understand the main idea, and indicate the purpose of the text. One student proposed the identity of the author by stating, "a travel agent wrote this text". At the end of the lesson, the teacher introduced the stages (partes) of the text that would be deconstructed throughout the remaining lessons of the intervention.

During the four days of Lesson 2, the teacher began to deconstruct the text and analyze the meaning of the language used in each of the five stages: *El Título* [The Title], *La Frase con Gancho* [The Hook Sentence], *Un Dato Histórico* [A Historical Fact], *Los Datos Arquitectónicos* [Architectural Facts], and *Organiza Tu Visita* [Organize Your Visit]. Students were able to derive clear meaning from each stage. For example, during the presentation of La Frase con Gancho, students accurately identified the imagery of the hook: "It (pointing to the Hook Sentence) talks about how it rises… what it looks like… its action." In addition, the teacher allowed the students to propose their own labels for some of the stages based on their understanding of the meaning conveyed in the stage. For example, the students proposed the name "*Arquitectura* [Architecture]" for the stage Los Datos Arquitectónicos because, as one student stated in Spanish, "*describe arquitectura de Alcázar* [it describes the architecture of Alcázar]". In another stage, they noticed the difference in the type of verbs used in that stage. As one student pointed out: "*sobresale… por … cosa especial* [stands out… [is used] for… special things]". For that stage, the students proposed the label *Cosas Especiales* [Special Things]. At the end of lesson, when asked to summarize in English why the author chose the specific verbs in each section, one student pointed to a list of verbs on the wall and reiterated that "*se divide* [divides]" and "*forma* [forms]" refer to the general characteristics of the *Alcázar de Segovia*, whereas "*destaca* [stands out]" and "*sobresale* [stands out]" describe "the characteristics that are specific to that thing". In this lesson, students began to differentiate between the processes, realized as verbs, that are specific to the purposes of each stage, i.e., the language that the author makes when composing a touristic landmark description, the genre developed in this unit of study.

In Lesson 3, which lasted three days, the students learned about the role of attributes in

describing the *Alcázar de Segovia*. On the first day of the lesson, students worked in groups to describe and compare the attributes (mainly realized as adjectives) of the Cathedral of Learning in the school's neighborhood and the Catedral de Segovia. With a partner, students listed the attributes of each landmark. Once they completed this task, the teacher created a class list of the attributes of each landmark on chart paper. The goal of this exercise was to build an understanding of attributes in general and the specific field knowledge of the landmark. At the end of class, referring to the two large lists of attributes on the wall, the teacher posed the question: "*¿Qué hacen los atributos?* [What do the attributes do?]" A student responded: "*Descripción.* [Description.]" The teacher responded and summarized: "*Si, los atributos describen los monumentos. Y los atributos DIFERENCIAN la Cathedral of Learning—ALTA—y la Catedral de Segovia—BAJA*. [Yes, the attributes describe the monuments. AND the attributes DIFFERENTIATE the Cathedral of Learning—TALL—and the Cathedral of Segovia—LOW.]" (All capital letters denotes vocal emphasis and gesticulation by the teacher.)

With this knowledge of attributes, students began to describe the attributes of several other landmarks on the second day of Lesson 3. The teacher and students first co-constructed short descriptive clauses identifying the attributes of Phipps Conservatory, another monument in the school's neighborhood. With an understanding of the task, the students then worked in dyads to describe in writing the attributes of either the Carnegie Library or the Aqueduct of Segovia. Again, as on the first day of this lesson, when the students were finished, the teacher created a class description for each landmark by listing the attributes on chart paper in the front of the room. In addition to listing the attributes of each landmark in clauses such as "*Es gris y café* [It is grey and brown]", students also listed features beyond what could be described with attributes in clauses such as "*Tiene tres arcos* [It has three arches]" and "*piedra gris oscuro* [dark grey

stone]".

On the third day of Lesson 3, the teacher returned to the text about *Alcázar de Segovia* and instructed students to find the attributes in the description of the *Alcázar de Segovia*. She began by directing them to highlight the attributes "*decorada* [decorated]", "*circulares* [circular]", and "*estupendas* [stupendous]" on their papers as she did so on the overhead projector. Once the students were familiar with the task, they independently highlighted other attributes that they could find. For example, students located "*magnificas* [magnificent]" and "*excelentes* [excellent]". The teacher closed this lesson by highlighting that the author had a choice in the attributes that he or she used. She asked the students to observe the differences between "*bueno* [good]" and "*excelente* [excellent]" by placing the words next to each other and asking: "*¿Cuál es la diferencia entre 'BUENO' y 'EXELENTE'? ¿Porqué no es 'BUENOS esgrafiados' en el texto?* [What is the difference between 'GOOD' and 'EXCELLENT'? Why isn't it 'GOOD etchings' in the text?]" The students discussed this question in groups. The class summarized in English that the author's choice of attributes "makes the castle seem special… highlights a special part of it." Or as another student noted, "Stupendous is more special than good." Overall, the class observed the important role of attributes in conveying an appraisal (a positive one, in this case) of an object.

In Lesson 4, the teacher followed a similar three-day process as in Lesson 3 to build knowledge of circumstances (*información adicional*). First, building on the analysis of the attributes in the text *Alcázar de Segovia*, the teacher led students to identify the role of circumstances. She highlighted several expressions—*en la confluencia de los ríos Eresma y Clamores* [at the confluence of the Eresma and Clamores Rivers], *en dos núcleos* [in two nuclei], *con foso* [with a moat], *con buhardillas y amplios sótanos* [with basements and spacious attics],

and *por Juan II* [for Juan II]—and students worked in groups of two to identify the meaning and function of the information provided by each circumstance. On the second day of Lesson 4, the students combined attributes and circumstances to write descriptions of Phipps Conservatory. The teacher recorded the descriptions on chart paper, rephrasing the students' suggestions in the appropriate form of written language. For example, "fachada impresionante [impressive façade]" reported by one student, "*Hay tres puertas* [There are three doors]" by a second, and "*Tiene ocho columnas* [It has eight columns]" by a third student were reconstructed into "*Su fachada es impresionante CON TRES PUERTAS Y OCHO COLUMNAS*. [Its façade is impressive WITH THREE DOORS AND EIGHT COLUMNS.]" The circumstances were written in capital letters to visually highlight these expressions for the students. On the third day of the lesson, students worked in groups of two to compose sentences combining attributes and circumstances to describe the Carnegie Library. The lesson plan called for the students to report their descriptions to the teacher and for the teacher to assist students in the construction of a description, but time ran out. The teacher closed the lesson by summarizing the role of circumstances.[5] She asked the students: "What does this information do?" Students articulated the function of circumstances as expanding upon the information provided by attributes. As two students summarized: "[Circumstances] give us additional information that the attributes do not" and "It gives more detail about the building."

In Lesson 5, the teacher guided the students through a co-construction of a description of the Phipps Conservatory. First, she reviewed the stages with the students to remind them of the overall structure of the genre. Then, students proposed different possibilities for hook sentences.

[5] Normally, the teacher would take an extra day to lead students through the composition of the description of the second landmark, but for the purposes of this study, the timeline had to be maintained because of two weeks of testing that were scheduled immediately after the study.

Based on student contributions, they co-constructed the following hook for the famous greenhouse in the city:

Como una estrella brillante, el conservatorio de Phipps se alza de la tierra verde.

[Like a brilliant star, Phipps Conservatory rises from the green earth.]

Over three days, the teacher systematically led the students in describing Phipps Conservatory, expanding the descriptions they had begun in the earlier lessons on attributes and circumstances. After this co-construction of the genre, the students began the IPA.

4.1.4 The posttest

As described in Chapter 3, the posttest was the final task in a five-day Integrated Performance Assessment (IPA). After each of the first two tasks, students received descriptive feedback on their performance in a whole-class setting. During these feedback discussions, the teacher summarized the major themes in the class's performance on those assessment tasks. The presentational writing task served as the posttest in this study.

4.1.5 Summary

This section has outlined the pretest, the five lessons of the Genre-Based Interactive Approach, and the posttest in this study. Table 8 provides a summary the activities of the study.

Table 8. Summary of study activities

Day	Activity
Days 1 & 2	Writing Pretest
Days 3, 4, 5 & 6	Lesson 1 – Introduction to Segovia, Interpreting the Genre
Days 7, 8, 9 &10	Lesson 2 – Deconstructing the Stages of the Genre and the Function of Processes
Days 11, 12 & 13	Lesson 3 – Identifying the Function of Attributes
Days 14, 15 & 16	Lesson 4 – Identifying the Function of Circumstances
Days 17, 18 & 19	Lesson 5 – Co-constructing descriptions of Phipps Conservatory
Day 20	IPA – Interpretive (Reading) Task – IPA
Day 21	Feedback
Day 22	IPA – Interpersonal (Speaking) Task
Day 23	Feedback
Day 24	Writing Posttest – IPA
Day 25	Post-Intervention Survey

Lesson 1 introduced students to the text, to strategies for interpreting it, and to its stages (*partes*) and their functions. Lesson 2 analyzed the stages in detail by highlighting the processes (*los verbos*) and other important features of the language used in each part. Lesson 3 focused on attributes (*atributos*) and the ways authors can use them to differentiate one object from another and evaluate a landmark as "special" through choices of attributes. Lesson 4 unpacked the circumstances (*información adicional*) and the ways that they enhance, expand, and complement attributes. Lesson 5 guided students through the creation of the *touristic landmark description* in a step-by-step procedure led by the teacher. Finally, the students demonstrated their evolving understanding of the genre in the posttest, an independent construction of a description of the Cathedral of Learning, a monument near the school. Given the context provided in this section, Section 4.2 will present the results of the genre-based unit through a discussion of student writing performance.

4.2 STUDENT WRITING PERFORMANCE

In this section, the findings related to student writing performance, as measured by the pretest and posttest, are discussed to answer Research Question 2*: Does students' written presentational communication improve in a statistically significant way from the pretest to posttest after a genre-based unit on Spanish landmark descriptions:*

2a) as measured by a performance-based instrument?

2b) as measured by a genre-based instrument?

2c) Is there greater improvement based on the genre-based assessment instrument than on the performance-based assessment instrument?

To further describe the students' writing and to corroborate the statistical findings, linguistic description of samples of student writing will answer address Research Question 3: *What are the specific linguistic and organizational features of the students' touristic landmark descriptions?*

Data presentation in this section will move from the statistical analyses to a qualitative analysis of the specific linguistic features of the writing. First, the findings pertaining to the pretest and posttest data are discussed. Second, a brief analysis of the process types used by students in their writing will reveal pretest and posttest patterns of meaning making. Third, the writing of students representing three levels of performance—low, mid, and high as determined by percentile rankings of genre-based posttest scores—will illustrate the variation in the student performance.

4.2.1 Data collection and analysis

To document change in writing performance, writing assessments were administered before and after the genre-based instructional unit. See Appendix E for the pretest and Appendix D for the posttest. After each writing assessment, the student responses were rated using two different instruments, a genre-based instrument (Appendix F) and a performance-based instrument (Appendix G). The researcher and the teacher rated the student writing using both instruments. To ensure inter-rater reliability, the researcher and teacher first co-rated responses of students who were in the rehearsal class, the first of the teacher's two fourth grade Spanish classes. The students in this class did not participate in the study. For the practice ratings, if there was a discrepancy for a particular rating, the researcher and teacher discussed and agreed upon a rating. This procedure was followed using both instruments for students in the rehearsal class before proceeding to the rating of tests for the study. The data for the present study come from the second of the teacher's two fourth grade Spanish classes. Pearson's correlations established inter-rater reliability at $r = .91$, $p = .01$ for the performance-based instrument and $r = .96$, $p = .01$ for the genre-based instrument. Once collected, the data were entered into a statistical software package for analysis. Descriptive statistics, analysis of variance (ANOVA), and post hoc *t*-tests were performed to determine the statistical trends in the data.

The statistical analyses served as a point of departure for subsequent analysis of the linguistic features of the students' writing. This stage of the analysis involved two steps. First, the predominant process types, realized as verbs, were identified to determine the ways in which students represented knowledge about the monuments described. This analysis was chosen because the process serves as the "hub" of the clause around which all other meaning is constructed (Halliday & Matthiessen, 2004). The analysis of patterns in process use in the pretest

and posttest revealed the way in which students present the subject of the description to the reader (Schleppegrell, 1998). Descriptions, such as the landmark description in this intervention, call for process use that contextualizes that which is being described. Therefore, this first step of the analysis revealed how students represent knowledge through processes and whether those representations reflect the purpose of the genre. Second, close textual analysis of the writing of three students revealed the trends in the writing across three groups of performance. The students were chosen based on their posttest scores on the genre-based instrument to represent three levels of performance. The levels of performance were determined based on the analysis of the percentile scores depicted Table 9.

Table 9. Percentiles for posttest genre-based instrument scores

Percentile	Score
25th	29.00
75th	48.00

Three students scored below the 25th percentile and comprised Group 1. A cluster of nine students scored between the 25th and 75th percentiles and comprised Group 2. Three students scored above the 75th percentile and composed Group 3. The pretest and posttest writing of one student from each group was chosen for close textual analysis of language features. This final analysis revealed the variation in writing performance in the classroom, provided more information on why students received different ratings on the instrument, and verified the reliability of the genre-based instrument.

4.2.2 Statistical analysis

Writing performance was measured using two distinct tools: the performance-based instrument (Appendix G) and the genre-based instrument (Appendix F). Table 10 depicts the means of the pretest and posttest scores as measured by each instrument.

Table 10. Mean level of writing performance by time and instrument type

Instrument	Times	N	Mean	SD
Performance-Based	Pretest	15	65.67	24.616
	Posttest	15	63.87	23.784
Genre-Based	Pretest	15	14.73	5.688
	Posttest	15	39.00	16.540

As the table shows, writing performance differed based on the type of instrument used to assess writing performance with the genre-based instrument showing more improvement than the performance-based instrument. To investigate whether this difference between the instruments was significant, a two-way analysis of variance (ANOVA) compared writing performance in three different ways: the main effect of time, the interaction of time and instrument type, and the main effect of instrument. The means compared in the ANOVA are shown in Tables 10 and 11.

Table 11. Marginal means compared in the ANOVA

Combined Means	Mean	SE
Pretest	40.20	3.829
Posttest	51.43	4.958
Performance-Based Instrument	64.77	5.662
Genre-Based Instruments	26.87	2.672

The first, the main effect of time, compared the mean of the combined scores from both instruments at the pretest to the mean of combined scores at the posttest. This analysis revealed that students' writing performance significantly improved on the posttest ($F(1,14) = 9.771$, $p = .007$, $\eta^2 = .103$) compared to the pretest. That is, the instruments when combined showed a statistically significant improvement in student writing from pretest to posttest. However, because the scores of both instruments were combined for the pretest and for the posttest in this analysis, it was not clear whether one instrument was detecting the change or if a combination of the two was detecting change. However, Table 10 shows that the genre-based instrument detected more improvement than the performance-based instrument. In the second analysis of the ANOVA, the interaction of time (i.e., pretest and posttest) and instrument type was conducted to determine if the improvement was statistically significant. This analysis compared the mean of the genre-based instrument scores at the pretest to the mean of the genre-based scores at the posttest. Likewise, the analysis compared the performance-based instrument scores at the pretest to the mean of the performance-based scores at the posttest. The comparison revealed that the improvement detected by the genre-based instrument was statistically significant ($F(1,14) = 23.581$, $p < .001$, $\eta^2 = .143$). This comparison revealed that the genre-based instrument detected a greater improvement from the pretest to posttest than the performance-based instrument. The third analysis, the main effect of instrument, compared the mean of the genre-based instrument to the mean of the performance-based instrument at the pretest and posttest to determine on which instrument of the two students had the highest mean scores. When the instrument scores were compared in this way, students' performance was significantly better on the performance-based instrument than on the genre-based instrument ($F(1,14) = 112.028$, $p < .001$, $\eta^2 = .567$). However, as Figure 4 shows, the mean student writing performance as measured by the

performance-based instrument changed very little and the standard deviations were consistently higher than those of the genre-based instrument, meaning there was less consistency in the scores on the performance-based instrument.

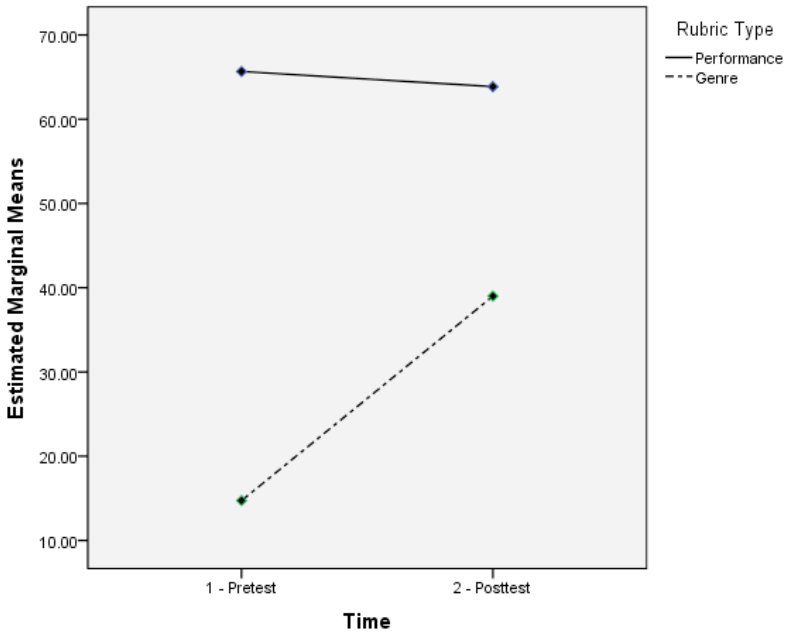


Figure 4. Mean level of writing performance by time and instrument type

Given the overall lack of improvement detected by the performance-based instrument, the fact that the scores on the performance-based instrument were higher overall than the genre-based instrument is not indicative of better performance in the writing of the *touristic landmark description* genre. The overall improvement demonstrated by the main effect of time, the first comparison is attributable to the improvement observed by the genre-based instrument. The finding in the first comparison was confirmed by the statistically significant finding in the second comparison, i.e. the interaction of time and instrument type. This comparison revealed that the

genre-based instrument detected a significantly greater improvement from the pretest to the posttest.

To confirm the findings of the ANOVA, post-hoc paired samples *t*-tests were conducted to compare pretest and posttest writing scores for each instrument type. The *t*-test for the genre-based instrument revealed statistically significant improvement in the mean writing performance, $t(14) = -6.94$, $p < .001$, $d = 1.79$, whereas the difference between the pretest and posttest means, as measured by the performance-based instrument, was not statistically significant, $t(14) = .340$, $p = .74$, $d = .09$. The large effect size of the paired samples *t*-test of 1.79 for the genre-based instrument indicates that the genre-based intervention, even in this small sample size, resulted in significant improvement in writing performance when writing was measured using a genre-based instrument. These data suggest two major findings. First, the Genre-Based Interactive Approach to instruction in this study significantly improved student's writing score as measured by a genre-based instrument. Second, a genre-based instrument is more appropriate for capturing change in writing performance in a particular genre. The performance-based instrument does not have the level of descriptive adequacy necessary to describe student writing in terms of genre. The nature of the instruments may be the source of the differing scores. The genre-based instrument listed specific features of the texts and expectations for what the text should include, whereas the performance-based instrument was a rubric that described an absolute standard (Wiggins, 1998). The differences between the two instruments will be discussed further in Chapter 5.

4.2.3 Qualitative analysis of student writing

In this section, the writing of 15 students was analyzed to answer *Research Question 3: What are the specific linguistic and organizational features of the students' landmarks descriptions?* To answer this question, the texts were analyzed in two ways: 1) according to the number and type of processes that students used in their descriptions and 2) from the perspective of the stages of the genre.

The first analysis compared students' use of processes in the pretest and the posttest. According to Halliday and Matthiessen (2004), processes, realized as verbs, function as the "hub" of the clause and, as such, form of the core of expression of experience, the "flow of events, or 'the goings-on'" in the clause (p. 170). As described in Chapter 2, Halliday and Matthiessen (2004) describe six process types in their transitivity system: material, behavioral, mental, verbal, relational, and existential. Each process type conveys a distinct type of experiential knowledge depending content being presented. The instructional intervention in this study intentionally introduced processes with the goal of teaching students the ways of meaning in the *touristic landmark description* genre. In their writing, the choice of process type made by a student represents the level of sophistication with which he or she can expresses content knowledge in a description (Schleppegrell, 1998). Therefore, the use of varied process types beyond the relational "to be" and "to have", which are typical of scientific descriptions, a genre related to the *touristic landmark description*, signals movement toward greater mastery of the genre (Schleppegrell, 1998). The *touristic landmark description* features material processes (e.g., *se alza* [to rise up], *destacar* [to stand out]) that animate an inanimate object (Halliday & Matthiessen, 2004, p. 216). As discussed in Section 4.1.3, those processes were highlighted during Lesson 2 of the unit of instruction.

After the initial analysis of process types, the second type of analysis consisted of the students' overall use of the stages of the genre to organize their writing. This analysis revealed the ways in which students applied their knowledge of the stages in the posttest and how that knowledge changed the organization of the posttest compared to the pretest.

4.2.3.1 Analysis of process types

To conduct the first level of analysis, processes were counted in all students' pretest and posttest writing to determine the overall frequency of processes. The frequency data were used to group the processes by the three types used by students in the description: relational, existential, and material. Relational processes, as discussed earlier, are realized as verbs of "being and having" (Halliday & Matthiessen, 2004; Schleppegrell, 1998). Existential processes represent something that exists or happens, such as in the clauses *There is a picture on the wall* and *There was noise* (Halliday & Matthiessen, 2004). Material processes are those of "doing-&-happening" (Halliday & Matthiessen, 2004, p. 179) such as in the clause *The wall forms a barrier*. The choice of process revealed the ways in which students represent their knowledge of a landmark, their knowledge of the *touristic landmark description* genre, and the ways of organizing language to make meaning in the genre.

Table 12. Processes in the pretest and posttest

Processes in Pretest	Occurrences	Processes in Posttest	Occurrences
ser	39	ser	53
tiene	15	tiene	19
hay	4	hay	14
visitar	8	se alza	8
comprar	3	estudiar	4
estar	3	fue construida/es construida	8
		es hecha de	6
		celebrar	1

Table 12 shows that from the pretest to the posttest, the number of processes used by students increased. In the pretest, only six processes were used compared to eight processes in the post-test. It is also evident that students made use of processes that were included in the text that was used for the intervention and explicitly highlighted in the unit of instruction. For example, eight students used the material clause *se alza* to describe the Cathedral of Learning "rising up" in the neighborhood in which it is situated.

Table 13. Distribution of process types in the pretest and posttest

Process Type	Pretest Occurrences	Posttest Occurrences
Relational *estar, ser, tener*	55	71
Existential *hay*	4	14
Material *visitar, comprar, estudiar, celebrar, se alza, fue/es construida, es hecha de*	11	28

Table 13 shows that students increased their use of the three types of processes—relational, existential, and material. The use of relational clauses increased from 55 in the pretest to 71 in the posttest. Students more than doubled their use of existential and material processes from four existential processes and 11 material processes in the pretest to 14 existential processes and 28 material processes in the posttest. The predominance of relational clauses and existential clauses is not surprising given the role of these processes in describing the fixed "location in space" (Halliday & Matthiessen, 2004, p. 212) of the *Alcazar de Segovia*. By contrast, the increase in the use of material clauses is evidence of the students' growing ability to add "'material' animation'" to an otherwise static "relational" description (Halliday & Matthiessen,

2004, p. 216). This animation is essential in an effective *touristic landmark description*, because it captures the reader's attention.

In addition to the overall increase in the quantity of process types that was apparent in the students' writing, an evolution in the quality of their use is evident. In the pretest, relational processes (*ser* [to be] and *tener* [to have]) were predominant in clauses such as:

La Plaza Mayor es grande y muy popular. [The Plaza Mayor is large and very popular.]

Tiene una explanada. [It has an esplanade.]

These typical pretest introductory clauses either situated the Plaza or described a characteristic of it. Generally, the initial presentation of the Plaza was followed by a series of relational clauses that further described the attributes of the Plaza (*Es café* [It is brown]) and things that it has (*Tiene muchas banderas y columnas*. [It has many flags and banners.]).

A clear shift in the way that the students introduced the monument was evident in the posttest. The posttest increase in the relational process (*tiene* [has]) and the existential (*hay* [there is/are]) combined with an increase in the attributes that accompanied the processes reflected a shift in the writing to richer, more varied and detailed descriptions of the Cathedral of Learning. The combined use of these processes indicates the students' focus on the features that the monument "has". For example, one student wrote:

**Tiene mucho interesante arcitectura.* [It has a lot of interesting architecture.]

Likewise, changes were observed in the use of the process *ser* [to be], which was used in the pretest and posttest in attributive clauses. For example in the pretest, a student wrote such as:

La Plaza es gris. [The Plaza is gray.]

By contrast, however, in the posttest, students also used *ser* in identifying relational clauses such as:

El Catedral es una combinación de clases y oficinas. [The Cathedral is a combination of classes and offices.]

Despite the overall increase in material processes, only two of those highlighted in the unit of instruction (*se alza* [to rise up]*, fue construida* [was built]) were frequently used by students. Other processes that were addressed during instruction (*destacar* [to stand out]) were not incorporated into the posttest writing. Students incorporated other material clauses (*estudiar* [to study], *celebrar* [to celebrate]) that focused on the activity of people inside the landmark, as opposed to using material clauses to describe features of the building. This lack of use of multiple material clauses is indicative of a need for greater focus on the ways of making meaning through processes in the *touristic landmark description*.

In summary, an overall shift in the use of processes was evident from the pretest to the posttest. The first evidence of this shift was an increase in the use of the material processes, such as *se alza*, the most frequently occurring material process, to animate the *Alcazar de Segovia*. The range of material clauses used by students, however, was not fully reflective of the material clauses presented in the unit of instruction. Second, the use of relational clauses changed from those that simply described attributes in the pretest to those that also identified and denoted possession (those using "to have") in the posttest. Third, the use of existential clauses to describe the state of the monument increased. These shifts signaled a more detailed, complete, and elaborated presentation than in their previous attempts to compose a *touristic landmark description*. Overall, these shifts combined with more attention to the organization of the clauses are evidence of the change from unlinked series of clauses minimally describing the monument to a more genre-specific use of language to describe the Cathedral of Learning in the posttest.

The changes between the pretest and posttest writing related to textual organization are further explored in the next section.

4.2.3.2 Overall textual organization

Based on the percentile scores described in Section 4.2.1, the students' writing was separated into three groups: Group 1: low, below the 25th percentile (n=3), Group 2: mid, between the 25th and 75th percentiles (n=9), and Group 3: high, above the 75th percentile (n=3). From each group, a student whose writing was representative—in other words, not the highest of the group and not the lowest of the group—was chosen for analysis of the overall level of textual organization in the group's writing. In each group, the textual organization was operationalized as the extent to which the writer applied the stages of the touristic landmark description in the posttest compared to the pretest. In the pretest, students were prompted to write a landmark description based on the content learned during a unit of instruction on the city of Salamanca and a model *touristic landmark description* that they viewed while writing. In the posttest, students were again asked to write the genre. However, unlike the pretest, before the posttest students were exposed to a systematic deconstruction of the genre during the unit of instruction. To understand the effect of Genre-Based Interactive Approach in terms of organization and linguistic features of writing by performance group, this section presents a comparative analysis of the pretests and posttests of the students representing each group. Pseudonyms were assigned to protect the identity of the students. Bobby represents Group 1 (low). Jackie represents Group 2 (mid). Chris represents Group 3 (high). Each student's pretest text will be presented and compared to the posttest.

4.2.3.3 Group 1: Bobby's pretest

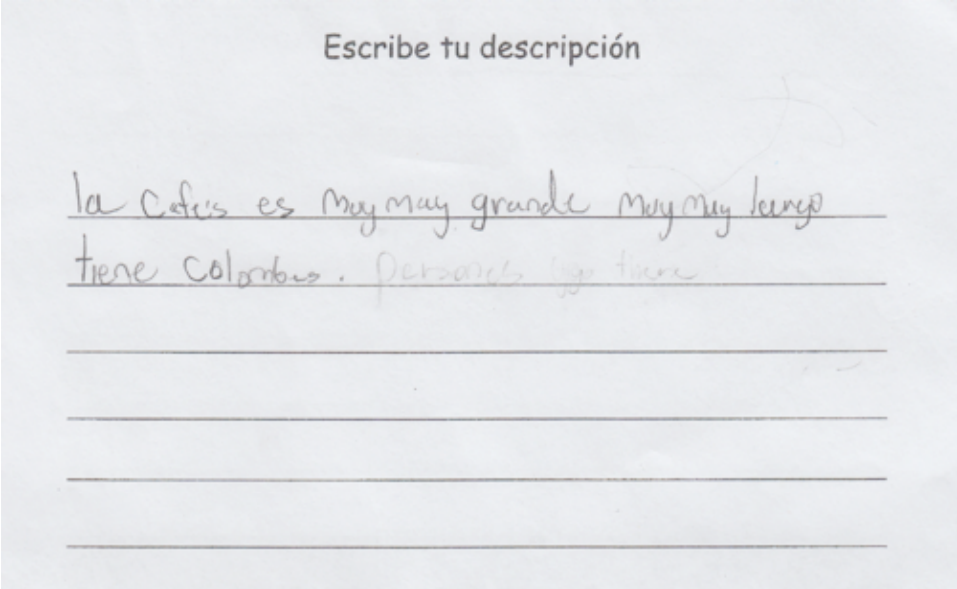
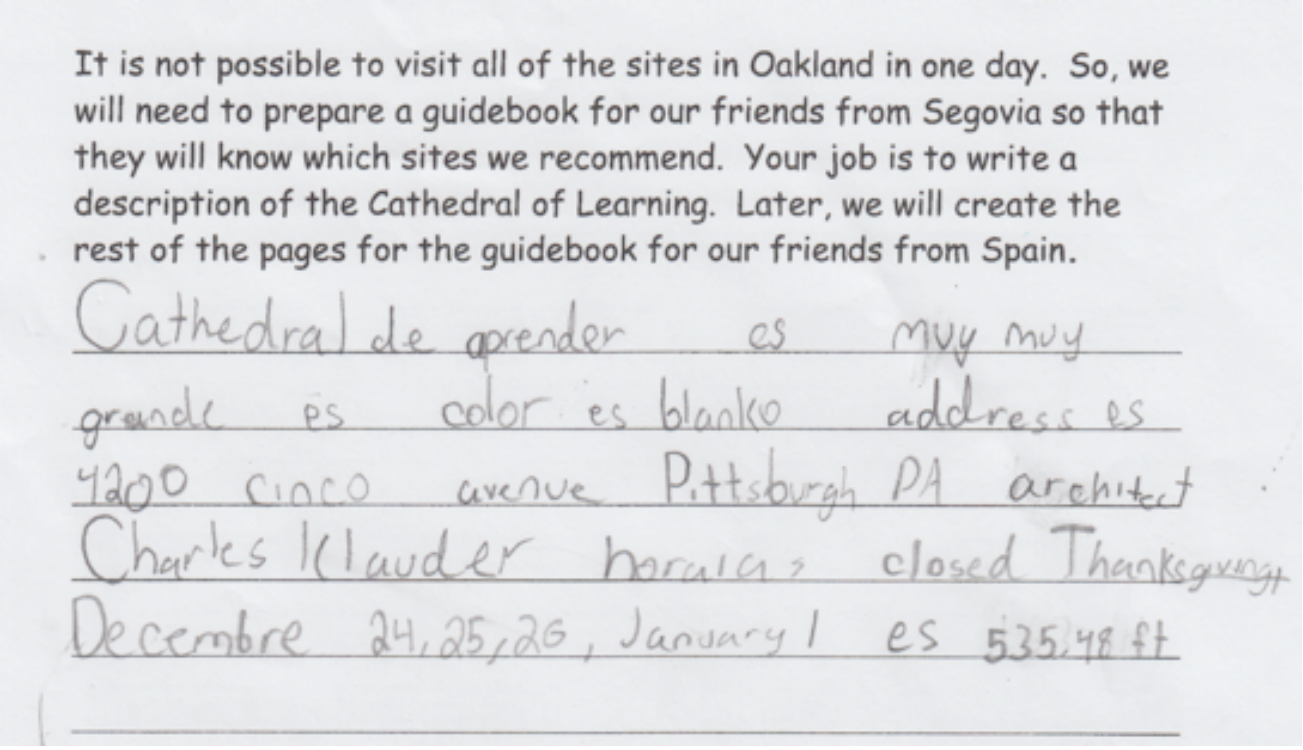


Figure 5. Bobby's pretest

Bobby's posttest is representative of the texts in Group 1. The text that Bobby produced during the pretest (Figure 5) is minimal and comments only on the color of the buildings in *La Plaza Mayor*. An erased sentence (*Personas go there* [People go there]), suggests that the student was thinking about why people might visit the Plaza, but could not complete the sentence. The Plaza itself is called **la café* [the café]. Similar to this student, the texts of students in Group 1 were short and underdeveloped. Overall, Group 1 writers did not acquire the necessary knowledge of the genre from modeling alone to begin to describe the Plaza.

4.2.3.4 Group 1: Bobby's posttest


It is not possible to visit all of the sites in Oakland in one day. So, we will need to prepare a guidebook for our friends from Segovia so that they will know which sites we recommend. Your job is to write a description of the Cathedral of Learning. Later, we will create the rest of the pages for the guidebook for our friends from Spain.

Cathedral de aprender es muy muy grande es color es blanko address es 4200 cinco avenue Pittsburgh PA architect Charles Klauder horario: closed Thanksgiving Decembre 24, 25, 26, January 1 es 535.48 ft

Figure 6. Bobby's posttest

Unlike his pretest writing, Bobby's posttest (Figure 6) demonstrates rudimentary control of some basic field knowledge about the Cathedral of Learning. The writer introduces the monument using an attributive clause related to its size and color (**Cathedral de aprender es muy muy grande es color es blanko.* [The Cathedral of Learning is very very tall is color is white.]). However, given the order of the stages of the genre as deconstructed and presented in the class, this text is loosely organized. The introductory clause with its description of the attributes of the monument is followed by the monument's address and the dates that it is closed listed in English. The remaining details—a historical fact about the architect and information for organizing a visit—are presented in an unorganized fashion. The instructional intervention in which the stages of the genre were made visible to the class may have reminded (or prompted) Bobby to include

and elaborate upon information about the monument, features that were not present in his pretest writing. Even with struggling writers, it is evident that the stages of the genre assisted the student in communicating some of the basic field knowledge (albeit out of order) and in expanding the overall amount of description provided.

4.2.3.5 Group 2: Jackie's pretest

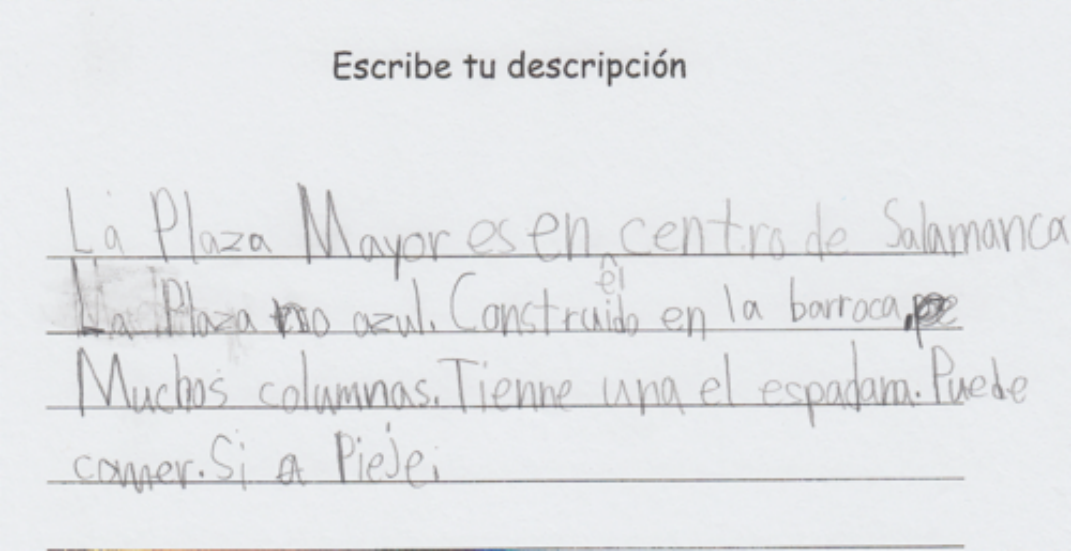
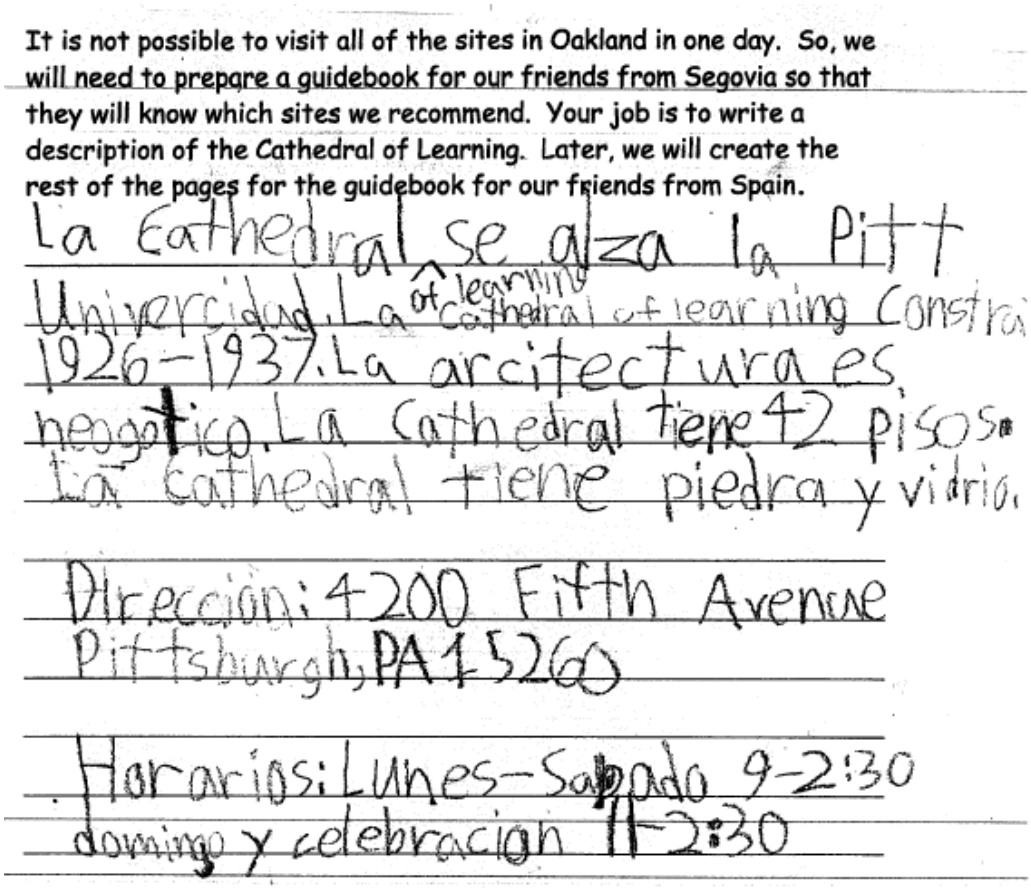


Figure 7. Jackie's pretest

Jackie's pretest (Figure 7) is typical of Group 2 pretest writing. Similar to students in Group 1, students in Group 2 presented lists of facts about *La Plaza Mayor* in no particular order as illustrated in Jackie's text. Unlike Bobby in Group 1, Jackie introduces the plaza by situating it "*en el centro de Salamanca* [in the center of Salamanca]". The introductory clause is followed by an attributive clause about color indicating that the plaza "*no [es] azul* [[is]not blue]). In addition, the student included historical information that the plaza was constructed "*en la barroca* [in the Baroque Period]" and a few architectural features about the esplanade and its

"**muchos columnas* [many columns]". These characteristics of Jackie's writing suggest that she already had an understanding of some of the features of the genre before the instructional intervention began. However, the final clause "*Puede comer* [You can eat]" marks a shift in the student's familiarity with the genre. Here the use of this process to convey what one can do in the plaza is indicative of the student's use of direct address, which is inappropriate in this particular academic genre. The description abruptly stops after the final comment that alludes to the fact that one can be "*a pie* [on foot]" in the plaza. Although consisting of unorganized lists of attributes and facts about the plaza, Group 2 pretest writing, as illustrated in Jackie's example, contains some of the field knowledge necessary in an effective *touristic landmark description*. This characteristic of Group 2 writing suggests that, with instructional guidance and an approach that makes visible the organization and language features of the genre, these students can be taught to gain control of the genre.

4.2.3.6 Jackie's posttest


It is not possible to visit all of the sites in Oakland in one day. So, we will need to prepare a guidebook for our friends from Segovia so that they will know which sites we recommend. Your job is to write a description of the Cathedral of Learning. Later, we will create the rest of the pages for the guidebook for our friends from Spain.

La Cathedral se alza la Pitt Universidad. La Cathedral of learning Constra 1926-1937. La arcitectura es neogotico. La Cathedral tiene 42 pisos La Cathedral tiene piedra y vidrio.

Direccion: 4200 Fifth Avenue Pittsburgh, PA 15260

Horarios: Lunes-Sabado 9-2:30 domingo y celebracion 11-2:30

Figure 8. Jackie's posttest

On the posttest (Figure 8), Jackie demonstrates emergent control of the genre. It is apparent that she used the genre as a guide in her posttest writing. Although there is not a title as the first stage of the genre suggests, the introductory clause serves as a hook for the reader by presenting the Cathedral "rising up" presumably on the campus of the university. Continuing along the stages of the genre, she presents historical information in the second clause to convey the dates of

construction. In the third clause, a key attribute of the cathedral's architecture (*neogótico* [neogothic]) links the historical information and the additional features to follow. The final two clauses in the descriptive portion of the text provide more architectural information about the building. The number of floors (*La Catedral tiene 42 pisos*. [The Cathedral has 42 floors.]) is presented followed by the construction materials (*La Cathedral tiene piedra y vidrio.* [The Cathedral has stone and glass.]). Jackie's repetitive use of possessive relational clauses using "to have" was representative of Group 2. The increase in relational processes represented in Table 13 includes the Group 2 increase in the use of *tener* from 12 instances in the pretest to 17 in the posttest. An overgeneralization of the function of this process was typical of Group 2. For example, Jackie expresses architectural features and building materials as something that the Cathedral "has". The final stage of the genre presents the known contact information for organizing a visit to the Cathedral of Learning. It is evident that, even with developing writers, instruction in how a genre is constructed assists students in communicating some of the basic field knowledge: attributes, location, architectural facts, and contact information. In addition to the proliferation of possessive relational clauses (i.e., those using "to have" to convey a variety of field knowledge), a lack of elaboration is also evident in Jackie's writing and in the writing of other students in Group 2. The clauses typical of this group (**La arcitectura es neogótico* [The architecture is neogothic]) were short and simplistic descriptions of the landmark. The type of elaboration practiced in class, using circumstances to provide "additional information", was not detected in Jackie's or any of the essays in Group 2.

4.2.3.7 Group 3: Chris's pretest

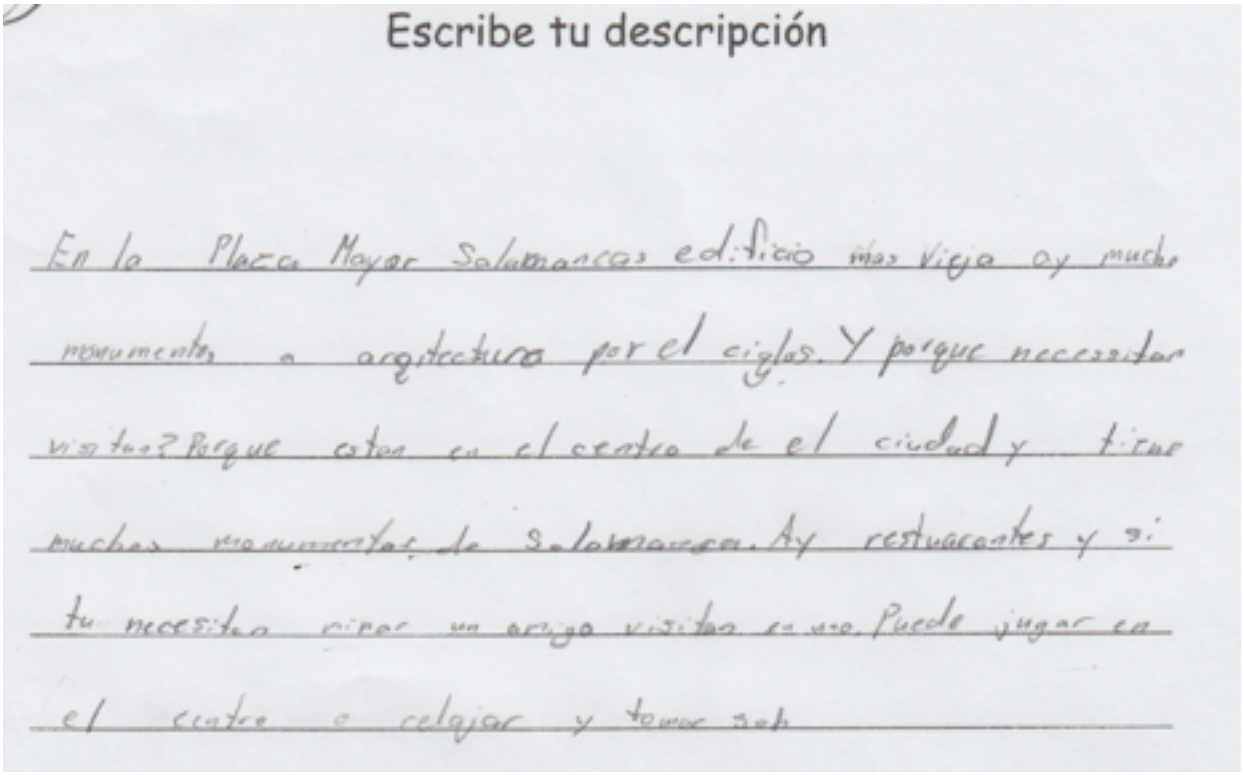
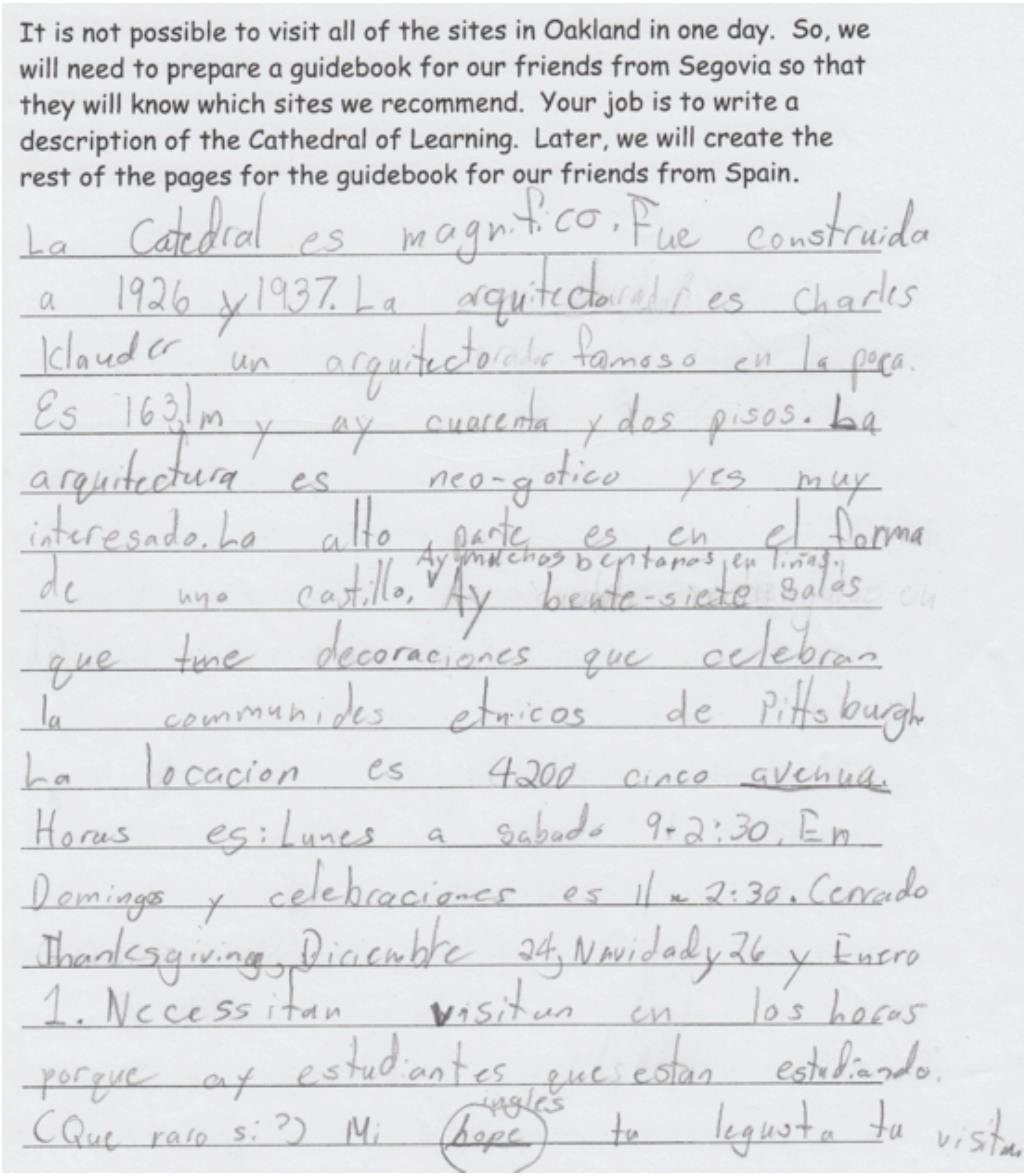


Figure 9. Chris's pretest

Chris's pretest (Figure 9) is representative of Group 3 writing because it follows the stages of the genre to organize the text and uses elaboration to expand description. A clear purpose for the text was identified in the writing: describing the plaza, where it is located, and what might attract a visitor to it. The plaza is presented as the focus of the description and the characteristics are described (**edificio mas vieja* [old buildings]*, muchos monumentos* [many monuments]). Despite this purpose in the pretest, there was a lack of organization and structure that knowledge of the stages of the genre can provide to students at all levels of writing performance.

In the first two clauses, Chris launched directly into a description of the architecture of the buildings in the Plaza Mayor. In the third clause, he posed a question to the reader (*Porque necesitan visitan?* [Why it is necessary to visit?]). This use of questioning in the pretest is indicative of the writer's style of engaging the reader interpersonally. In addition, it is evidence that the genre-based approach can be of benefit to heritage language learners of Spanish. This issue will be discussed later. In the fourth clause, Chris answered the question by indicating that the Plaza is in the center of the city and contains many of the monuments of Salamanca. Finally, Chris suggested what one can do in the city if one visits with a friend (*relajarse* [relax], *tomar sol* [sunbathe]). Chris demonstrated that he possesses the key field knowledge to describe the plaza, yet he too lacked the knowledge of the organizing structures of an effective *touristic landmark description*.

4.2.3.8 Chris's posttest



It is not possible to visit all of the sites in Oakland in one day. So, we will need to prepare a guidebook for our friends from Segovia so that they will know which sites we recommend. Your job is to write a description of the Cathedral of Learning. Later, we will create the rest of the pages for the guidebook for our friends from Spain.

La Catedral es magnifico. Fue construida
a 1926 y 1937. La arquitecto es Charles
Klauder un arquitecto famoso en la poca.
Es 163.1m y ay cuarenta y dos pisos. La
arquitectura es neo-gotico y es muy
interesado. La alto parte es en el forma
de uno castillo. Ay muchos bentanas en linas. Ay bente-siete salas
que tine decoraciones que celebran
la communides etnicos de Pittsburgh.
La locacion es 4200 cinco avenua.
Horas es: Lunes a sabado 9-2:30. En
Domingos y celebraciones es 11-2:30. Cerrado
Thanksgiving, Diciembre 24, Navidad, 26 y Enero
1. Necessitan visitan en los horas
porque ay estudiantes que estan estudiando.
(Que raro si?) Mi hope (ingles) tu leguste tu visita.

Figure 10. Chris's posttest

The influence of the genre-based intervention is clear in Chris's posttest (Figure 10) when compared with the text organization, use of processes taught during instruction, and level of elaboration in his pretest. Explicit presentation of the genre during the instructional unit provided structure to the student's writing that previous instruction based only on modeling did not (See Chapter 5 for a discussion of the limitations of modeling for developing academic literacy). Although the first stage, the title, is not present, Chris's posttest otherwise provides clear evidence that the intervention that made visible the steps of the genre guided his composition. The hook (**La Catedral es magnifico* [The Cathedral is magnificent]) provides a succinct and positive appraisal of the monument that encourages the reader to continue. He was not one of the students to use the material clause with *se alza* [rises up], which was presented to students as a strategy for writing a strong hook; however, he presented historical information about the construction of the building using *fue construida* [was constructed], another expression taught during the instructional intervention. Following the genre as it was presented during instruction, the student then discussed several special characteristics of the Cathedral, such as:

**Es 1631m y [h]ay cuarenta y dos pisos.*

[It is 1631 m and there are 42 floors.]

**La arquitectura es neo-gotico y es muy interesado.*

[The architecture is neogothic and is very interesting.]

**La alto parte es en el forma de uno castillo*.

[The tall[est] part is in the form of a castle.]

**[H]ay muchos bentanas en liñas.*

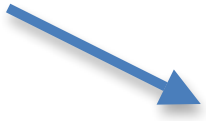
[There are many windows in lines.]

**[H]ay bente-siete salas que tiene decoraciones que celebran la communides etnicos de Pittsburgh.*

[There are 27 rooms that have decorations that celebrate the ethnic communities of Pittsburgh.]

Throughout the description, Chris used elaboration, a distinguishing feature in this group's writing. Elaboration was realized in two ways. The first was through circumstances. Early in posttest, he used a circumstance of location (*en la epoca* [in the period]) to pinpoint when exactly Charles Klauder was a famous architect. Later, he used circumstances of manner to describe special characteristics of the tallest part of the Cathedral (**en el forma de uno castillo* [in the form of a castle]). Here, Chris combined circumstances to describe the "castle-like" attribute of the top of the monument. In the last example of elaboration through circumstances, Chris described the organization of the windows of the Cathedral (**en liñas* [in lines]). The second type of elaboration was achieved through the clause complex. This type of elaboration is a significant feature of this student's writing because it indicates an awareness of the interrelatedness of the clauses in the text. In this second type of elaboration, the student organized the clauses in such a way that the second clause developed a concept presented in the first clause by "further specifying" it (Halliday & Matthiessen, 2004) in the fashion depicted in Figure 11 below.

[H]ay bente-siete salas [There are 27 rooms]



que tiene decoraciones que celebran la communides etnicos de Pittsburgh.
[that have decorations that celebrate the ethnic communities of Pittsburgh.]

Figure 11. Use of elaboration in Group 3

Elaboration using circumstances distinguishes Group 3 writing from Group 2, suggesting that elaboration is a function of increased ability in the language. Furthermore, this sophisticated use of elaboration demonstrated by Group 3 writers is supported by research that suggests that language performance level and the ability to elaborate in L2 writing, a component of "grammatical complexity" in L2 writing, are linked (Biber, Gray, & Poonpon, 2011).

In addition, the findings related to Chris's writing have implications for the instruction of heritage language learners. Chris, a heritage learner of Spanish, used his awareness of the linguistic resources highlighted in instruction to expand his description of the landmark. In the posttest, the text organization, the expanded use of processes, and the level of elaboration in Chris's writing not only show that the Genre-Based Interactive Approach can develop the writing of students at all levels of writing performance, but also that the pedagogy can improve the writing of heritage language learners. The improvement in Chris's writing in the present study supports the recommendation in the literature for pedagogies that promote "awareness of the process of writing in Spanish" for heritage language learners (Schwartz, 2003, p. 251) to make visible the ways of meaning in Spanish (Mikulski & Elola, 2011). Through the explicit focus on the *touristic landmark description* genre, Chris learned "how lexicogrammatical

features mean in" an academic text (Colombi, 2006, p. 160). The implications of these findings for the instruction of heritage language learners will be discussed in Chapter 5.

4.2.4 Summary of findings

This section has looked at the students' writing in this study in several ways: through a statistical analysis of the scores, a comparison of process use in students' pretest and posttest, and an analysis of the organizing features of the pretest and posttest writing of three students. The statistical analyses in this section led to two important findings. First, a two-way analysis of variance (ANOVA) revealed that the mean scores of writing performance on the genre-based instrument significantly improved from the pretest to the posttest. Second, a post hoc *t*-test showed that the genre-based instrument was more sensitive and captured more change in students' writing than the performance-based instrument.

To understand what might have contributed to the variations of performance revealed in the quantitative findings, an analysis of the process types used by students in their writing was conducted. This analysis showed that process types changed in two important ways. First, the number of processes that students used increased overall. The most variety in processes occurred in students who performed the highest on the genre-based instrument. Second, the use of "tiene" (*has*) and "hay" (*there are*) increased consistently across the posttests. This shift indicates an evolution in academic literacy from *listing* of information about the monument to a purposive and genre-specific description of the characteristics that the monument *has* (in the case of "tiene") or those that *exist* (in the case of "hay").

Finally, pretest-posttest comparisons of the writing of three students were conducted. This close descriptive analysis revealed that the Genre-Based Interactive Approach followed in

the unit of instruction led to noticeable changes in academic literacy in all three performance groups. This change is depicted in Table 14 and Table 15.

Table 14. Summary of writing features by group

	Group 1		Group 2		Group 3	
	Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
Introductory Clause		X	X	X	X	X
Use of Attributes	X	X	X	X	X	X
Possessive Clauses		X	X	X	X	X
Identifying Clauses			X	X	X	X
Organizing Structure		X		X	X	X
Use of Elaboration						X

Table 15. Features of the genre in posttest writing by group

	Group 1	**Group 2**	**Group 3**
Title		X	X
Hook		X	X
Historical Fact		X	X
Architectural Facts		X	X
Address and Phone			X
Hours			X
Fees			

Group 1 writers (n=3) created very short and unstructured texts in the pretest. Their posttests, by contrast, showed rudimentary control of the genre, that is, they used knowledge of the stages of the genre to determine information that they shared about the monument. However, the information was randomly organized at best. Group 2 writers represented the majority of the students in the class (n=9). In the pretest, these writers used some of the field knowledge necessary in a *touristic landmark description*. However, Group 2 texts were unorganized, consisted primarily of listed information, and often directly told the reader things that he/she "can do" at the landmark. Group 2 posttests, by contrast, showed evidence of students' knowledge of the stages of the genre. These writers used an opening hook sentence to capture the

reader's attention. They subsequently used relational clauses to convey a variety of field knowledge. Despite the clear impact of the genre, a lack of elaboration was evident in Group 2. Group 3 writers (n=3) demonstrated the most sophisticated control over the *touristic landmark description* genre. An increase in the quality of the descriptions was evident. A distinguishing feature of this group's writing was their use of circumstances to elaborate a description. Included in this sophisticated extension of a description was the ability to elaborate using complex clause constructions that are not present in the other groups. Finally, it is important to highlight the writing gains of Chris, the heritage learner of Spanish, in terms of text organization, expanded use of processes, and level of elaboration. This finding has important implications for writing instruction for heritage learners of Spanish.

Collectively, the results of the analyses in this section clearly show the effect of the Genre-Based Interactive Approach in this unit. The overall instrument scores, the analysis of the pretest and posttest use of processes, and the student writing samples depict the significant effect of teaching students the ways of meaning in the *touristic landmark description* genre. The implications of these findings will be explored later in Chapter 5. The following sections will explore the student's understanding of genre and the teacher's successes, challenges, and awareness of genre as a result of this instructional unit.

4.3 STUDENT GENRE SURVEY

In this section, the findings related to the Student Genre Survey are discussed to answer Research Question 4: *What explicit understandings of the touristic landmark description genre are students able to articulate after a unit of study on this genre in Spanish?*

4a) In what ways do students articulate their understanding of the organizational features and lexicogrammatical choices specific to the genre in a posttest survey?

4b) In what ways are the students' understandings articulated in the survey also reflected in their writing?

4.3.1 Data analysis

Following the posttest, students were asked to complete a three-item questionnaire (Appendix H). *Question one* asked the students "What is the purpose of this passage? How do you know?" *Question two* asked students to "Describe the steps that the author probably went through while thinking about how to write this text". *Question three* asked "If you had to describe this text to someone else in different 'parts', how would you describe those parts?" The analysis of *questions two* and *question three* has been combined because, based on the students' responses, the questions were viewed as redundant. The evidence of this redundancy was that some (n=10) only responded to one of the questions, while others (n=5) answered the two questions with identical responses. All 15 students in the study responded to the questionnaire and their responses were grouped by theme for each question. The trends in the survey responses were compared to the assignment to Group 1 (low), Group 2 (mid), and Group 3 (high) discussed in Section 4.2.3.2.

4.3.2 Responses to question one

Question one asked students "What is the purpose of this passage? How do you know?" No trends in the responses to this question corresponded to students in Group 1 (low), Group 2 (mid), and Group 3 (high). Therefore comments are representative of all students. Two themes emerged in their responses: (1) describing a landmark and (2) learning about writing. Of the 15 student responses to this question, 11 indicated that the purpose of the text was to describe a landmark. Most (n=8) expressed this by using "describe" and "suggest" followed by both general and specific characterizations of the purpose. Representative comments included "The purpose was to describe sites of Oakland to people from Segovia" and "To suggest some sites to people coming to Oakland from Spain…". Two students commented that the purpose was in some way to entice the reader to visit the landmark. One of these students stated that the purpose was "To get people to come to the Cathedral".

Other students (n=4) referred to a pedagogical nature of the writing task. These students demonstrated an awareness of the task either as an assessment or a means to demonstrate their knowledge of the landmark description genre. These students viewed the task as an opportunity "to learn how to write about certain buildings" or "for Señorita to know more about what we know…". One student explicitly referred to the posttest writing task as a means to increase skill in the landmark description genre. In her words, the task was "to help us understand better the *Frose de goncho and the titlo and the characteristics especiales and stuff". As the representative comments indicate, the majority of the students perceived the purpose of their writing as describing a landmark. By contrast, others viewed it as a way to display what they know for the teacher rather than achieving a communicative goal through writing. Overall, students viewed the writing task an educational experience with the goal of learning how to describe a touristic

landmark. However, only one student explicitly mentioned enticing the reader to visit as a purpose of the text. These findings suggest that the unit of instruction may not have stressed the overall purpose of writing in the genre.

4.3.3 Responses to questions two and three

Questions two and three asked "Describe the steps that the author probably went through while thinking about how to write this text" and "If you had to describe this text to someone else in different "parts", how would you describe those parts?" Looking across the two questions, eight of the student responses reflected an awareness of the landmark description genre. All eight students who explicitly referred to the stages of the genre in the responses were in Group 2 and Group 3. For example, one student explicitly outlined the stages in the response: "*The titulo frose con goncho, historia, architecture, organizia tu visita". Similar to this student, some were specific in their description of the stages, whereas other students simply referred to the use of the stages of the text. Representative responses include: "I had to think about the parts of the text", a *question two* response and "You would think about the parts", a *question three* response.

Seven students made no reference to the genre in their responses. Representative responses included "I got the color, times it was open and height out of the way…" (Group 1 student) and "First write everything you can about looks, since they are easiest, then do other stuff" (Group 2 student). A comparison of the responses of *question two* and *question three* to *question one* responses revealed that students who viewed the purpose of the writing task as pedagogical in nature in *question one* showed no awareness of stages of genre in questions two and three. Furthermore, Group 1 writers were among those who demonstrated no genre awareness in their responses to *question two* and *question three*. These students appear to lack

the genre awareness of their classmates despite the fact that some influence of the instruction was detected in their posttests. This finding suggests that, for Group 1 students, some learning of the stages of genre occurred as represented in their writing, while development, as represented by their survey responses, was not apparent.

By contrast, Group 3 students demonstrated the most nuanced understanding of how to write the genre. One of the students in this group clearly outlined in her response to *question three* how to write the genre:

1. Write the title—what you would call the article
2. The drawing phrase (meaning "drawing in" the reader)—a sentence or phrase that makes you want to read more.
3. Describe how the building looks, is it tall? Does it have windows?
4. Special characteristics—unique things you wouldn't usually find on a normal building.
5. Information for the visitors—information that people visiting would want to know about, where, hours open, etc…

This student's depiction of the step-by-step process of writing the genre suggests that she internalized the concept of genre inasmuch as she can explain the process to another person. The responses of another Group 3 student, Chris, who scored the highest on the posttest are congruent with his level of control and creativity in the genre. He indicated that a writer needs to have "all of the necessaries and add a little interesting stuff if you want". Chris demonstrates both in his response and in his posttest writing that knowledge of the organizing features of the genre, once internalized, can function as a departure point for further creativity in the genre. This student's response supports the claims of SFL approaches to academic literacy development that

genre-based approaches provide students with tools that they can take out of a given instructional context and "use…in the ordinary situations of their daily lives" (Bourke, 2005, p. 93; Gebhard, 2010). In this way, students move beyond the reproduction of the genre and develop the ability to use the genre creatively in a transformed practice (Feez, 2002; Hylan, 2003).

4.3.4 Summary of survey findings

In summary, the student responses to the survey questions revealed varying levels of genre awareness among the students after the unit of instruction. Students viewed the purpose of the genre as either describing the landmark or learning to write a description. No trends were apparent in the themes of *question one* when compared with the writing performance groups identified and depicted in Section 4.2.3.2. *Question two* and *question three* revealed levels of genre awareness that varied by writing performance group. Group 1 students, the lowest performing writers, demonstrated no awareness of genre in their survey responses. Six of the nine students in Group 2 demonstrated genre awareness. This awareness ranged from responses that identified that there are different stages that are necessary to the explicit identification of some or all of the stages. Group 3 students demonstrated the highest level of awareness of the genre.

4.4 TEACHER REACTIONS TO THE GENRE-BASED INTERACTIVE APPROACH

In this section, the findings related to the dialog journal and interviews with the teacher are discussed to answer Research Question 5: *What are the reactions of the teacher as she*

implements the new genre-based approach with her students? The findings in this section will be described according to the following themes in the data: 1) Expanding notions of text interpretation, 2) Target language use, 3) Awareness of the influence of genre on student writing, and 4) Transformed teaching practice: Aligning interpretive and presentational tasks.

4.4.1 Data analysis

Throughout the unit of instruction, the teacher and the researcher made entries each week in a dialogue journal. Qualitative interviews were conducted at two points during the study: halfway through the study and at the end of the study. During the interviews, the researcher asked initial questions based on the themes revealed in the dialog journal. Throughout the interview, as particular themes emerged, the researcher encouraged deeper descriptions of those themes through the use of affirming backchannel cues (e.g., uh-huh), and the encouragement of "focused open dialogue" (Dahlberg, Dahlberg, & Nyström, 2008) with the overall goal of uncovering the "lived experience" (Cammarata, 2009; van Manen, 1997) of the teacher. The interview transcripts were subsequently coded for the "essential themes" (Giorgi, 1997) related to the teacher's experience. This section presents the identified essential themes. In Chapter 5, certain themes will be discussed to further discern the pedagogical implications of the genre-based interactive approach investigated in this study.

4.4.2 Expanding notions of text interpretation

The teacher highlighted her students' ability to make meaning of the *touristic landmark description* as one success of the unit of instruction. As noted discussed in Section 4.1.3, students

were initially overwhelmed by the length of the text when introduced to it by the teacher. During the first days of the lesson, they appeared distracted. This distraction was apparent in student comments such as "I can't understand it" or "I can't read in Spanish". However, the teacher observed that because of her use of questioning and redirecting students in their interpretive activity, they were able to make meaning of the text at a much deeper level than they had in past interpretive tasks focused on discrete decoding skills such as key word identification and important ideas. The teacher, in her reflections on the interpretive process, indicated surprise at the ability of her students to be led in a meaning-making activity that challenged students to move beyond literal interpretations of a text. By telling students that they "don't have to understand every word" (Interview, March 27, 2012), the teacher reinforced the goal of the task of interpretation and mitigated some of the anxiety experienced by students. Furthermore, the teacher observed this use of questioning in an interpretive task as a shift in her instructional practice. Previous to this study, she had designed and framed her approach to interpretive tasks based on the framework of the IPA comprehension guide. Using this template she noted that she "would have never have…[gone]…deeper into their interpretive mode…[she] just never before would have thought to probe that deeply" (Interview, March 27, 2012). The Genre-Based Interactive Approach that the teacher implemented in this study, expanded her view of her students' potential for interpretation. This issue of expanding the traditional notion of novice-level interpretive skill will be discussed in Section 4.4.3.

4.4.3 Target language use

The teacher experienced a tension between maintaining target language use, guiding students through the interpretation of the text, and "doing it right", that is following the framework for the

lessons that had been provided to her for the implementation of the unit of instruction. The teacher's desire to teach quality lessons that adhered to what she knows to be good practice (i.e., 90-100% of the class in the target language) was in conflict with her novice status as a teacher of interpretive reading and presentational writing skills within 15-minute classes. The dialogue journal and interview data revealed this tension between the expectations for target language use and her perceived target language use during instruction. To investigate this tension, the percentage of time the teacher used English in each 15-minute class was compared to the use of the target language.

Table 16. Target language and English use during instruction

Day	English		Spanish	
	Percent	Minutes	Percent	Minutes
1	--	--	--	--
2	--	--	--	--
3	3.3	.5	96.7	14.5
4	3.3	.5	96.7	14.5
5	3.3	.5	96.7	14.5
6	60	9	40	4
7	50	7.5	50	7.5
8	3.3	.5	96.7	14.5
9	6.7	1	93.3	14
10	3.3	.5	96.7	14.5
11	3.3	.5	96.7	14.5
12	0	0	100	15
13	3.3	.5	96.7	14.5
14	26.6	4	73.4	11
15	6.7	1	93.3	14
16	13.3	2	86.7	13
17	60	9	40	4
18	3.3	.5	96.7	14.5
19	3.3	.5	96.7	14.5
Mode	3.3%	.5	96.7%	14.5

Table 16 depicts the teacher's use the target language and English on days of instruction during study and the mean percentage of language use. The mode of target language use of 96.7% is above the ACTFL recommendation 90% target language use in the foreign language classroom (ACTFL, 2010). A day-by-day analysis of language use revealed that English was used for principled reasons. In other words, increases in the use of English occurred at critical points in the unit. For example, the increase in English use on Days 6 and 7 occurred at moments when the teacher determined its use to be necessary to the instructional goal of the lesson. On these days, the teacher used English 60% and 50% of the class time, respectively. On Day 6, the teacher was summarizing the content of Lesson 1 to ensure that students had a clear understanding of the concept of genre. On Day 7, the students were first introduced to the systematic deconstruction of the genre and were assigning names to the stages. Likewise, at the beginning of Lesson 4 on Day 14, the teacher used English during 26.6% of the class because she wanted to be sure that students had clarity about her prompts for identifying the purpose of the text and the hook phase. As the teacher recounted, she "used English to be certain that students could focus clearly on the task: writing in Spanish". On Day 17, the percentage of English use was again at the highest at 60%. Given that Day 17 was the first day of joint construction of the *touristic landmark description*, it is not surprising that the teacher resorted to English because of the novelty of the joint construction process. Overall, the teacher's use of English corresponds to moments when the process was new to the teacher and the students, assessment was necessary before moving on, or the instructional goal could not be adequately met through the target language.

4.4.4 Teacher's awareness of genre

The teacher's growing awareness of genre and SFL was evident in two key themes that emerged in the dialogue journal and interview data. The first theme is related to her awareness of the students' change in writing from the pretest to the posttest. The second theme is related to the teacher's aligning of interpretive mode tasks with presentational mode tasks to reflect similar genres.

4.4.4.1 Awareness of the influence of genre on student writing

After the posttest was administered and before the student writing was scored, the teacher viewed her students' posttest writing and noted her impressions in the dialogue journal. During the post-study interview, the teacher reflected on her impressions of the students' change in writing performance. She noted that the posttest writing:

> was broken up into sections…the selection of vocabulary…even if some of them didn't have a hook phrase, they were like *The cathedral is magnificent* or *It is one of the most popular landmarks in Oakland.* Whereas in the past, it was a lot of things like *I like this You can do this here. My name is "blank".*

In this analysis of the students' writing, the teacher demonstrates an awareness of a shift in the students' focus on purpose, use of the stages of the touristic landmark description genre, and movement away from first-person writing in the posttest. This awareness marks a shift in her thinking about her expectations for student writing from personalized writing to academic content area literacy skills. As opposed to her past practice, in which students wrote primarily in the first person reflecting her instructional focus on developing interpersonal mode speaking

skills, this new focus on genre allowed the teacher to begin to explore and make explicit to her students the multiple ways in which meaning is made in the target culture.

The National Standards (2006) require this type of control of language, but research related to the standards and professional recommendations for practice have neglected examining how developing content-area literacy differs from recording one's thoughts in writing. The shift to a focus on academic literacy through genres implemented in the present study considers the full range "situations where the language [is] used by representatives of the culture" and ways in which the language is used in those situations (National Standards, 2006, p. 14). This approach and focus on academic genres will be increasingly important in the era of the Common Core Standards (ACTFL, 2012a; CCSSO, 2010). In fact, it will be argued in Chapter 5, it is imperative for the profession to consider the Genre-Based Interactive Approach applied in this study to meet the Common Core Standards. In addition to her awareness of the change in her students' academic literacy after having been exposed to the genre, the teacher began to explore ways of integrating her knowledge of genre into her design of instruction for other grade levels.

4.4.4.2 Transformed teaching practice: Aligning interpretive and presentational tasks

The teacher applied her growing knowledge of the Genre-Based Interactive Approach in the design of instruction for other grade levels not involved in this study. In a unit on the Caribbean designed for her third grade students, she revised instruction in two ways that reflected her knowledge of the genre-based interactive approach. First, her knowledge of genre helped her to modify tasks in instruction and assessment to better align those tasks according to genre. In the third grade unit on the Caribbean, she became aware of a disconnection between the text that she asked students to interpret and the text that students needed to write. Previously, students were asked to interpret a video about "Going to the Beach" and later create a brochure about

vacationing in the Caribbean (see Davin et al., 2011). Because of her awareness of genre, the teacher noted the key differences between the interpretive listening task involving the video and the presentational writing task involving the creation of a *vacation brochure*. To rectify this genre differential in this unit of instruction, the teacher changed the genre in the interpretive task to a brochure. In this way, the genre addressed across the unit of instruction, the *vacation brochure* remained consistent.

Second, the teacher integrated features of the Genre-Based Interactive Approach into her instruction:

> This time I chose an article that was about beaches of the Caribbean. It was geared toward tourists. It was a little different than a guidebook. It was like really enticing. It talked about all of these features that might entice people to visit. So we read that and talked about that. Then we did a very small co-construction. I wish we would have had more time [for the co-construction]. We thought of a title and we thought of a hook phrase. And then we thought of the sections. From what we talked about, it seemed that the sections were location, weather, activities, and wildlife. Then there was a closure, an ending in the form of a command like *Come visit*. We only spent three days on the co-construction and then students completed an interpretive task according to the IPA template. I now know for next year that we don't have to spend as much time.

In addition to the work implemented in the fourth grade classroom involved in the present study, the teacher indicated that a transformation in her approach to instruction and assessment in other grade levels occurred. Specifically, she described the modifications that she made to her approach to interpretive reading tasks by aligning them in terms of genre with presentational writing tasks. Similar to the approach applied in the curriculum design for the present study, a

key feature of this modification described by the teacher was to design presentational tasks that are aligned with the genre of the interpretive reading task. Despite a lack of time to fully integrate the joint construction of the text in the third grade, the teacher made plans to revise the curriculum for the following year. Not only has the Genre-Based Interactive Approach raised the teacher's awareness regarding her students' academic literacy, the teacher integrated the knowledge into her plans for curricular revision and development for the future.

4.4.5 Summary

In summary, the Genre-Based Interactive Approach to instruction implemented in this study resulted in successes, challenges, and increased awareness of the role of genre in improving academic literacy. The effect of the experience on the teacher was evident in three important ways. First, participation in the study expanded the teacher's perspective regarding how to support the development of academic literacy through the Genre-Based Interactive Approach and, specifically, by using strategic questioning strategies focused on the genre. Second, the approach heightened the teacher's awareness of genre in her planning and delivery of instruction in classes beyond the one involved in this study. To this end, the teacher began to view genre as a means for aligning the genres that students read with those that students write. In this way, the teacher has begun to apply the integrated approach to reading and writing promoted by SFL scholars (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996). Furthermore, the teacher was able to apply her knowledge of genre to assess the change in student writing. Third, the use of target language was perceived as a challenge by the teacher during the intervention. Because her common practice was to use the target language 90% of time, the teacher experienced this novel approach as a challenge to this

aspect of her practice. A closer examination of the teacher's use of the target language revealed that her use of English was strategic. In other words, English was used to focus students on a task that was new to the students and the teacher, to guide students through a co-construction of a text in Spanish, and to assess what students know. This perceived challenge could be easily overcome in future work through greater focus on genre in planning for instruction. In Chapter 5, discussion of the themes revealed in this and all of the data will be discussed.

5.0 DISCUSSION

This chapter will explore four overarching and interconnected themes that have been revealed in the findings presented in Chapter 4. The major findings from Chapter 4 are briefly reviewed to frame the discussion in this chapter, which will consist of 4 sections: Genre and the instruction of academic literacy, Genre theory and assessment, Genre theory and teacher training, and Genre theory and the standards. In each section, the discussion considers the majors findings related to the theme of the section and the implications of those findings. A summary at the end of each section outlines directions for future research and curriculum development related to the themes discussed in that section. Finally, a brief conclusion closes the chapter by reiterating the impact of the present study for K-12 foreign language education in the United States.

5.1 OVERVIEW OF FINDINGS

Statistical analyses of students' writing scores revealed two key findings. The first was that the mean scores of writing performance on the genre-based instrument significantly improved from the pretest to the posttest as a result of the instructional intervention focused on the organizational and linguistic features of the *touristic landmark description* genre. The second was that the genre-based instrument was more sensitive and captured more change in students' writing than the performance-based instrument. Close descriptive analysis of the pretest and

posttest writing of three students corroborated the statistical data and further depicted the variation in writing across the 15 students in the study. Low performing writers, referred to as Group 1 (n=3), created very short and unstructured texts in the pretest, whereas in their posttests, they clearly used knowledge of genre to determine information that they shared about the landmark. The majority of the students (n=9) were in Group 2, the middle level of performance. These students used some of the field knowledge necessary in a landmark description in unorganized lists in the pretest, whereas their posttests showed evidence of genre awareness. For example, these writers used an opening hook and conveyed a variety of field knowledge about the landmark. High performing writers (n=3), referred to as Group 3, demonstrated the most sophisticated control over the *touristic landmark description* genre. Distinguishing features of this group's writing were the use of circumstances to elaborate a description and the ability to compose complex clause constructions to expand their written descriptions of a landmark.

A three-item student survey was administered at the end of the study. Student responses revealed that levels of genre awareness—defined as the students' ability to explain the stages of the genre to another person—varied by writing performance group. Group 1 writers demonstrated no genre awareness, whereas the Group 2 writers' genre awareness varied from the knowledge that different stages are necessary to the explicit naming of some or all of the stages. Group 3 writers demonstrated the highest level of awareness of the genre.

The effect of the experience on the teacher was evident in her heightened awareness of the role of genre in developing students' academic literacy in Spanish and in her planning and delivery of instruction in other classes. In addition, the teacher noted that maintaining the target language 90% of the time was a challenge given the novel approach. Examination of the teacher's use of Spanish revealed that the use of English was strategically focused in moments

when 1) a task was new to the students, 2) the teacher was co-constructing a text in Spanish with the students, and 3) the teacher was assessing student knowledge.

5.2 GENRE AND THE INSTRUCTION OF ACADEMIC LITERACY

This study has revealed that, if a goal of the profession is to develop academic literacy as the National Standards (2006) and the National Standards-Common Core Alignment (2012a) assert, it is essential to integrate explicit deconstruction of genres of various kinds in the instructional approaches in foreign language education. A key feature of the Common Core Standards (CCSSO, 2010) is an "integrated model of literacy" in which genre is a vital component:

> The [Common Core] Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives (p. 8).

The significant findings of this study related to students' writing performance in the *touristic landmark description* genre highlight the critical role that genre plays in the development of "specific writing types", i.e., those genres that essential for developing academic literacy.

5.2.1 Writing development and genre awareness

Students' mean writing scores as measured by a genre-based instrument increased significantly from the pretest to the posttest. The analysis of individual student writing revealed variation in student writing across three levels of performance: low, mid, and high. This variation in

students' writing performance in the present study is reflective of realistic expectations of student development. Based on the findings of previous research in early language learning (e.g., Davin et al., 2011; Donato, Antonek, & Tucker, 1994, 1996; Donato & Tucker, 2010; Donato, Tucker, Wudthayagorn, & Igarashi, 2000; Tucker, Donato, & Antonek, 1996), it was not assumed that all students would develop at the same rate. On the contrary, baseline data for all students were compared to performance on the genre after the unit of instruction to specifically assess change in student writing in the *touristic landmark description* genre. As a result, the findings demonstrated that even those students who were strong on the pretest improved their writing from a genre and functional language perspective on the posttest. These findings reinforce the assertions of functional linguistic scholars, who have argued that a focus on functional language is essential in promoting "advanced language learning" in foreign language education (e.g., Byrnes, 2006; Byrnes, 2009; Byrnes et al., 2010). Furthermore, these findings suggest that assessment instruments that measure writing outcomes specific to a given genre are a better indicator of a student's strengths and weaknesses pertaining to that particular genre than global performance-based instruments. This issue will be discussed further in Section 5.3.1 on rating instruments.

At all levels of performance, writing improved in terms of the manner in which students organized their touristic landmark descriptions and appropriated the linguistic resources (i.e., the processes [verbs], participants [noun groups], attributes [adjectives] and circumstances [prepositional phrases]) at their disposal to make meaning in genre. These results were achieved through a unit of instruction that equipped the teacher with a meta-language to understand the concepts, deconstruct them for students, and provided them the tools to access the full "meaning

potential" of language in communicative contexts (Halliday & Matthiessen, 2004) and focus on language in context as the object of learning (Negueruela & Lantolf, 2005).

In addition to the evidence from the writing posttest, student responses on a posttest genre survey demonstrated that they had a developing understanding of the concept of genre (Brooks, Swain, Lapkin, & Knouzi, 2010). This understanding was represented in the students' ability to describe the stages of the genre. This finding is supported by the research of Swain and her colleagues (Brooks et al., 2010; Swain, Lapkin, Knouzi, Suzuki, & Brooks, 2009) on the concept of "languaging", which is defined as the process of making meaning and shaping knowledge and experience through language" (Swain, 2006, p. 89). Despite the students' awareness of stages of the *touristic landmark description* genre revealed in the survey responses, almost all students seemed to lack an awareness of the overall *purpose* of writing in the genre.

In part, the lack of awareness of purpose in writing the genre is attributable to the logistical challenges of teaching presentational writing as an itinerant teacher. Given the limited time in the 15-minute classes and the novelty of this type of text deconstruction for the students, it was challenging for the teacher to re-orient the students to the text each day. At the beginning of each class, the teacher had to ensure that students had the appropriate templates for the deconstruction of the text. Furthermore, instruction required the teacher to set up a projector and other visual materials before beginning the class. Teaching the modes of communication other than the interpersonal mode—i.e., the presentational and interpretive modes—as an itinerant teacher in an early language program seems to involve logistical challenges that impede the full realization of instructional goals. This finding echoes the findings of previous research (Davin et al., 2011). In this study, the same itinerant Spanish teacher involved in the present study indicated difficulty in providing her students with interpretive mode (listening) tasks and

assessments because moving from one room to another complicated the logistics of instruction. It is evident that the challenges of teaching the interpretive mode of communication apply likewise to the presentational mode. Itinerant teachers in early foreign language programs are not ideal, particularly if a goal of such programs is to build skills beyond oral proficiency, including academic literacy. Future research based in classrooms settings where the teacher is not itinerant should explore the extent to which language learners at all levels in K-12 foreign language programs can develop and apply knowledge of the purpose of academic genres.

5.2.2 Academic writing reflects spoken classroom discourse

Student writing for the pretest in the present study, particularly in Group 1 (low) and Group 2 (mid), consisted predominantly of first-person phrases, lists, and short descriptions. This finding suggests that, when not otherwise directed, these developing academic writers relied on their knowledge of patterns of spoken discourse in the classroom, the predominant form of communication in this classroom. This finding is not surprising given the focus on spoken communication in the classroom involved in this study. In other words, instruction in this classroom is dominated by interpersonal speaking to the determent of academic literacy. Furthermore, this finding represents the overreliance on oral communicative functions (e.g., extending an invitation, arguing, persuading) in foreign language education in the United States. Moreover, the literature on writing instruction, which has established that classroom interaction has an influence on and determines the nature of student writing (Kibler, 2011; Sperling & Freedman, 2001; Zamel & Spack, 1992), provides further support for this finding. If the profession seeks to develop students' abilities across the three modes of communication, incorporate the National Standards, and address the Common Core Standards (CCSSO, 2010),

speaking and writing must be more clearly defined and differentiated through genre theory and Systemic Functional Linguistics (SFL) to better distinguish between spoken and written discourse (Halliday & Matthiessen, 2004). This distinction between speaking and writing is supported by theory (e.g., Halliday, 1989; Halliday & Matthiessen, 2004) and corpus-based research (e.g., Biber, 2006; Biber, Conrad, & Reppen, 1998; Biber, Conrad, Reppen, Byrd, & Helt, 2002). In essence, this perspective posits that complexity in written academic language is realized by expanding noun phrases through nominalization (see Section 2.2.3 for an example in German), whereas complexity in spoken language is achieved through the use of dependent clauses (Biber, Gray, & Poonpon, 2011). In the case of the present study, the application of a functional linguistic perspective allowed the teacher to focus explicit attention on the ways of meaning in academic writing and distinguish it from the spoken language used in the classroom.

Group 1 (low) and Group 2 (mid) writers in the present study viewed the writing process as a mono-dimensional activity (Roca de Larios, Manchón, Murhpy, & Marín, 2008). That is, student writing as represented in the pretest was a set of sentences about the *Plaza Mayor* in Salamanca without consideration of pragmatic and semantic constraints of the genre (Kasper, 1997; Roca de Larios et al., 2008; Victori, 1999). The creation of a "whole discourse" (Roca de Larios, et al., 2008, p. 44; Zamel, 1983) was not a goal of the students, who were focused on completing the writing task based on their knowledge of the genre. Rather, their writing was an unorganized list of facts about the landmark (*es café* [it is brown]) and what one can do (*Puede comer* [You can eat]). derived from the speaking activities in the classroom. In sum, the pretest writing lacked key features of the *touristic landmark description* genre.

The posttest findings, on the contrary, suggest that it is possible for Group 1 and Group 2 writers to expand the dimensions of their academic writing through attention to the elements of a

particular genre. The explicit attention to genre in the present study revealed, even to Group 1 writers, the functions of language and the ways of organizing language to make meaning in the *touristic landmark description* genre (Martin, 2009; Yasuda, 2011). When students composed their writing after the instructional unit made visible how the genre works, their knowledge of the genre functioned as a script that provided a "textual dimension" to their writing in the posttest. It is clear that deconstruction of the stages of the genre, the systematic unpacking of the choices that the writer has when composing the stages of the text, and assisted construction of the genre changed the ways in which students composed their texts in the posttest. These findings reiterate the findings of previous genre-based research in university-level foreign language programs (e.g. Byrnes, 2009; Byrnes et al., 2010; Yasuda, 2011) and K-12 ESL programs in the United States (Gebhard et al., 2007; Schleppegrell & Go, 2007) that demonstrated gains in student academic writing performance as a result of the explicit instruction of genre.

Moving forward, it is essential to differentiate between the types of writing that are the target of instruction in foreign language classrooms. This clarity is imperative given the requirements in Common Core Standards (CCSSO, 2010) for students to demonstrate increasing sophistication in the interpretation and production of a wide variety of texts across the K-12 sequence of study. Furthermore, this imperative for explicit instruction in academic literacy is complemented by the literature on content-based instruction (CBI) (e.g., Cammarata, 2009; Tedick & Cammarata 2012), which has called for more research to explore effective ways of balancing language and content instruction. To achieve this goal and to meet the goal of new standards for academic literacy in the content areas (ACTFL, 2012a; CCSSO, 2010), instruction in academic literacy must move beyond modeling to incorporate explicit deconstruction of texts,

such as narratives, texts about how things work and how processes unfold, and descriptions of people, places, and things. This issue is explored in the following section.

5.2.3 Academic literacy has to be taught, not simply modeled

The findings of the present study have established that explicit instruction in genre matters in the teaching of writing in a particular academic genre. In addition, the findings demonstrate that modeling through exemplars alone is not sufficient to support the development of academic literacy. Observational findings revealed that the students in the present study ignored the model given to them in the pretest. In fact, many of them did not consult the model. Rather, they set it aside and proceeded with the task of writing. It is clear from this finding that instruction including text models without explicit deconstruction of the features of the text will lead to student writing that is guided by student goals for task completion rather than the needs of an audience or the organizational features of a particular genre (Kasper, 1997; Roca de Larios et al., 2008; Victori, 1999; Zamel, 1982, 1983). In the case of the students in this classroom, their goals were driven by the type of writing to which they had been previously exposed—writing that reflects the spoken discourse of the classroom.

In the posttest, by contrast, students enlisted key features of the genre to make meaning about a landmark. The shift in students' writing was a result of the teacher's explicit instruction in the genre, which included a systematic deconstruction of the stages of the genre. Based on the findings from this study, it is certain that explicit and systematic instruction in the genre produced far beyond what models linked to performance-based instruments, reading models that do not take into consideration textual features, and 'negotiating meaning' could produce. In one of the interviews with the teacher, she noted the shift in students' posttest writing, which:

was broken up into sections…the selection of vocabulary…even if some of them didn't have a hook phrase, they were like *The cathedral is magnificent* or *It is one of the most popular landmarks in Oakland.* Whereas in the past, it was a lot of things like I like this You can do this here. My name is _____.

The teacher's observation corroborates the finding that the explicit deconstruction of models of texts is an essential component of instruction if students are to be expected interpret and produce the texts themselves, as the literature on genre-based pedagogies suggests (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996).

The present study demonstrates the potential of the Genre-Based Interactive Approach for developing the writing of heritage learners of Spanish. Chris, a heritage learner of Spanish in Group 3, demonstrated improvement in writing as a result of the explicit focus on the *touristic landmark description* genre. Specifically, this knowledge of genre was evident in Chris's posttest use of the organizational features of the genre and elaboration, both of which were highlighted during the unit of instruction. The present study, therefore, answers the call by Colombi (2009) that a genre-based approach be explored for the instruction of heritage language learners. At the same time, the present study is a response to the recommendation in the literature for pedagogies that promote "an awareness of the process of writing in Spanish" for heritage language learners (Schwartz, 2003, p. 251) to make visible the ways of meaning in Spanish (Mikulski & Elola, 2011). The improvement in Chris's writing provides evidence that the instructional intervention allowed him to understand "how lexicogrammatical features mean in academic contexts" (Colombi, 2006, p. 160). In sum, the Genre-Based Interactive Approach is a viable pedagogy for addressing the needs of heritage language learners to improve their writing ability in Spanish.

5.2.4 Summary

In summary, the present study has demonstrated that students can be taught to reproduce the ways of meaning in a particular genre through systematic exposure to the linguistic features of a particular genre. Furthermore, this study has established the importance of systematic deconstruction of the genres that are the target of instruction. Future research must expand the scope of the present study to consider the development of genre knowledge among students in more comprehensive ways. Research questions to be explored include: *How do students represent their genre awareness through 'languaging'?* This line of research could expand the scope of the present study through the work of Swain and her colleagues (Brooks et al., 2010; Swain et al., 2009) and more fully investigate students' awareness of genre as a concept. *Does consistent work in genres across an instructional sequence result in learner development in terms of the transfer of genre knowledge from one text to another?* For quite some time, the theory of language of the Sydney School and its associated instructional approaches (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996) have been linked to the work to the theories of Lev Vygotsky (e.g., Derewianka, 2003; Painter, 1984, 1986, 2000; Rose & Martin, 2012). Furthermore, this connection has been advanced by the development of theory linking the two (e.g., Byrnes, 2006; Wells, 1994). However, few studies of classroom-based studies of genre (e.g., Herazo, 2013; Ferreira, 2005) have applied the Vygotskian theories of learner development to study the development and transfer of the knowledge of genre in the learners. Given the need for application and further development this theory and the practical need for a descriptive model of genre-based instruction in K-12 foreign language education, this line of research could be particularly fruitful. Finally, the use of the Genre-Based Interactive Approach needs to be further

explored to describe its use and the value added for the instruction of heritage language learners. This line of research could explore questions such as: *In what ways does the explicit focus on the organizational and linguistics features of academic genres improve the writing of heritage language learners?*

5.3 GENRE THEORY AND ASSESSMENT

In light of the discussion in the previous sections regarding the importance of genre in developing academic literacy, this section considers the implications of a Genre-Based Approach for performance-based assessment in foreign language education. Two major issues related to assessment will be discussed. First, based on the statistical findings related in Chapter 4, the current performance-based assessment instruments widely used in the profession will be discussed and their role in the assessment of academic literacy development will be addressed. Second, the implications of the present study on the Integrated Performance Assessment will be discussed.

5.3.1 Development of assessment instruments sensitive to genre

In Chapter 4, the statistical analyses of students' writing scores from two instruments—a performance-based instrument and a genre-based instrument—detected significant differences between the scores of each instrument. The average of the scores of student writing decreased slightly from the pretest to the posttest on the performance-based instrument, whereas the genre-based instrument detected a significant increase in writing scores. These findings support the

work of Schleppegrell (2006, 2009), who advocated for a more descriptive assessment instruments for writing, and the research of Donato & Tucker (2010), who found that the performance-based instrument designed and promoted by the profession was not sensitive enough to adequately depict change in student writing. The authors state that:

> Content-based instruction requires strong literacy skills for interpreting and producing academic language and for engaging in academic and text-based discussion…The modes of communication as specified in the National Standards for Foreign Language Learning (NSFLL) (2006) do not delineate between varying genres of language in particular textual domains (Donato & Tucker, 2010, p. 8).

Furthermore, the improvement in writing demonstrated in the present study provides evidence from a K-12 foreign language a program echoing the findings of genre-based studies carried out in post-secondary foreign language contexts that found significant improvement in student writing as a result of explicit focus on genre (Byrnes, 2009; Yasuda, 2011). In these studies, as in the present study, deep linguistic description and assessment tools that are sensitive to the specific features of the genres that are the target of instruction were instrumental in depicting the nature of students' writing development. If we adopt the Genre-Based Approaches to instruction in K-12 foreign language education, then the development of assessments that are informed by and integrate genre-sensitive approaches to scoring need to be developed as well. As Fang and Wang (2011) argue, assessment that incorporates functional language analysis helps teachers to:

> move beyond a rubric-ese mentality and focus instead on equipping themselves with deep knowledge about how language works in different genres and registers and then use that

> knowledge to guide them in (a) identifying the most salient and relevant linguistic features for evaluating a particular type of text, (b) generating systematic linguistic evidence that supports whatever judgment they render on the text, and (c) planning subsequent instruction or remediation that addresses student needs (p. 162).

It is important to note that the two rating instruments used in the present study assess two distinct types of standards. Wiggins (1998) identified the two types as absolute standards and developmental standards that articulate expectations:

> *Absolute standards*…are established de facto through the description of the top score on the rubric and therefore through the specific work samples chosen to anchor the rubric to an excellent or best standard…An *expectation* is another matter…*Students can exceed norms and expectations but still not perform up to standard* (Wiggins, 1998, p. 157).

The performance-based instrument (Glisan et al., 2003) assesses an *absolute standard*. In other words, it describes and is anchored to models of work that have been identified as exemplifying the full attainment of the standard (Wiggins, 1998). By contrast, the genre-based instrument depicts development of writing in one genre that includes specific *expectations* for writing in the genre. It is not surprising, therefore that the performance-based instrument (Glisan et a al., 2003) did not detect change because its purpose is not to assess the meeting of developmental expectations related to specific genres. Rather, the performance-based instrument is a rubric that assesses absolute standards defined by the *ACTFL Proficiency Guidelines—Writing* (ACTFL, 2012b).

The existing instruments are the result of decades of research and advancement of performance-based assessment in the profession (e.g., ACTFL, 2012b; Glisan et al., 2003). Although the current instruments meet the needs for describing performance according to

absolute standards (Wiggins, 1998), the recent educational imperatives (ACTFL, 2012a; CCSSO, 2010) will require the development and use of rubrics that specify expectations (Wiggins, 1998) that are specific to key genres that the field identifies as essential to communicative competence in the target languages that we teach.

5.3.2 Integrated Performance Assessment informed by genre

A consideration of the Common Core Standards, the National Standards, and the findings of the present study may suggest that the profession consider a restructuring of the conceptual orientation of the Integrated Performance Assessment. Redesigning the Integrated Performance Assessment (IPA) to reflect developing control in genre will serve two purposes. First, it will allow for the alignment of the genres in the interpretive and presentational tasks to explicitly teach students the ways of meaning in a particular genre. Currently, this alignment is based on thematic content alone (Adair-Hauck et al., 2013; Glisan et al., 2003) rather than on the grammatical, lexical, and discourse features of a particular genre. Second, it will respond to the call for assessments that address the goals of content-based instruction (CBI) (Donato & Tucker, 2010; Tedick & Cammarata, n.d.; 2012; Troyan 2012): the development of academic literacy to respond to the demands of language learning through the use and production of oral and written academic texts. Suggestions for re-conceptualizing the tasks of the IPA based on the genre theory of the Sydney School will be presented below.

5.3.2.1 Applying genre theory to IPA design

The conceptual orientation of the IPA links three assessment tasks, one task in each of the three modes of communication, to a common theme (Glisan et al., 2003). However, as the

present study has demonstrated, instruction organized according to theme may not be adequate if the goal of instruction is to teach students to interpret and produce complex academic texts that reflect purpose and *somewhat* predictable ways (Schleppegrell, 2004) of expressing meaning (ACTFL, 2012a; CCSSO, 2010). In addition to theme, genre needs to be an essential component of assessment design. For example, the IPA in the curriculum of the present study worked within the same genre, the *touristic landmark description*. The texts that students read and wrote in the formative and summative assessment tasks were from the same genre. Likewise, the text that the teacher and students deconstructed throughout the unit of instruction was an example of the *touristic landmark description*. In this way, instruction and assessment reflected an *apprenticeship* in the genre (Martin, 2009; Martin & Rothery, 1986; Rose & Martin, 2012; Rothery, 1989, 1996) more fully realizing the goal of the IPA to integrate instruction and assessment (Adair-Hauck et al., 2006).

Applying the planning framework of *Understanding by Design* (Wiggins & McTighe, 2005), a key feature of the IPA (see Adair-Hauck et al., 2013 for a discussion and example), a genre-based IPA informed by SFL implies genre-based instruction that teaches students how to unpack the lexciogrammatical choices in texts. In addition to decoding written texts in interpretive tasks, students are introduced to the lexicogrammatical choices at their disposal in interpersonal tasks. A Genre-Based Approach ensures all tasks have a clear purpose embedded because communicative purpose is embodied in genre. Finally, presentational tasks are positioned as opportunities to demonstrate the creation of text in a genre. As discussed earlier, in some cases, it is not possible to make an explicit link between the interpretive and presentational tasks of the IPA. In those cases, the genres that students are expected to interpret and produce must be explicitly deconstructed during instruction leading to the IPA. In this way, by the time

students complete the IPA, they will have been familiarized with the organizational features and the ways in which language makes meaning in the genres assessed in the performance assessment tasks.

5.3.3 Summary

According the approaches to instruction and learning promoted in foreign language education in the United States (Adair-Hauck et al., 2013; Shrum & Glisan, 2010; Wiggins & McTighe, 2005), an instructional approach that addresses genre calls for assessment instruments that are informed by genre theory. Current policy (ACTFL, 2012a) and literature (e.g., Donato & Tucker, 2010; Troyan, 2013) in foreign language education likewise promote assessments that consider the linguistic features of the varying textual domains of the target languages and cultures that are the object of classroom instruction. This imperative requires future research to explore: *What are the implications of genre theory for the design of IPA? What are the implications of genre theory for instruction and learning linked to a genre-based IPA? What are the implications of genre theory for the rating instruments used by the profession?* This research agenda includes the design and piloting of rubrics that articulate developmental expectations for a variety of target language genres. An example of a continuum of genres is presented later in Section 5.5.1.

5.4 GENRE THEORY AND TEACHER TRAINING

The experience of the teacher in the present study has multiple implications for genre-based pedagogies in foreign language education. This section will present two key implications related

to teacher training. The first is related to training teachers in approaches to genre-based instruction and assessment. The second is related to the use of the target language in the classroom when implementing a genre-based pedagogy. Both issues have key implication for both pre-service and in-service teacher training.

5.4.1 Training teachers to use the tools of language

The teacher in the present study learned to analyze key components of the functional grammar of the *touristic landmark description* genre. The scope of the language analysis to which the teacher was exposed was limited to a specific genre and highly controlled to meet the goals of this study. Yet, this minimal training in teaching the *touristic landmark description* genre yielded promising results regarding the effect of such training on teacher practice. Observational and interview findings revealed that the teacher began to apply her knowledge of genre to other units of study that she taught beyond the classroom involved in the present study. Two salient examples highlight the teacher's learning during the present study. First, the teacher modified the type of text that she asked third grade students to write in a presentational task so that this writing task was aligned with the interpretive reading task in the IPA. Second, the teacher integrated the Genre-Based Interactive Approach into the existing reading and writing activities in a unit on traveling to the Caribbean. In other words, the deconstruction, joint construction, and independent construction of texts had become the teacher's primary way of approaching the instruction of texts in Spanish. These positive outcomes related to teacher practice echo findings in ESL (e.g., Achugar, Schleppegrell, & Orteíza, 2007; Brisk & Zisselsberger, 2010; Gebhard, 2010; Gebhard et al., 2007) that demonstrate the potential of and the need for teacher development that is informed by a comprehensive theory of language that leverages teacher

learning to develop students' repertoire of academic literacy practices over time (Gebhard, 2010).

5.4.2 Maximizing target language use

The present study offers some insight into the role of the target language in teaching academic literacy. The teacher's use of Spanish in the unit of study varied depending on the instructional goal of a particular lesson. The use of English was purposive and clearly linked to instructional goals. Despite her minimal use of English (mode = 3.3%, with a high of 60% on two days of the 17 days of instruction), the teacher experienced a tension between maintaining target language use, guiding students through the interpretation of the text, and following the framework for the lessons outlined in the unit of instruction. Her desire to teach a lesson that adhered to the professional standard of at least 90% of instruction in the target language, as recommended by the ACTFL Target Language Position (ACTFL, 2010), and the novelty of the instructional approach contributed to the tension experience by the teacher. This finding is supported by the work of Cammarata (2009, 2010), who found that teachers implementing content-based instruction (CBI) experienced similar tension as they integrated the approach into their practice. In addition, the experience of the teacher reiterates the finding of Pessoa, Hendry, Donato, Tucker, & Lee (2007) who found qualitatively different patterns of discourse in the classroom interactions of two teachers of Spanish in a middle school CBI program. Notwithstanding the anxiety that the teacher experienced related to target language use, the mode percentage of instruction in Spanish was 97.7% over the 17 days of instruction, which exceeds the recommendation of ACTFL. A clearer definition of expected target language use, particularly when implementing a new approach to instruction, may have relieved the tension experienced by

the teacher. Nonetheless, these findings indicate that professional development is needed to support teachers in the use of the target language to teach academic literacy. Part of this work is to clearly define how appropriate target language use is operationalized in the foreign language classroom, given the needs of standards-based instruction (Troyan, 2012), CBI (Tedick & Cammarata, 2012) and the Common Core Standards (ACTFL 2012a; CCSSO, 2010; Troyan, 2013).

5.4.3 Summary

The findings of the present study echo the findings of studies of content-based instruction (CBI), in which teachers struggle to use the target language to teach content and language simultaneously. Specifically, the findings reinforce the call for further research and professional development to investigate target language use in the classroom (Tedick & Cammarata, 2012; Troyan, 2012). Troyan (2012) recommends that Systemic Functional Linguistics (SFL) be embedded in foreign language teacher preparation and the associated research as we prepare a "new generation of language educators equipped to monitor 'language development within the interactional space' (Fortune & Tedick, 2008, p. 91; Troyan, 2012, p. S134). Developing and researching pedagogies informed by Systemic Functional Linguistic (SFL) in foreign language education is one way to better understand appropriate target language use for CBI and instruction linked to the National Standards (Troyan, 2012). Research questions to be explored include: *In what ways can principles of SFL be integrated in foreign language teacher preparation? What type of training best prepares foreign language teachers to use the principles of SFL in their instruction? What are the outcomes of standards-based instruction informed by SFL?*

5.5 GENRE AND THE STANDARDS

As discussed in the previous section, the present study has demonstrated that an explicit focus on genre during instruction can result in significant improvement in students' writing in that genre compared to an approach that does not explicitly instruct students in genre and that relies only on models of texts to support knowledge of genre construction. The findings of this study are intriguing in light of the role of genre in foreign language education as a result of the Common Core Standards (CCSSO, 2010) and National Standards-Common Core Alignment (ACTFL, 2012a). Given the critical role of genre implied in these documents, the discussion in this section is an exploration of *Genre and the Standards*. For the purposes of this discussion, "Standards" encompasses both the Common Core Standards (CCSSO, 2010) and the National Standards (2006). As such, the discussion is divided into two parts. The first part considers the role of genre in foreign language education across a K-12 sequence of study. This discussion is informed by the recommendations for writing in particular genres expressed in the Common Core Standards (CCSSO, 2010) and broadly defined as three primary "text types": texts that persuade, explain, and convey experience (CCSSO, 2010, p. 5; See Appendix I). The second part of this section articulates a vision for embedding a genre perspective in the National Standards (2006). The articulation of this vision considers a learning scenario from the National Standards.

5.5.1 An example K-12 framework for the instruction of genres

The vision for academic literacy articulated in the Common Core Standards (CCSSO, 2010), can only be realized through instruction in an "integrated model of literacy" across the K-12 learning experience (p. 4). Kibler (2011) posits that such pedagogies "can be doubly productive,

facilitating students' reading comprehension while also demonstrating the connections between the writing students do and what it means to" (p. 224) compose written academic genres. The American Council on the Teaching of Foreign Languages (ACTFL) has reiterated the role of academic literacy in the teaching and learning of foreign languages through the alignment of the Common Core Standards and the three modes of communication (ACTFL, 2012a). The intervention in the present study provides a model of instruction that integrates the mandates of both the National Standards (2006) and the Common Core Standards (CCSSO, 2010). Moving forward, as the National Standards-Common Core Alignment (2012a) implies, standards-based instruction must reflect the outcomes described in both standards documents. This section explores the implications of the integration of the perspective on genre employed in this study for the profession.

The recognition of "specific writing types", i.e. academic genres in the Common Core Standards (CCSSO, 2010) and the National Standards-Common Core Alignment (ACTFL, 2012a) requires that a clear progression of the genres that are essential for students to learn must be articulated in foreign language education. The integration of the standards documents will more fully prepare students to communicate in the "situations where the language [is] used by representatives of the culture" and in ways in which the language is used in those situations (National Standards, 2006, p. 14). The example provided in the present study, the *touristic landmark description*, an informational genre, could function as one genre in a developmental continuum of genres for the languages and cultures studied in a given target language.

Table 17 depicts a genre continuum for writing in K-12 foreign programs aligned with the Common Core Standards (CCSSO, 2010). The table was created based on the percentages for each text type recommended in the Common Core Standards (CCSSO, 2010, p. 5; See Appendix

I). The recommendations for text types were developed based on the percentages of text types in the 2011 *National Assessment of Educational Progress* (NAEP) *Writing Framework* (National Assessment Governing Board, 2007 as cited in CCSSO, 2010, p. 5). In the elementary grades, the genres addressed should explicitly link to the content-area curriculum of the school following a thematic approach as recommended by Curtain and Dahlberg (2010). In the case of the teacher involved in the present study, her curriculum frequently intersects with and reinforces the content addressed in the content area classes.

Table 17. A continuum of genres for writing in a K-12 foreign language program

Grade Span	To Persuade	To Explain	To Convey Experience
K-5	*Simple Texts persuading the reader to visit a particular destination in the target culture* *Simple texts persuading the reader to conserve resources*	*Simple Texts Describing Places* *Simple Texts about How Things Work*	*Simple Texts about the Self* *Simple Stories about people*
NAEP Framework Percentage	**30%**	**35%**	**35%**
6-8	*Texts persuading the reader to visit a particular destination in the target culture* *Simple texts persuading the reader to conserve resources*	*Simple Texts about Historical Figures and Events in the Target Culture* *More complex texts about How Things Work* *Other Simple Scientific Texts*	*Simple Texts about the Self Integrating Narrative/Different Perspectives* *Stories about People Integrating Narrative/ Different Perspectives*
NAEP Framework Percentage	**35%**	**35%**	***20%***
9-12	*Texts in the target language that present an argument, defend an opinion* *The literary critique*	*Historical Recounts about significant figures and events in the target culture that convey implicit judgments about the figure/event.* *Texts in the target language about scientific topics*	*Expanded stories about people incorporating more complex narrative.*
NAEP Framework Percentage	**40%**	**40%**	***20%***

The types of writing described in the K-5 row of Table 17 reflect the types that are addressed in this K-5 FLES program. In a middle school program aligned with K-12 genre continuum, foreign language teachers can choose narrative and informational texts that capture the interest of adolescents. At the high school level, students may begin to read and write more complex informational, narrative, and finally, persuasive texts. In certain programs with a well-articulated K-12 study in one language, students may even begin to produce their own literary critiques in grades 9-12, which has been included here as a category of the persuasive genre. It is important to note that the percentage texts that "convey experience" decreases from 33% in K-5 grade span to 20% in the 9-12 grade span. The percentages of this particular type of writing may be significantly less than what K-12 foreign language programs, particularly high school programs, currently include. In other words, the Common Core Standards require a shift in K-12 foreign language education to a focus on a wider variety of informational and persuasive texts that have been typical in the past. Greater attention to a variety of text types will also raise teachers' and students' awareness of the differing ways of meaning in written and spoken language (Halliday & Matthiessen, 2004; Kibler, 2011). This shift in the focus of writing instruction has several implications for foreign language education, which will be discussed below.

5.5.2 Embedding a genre perspective in National Standards learning scenarios

Moving beyond the Common Core Standards to further exemplify the link between genre and the National Standards in the Era of the Common Core (Troyan, 2013), this section outlines how a genre perspective could be integrated with the learning scenarios presented in the National Standards (2006). In the *Standards for Foreign Language Learning in the 21st Century* (National Standards, 2006), multiple target language "scenarios" are described. The scenarios depict for

the profession the ways in which the National Standards have been addressed through authentic classroom examples. Consider the following scenario:

> Because Ghana is a country near the equator, and many Spanish-speaking people also live in equatorial countries, the vocabulary and concepts learned about Africa reinforce information already presented about the target culture. After being asked to brainstorm the similarities and differences among a community in Ghana, a Spanish-speaking community, and their local community, the students then write several paragraphs or develop projects about Ghana in Spanish which depict these similarities and differences (National Standards, pp. 82-83).

Genre theory and, ideally, a foreign language program constructed along a continuum of academic genres as depicted in Table 17 would reveal that the "several paragraphs" or the "projects" that students would develop need to be further deconstructed and detailed. Assuming that students have been studying the language since elementary school, the genre implied here could be an informative report on Ghana including historical information, current demographics, description of geographical features, etc. A focus on genre and the functional grammar involved will help the teacher to specify exactly the type of writing that students will need to produce, transforming the underspecified "several paragraphs" into a clear description of the genre that students will need to produce for this culminating presentational task. As demonstrated in the brief analysis of this learning scenario from the National Standards (2006), the genre-based approaches implied in the Common Core Standards and the ACTFL Common Core Alignment will also have implications for the standards-based assessments of interpretive and presentational modes of communication.

The approach to instruction implemented in the present study involved explicit deconstruction, joint construction, and independent construction of the *touristic landmark description* genre. In addition, the same genre was involved in both the interpretive reading and the presentational writing assessment tasks at the end of the unit. To the extent possible, instruction following a genre-based approach must make a clear link between the genre interpreted and the genre ultimately produced in the presentational task. However, in many cases, this explicit link may not be possible.

For example, in instructional units on immigration in a high school French class (Adair-Hauck et al., 2013; Troyan, 2009), students interpreted an informational text on immigration and later produced a storybook or a documentary presentation that summarized the experience of an immigrant that they interviewed in the target language community. The interpretive and presentational tasks reflected slightly different genres—an informational text written for immigrants to Québec in the interpretive task and an historical recount retelling the experience of an immigrant in the presentational task. Genre theory, as it is operationalized in the present study, and the associated instructional approaches to academic literacy (Derewianka, 1990; Martin & Rose, 2007; Rose & Acevedo, 2006; Rose & Martin, 2012; Rothery, 1989, 1996), suggest that the two distinct genres in this instructional unit—the informational text in the interpretive task and the historical recount in the presentational task—must be explicitly deconstructed during instruction. This explicit instruction would make visible for the students the ways of meaning in the text before students would be expected to fully interpret and produce the texts.

Another option would be to more closely align the two genres involved. For example, students could read a recount in the interpretive task and write a recount in the presentational

task. Alternatively, the tasks could be aligned to teach an informative genre. That is, students could interpret informational data with which they could write an information account such as the one they read. This could be contextualized with little difficulty in a scenario such as: *You are a historian and have received information on immigrants to X. Write an informative essay on the immigration of this group to X.*

5.5.3 Summary

It is apparent in the National Standards-Common Core Alignment (2012a) that the new Common Core Standards (CCSSO, 2010) have implications for academic literacy in instruction aligned with the National Standards (2006). If the goals of the National Standards-Common Core Alignment are to be realized, new approaches to instruction need to be developed, investigated, and published. To this point, the notion that the texts that students are expected to interpret and produce must be explicitly deconstructed has not been introduced into the professional dialogue in K-12 foreign language education. Rather, discussions of "multiliteracies" for the development of advanced level proficiency (e.g., Byrnes et al., 2010; Paesani & Allen, 2012) have thus far been reserved for university-level foreign language programs. As the present study suggests, the National Standards might benefit from genre theory as the theoretical perspective with which to conceptualize the design of standards-based instruction in Era of the Common Core Standards (e.g., Troyan, 2013). The curriculum investigated in the present study has provided one example of a Standards-based curriculum informed by genre theory that resulted significant improvement of students' writing in one genre. Future curriculum development and research is needed investigate questions such as *What does a K-12 Genre-Based Interactive Approach to reading and writing instruction look like in practice? What are the outcomes of a K-12 Genre-Based*

Interactive Approach to reading and writing? In what ways does a K-12 Genre-Based Interactive Approach to reading and writing in foreign language program interact with and complement reading and writing in the common core subjects?

5.6 LIMITATIONS

5.6.1 Time constraints

The present study took place over 25 days. Given the limited time frame of the study, it was not possible to explore the long-term results of a Genre-Based Interactive Approach on the development of the students' academic literacy in Spanish. A longitudinal study is needed that describes a continuum of genres in a K-12 foreign language program and documents student achievement in terms of their ability to read and write in specific genres. Such a study would allow for an investigation of students' ability to transfer knowledge from one genre to another through survey and interview research. In addition, the lived experience of the teacher could be more deeply described and documented. Any long-term change in her practice based on her knowledge of genre could also be discerned.

5.6.2 Generalizability of the findings

Because the present study is specific to one context, generalizations should be made cautiously. It is clear that, in this classroom, the Genre-Based Interactive Approach resulted in significant improvement in students' writing in one genre. More research on the use of genre-based

approaches is needed to determine if the findings of the present study are confirmed in long-term instruction following the approach and across multiple genres. In sum, this type of study should be conducted at scale (Bryk & Gomez, 2008; Troyan, 2012) with a larger data set, stratified random sampling, more participants, and instruction in various genres.

5.7 CONCLUSION

This study investigated a Genre-Based Approach to instruction in a fourth grade Spanish classroom. Instruction in the organizational and linguistic features of the *touristic landmark description* genre yielded a significant increase in students' writing in this genre. These significant results show that unpacking the ways of meaning in a particular genre positively influenced the quality of writing that students produced. In other words, *genre matters* in the development of academic literacy in the foreign language classroom.

In the current educational context in the United States, a focus on language is ubiquitous in the academic standards (CCSSO, 2010; Maxwell, 2012; National Standards, 2006). Therefore, instruction and assessment in foreign language education must be aligned with this new focus on specific genres (ACTFL, 2012a). This expanded view of communication, and of writing specifically, requires explicit instruction that makes visible the ways of meanings in the various communicative and genre-specific tasks that students are called upon to perform. This focus on the "meaning potential" (Martin, 2009) in the contexts involved in those communicative tasks is essential to promoting advanced language proficiencies (Byrnes, 2006, 2009).

Maxwell (2012), in an article outlining the challenges that the Common Core Standards present to core content teachers in teaching English Language Learners, posits that core content

area teachers are not adequately prepared to address the language demands of their disciplines in classroom instruction. Likewise, existing curricula, materials, and practices in foreign language education may not be sufficient for addressing the new realities of foreign language education in the era of the Common Core Standards. Thus, curricula that expand the goals articulated in the National Standards (2006) and explicitly deconstruct the linguistic features of genre in an interactive way in the target language are critical. To respond to this need, existing pedagogies need to take into consideration theories of language use in context. One example presented in the present study is the Genre-Based Interactive Approach. Further work with such an approach that integrates the Interactive Approach (Shrum & Glisan, 2010) and a Genre-Based Approach while maintaining an instructional environment that immerses students in the target language is needed. As these curricula are developed, they should be researched to ascertain their on-going efficacy in terms of student development in the foreign language.

APPENDIX A

PROCESS WRITING LESSON—LOS MONUMENTOS DE SALAMANCA

Day 1 [6]

This lesson will be situated at the end of a unit of instruction about the city of Salamanca. Based on their learning throughout the semester, students will plan to write a description of *La Plaza Mayor* using a model of similar description as a guide.

Functional Language Objective:
Students will be able to (SWBAT) write a description of a monument in Salamanca.

Vocabulary Objective:
SWBAT use appropriate vocabulary to describe landmarks in Salamanca.

Cultural Objective:
Students will become aware of the various landmarks in the city of Salamanca, their importance in the life of the city, and some of the features of the landmark.

Materials

Pictures (projected on a screen) of the two landmarks (La Plaza Mayor) in Salamanca to be described in the writing activities; Smaller pictures of the landmark to be used in each group of two students; Composition sheets divided into three sections: 1) Detalles Importantes (Important Details), 2) Preguntas que tienes sobre La Plaza Mayor (Questions that you have about La Plaza Mayor), and 3) Escribe tu descripción (Write your description).

Approach to Process Writing

[6] Each "day" is indicated in the Appendices A and B. A day equals one 15-minute class. All classes were 15 minutes except for the posttest, when an additional five minutes were provided.

The approach to process writing in this lesson uses a prose model prompt (Terry, 1989; Way, Joiner, & Seaman, 2000). In this type of writing task, students are given a descriptive prompt that is linked to a model text. In this case, the model text will be from the website www.inspain.org. In their writing task, students will be asked to compose a text for the website.

Writing prompt:

You have just begun working for a tourist website in Spain. Your boss has asked you to write a description of a landmark in Salamanca, *La Plaza Mayor*. This landmark is one of Salamanca's most well known locations. Your job is to write a detailed description of La Plaza Mayor following the model that your boss has provided. Be sure to include all of the important information that a tourist would need to know about *La Plaza Mayor*. Use as much detail as possible and as many complete sentences as you can.

Activity 1 – Preparing to Write a Description of *La Plaza Mayor*.

Students will be led through a process writing activity in which they write a description of la Plaza Mayor in Salamanca. In preparation for this writing task, students will see an example of a landmark description, brainstorm ideas for their description, and ask questions to gather more information about the landmark they will describe.

Hoy, vamos a escribir una descripción de un monumento importante en Salamanca, La Plaza Mayor.
Today we're going to write a description of an important place in Salamanca, La Plaza Mayor.

Primero, con un compañero, piensen de los detalles importantes. ¿Cuál es un detalle importante?
First, think of some important details. What is an important detail?

Writes on the overhead and says: **La Plaza Mayor** _____.

If students need more prompting, she will say: **Es grande o pequeña?**
Is it large or small?

Tienen diez minutos para escribir los detalles importantes.
You have ten minutes to write your important details.

Teacher repeats: **Diez minutos (shows with hands) para escribir (gestures writing).**
Ten minutes to write

Next, they will question the teacher. The goal of the questioning is to find out more information regarding the Plaza Mayor. This information will supplement and review what they have learned about this destination in Salamanca from the previous unit of instruction on the city.

Using the large photo of the Plaza Mayor, the teacher will model the different questions that students may ask to gather more information.

> **Pregúntame sobre La Plaza Mayor. Por ejemplo:**
>
> **YO (points to self) estoy interesada en las banderas.**
> I (points to self) am interested in the flags.
>
> **En mi papel escribo: ¿Porqué hay cinco banderas?**
> On my paper I write: Why are there five flags?
>
> **¿Porqué hay cinco banderas?**
> *Why are there 5 flags?*
>
> **Ahora con un compañero, escriben tres preguntas sobre La Plaza Mayor aquí.**
> With a partner, write three questions about the La Plaza Mayor
> (On the overhead, the teacher points to the middle of the paper with the same title)

Once the student have finished writing their questions in groups of two, the teacher will respond to those questions in Spanish, using comprehensible input appropriate to the students' level.

> **Las banderas representan** (*The Flags are):*
> **el país de España** (the country of Spain) [shows the map of Spain]
> **la región de Castilla y León** (the region of Castile and Leon) [shows picture of where the region is situated].

Once students have asked all of their questions, they will have 20 minutes to compose their description (STUDY PRETEST—See Appendix E)

Activity 2 Writing the Description of the La Plaza Mayor

Detalles Importantes

1. _____

2. _____

3. _____

4. _____

Preguntas que tienes sobre La Plaza Mayor

1. _____

_____

2. _____

_____

3. _____

_____

Model Text

http://es.wikipedia.org/wiki/Catedral_Vieja_de_Salamanca

Catedral Vieja (http://www.inspain.org/es/sitios/catedralviejadesalamanca.asp)

El conjunto de catedrales de Salamanca comprende la Catedral Vieja y la Catedral Nueva, que comparten la gran torre de campanas. Se funda por el obispo Jerónimo de Perigord. Se comienza las obras en el primer tercio del siglo XII hasta el XIV conjugando el estilo románico con el gótico. Las obras se comienzan gracias al impulso del obispo Alfonso Barasaque. Se dedica el templo a *Santa María de la Sede*.

La Catedral Vieja o de Santa María es una de las más bellas en su estilo, posee planta de cruz latina con tres naves rematadas en sendos ábsides y una magnífica cúpula sobre el crucero que es conocida como la *torre del Gallo*. La cúpula se decora de escamadas, que a la vez da monumentalidad al templo. Encontramos este tipo de estética en la Catedral de Zamora.

En el interior aparecen amplias naves separadas por arquerías apuntadas y cubiertas por bóvedas de crucería. Esta estructura columnaria ofrece gran número de capiteles tallados con magníficas esculturas y pertenecientes a varios maestros.

El retablo del Altar Mayor acoge una de las obras pictóricas más importantes

de la ciudad, fue realizado en 1445 por Nicolás Florentino, donde se narra la vida de Cristo y de la Virgen, en el centro se encuentra presidido por la imagen de la Virgen de la Vega.

La capilla de San Martín conserva pinturas murales góticas de primer orden en Europa. Muy interesante es el claustro que tuvo que ser reformado a causa de un terremoto de 1755, con sus capillas como la de Talavera o la de San Bartolomé.

Organiza tu visita

Dirección y teléfono

Plaza Anaya, s/n. 37008 Salamanca (Salamanca)
Teléfono: +34 923217476

Horarios

Del 1 de octubre al 31 de marzo:
De lunes a sábado, de 10.00 a 12.30 h. y de 16.00 a 17.30 h.
Domingos y festivos, de 10.00 a 19.30 h.
Del 1 de abril al 30 de septiembre, de 10.00 a 19.30 h.

Tarifas / Precios de las entradas

Normal: 3 €.
Reducida: 2,75 € grupos (más de 20 personas); 2 € (escolares).

APPENDIX B

GENRE-BASED INSTRUCTIONAL UNIT

Alcázar de Segovia

El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores. Se cree que la fortificación existía ya desde la dominación romana. El edificio de divide en dos núcleos. El primero lo forma un patio herreriano con foso, el puente levadizo, la torre del homenaje y dos cubos circulares con chapiteles. El segundo es el interior y cuenta con una estupenda capilla y las salas nobles de la Galera, las Piñas y el Tocador de la Reina. Además, tiene cuatro pisos con buhardillas y amplios sótanos.

Destaca la sala de los Reyes que está decorada con un artesonado de hexágonos y rombos dorados y con un curioso friso con 52 imágenes policromadas y sedentes. En la sala del Trono, sobresale la cúpula mudéjar y las yeserías gótico-mudéjares. Sus paredes están recubiertas con terciopelo y con retratos de distintos reyes. La torre del homenaje fue edificada por Juan II en plena transición del románico al gótico. Mide 80 metros de altura y se encuentra decorada con excelentes esgrafiados y doce magníficas torrecillas. Se accede a través de un pasadizo. Destaca la torre de Alfonso X el Sabio, desde la cual el monarca estudiaba el firmamento, y las estupendas salas interiores decoradas con artesonados mudéjares y ricas yeserías.

Organiza tu visita

Dirección y teléfono

Plaza de la Reina Victoria Eugenia, s/n 40003 Segovia (Segovia)
Teléfono: +34 921460759

Horarios

Del 1 de abril al 30 de septiembre:
Horario ininterrumpido, de 10.00 a 19.00 h.

Del 1 de octubre al 31 de marzo:
De lunes a jueves, de 10:00 a 18:00 h.
Viernes, sábados y domingos, de 10.00 a 19.00 h.

Tarifas / Precios de las entradas

General:3,50 €

Reducida: 2,30 € (grupos concertados, jubilados, mayores de 65 años, asociaciones y estudiantes)
Gratuito: (menores de 6 años y los martes para los ciudadanos de la UE)
Cerrado: 1 y 6 de enero, 25 de junio y 25 de diciembre. 24 y 31 de diciembre por la tarde.
Torre de Juan II: 1€.

Text: http://www.inspain.org/es/sitios/alcazardesegovia.asp
Photo: http://commons.wikimedia.org/wiki/File:Alcázar_de_segovia.JPG

Lesson 1 – Introduction to the Genre through Text-Based Discussion

CONTENT OBJECTIVES
SWBAT identify the gist of the text through their knowledge of cognates
SWBAT interpret main ideas and a few important ideas of the text
SWBAT identify the audience for whom the text was written.

GENRE OBJECTIVES
SWBAT identify the purpose of the text.
SWBAT to identify major organizing features of the text.
SWBAT identify the different stages or "parts" of the text.

Modes of Communication Addressed:
Interpretive
Interpersonal via class discussion

Materials:
A. Three Handouts and Large Reproductions of the Handouts for Class Discussion
(1) Preparation; (2) Parts of the Text; (3) Important Ideas
B. Map of Spain
C. Three large cards with the following written on each (1) Descripción del Edificio; (2) Características Especiales; (3) Organiza Tu Visita.
D. Sticky papers so that student can label each of the three parts in D.
E. Comprehension Check Handout (Attachment 1)
F. Handout with blanks for students to name the OTHER parts of the text
G. Exit slips
H. Handout "Partes del Texto" (Attachment 2)

Day 3

PRE-READING/PREPARATION PHASE

Activity 1
Teacher says: **Hoy vamos a viajar a otra cuidad en España. Ahora estamos en Salamanca. Hoy vamos a Segovia (***points to map and shows the distance travel from Salamanca to Segovia***). ¡Vamos a Segovia!**
Today we're going to travel to another city in Spain. Right now, we're in Salamanca. Today, we're going to Segovia (*points to map and shows the distance travel from Salamanca to Segovia). We're going to Segovia!*

En Segovia hay un castillo famoso. Vamos a hablar (gesture for *'to speak')* y leer (gesture for '*to read*') sobre este castillo.
In Segovia there is a famous castle. We're going to talk (gesture for 'to speak') and read (gesture for 'to read') about this castle.

Primero, miren esta foto de un castillo famoso. Es un castillo muy famoso. (Shows picture of Disney Castle.)
First, look at this Photo of a famous castle. It a very famous castle. (Shows picture of Disney Castle.)

In this pre-reading activity, the students are building and accessing background knowledge. Students will be directed to complete this handout in English or Spanish.

Clase, escriban (*makes gesture for 'to write'*) **en ingles o en español.**
Class, write in English or in Spanish.

In this handout, the English is parenthesis is simply for the reader's comprehension. English will not be used on the handout given to students.

(Student Handout # 1)

Castillo de _____	
¿Dónde está? *Teacher gestures at the World map.* (Where is it?)	
¿Porqué es famoso? (Why is it famous?)	

Teacher says: **Ahora vamos a hablar de otro castillo. Miren esta foto. (Shows Photo.) Se llama el Alcázar de Segovia. "Alcázar" es otra palabra para castillo. (writes on the board "Alcázar = Castillo").**
Now, we're going to talk about another castle. Look at this Photo. (Shows Photo.) It is called the Castle of Segovia. "Alcázar" is another word for "castillo" (writes on the board "Alcázar = Castillo" to indicate that the word are synonyms).

The students use K-W-L charts such at the one below regularly in Spanish class and in their content courses. The letters "K-W-L" are listed to remind students of the meaning of the questions. In grade 5, the teacher removes the K-W-L.

(Student Handout # 2)

K **¿Qué sabes?**	W **¿Qué quieres saber?**	L **¿Qué aprendiste?**

El castillo es…		

Miren la foto y escribe: (1) ¿Qué sabes? Y (2) ¿Qué quieres saber? Sobre el Alcázar de Segovia en sus papeles.
Look at the Photo and write (1) what you know and (2) what you want to know about the Alcázar de Segovia on your paper.

Ahora, vamos a leer (gestures as if reading) **el texto sobre el <u>Alcázar de Segovia</u>.**
Now we're going to read (gestures as if reading) a text about the Alcázar de Segovia.

Miren el texto.
Look at the text.

Teacher distributes the text. The Interactive Approach (Shrum & Glisan, 2010) suggests that students glance at the text and answer pre-reading questions to prompt them to anticipate the content of the reading. This questioning can be conducted in English, particularly for novice-level learners.

(Student Handout # 3)

Alcázar de Segovia
Pre-Reading Questions

Look through the text and answer the following questions.

1. What do you think is the main idea of the text?
2. Why do you think that the author wrote this text?

Day 4

COMPREHENSION PHASE

Activity 2: Important Words and Understanding the Gist

Teacher says: **Vamos a hablar sobre el vocabulario importante en este texto: Alcázar de Segovia.**
We're going to talk about important vocabulary in this text: Alcázar de Segovia.

Teacher distributes text to students and posts the text on the on the overhead projector.

Por favor, miren el texto.
Please look through at the text.

Busquen (gestures as if searching) las palabras que saben.
Look for (gestures as if searching) words that you know.

¿Qué palabras conocen en este texto? Indiquen las palabras con su lápiz (*holds up pencil)*. Con su lápiz indiquen (*holds up pencil)* las palabras. Por ejemplo, yo sé "fortificación". (*Underlines the word*).
Which words do you know in this text? With your pencil (holds up pencil), indicate the words. For example, I know "fortification". (Underlines the word).

After the students underline the words that they know, the teacher will record the words on the running vocabulary list on a sheet of chart paper.

Ahora, miren las diferentes partes del texto. Escriban en los espacios en blanco:
1) ¿Cuál es la idea mas importante en el texto?
2) ¿QUIÉN escribió (gestures writing) este texto? ¿QUIÉN es el autor/la autora?
3) ¿POR QUÉ el autor/la autora escribió este texto?
Now, look at the different parts of the text. Write in boxes:
1) WHAT is the main idea of the text?
2) WHO wrote it (gestures writing)? WHO is the author?
3) WHY he/she did write this text?

In this handout, the English is parenthesis is simply for the reader's comprehension. English will not be used on the handout given to students. The teacher models what is expected of students here to get things started by completing one of the items with the students. Based on student responses, the teacher will provide as much assistance as needed.

(Student Handout # 4)

¿Cuál es la idea más importante en el texto? (What is the main idea of the text?)	1. 2.
¿QUIÉN escribió este texto? (WHO wrote this text?)	
¿POR QUÉ esta persona (el autor/la autora) escribió este texto? WHY did this person (the author) write this text?	

After students write answers in the boxes, the teacher reviews them one by one and records the answer on a large reproduction of the handout.

Day 5

Activity 3: Important Ideas

Teacher says: **Busquen detalles importantes en el texto.**
Look for some important details in the text.

The teacher reviews the directions telling the students that this part will be in English so that the students can SHOW what they can understand in the article.

(Student Handout # 5)

Two important facts ABOUT THE CASTLE.	1. 2.
Two important facts to know if you are planning to VISITING the castle.	1. 2.

After students write answers in the boxes, the teacher reviews them one by one and records the answer on a large reproduction of the handout. Students self-correct as the teacher records responses.

Activity 4: Checking Comprehension of the Text

The teacher will check the students' comprehension of the text by dividing it into three major parts (these parts will be identified for the students via direct instruction and will form the basis for later deconstruction of the text): The three parts are 1) **Descripción Del Edificio** (*Building Layout*), 2) **Características Especiales** (*Special Features*), and 3) **Organiza Tu Visita** (*Plan Your Visit*). Students will

STEP 1

The teacher introduces and ensures comprehension of the names of the three parts of the text that will be discussed.

Teacher says: **Clase, vamos a hablar de tres partes del texto.** (Points to each large cards that she holds) Class, we're going to talk about three parts of this text. (Points to each listed large cards that she holds)

1. Descripción Del Edificio. (*Students know 'edificio' or building from the previous unit.*)

   Recuerden clase, los edificios en Oakland son la Cathedral of Learning, La Escuela [*name of lab school*], etc.
   Remember class, building in Oakland are the Cathedral of Learning, the [*name of lab school*] *School, etc.*

2. Características Especiales. (*Because of cognates, no explanation necessary here*.)
3. Organiza Tu Visita. (*Because of cognates, no explanation necessary here*.)

Teacher reads directions in English:

Using a sticky note Place the title of the parts (**"partes")** on the appropriate section of the text. Give some **EVIDENCE FROM THE TEXT** for the title you chose for each part.

STEP 2 – Matching Parts of the Text with Important Ideas

The teacher distributes student handout "Comprehension Check".

Miren sus papeles. Lean con la Señora Hellmann.
(Teacher reads directions written in English).
Look at your papers. Read along with Senora Hellmann. (Teacher reads directions written in English).

First, **answer the question** or **fill in the blanks** next to each item on the left.

Next, **match** each of the important ideas on the left with the part of the text on the right. (See attachment.)

When the students finish, the teacher will review the answers with the class, verifying that the students comprehend the ideas and can identify where they are located in the text.

Day 6

STEP 3 – Identifying OTHER Parts of the Text

Teacher distributes student handout entitled "Partes Del Texto" (See Handout at the end of this lesson.)
Here, the teacher introduces the remaining parts of the text that have not yet been discussed. This will set the stage for the deconstruction of the components of the parts in the subsequent lessons.

Mirén este papel con TODAS las partes del texto.
Look at this paper with ALL of parts of the text.

¿**Cómo se llaman los otras partes? Con un compañero, piensen en un nombre para las partes.** (Students will be able to propose names for "Title" and "History".)
What are the names of the other parts? With a partner, think of a name for the parts.

The students will be given an opportunity to propose labels for the "partes" in order to have more ownership of the text and its parts. (See handout at the end of the lesson.) In the event that students cannot propose names for a given part, the teacher's proposed name will be used. An additional purpose of giving the students an opportunity to name the parts themselves is to begin to raise their awareness of the different things that are expressed in each part of the text.

¿Cómo se llama la parte 1? Esta parte se llama El Título. (Writes "El Título" in the box.)
This part is called The Title.

Esta parte se llama La Frase con Gancho. (Shows picture of a hook. Writes "La Frase con Gancho" in the box.) **Esta parte es muy importante. ¿Por qué es muy importante? Es la Frase con Gancho (motions as if she is gathering things will her arm.)**
This part is called The Hook Sentence. (Shows picture of a hook. Writes "La Frase con Gancho" in the box.) This part is very important. Why is it very important? It's The Hook Sentence (*motions as if she is gathering things with her arm*).

Esta parte se llama Un Dato Histórico. (Writes "Un Dato Histórico" in the box.)

This part is called an Historical Fact.

Esta parte se llama Los Datos Arquitectónicos. (Writes "Los Datos Arquitectónicos" in the box.)
Se divide en dos secciones: 1) Descripción Del Edificio y 2) Características Especiales
This part is called Architectural Facts.
It is divided into two sections: 1) Building Layout and 2) Special Characteristics.

Esta parte se llama Organiza Tu Visita. (Writes "Organiza Tu Visita" in the box.)
Se divide en tres secciones: 1) Dirección y teléfono, 2) Horarios, y 3) Tarifas/Precios de las entradas.
This part is called Plan Your Visit. (Writes "Plan Your Visit" in the box.)
It is divided into three sections: 1) Address and Phone Information, 2) Hours, and 3) Entrance Fees.

Closure and Assessment: Focus on PURPOSE

Students complete an exit slip:

See how many of the parts of the text *Alcázar de Segovia* you can remember from our discussions.

Teacher says: **Para terminar, vamos a hablar del uso del texto.**
*To finish, we're going to talk about the **use** of the text.*

¿Quién usa el texto ? ¿Qué personas LEEN el texto? (gestures "reading")
Who uses the text? Which people READ the text? (gestures "reading")

Students respond: **Una persona en Segovia… para visitar.**
A person in Segovia… to visit.

Teacher paraphrases: **Sí. Un viajero que visita Segovia. Este texto es para viajeros.**
Yes. A traveler who is visiting Segovia. This text is for travelers.

O para una persona que quiere visitar Segovia.
Or a person who wants to visit Segovia.

Clase, mañana vamos a hablar más de las partes de este texto y la FUNCIÓN de las partes.
Tomorrow class, we are going to talk more about the parts of this text and the FUNCTION of the parts.

Comprehension Check

Each of the pictures or statement on the left represents an important idea in the text.

1. First, **answer the question** or **fill in the blanks** next to each item on the left.
2. Write the NUMBER of each question IN THE TEXT where you find the answer.
3. Next, **match** each of the important ideas on the left with the part of the text on the right.

Please write your answers in ENGLISH.

Descripción del Edifico

1. This is the room where the king would sit.

_____

2. It is April 24. Can you visit the castle?

_____

3. The height of the tower is _____.

Características Especiales

4. My grandpa (who is 75) must pay _____ EUROS to visit the castle.

5. Name the people who DO NOT have to pay to visit the castle. _____

6. This room honors all of the kings who lived in the castle. _____

Organiza Tu Visita

	Alcázar de Segovia

	El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores.

	Se cree que la fortificación existía ya desde la dominación romana.

	Descripción Del Edificio	El edificio se divide en dos núcleos. El primero lo forma un patio herreriano con foso, el puente levadizo, la torre del homenaje y dos cubos circulares con chapiteles. El segundo es el interior y cuenta con una estupenda capilla y las salas nobles de la Galera, las Piñas y el Tocador de la Reina. Además, tiene cuatro pisos con buhardillas y amplios sótanos.
	Características Especiales	Destaca la sala de los Reyes que está decorada con un artesonado de hexágonos y rombos dorados y con un curioso friso con 52 imágenes policromadas y sedentes. En la sala del Trono, sobresale la cúpula mudéjar y las yeserías gótico-mudéjares. Sus paredes están recubiertas con terciopelo y con retratos de distintos reyes. La torre del homenaje fue edificada por Juan II en plena transición del románico al gótico. Mide 80 metros de altura y se encuentra decorada con excelentes esgrafiados y doce magníficas torrecillas. Se accede a través de un pasadizo. Destaca la torre de Alfonso X el Sabio, desde la cual el monarca estudiaba el firmamento, y las estupendas salas interiores decoradas con artesonados mudéjares y ricas yeserías.

Organiza Tu Visita	Dirección y teléfono	Plaza de la Reina Victoria Eugenia, s/n 40003 Segovia (Segovia) Teléfono: +34 921460759
	Horarios	Del 1 de abril al 30 de septiembre: Horario ininterrumpido, de 10.00 a 19.00 h. Del 1 de octubre al 31 de marzo: De lunes a jueves, de 10:00 a 18:00 h. Viernes, sábados y domingos, de 10.00 a 19.00 h.
	Tarifas/ Precios de las entradas	General:3,50 € Reducida: 2,30 € (grupos concertados, jubilados, mayores de 65 años, asociaciones y estudiantes) Gratuito: (menores de 6 años y los martes para los ciudadanos de la UE) Cerrado: 1 y 6 de enero, 25 de junio y 25 de diciembre. 24 y 31 de diciembre por la tarde. Torre de Juan II: 1€.

Lesson 2—Deconstructing the Stages of the *Touristic Landmark Description*

CONTENT OBJECTIVES

SWBAT identify the role of certain processes (i.e., destaca, forma, cuenta con, es, tiene, se encuentra, y sobresale).
SWBAT differentiate between the type of language that is used to describe in stages 1-4 vs. that used to "invite" someone to visit in the final stage of the text.

GENRE OBJECTIVES

SWBAT identify the purpose of the text, that is why it was written
SWBAT to identify the major stages or "parts" of the text, their functions, and how they achieve those functions (i.e., what is happening in each stage).
SWBAT identify the role of the The Hook Sentence in capturing the reader's attention.

Modes of Communication Addressed:
Interpretive
Interpersonal via class discussion
Presentational Writing via the final activity.

Materials: Handouts 1, 2, and 3 [and large reproductions of each]; orange highlighters; exit slips.

Each of the three activities in this lesson will take one 15-minute class.

Day 7

Activity 1 Título, Frase con Gancho, y Dato Histórico

(Student Handout for Activity #1)

Título	Alcázar de Segovia

La Frase con Gancho	El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores.

Un Dato Histórico	Se cree que la fortificación existía ya desde la dominación romana.

Teacher says: **Hoy vamos a hablar de las partes del texto y sus funciones.**
Today we're going to talk about the parts of the text and their functions.

Las partes son El Título, La Frase con Gancho, y Un Dato Histórico

(Points to each on a large reproduction of today's focal parts on the board and on a student handout [shown below].)
The parts are <u>The Title, The Hook Sentence, and a Historical Fact</u>.

Primero, El Título es como los otros títulos: libros, películas, etc.
(Shows books and movies and points to the titles.
First, The Title is like other titles: books, films, etc.

La Frase con Gancho es muy importante. Miren el verbo de acción SE ALZA (gestures "rising up"). Se alza… es como el sol en la mañana. El sol SE ALZA (uses a picture of the sun and shows it rising). En el texto (points back to text), El Alcazar de Segovia SE ALZA. ¡¡Qué fantástico!! Miren estas dos frases: [Posts the sentences on the board next to each another] 1) *El Alcázar de Segovia se alza en la confluencia de los ríos Eresma y Clamores* y 2) *El Alcázar de Segovia es en un castillo importante en Segovia*. Hablén con un compañero y busquen 2 diferencias.
The Hook Sentence is very important. Look at the action verb RISES (gestures "rising up"). RISES… it is like the sun in the morning. The sun RISES (uses a picture of the sun and shows it rising). In the text (points back to the text), The Castle of Segovia RISES. How fantastic!! Look at two sentences [Posts the sentence on the board next to each other]: 1) The Castle of Segovia rises at the confluence of the Eresma and Clamores Rivers AND 2) The Castle of Segovia is an important castle in Segovia. Talk with a partner and find 2 differences between these two sentences.

Students work in groups to find 2 differences between the two sentences. The teacher then brings them back and asks them what the differences are. She will conclude this section by reiterating that the function of the Frase con Gancho.

Clase, la Frase con Gancho <u>ENGANCHA</u> (gestures as if hooking) la atención… como un gancho (shows picture of a hook) El Alcázar de Segovia es como EL SOL… El Alcázar de Segovia está EN ACCION. El Alcázar SE ALZA.
Class, the Hook Sentence HOOKS [catches] attention. The Segovia Castle is like the sun… The castle is IN ACTION. The castle RISES.

Finalmente, un Dato Histórico describe la información sobre la historia del Alcázar de Segovia.
Finally, a Historical Fact describes information about the history of the Castle of Segovia.

Day 8

INTERPRETATION/DISCUSSION PHASE

Activity 2 Los Datos Arquitectónicos

Ahora vamos a hablar de la parte "Los Datos Arquitectónicos". Es una parte muy descriptiva. Primero, vamos a hablar de los verbos.
Now we're going to talk about the part "Architectural Facts". It's a part that has a lot of description. First we're going to talk about the verbs.

Teacher distributes highlighters.

Con su marcador, indiquen (*holds up highlighter*) **los verbos: *es, cuenta con, tiene, sobresale, se encuentra, destaca*. Estos verbos son muy importante para describir un edificio**
With your highlighter, indicate (holds up highlighter) the verbs: es, cuenta con, tiene, sobresale, se encuentra, destaca. These verbs are very important for a describing a building.

Miren la parte "Descripción del Edificio". Los verbos *se divide, forma, es, cuenta con, y tiene* describen una Descripción (points again to the diagram depicting the layout of the school) del castillo. Una "Descripción del Edificio" describe el interior y el exterior del edificio… los pisos (draws a building with several floors) y las salas (draws a house and divides it into rooms).
Look at the part "Descripción del Edificio". The verbs se divide, forma, es cuenta con, y tiene describe the layout (points again to the diagram depicting the layout of the school) of the castle. A building layout describes the interior and the exterior of the building… the floors (draws a building with with several floors) and the rooms (draws a house and divides it into rooms).

Miren la parte "Características Especiales". Es diferente que "Descripción del Edificio". Los verbos son *destaca, se encuentra,* y *sobresale*. Estos verbos describen las salas y las partes especiales del edificio. Los verbos *destaca* y *sobresale* son importantes.
Look at the part "Características Especiales". It is different than the "Building Layout". The verbs are destaca, se encuentra, and sobresale. These verbs describe the rooms and the special parts of the building. The verbs destaca and sobresale are important.

As the students highlight the words, the teacher writes the verbs on chart paper, grouping them under the appropriate title

Descripción del Edificio	**Características Especiales**
se divide	destaca
forma	se encuentra
es	sobresale
cuenta con	
tiene	

En la cuidad de Pittsburgh, destaca el Steel Building.
In the city of Pittsburgh, the Steel Building stands out.

or

En la cuidad de Pittsbrugh, sobresale el Steel Building.
In the city of Pittsburgh, the Steel Building stands out.

Clase, *sobresale* y *destaca* son verbos para describir una cosa ESPECIAL.
Class, sobresale and destaca are verbs to describe something SPECIAL.

The teacher has students observe the two lists and note differences between the verbs on each list:

Miren el texto. Busquen 1 cosa ESPECIAL en el Alcázar de Segovia. Con un compañero encuentren 1 cosa en esta parte.
Look at the text. Find 1 SPECIAL thing in the Alcázar de Segovia. With a partner find 1 thing in this section.

Por ejemplo: The King's Room. (The teacher shows where this was found in the text).
For example: The King's Room. (The teacher shows where this was found in the text.)

Day 9

Activity 3: Organiza Tu Visita

Based on their learning to this point, students will use interpretive and interpersonal skills in an information-gap activity related to the last part of the text, Organiza Tu Visita.

Hoy vamos a hablar de la parte final del texto: Organiza Tu Visita.
Today we're going to talk about the final part of the text.

Hay 3 secciones en Organiza Tu Visita (Points to each on a large reproduction of today's focal parts on the board and on a student handout [shown below].)
There are 3 sections in Organiza Tu Visita.

The prompts in this activity are given in English, particularly for novice-level learners so that the task is completely understood and the focus of the activity can more clearly be on the interpersonal exchange.

[See Student Handouts A for Activity 3]

Con un compañero, mirén la parte 3. Indiquen la sección de parte 3.
With a partner, look at part 3. Indicate the section of part 3.

> **Modelo: Es el 25 diciembre. ¿Puedo visitar el Alcázar? (Sección 3 – Tarifas/Precios de las entradas)**
> Model: It is December 25. Can I visit Alcázar? (Section 3 – Entrance Fees)
>
> **1. Mi hermano tiene 3 años. ¿Cuantos EUROS para ENTRAR el castillo?**
> *My brother is 3. How many EUROS to enter the castle?*
>
> **2. Quiero hablar con una persona en el castillo. (Tengo preguntas…)**
> *I want to speak with someone at the castle. (I have questions…)*
>
> **3. No sé DONDE está el Alcázar.**
> *I don't know where the Alcácar is.*

After the students complete this work in their groups, the teacher will lead a class whole class discussion of this part of the text and compare it to what happened in the other parts of the text. This short questioning/discussion in the next part is conducted in English, particularly for novice-level learners so that they can **show what they know (or understand/interpret in this case).**

How is language in this part different from the other parts that we have looked at so far?
How is it different in the ways information provided compared to the others?
How is the language that the author used in this part different compared to the others?

Day 10

CLOSURE and ASSESSMENT

Students complete an exit slip which they briefly identify the names of the 5 partes of the text and briefly describe in Spanish or English what each part does.

Prompt for exit slip: Think about the text that we have been talking about. You may look at the text if you like. Name as many of the 5 "partes" as you can remember. Also, tell me what each part does (its FUNCTION). I have filled in one of the "partes" for you. Complete this part in English and Spanish (following the model) to SHOW WHAT YOU KNOW.

Exit Slip

Parte	Función
Parte 1 _____	To _____
Parte 2 _____	To _____
Parte 3 _____	To _____
Parte 4 _____	To_____
Parte 5 ____Organiza Tu Visita___	To _____ invite visitors

Activity 2 Handout

Los Datos Arquitectónicos	Descripción Del Edificio	El edificio **se divide** en dos núcleos. El primero lo **forma** un patio herreriano con foso, el puente levadizo, la torre del homenaje y dos cubos circulares con chapiteles. El segundo **es** el interior y **cuenta con** una estupenda capilla y las salas nobles de la Galera, las Piñas y el Tocador de la Reina. Además, **tiene** cuatro pisos con buhardillas y amplios sótanos.
	Características Especiales	**Destaca** la sala de los Reyes que está decorada con un artesonado de hexágonos y rombos dorados y con un curioso friso con 52 imágenes policromadas y sedentes. En la sala del Trono, **sobresale** la cúpula mudéjar y las yeserías gótico-mudéjares. Sus paredes están recubiertas con terciopelo y con retratos de distintos reyes. La torre del homenaje fue edificada por Juan II en plena transición del románico al gótico. Mide 80 metros de altura y **se encuentra decorada** con excelentes esgrafiados y doce magníficas torrecillas. Se accede a través de un pasadizo. **Destaca** la torre de Alfonso X el Sabio, desde la cual el monarca estudiaba el firmamento, y las estupendas salas interiores decoradas con artesonados mudéjares y ricas yeserías.

Activity 3 Handout A

Organiza Tu Visita	Dirección y teléfono	Plaza de la Reina Victoria Eugenia, s/n 40003 Segovia (Segovia) Teléfono: +34 921460759
	Horarios	Del 1 de abril al 30 de septiembre: Horario ininterrumpido, de 10.00 a 19.00 h. Del 1 de octubre al 31 de marzo: De lunes a jueves, de 10:00 a 18:00 h. Viernes, sábados y domingos, de 10.00 a 19.00 h.
	Tarifas/ Precios de las entradas	General:3,50 € Reducida: 2,30 € (grupos concertados, jubilados, mayores de 65 años, asociaciones y estudiantes) Gratuito: (menores de 6 años y los martes para los ciudadanos de la UE) Cerrado: 1 y 6 de enero, 25 de junio y 25 de diciembre. 24 y 31 de diciembre por la tarde. Torre de Juan II: 1€.

Activity 3 Handout B

You just arrived in Segovia with your family. You and your family want to get some information so that you can visit the Alcázar de Segovia. You go to the Segovia tourism office to ask some questions. Remember that the person only understands and speaks Spanish. Use Spanish to get the information below.

1. Your little cousin is 3. How much does it cost for him?

_____

2. Where is the Alcázar de Segovia located?

_____

Lesson 3—Attributes in the *Touristic Landmark Descriptions*

SWBAT interpret information about the landmarks in Segovia and their attributes (big, tall, small, neogothic, etc).
SWBAT describe the attributes of important landmarks in Oakland, a university neighborhood of Pittsburgh.
SWBAT differentiate landmarks based on their attributes.
SWBAT apply their evolving knowledge of the *touristic landmark description* genre to a variety of landmarks.
SWBAT identify the function of attributes in describing landmarks and enticing a visitor to come to the landmark.

Modes of Communication addressed:
Interpretive
Interpersonal via class discussion (for reviewers: Does this seem reasonable?)
Presentational Writing via the final activity.

Materials: Cards with attributes of the two Cathedrals described in Activity 1; Student Handout # 1; Student Handout # 2; yellow highlighter; pictures of a draw bridge, a circular turret, an ornately decorated room, a simple room; a sign with "normal" written on it with an "X" through it.

Day 11

Activity 1—Introduction to Attributes

Teacher says: **Hoy vamos a hablar de los atributos. Miren las dos imágenes (note: one is the Cathedral of Learning; other is the Cathedral in Segovia): Con tu compañero, escriban 2 diferencias entre las catedrales.**
Today we're going to talk about attributes. Look at the 2 images (note: one is the Cathedral of Learning; the other is the Cathedral of Segovia): With your partner, notes two differences between the cathedrals.

Teacher distributes Student Handout # 1. Students work with a partner to identify two differences. The teacher then questions the students to find out what differences they found. She scribes on the board and isolates the examples that include attributes.

¿**Cuales son lás diferencias?**
What are the differences?

Responses vary and include: **La catedral de Pittsburgh es alta. La catedral de Segovia es corta*…** (******teacher will correct to* **baja**).
The Cathedral of Pittsburgh is tall. The Cathedral of Segovia is short (teacher will correct to baja.)

Los palabras "alta" y "baja" describen las catedrales. Son atributos de las catedrales. ¿Cuáles son otros atributos de las catedrales?
The words "tall" and "short" describe the cathedrals. They are attributes of the cathedrals. What are some other attributes of the cathedrals?

If necessary, the teacher will use forced-choice questioning to assist students with attributes:

Teacher says: **¿La Catedral de Pittsburgh es religiosa? ¿Sí o no?** *(religious)*
¿La Catedral de Segovia es religiosa? ¿Sí o no? *(religious)*
¿La Catedral de Pittsburgh es hermosa? ¿Sí o no?*(beautiful)*
¿La Catedral de Segovia es hermosa? ¿Sí o no? *(beautiful)*

As the students respond and the teacher tape the appropriate attributes to the appropriate picture.

Clase, los atributos diferencian una catedral de la otra. Los atributos dan la descripción.

Miren las fotos:

Teacher repeats (pointing to the attributes taped to each):
La catedral de Pittsburgh es alta.
La catedral de Segovia es baja.
La catedral de Segovia es religiosa.

Teacher adds more: **La Catedral de Segovia es gótica.** *(gothic)*
(gótica significa 1100-1500)

Follow-up question: **¿La catedral es nueva o antigua?** *(new or old)*
La Catedral de Pittsburgh es neogótica. (NEOgótica significa NUEVOgótico)
La Catedral de Segovia es hermosa.

Vamos a describir los atributos de otros monumentos en Pittsburgh y en Segovia.
We're going to describe the attributes of other monuments in Pittsburgh and in Segovia.

Day 12

Activity 2 Attributes of the landmarks of Segovia and Oakland (a neighborhood in Pittsburgh where the school is located.)

Through photos, the teacher will lead the students in describing the Phipps Conservatory in Oakland (a highly visible and well-known building). Based on student suggestions that she solicits, attributes will be assigned to the building.

Teacher says: **Miren esta foto de Phipps Conservatory. ¿Cuáles son algunos atributos del edificio?**
Look at this photo of Phipps Conservatory. What are some of the attributes of the building?

If necessary, the teacher will use forced-choice questioning:
¿Phipps es nuevo o antiguo?
¿Es metálico o de cristal?

Then, in groups of two, students will use attributes from a class list of attributes to describe one of the following landmarks using complete sentences if they can (Note: *the pre-determined list of attributes [big, neogothic, old, modern, metallic, etc.] was begun in the previous unit on Salamanca. Throughout the activity students will be asked to contribute their own attributes.*):

The Carnegie Museum
Phipps Conservatory
Carnegie Library
The Towers

Cathedral of Segovia
The Aqueduct of Segovia
The Castle of Segovia

The teacher will circulate to offer additional attributes that the students would like to know but cannot say. These attributes will be added to the class list when the students report their descriptions. Students keep record the running list in their notebooks.

Teacher says: **Clase, en grupos de dos, describan los monumentos que tienen.**
(Directions are given in English on the handout.)
Class, in groups of two, describe the monument that have you have.

The teacher will ask: **¿Quién tiene la Biblioteca Carnegie?**
Who has the Carnegie Library?

¿Cuáles son los atributos de la biblioteca?
What are the attributes of the library?

Students respond: **grande… estupenda… fachada → impresionante**
large… stupendous… facade → impressive.

Teacher recasts: **Sí, la Biblioteca Carnegie es un edificio grande y estupendo. Su fachada es impresionante. Esta biblioteca es un lugar fascinante.**
Yes the Carnegie Library is a large and stupendous building. Its facade is impressive. This library is fascinating place.

This will continue for the other landmarks.
Once the landmarks have all been described, the teacher will ask the students to notice the role of the attributes.

¿Clase, cuál es la función de los atributos?
Class, what is the function of attributes?

Los atributos diferencian entre monumentos… entre dos personas… etc.
The attributes differentiate between the momunents… between people… etc.

Las personas… ¿tenemos atributos?
People… Do we have attributes?
Sí… alta, baja, inteligente… Los atributos diferencian entre las personas también.
Yes… tall, short, intelligent. Attributes differentiate between people too.

Day 13

Activity 3 Attributes in *Datos Architectónicos*

Saquen sus fotocopias con las partes del texto. [the outline of the genre and its partes (stages) at the top of p. 160].
Take out your papers with the "the partes".

Miren la parte *Datos Arquitectónicos.* Los atributos son muy importantes en este parte.
Look at the part "Architectural Facts." The attributes are very important in this part.

Con su marcador (*holds up highlighter*), **subrayen los atributos conmigo**.
(Teacher highlights *levadizos*, *circulares, estupendas, decoradas*).
With your markers, underline the attributes with me.

The teacher will provide the example for ***levadizo.***

El atributo *levadizo* describe el puente. *Levadizo.* (With her arm held horizontally, the teacher gestures "raising" by lifting her arm to the vertical position and tells the class to make the gesture.) **Conmigo clase, *levadizo.*** (Students also view an image of a draw bridge).

Teacher says: **¿Hay más atributos en este texto?**
Are there more attributes in this text?

Los Datos Arquitectónicos	Descripción Del Edificio	El edificio **se divide** en dos núcleos. El primero lo **forma** un patio herreriano con foso, el puente levadizo, la torre del homenaje y dos cubos circulares con chapiteles. El segundo **es** el interior y **cuenta con** una estupenda capilla y las salas nobles de la Galera, las Piñas y el Tocador de la Reina. Además, **tiene** cuatro pisos con buhardillas y amplios sótanos.
	Características Especiales	**Destaca** la sala de los Reyes que está decorada con un artesonado de hexágonos y rombos dorados y con un curioso friso con 52 imágenes policromadas y sedentes. En la sala del Trono, **sobresale** la cúpula mudéjar y las yeserías gótico-mudéjares. Sus paredes están recubiertas con terciopelo y con retratos de distintos reyes. La torre del homenaje fue edificada por Juan II en plena transición del románico al gótico. Mide 80 metros de altura y **se encuentra decorada** con excelentes esgrafiados y doce magníficas torrecillas. Se accede a través de un pasadizo. **Destaca** la torre de Alfonso X el Sabio, desde la cual el monarca estudiaba el firmamento, y las estupendas salas interiores decoradas con artesonados mudéjares y ricas yeserías.

As the students identify the attribute,

Teacher says: **¿Qué describe el atributo circulares?**
What does the attribute "circular" describe?

Student responds: **dos cubos** (in the case of *circulares*).
two turrets.

Teacher says: **Sí, describe dos cubos** (shows picture of a circular turret).
Yes it describes two turrets.

Teacher says: **¿Qué describen los atributos *estupendas* y *decoradas*?**
What do the attributes "stupendous" and "decorated" describe?

Student responds: **las salas.**
the rooms.

Sí, describen las salas. Miren las dos fotos clase. Una sala estupenda y una sala simple (Shows two pictures.)

Yes it describes the rooms. Look at the photos class. A stupendous room and a simple room.

Teacher summarizes: **Los atributos describen *Las Características Especiales. Por ejemplo* atributos como excelente, estupendo, decorada, magnífico, etc. Los atributos describen un castillo raro. El castillo NO es típico** *(shows a word card with "NORMAL" with an "X" through it.)* **es MAGNIFÍCO, EXCELENTE, etc.**
The attributes describe "The Special Features". For example, "excellent", "stupendous", "decorated", "magnificent", etc. The castle is rare. It is MAGNIFICENT, EXCELLENT.

Closure and Exit Slip

Students complete an exit slip in which they briefly respond to this question:

Exit Slip
In your own words, describe what an attribute is.

(Student Handout # 1)
¿Cuáles son las diferencias?

	
La Catedral de Pittsburgh	La Catedral de Segovia
La Catedral de Pittsburgh es **alta**.	La Catedral de Segovia es _____ .

(Student Handout # 2)
With your partner, describe IN SPANISH the monument in your photo.

Monumento: _____

Lesson 4—Circumstances in the *Touristic Landmark Descriptions*

SWBAT identify the function of circumstances (*información adicional*) in enhancing the description of a landmark.
SWBAT interpret information about the landmarks in Segovia and their circumstances (of stone, at the confluence of… with a moat, etc).
SWBAT write short descriptions using their evolving knowledge circumstances in the *touristic landmark description* genre to a variety of landmarks.
SWBAT identify the function of circumstances in describing landmarks and enticing a visitor to come to the landmark.

Modes of Communication addressed:

Interpretive
Interpersonal via class discussion (for reviewers: Does this seem reasonable?)
Presentational Writing via the final activity.

Materials: Text ***Alcázar de Segovia***; text divided into its parts; large reproductions of both of the texts; blue highlighter.

Day 14

Teacher says: **Saquen sus fotocopias.**
Take out your papers.

Ayer hablamos de los atributos. En esta parte, los atributos describe *Las Característica Especiales.* Los atributos en esta parte son: *excelente, estupendo, decorada, magnífico,* etc. Los atributos describen un castillo raro. El castillo NO es normal *(shows a word card with "NORMAL" with an "X" through it.)* **es MANIFICO, EXCELENTE, etc.**
The attributes describe "The Special Features" with attributes such as "excellent", "stupendous", "decorated", "magnificent", etc. The castle is NOT normal. It is MAGNIFICENT, EXCELLENT.

Activity 1 – Introducing Circumstances as Información Adiciónale (Additional Information)

Teacher says: **Hoy vamos a hablar de *información adicional.***
Today we're going to talk about additional information.

¿Qué hacen estas expresiones en el texto? Con su marcador, subrayen (*holds up highlighter*) **estas palabras conmigo.**

What are these expressions doing in the text? With your markers, highlight (*holds up highlighter*) *these words with me.*

Teacher highlights the following expressions (circumstances) in the text (in parenthesis is a description of the way will explain the meaning of these expressions [see Attachment 1 for a full transcript of this explanation]):

En la confluencia de los ríos Eresma y Clamores
(explains *confluencia* with the example of the 3 rivers in Pittsburgh)

En dos núcleos (dos núcleos significa "dos partes")

Con foso (shows a picture of a "moat")

Con buhardillas y amplios sótanos (shows a "basement" and an "attic" in a drawing of a building)

Por Juan II

Los atributos son importantes para describir. Estas expresiones (points back to the highlighted sentences) **describen la información adicional.**

Miren la actividad.

Teacher reads the directions in English.

Actividad – Información Adicional

Look at the text and the *información adiciónale* that we just highlighted in blue. Which of the questions listed below does the *información adicional* answer?

¿Dónde? ¿Con qué? ¿Cómo? ¿Por quién? ¿Por qué?

1. En la confluencia de los ríos Eresma y Clamores _____
2. En dos núcleos _____
3. Con foso _____
4. Con buhardillas y amplios sótanos _____
5. Por Juan II _____

The teacher models number 1 as an example for the students:

> **Clase, miren la frase con gancho en el texto. La frase "El Alcázar de Segovia se alza" _____. ¿Qué pregunta? ¿Dónde? ¿Con qué? ¿Cómo? ¿Por quien? ¿Porqué?**
> **"El Alcázar de Segovia se alza" ¿DONDE? En la confluencia de los ríos Eresma y Clamores.**
> *Class, look at the Hook Sentence in the text. The Hook Sentence "The Castle of Segovia rises _____. Which question word? Where? With what? How? For whom? Why?*
> *The Castle of Segovia rises WHERE? At the confluence of the Eresma and Clamores Rivers.*

The students complete the remaining items with a partner. The teacher reviews the answers for each item in the same way that she presented the model.

Day 15

CREATIVITY PHASE*

Activity 2 Additional Information about the landmarks of Segovia and Oakland

Returning to the photos from lesson 3, the teacher will guide the students through descriptions of:

The Carnegie Museum
Phipps Conservatory
Carnegie Library
The Towers
Cathedral of Segovia
The Aqueduct of Segovia
The Castle of Segovia

Students will enhance the descriptions that they wrote in Lesson 3 to include ***INFORMACIÓN ADICIONAL***.

For each, the teacher will have a pre-determined list of circumstances (behind, in its center, to the left of, to the right of, in front of, of glass, of stone, etc.) that the students learned in the previous unit on Salamanca. The teacher will ask students to contribute their own. The teacher will then lead the students in revision the description of the Carnegie Library to include circumstances. Based on student suggestions that she solicits, circumstances will be assigned to the description of each building.

Teacher says: **Miren este ejemplo de ayer.**
Look at this example from yesterday.

La Biblioteca Carnegie es un edificio grande y estupendo. Su fachada es impresionante. Esta biblioteca es un lugar fascinante.
The Carnegie Library is a large and stupendous building. This library is a fascinating place. Its facade is made of stone.

Puedo escribir más información o *información adicional*. (note: teacher writes on the board with an equal sign between the two words.)
I can write more information o [so-called] additional information.

La Biblioteca Carnegie es un edificio grande y estupendo EN EL CENTRO DE OAKLAND. Su fachada DE PIEDRA es impresionante. La Biblioteca es un lugar fascinante CON MUCHOS LIBROS Y UN CAFÉ PEQUEÑO.
The Carnegie Library is a large and stupendous building IN THE CENTER OF OAKLAND. Its facade is made of stone. This library is a fascinating place WITH A LOT OF BOOKS AND A SMALL CAFE. (note: the CAPITAL LETTERS signify that the teacher will highlight the additional information through tone of voice)

Teacher says: **Clase, en grupos de dos, describan los monumentos que tienen.**
(Directions are given in English on the handout.)

The teacher will ask: **¿Quién tiene la Biblioteca Carnegie?**
Who has the Carnegie Library?

¿Cuáles son los atributos de la biblioteca?
What are the attributes of the library?

Day 16

Then, in groups of two, students will match circumstances from the class list to a list (posted on chart paper in the front of the room) of two landmarks that each group will be given. The teacher will circulate to offer additional circumstances that the students would like to know but cannot say. When they are ready, each group will revise their descriptions by including the circumstances on their sheets from lesson 5.

The teacher will ask:

¿Quién tiene el Phipps Conservatory?
Who has Phipps Conservatory?

¿Cuál es la información adicional sobre Phipps?
What is some additional information about Phipps?

Student says: **Phipps… monumento famoso.... VIDRIO CON MUCHAS PLANTAS.**
Phipps… monument famous… GLASS… WITH A LOT OF PLANTS.

Teacher recasts and scribes: **Phipps es un monumento famoso DE VIDRIO CON MUCHAS PLANTAS.**

Teacher asks: **¿En el interior, hay plantas en macetas (shows students a flower pot) o en jardines (shows a picture of a garden)?**
In the interior, are there plants in pots (shows students a flower pot) or in gardens?

Student responds: **en macetas.**
In pots.

Teacher asks: **¿En el EXTERIOR** (she could also use **afuera**), **hay plantas en macetas o en jardines?**
Outside, are there plants in pots or in gardens?

Students respond: **en jardines.**

Teacher scribes: Ok clase. (*rereads*) **Phipps es un monumento famoso DE VIDRIO CON MUCHOS PLANTAS.** (*says and scribes*) **EN EL INTERIOR, las plantas están** (says to students: "¿En macetas o en jardines?") **EN MACETAS. EN EL EXTERIOR, las plantas están** (*pauses for student choral response*) **EN JARDINES. ¿Hay un atributo para describir los jardines? ¿Los jardines son NORMALES, SIMPLES o** (*with dramatic expression*) **ESPECTACUARES?**
Ok class. (rereads) Phipps is a famous monument OF GLASS WITH A LOT OF PLANTS. (says and scribes) ON THE INSIDE, the plants are (says to students:"In pots or in gardens?) IN GARDENS. ON THE OUTSIDE, the plants are (pauses for student choral response) IN GARDENS. Is there an attribute to describe the gardens? Are the gardens NORMAL, SIMPLE, or (with dramatic expression) SPECTACULAR?

Student respond (hopefully): **¡ESPECTACULARES!**
SPECTACULAR!

FINAL TEXT: **Phipps es un monumento famoso DE VIDRIO CON MUCHAS PLANTAS. EN EL INTERIOR, las plantas están EN MACETAS. EN EL EXTERIOR, las plantas están EN JARDINES ESPECTACULARES.**

Phipps is a famous monument OF GLASS WITH A LOT OF PLANTS. ON THE INSIDE, the plants are IN POTS. ON THE OUTSIDE, the plants are IN GARDENS.

Closure and Exit Slip

Once the descriptions of all of the landmarks have all been reviewed, the teacher will ask the students notice the role of the circumstances in an exit slip assessment.

Exit slip:

¿Cuál es la función de esta información adicional?
What is the function of this additional information?

Today, we've talked about ***información adicional*** and what it does in the text about the Castle of Segovia and in other texts. What does the ***información adicional*** do in the text? Use examples from the text if you'd like.

Lesson 5—Co-constructing a *Touristic Landmark Description*

SWBAT co-construct a landmark description with the teacher.
SWBAT apply knowledge of the stages (partes) of the text in the co-construction of the landmark description.

Materials: Text ***Alcázar de Segovia***; text divided into its parts; large reproductions of both of the texts; blank template with identifying the partes of the text.

Day 17

Step 1: Return to the original text about the Alcázar de Segovia:

Teacher says: **Saquen sus fotocopias del texto *Alcázar de Segovia*.**
Take out your paper of the text *Alcázar de Segovia*.

Step 2: Ask the students to briefly summarize [on this handout]:

¿Qué es:

La FUNCION del texto?

Las PARTES del texto?

Teacher says: **La FUNCION y Las PARTES son importantes cuando escribamos una descripción de un monumento.**
The FUNCTION and the PARTS are important when we write a description of a monument.

Vamos a escribir una descripción de Heinz Chapel en Oakland. Es importante pensar de las PARTES cuando escribamos.
We're going to write a description of Heinz Chapel in Oakland. It is important to think about the PARTS when we write.

Days 18 & 19

Step 3:

Students will be given a template that has the above information on it.
Teacher posts a large reproduction of the template of the PARTES of the text.

Teacher says: **Recuerden las PARTES. Las Partes están en sus fotocopias y también aquí** (*points to the large reproduction that she has just hung in the room*).

For homework the night before, the students researched facts about Heinz Chapel and some important vocabulary that they will need to write about the monument. They were given a copy of the template to take home to help them plan.

The teacher will co-construct, stage by stage, a description of Heinz Chapel with the students. As each student proposes language for a stage orally, the teacher will transform the spoken language into appropriately written language.

EXAMPLE for stage 3:

Student says:	**muchas estatuas.**
Teacher responds and writes:	→ **Hay muchas estatuas.** → There are a lot of statues.
Teacher asks:	**¿Estatuas de quiénes?** *Statues of whom?*
Student responds:	**Personas.** *People.*
Teacher asks:	**¿Qué tipo de personas?** *What type of people?*
Students respond:	religious. (teacher restates in Spanish: **religiosas**.)
Teacher responds and writes:	→ **Hay muchas estatuas de personas religiosas.** *There are a lot of statues of religious people.*
Teacher asks:	**¿Dónde están las estatuas**? *Where are the statues?*
Student responds:	**en la iglesia.** *In the church.*

Then, she will demonstrate how that information could be combined into one sentence:

En la iglesia, hay muchas estatuas de personas religiosas.
In the church, there are a lot of statues of religious people.

Teacher asks: *¿Las estatuas son de metal, de papel?*

Student responds: De piedra.

En la iglesia, hay muchas estatuas de piedra de personas religiosas.
In the church, there are a lot of stone statues of religious people.

This process of co-construction of the text will continue to complete the text.

<u>Homework</u> – Building field knowledge for the write posttest.

For next class, your homework is to research some information about the **Cathedral of Learning**. You may use this sheet of paper to prepare vocabulary and expressions that you will use to write a description of this monument.

** Note that the extension phase is implied in IPA Interpretive task since students are prompted to read another text from the touristic landmark description genre.*

APPENDIX C

INTEGRATED PERFORMANCE ASSESSMENT

Interpretive Task

In preparation for a visit from our friends from Segovia, you will read about a landmark in Segovia. Your job is to understand as much as you can from this reading so that you can discover more information about a different landmark. You will use this information later when you write a description of an Oakland landmark for our visitors from Segovia. Take up to 20 minutes to read and show your understanding of the article.

Catedral de Segovia

Situada en el punto más elevado de la ciudad, destaca como atalaya la torre del templo. Construida tras el incendio de la catedral vieja románica en el año 1520 bajo el reinado de Carlos V. Posee 105 metros de largo por 50 de ancho y 33 metros de altura en la nave mayor. Tiene tres naves con tres capillas laterales, crucero, cabecera semicircular y girola. Posee tres entradas: en su fachada principal está la Puerta del Perdón, toda ella obra de Juan Guas, en la fachada sur está la Puerta de San Geroteo, y la Puerta de San Frutos.

En el interior, el retablo mayor está esculpido en mármoles, jaspes y bronce, y contiene la confortante imagen gótica de Nuestra Señora de la Paz. Cuenta con hasta 23 capillas con interesantes obras de arte, el impresionante altar mayor y un excepcional órgano aún en uso, entre otras cosas. Incluye también otros tesoros artísticos e históricos distribuidos por todo el recinto. En el Museo Catedralício se pueden encontrar excelentes obras de arte, como por ejemplo piezas de platería, tapices, documentos, etc.

Organiza tu visita

Dirección y teléfono

Plaza Mayor, s/n 40001 Segovia (Segovia)
Teléfono: +34 921462205

Horarios

Del 1 de noviembre al 31 de marzo, de 9:30 a 17:30 h.
Del 1 de abril al 31 de octubre, 9:00 a 18:30 h.
En horas de culto sólo se permite la visita a la catedral.
Cierra: 1, 6 de enero, 24, 25 y 31 de diciembre.

Tarifas / Precios de las entradas

El acceso a la catedral es gratuito.

Museo catedralicio:
General: 2 €.
Reducida: 1,50 € (jubilados, mayores de 65 años, y grupos de más de 20 personas)
Gratuito: (menores de 14 años).

Integrated Performance Assessment

Catedral de Segovia

I. Key Word Recognition

Find the equivalent of the following English words in text. Write your answers in Spanish.

stands out	_____
width	_____
height	_____
semicircular	_____
façade	_____
marble	_____
image	_____
organ	_____
address	_____
fees	_____

II. Important ideas.

Only circle the letter of the ideas mentioned in the text.

For the statements that are mentioned in the article:

- ❖ if the idea is mentioned in the article, write the letter of that idea (A, B, C…) next to where it appears in the text.
- ❖ if the answer is provided in the article, please write it **English** on the line underneath the statement.

A. A distinguishing feature of the cathedral.

_____

B. The dimensions (measurements) of the cathedral.

_____

C. The number of bells in the belltower of the cathedral.

_____

D. The name of the builder of the cathedral.

_____

E. The number of entrances in the front of the cathedral.

_____

F. The hours that the cathedral is open in May.

_____

G. The person to call for a guided tour of the cathedral.

_____

H. People who can enter the museum without paying.

_____

III. Main Idea(s)

From what you read in the passage, provide the main ideas(s) in English:

_____

_____

_____

_____

IV. Words in Context

Based on this text, write what the following expression probably means in English.

obras de arte _____

mayores de 65 años _____

el retablo mayor _____

V. Knowledge of the Text

1. What is the purpose of this passage? How do you know?

_____
_____
_____
_____
_____
_____

2. Describe the steps that the author probably went through while thinking about how to write this text.

_____
_____
_____
_____
_____
_____

3. If you had to describe this text in different "parts", how would you describe those parts?

_____
_____
_____
_____
_____
_____

INTEGRATED PERFORMANCE ASSESSMENT

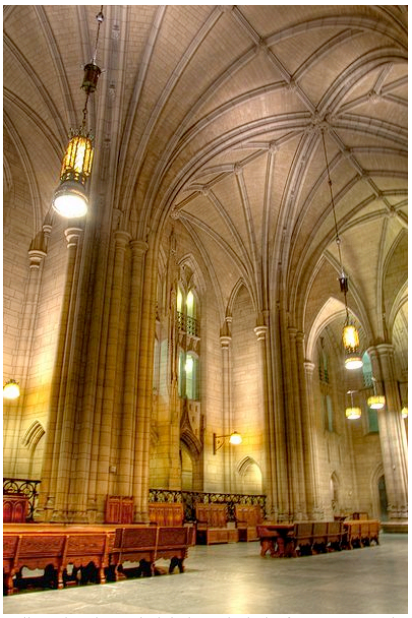
Interpersonal Task

A student from Segovia (played by a classmate), is visiting Pittsburgh and would like to visit some sites in Oakland. Unfortunately, you have school that day and cannot give her/him a personal tour. She/He comes back to school at lunchtime because the map she/he has is missing information about the landmarks. She/He asks you questions about the monuments to figure out the names of each based on their description.

Student A

*Check off each of the following tasks **after your friend has completely answered the question that you ask**.*

- ☐ **Greet your partner**
- ☐ **Ask him/her how she is doing**
- ☐ **Ask him/her to tell you about the Cathedral of Segovia.**
- ☐ **Ask him/her for directions to the landmark.**



http://en.wikipedia.org/wiki/File:Cathedral_of_Learning_inside_left.jpg

http://en.wikipedia.org/wiki/File:Cathedral_of_Learning_stitch_1.jpg

Student B

Check off each of the following tasks ***after your friend has completely answered the question that you ask****.*

- ☐ **Greet your partner**
- ☐ **Ask him/her how she is doing**
- ☐ **Ask him/her to tell you about the Cathedral of Learning, a landmark in Oakland.**
- ☐ **Ask him/her for directions to the landmark.**

http://en.wikipedia.org/wiki/File:Catedral_de_Segovia.jpg

APPENDIX D

WRITING POSTEST

INTEGRATED PERFORMANCE ASSESSMENT

Presentational Writing Task

It is not possible to visit all of the sites in Oakland in one day. So, we will need to prepare a guidebook for our friends from Segovia so that they will know which sites we recommend. Your job is to write a description of the Cathedral of Learning. Later, we will create the rest of the pages for the guidebook for our friends from Spain.

APPENDIX E

WRITING PRETEST

Presentational Writing Task (1)

You have just begun working for a tourist website in Spain. Your boss has asked you to write a description of a landmark in Salamanca, *La Plaza Mayor*. This landmark is one of Salamanca's most well known locations. Your job is to write a detailed description of La Plaza Mayor following the model that your boss has provided following the model that your boss has provided. Be sure to include all of the important information that a tourist would need to know about *La Plaza Mayor*. Use as much detail as possible and as many complete sentences as you can.

http://en.wikipedia.org/wiki/File:Plaza-mayor-salamanco.jpg

Escribe su descripción

APPENDIX F

GENRE-BASED WRITING SCORING INSTRUMENT

	Possible Points (Total: 21)	**Points Earned**
Stage 1		
Title	1	
Stage 2		
hook clause	1	
Actor-process intransitive clause	1	
Use of attributes	1	
Use of circumstances to describe location or additional features	1	
Stage 3		
historical fact clause	1	
architectural facts		
Phase 1—Building Layout	1	
1 clause describing overall layout (material clause with processes such as *dividarse* and *formar*)	1	
Use of attributes	1	
Use of circumstances to describe location or additional features	1	
1 possessive clause describing something that the structure "has"	1	
Use of attributes	1	
Use of circumstances to describe location or additional features	1	

Phase 2—Special Features		
2 material clauses identifying special features (processes such as *destaca* or *fue edificada*	2	
Use of attributes	2	
Use of circumstances to describe location or additional features	2	
Stage 4		
Phase 1—Address and Phone	1	
Phase 2—Hours	1	

APPENDIX G

PERFORMANCE-BASED SCORING INSTRUMENT

Presentational Rubric

Total: 24 points

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function (3)	Creates with language, able to express own meaning in a basic way.	Mostly memorized language with some attempts to create.	Memorized language only, familiar language.
Text Type (3)	Simple sentences and some strings of sentences.	Simple sentences and memorized phrases.	Words, phrases, chunks of language, and lists.
Impact (9)	Provides continuity to a presentation. Begins to make choices of a phrase, image, or content to maintain the attention of the audience. Vocabulary is sufficient to provide information and limited explanation.	Focuses on successful task completion. Uses gestures or visuals to maintain audience's attention and/or interest as appropriate to purpose. Vocabulary conveys basic information.	Presented in an unclear and/or unorganized manner. No effort to maintain audience's attention. Vocabulary is limited and/or repetitive.
Comprehensibility (3)	Generally understood by those accustomed to the writing of language learners.	Understood with occasional straining by those accustomed to the writing of language learners.	Understood primarily by those very accustomed to the writing of language learners.
Language Control (6)	Most accurate when producing simple sentences in present time. Accuracy decreases as language becomes more complex.	Most accurate with memorized language, including phrases. Accuracy decreases when creating, when trying to express own meaning.	Most accurate with memorized language only. Accuracy may decrease when attempting to communicate beyond the word level.

APPENDIX H

STUDENT GENRE SURVEY

You may respond to these questions in Spanish, in English, or a combination of the two.

1. What is the purpose of this passage? How do you know?

_____
_____
_____
_____
_____
_____

2. Describe the steps that the author probably went through while thinking about how to write this text.

_____
_____
_____
_____
_____
_____

3. If you had to describe this text to someone else in different "parts", how would you describe those parts?

_____
_____
_____
_____

APPENDIX I

RECOMMENDATIONS OF COMMON CORE STANDARDS FOR TEXT TYPES FOR READING AND WRITING

Distribution of Literary and Informational Passages by Grade in the 2009 NAEP Reading Framework

Grade	Literary	Informational
4	50%	50%
8	45%	55%
12	30%	70%

Source: National Assessment Governing Board. (2008). *Reading framework for the 2009 National Assessment of Educational Progress.* Washington, DC: U.S. Government Printing Office.

The Standards aim to align instruction with this framework so that many more students than at present can meet the requirements of college and career readiness. In K–5, the Standards follow NAEP's lead in balancing the reading of literature with the reading of informational texts, including texts in history/social studies, science, and technical subjects. In accord with NAEP's growing emphasis on informational texts in the higher grades, the Standards demand that a significant amount of reading of informational texts take place in and outside the ELA classroom. Fulfilling the Standards for 6–12 ELA requires much greater attention to a specific category of informational text—literary nonfiction—than has been traditional. Because the ELA classroom must focus on literature (stories, drama, and poetry) as well as literary nonfiction, a great deal of informational reading in grades 6–12 must take place in other classes if the NAEP assessment framework is to be matched instructionally.[1] To measure students' growth toward college and career readiness, assessments aligned with the Standards should adhere to the distribution of texts across grades cited in the NAEP framework.

NAEP likewise outlines a distribution across the grades of the core purposes and types of student writing. The 2011 NAEP framework, like the Standards, cultivates the development of three mutually reinforcing writing capacities: writing to persuade, to explain, and to convey real or imagined experience. Evidence concerning the demands of college and career readiness gathered during development of the Standards concurs with NAEP's shifting emphases: standards for grades 9–12 describe writing in all three forms, but, consistent with NAEP, the overwhelming focus of writing throughout high school should be on arguments and informative/explanatory texts.[2]

Distribution of Communicative Purposes by Grade in the 2011 NAEP Writing Framework

Grade	To Persuade	To Explain	To Convey Experience
4	30%	35%	35%
8	35%	35%	30%
12	40%	40%	20%

Source: National Assessment Governing Board. (2007). *Writing framework for the 2011 National Assessment of Educational Progress, pre-publication edition.* Iowa City, IA: ACT, Inc.

It follows that writing assessments aligned with the Standards should adhere to the distribution of writing purposes across grades outlined by NAEP.

Focus and coherence in instruction and assessment

While the Standards delineate specific expectations in reading, writing, speaking, listening, and language, each standard need not be a separate focus for instruction and assessment. Often, several standards can be addressed by a single rich task. For example, when editing writing, students address Writing standard 5 ("Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach") as well as Language standards 1–3 (which deal with conventions of standard English and knowledge of language). When drawing evidence from literary and informational texts per Writing standard 9, students are also demonstrating their comprehension skill in relation to specific standards in Reading. When discussing something they have read or written, students are also demonstrating their speaking and listening skills. The CCR anchor standards themselves provide another source of focus and coherence.

The same ten CCR anchor standards for Reading apply to both literary and informational texts, including texts in history/social studies, science, and technical subjects. The ten CCR anchor standards for Writing cover numerous text types and subject areas. This means that students can develop mutually reinforcing skills and exhibit mastery of standards for reading and writing across a range of texts and classrooms.

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