



International and Heritage Languages Association

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Have a great summer!

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2015 Annual General Meeting

Thank you all for attending the Annual General Meeting that was held on June 8, 2015. The AGM offered a recap of activities and services that IHLA has offered through the 2014 - 2015 school year. Those activities included: 9 Professional Development sessions, 3 Newsletters, funding and conference attendance. We have also had a highly successful Mother Language Day with over 500 people in attendance and a Mother Language Book with contributions from over 300 students.

During the AGM, the board of directors was reelected with the following people being elected:

Olga Prokhorova
Jaspal Bansal
Cindy Pereira
Isabel Madeira
Kiran Ubhi
Sarebral Kaur
Kulvinder Thiara
Antonella Cortese
Maryam Mahdavidar
Krystyna Dembowski
Margaret Radziwon
Josephine Pallard
Mehdi Saghafi
Iryna Klymkiv

The next Principal's Meeting is set for September 28, 2015. More information will follow in September.



Teach about languages of the world through Cam's Linguapax Quest

Dr. Olenka Bilash
University of Alberta

Introduction

At a presentation given for Mother Language Day 2015, Alberta's Minister of Culture and the City of Edmonton's mayor boasted of the numerous public services now available in over 130 languages. Considerable progress over the last decade indeed! A few moments later, I spoke of the feeling of discomfort associated with speaking mother languages in the English environment of Edmonton – we are all familiar with the looks of disapproval, the grimaces of unacceptability, the subtle head sweeps of rejection, the attitudes of dismissal. My comments met with spontaneous applause, but caught elected officials off guard. They seemed to have no idea of the linguistic prejudice permeating our city.

The feeling of discomfort speaking a non-English language in a public place is difficult to measure and few would take the risk of describing it; yet, no bi- or multi-lingual would deny this pervasive presence. It is embedded in what Bourdieu calls “habitus” or “the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them” (Wacquant 2005: 316, cited in Navarro 2006: 16). Bourdieu (1977) sees power as culturally and symbolically created; accordingly, each public grimace and shrug serves constantly to re-legitimize the power of English and the desire of the mainstream to reproduce itself and resist difference. This interplay of agency and structure can only change through what Freire calls conscientization. A Portuguese term that comes from the French conscientiser (Fanon, 1952), conscientização means both developing conscious awareness of the world and how it works and taking action on the inequalities. In *Pedagogy of the oppressed* Freire (1970, 1986) beckons educators to teach children to “read the world” and not simply fill them as empty vessels with pre-determined knowledge and information (“banking education”). “Reading the world” means becoming conscious of the habitus, examining it critically, and taking action to transform those parts that are unjust.

This paper takes Freire’s call to heart and explores the possibility for youth to become conscientized about their habitus and transform it through participation in an electronic narrative adventure for children 9-12 years of age. Cam’s Linguapax Quest is a website that brings content about languages (and power and attitudes) that most students would not encounter in public schools to awareness through 11 modules that take place in 11 countries on all continents around the world. The website is an attempt to advocate for “language use and language rights [and put them on] the social justice agenda” (Bilash, 2012, p.25).

Although individual linguistic rights are provided for in the Universal Declaration of Human Rights under four articles, as with many other rights, challenges arise in applying them to the private arena and the public domain; hence societies face the challenge of identifying and acknowledging the prejudice toward languages in a habitus. The result is a rapid disappearance of languages, especially among first nations’ languages. Ethnic groups also experience a rapid rate of intergenerational language loss (Chronopoulos, 2008; Lupul, 2005; Guardado, 2009; Palladino, 2006; Salegio, 1998; Schaarschmidt, 2008), as do Canadian francophones, even though they have additional language rights entrenched in the Canadian Charter of Rights and Freedoms (Clément, Noels, Gauthier, 1993; Gaudet & Clément, 2009; Lafontant & Martin, 2000; Landry & Allard, 1988; Moulun-Passek, 2000). Thus, it is hoped that this website can contribute to language revitalization and reversing language shift.

In what follows I offer a synopsis of the website and some of the reasons why you should encourage your children and students to engage with it. I also draw upon the research conducted about the site by Alanna Wasylkiw for her Masters in Education degree (Wasylkiw, 2014; Bilash & Wasylkiw, 2014).

Why look at this website and encourage your children or students to engage with it?

The website was carefully designed to maximize appeal to the target audience of children 9-12 years of age. It considered pedagogic principles as well as research and practices from instructional technology and the video gaming industry. It was a collaborative effort of many: multilingual teachers who developed engaging stories, volunteer artists in Canada and Japan who created simple but attractive characters, technology specialists who made the site easy to

navigate, and professional actors who offered their voices to an audio component. The multimodal site offers youth an opportunity to learn about important concepts in language and language use through a problem-solving adventure that can be completed in multiple sittings over 7-12 hours. Below I share some of the website’s strengths and sample pages.

1. An engaging story. “Stories are the natural way people process information” (Weinschenk, 2011, p. 76). They “aren’t just for fun. No matter how dry you think your information is, using stories will make it understandable, interesting, and memorable” (Weinschenk, 2011, p. 78). Accordingly, the main component of the website consists of a story that unfolds in the year 2153 when a young boy named Cam sets out to save the languages of the world. It is presented in the form of a series of comics, like a graphic novel, with audio recordings of the text, thus being multi-modal and adhering to principles of universal design. The storyline follows Cam to eleven countries on six continents on his mission to “light up a globe” and defeat his menace, the Evil Lopran and his minions, who have begun to destroy the languages of the world by attacking people’s capacities to speak their mother tongues. With the guidance of his father, an anthropological linguist, Cam collects meaningful artifacts at each destination to help create an antidote which they hope will save Carla, Cam’s mother from losing her language. Students help defeat Lopran by collecting an artifact (for example, legends, proverbs, ways of seeing the world, traditions and linguistic rights), learning to count to ten in a variety of languages and completing quizzes for each of the countries Cam visits. After collecting artifacts from two countries a continent lights up on the globe.

2. Learning about the world and why it is important to maintain one’s mother tongue. In completing the interactive website tasks, users will become familiar with all of the continents, 11 countries, concepts such as national, official, regional and local languages, dialects, cognates, bilingual education, language loss, and how culture is transmitted from generation to generation (e.g. through fables, legends and songs). See overview in Table 1.

3. Learning how to count from one to ten in at least 25 languages. In addition to learning how to count to ten in over 25 languages, users will learn about strategies to help them remember new vocabulary (e.g. through songs, chants, associations, cognates, and repetition (rehearsal) and reflection). See Figures 1, 2 and 3. Students in the pilot study reported that “The Spanish and French videos were

really fun. The sing-along helps me remember better.”

Figure 1. Strategies for learning to count to ten in different languages- Mexico unit

Here are some tips to help you learn more quickly:

1. Listen for cognates- words that seem the same in English and Spanish (eg. *seis* and *six*)
2. Make associations with words you already know to help you remember (eg. *cinco* (5) sounds similar to the French *cinq* (5). Or *ocho* (8) is a bit like ouch!
3. Review often so you do not forget
4. Find extra YouTube clips to practice:

This is a really good site. It might also help you practice. And then you can play the games on the right hand side of the screen:

<http://www.bbc.co.uk/schools/primary/languages/spanish/numbers>

Figure 2. Reflection on learning to count - Mexico unit

When you can do it continue on to the next slide.

What helped you learn and remember?

Was it easier or more difficult than learning to count in French or Ukrainian?

Why do you think so?

Did the music help you?

Did you use your fingers to help you count?

Did you repeat after the speaker?

How many times did you repeat before you could remember?

Can you remember how to count in French and Ukrainian?

Practice so you don't forget!

Figure 3. Strategies for learning to count to ten in different languages - Morocco unit

- a. Can you remember how to count 1-10 in French? Ukrainian? Spanish? Japanese? Korean? Tagalog? Punjabi? Mandarin? Cantonese? Swahili?
- b. What helps you remember these new words?
 - a. Repetition
 - b. Music and rhythm
 - c. Hand actions or gestures
 - d. Associations with words that sound similar but may not have any related meaning
 - e. Listening for cognates.
 - f. Watching the video clips many times
 - g. Practicing with a friend
 - h. Writing the numbers down so you can see them
 - i. Making flashcards with the English word on one side and then practicing in order; and then mixing up the cards
- c. Now practice these skills and learn how to count in Arabic. Arabic is the lingua franca (common language) of East Africa and many parts of Central Africa. To learn more go to:
- d. HINT 1: Listen to the video clips as many times as you need. Repetition can help you feel comfortable and remember.
- e. HINT 2: Make a dictionary with pictures to help you remember. Keep it near you so you can look at it often.

Table 1. Overview of the website

Country	Artifact	Sample Concepts	Some Languages
Canada	Indigenous Game - Lacrosse ball	Bilingualism; multiculturalism; antidote; anthropological linguist; aboriginal languages; plurilingualism	English, French, Ukrainian, Cree
Mexico	Legend	Cognates, proto-indo-european (PIE) languages; bilingual schools	Spanish Nahuatl
Japan	Tea cup – connection to nature	Names and showing respect; meaning of place names	Japanese, Korean, Tagalog, Ainu
India	Value - hospitality	Diaspora	Punjabi, Hindi
Australia	Memories Dream	Prejudice; language loss; conscious-unconscious; connection to land	Greek, Cantonese, Yolngu, ,
Uganda	Fable	Official languages; ubuntu;	Acholi, Zulu
Morocco	Proverb	United Nations	Arabic, Berber
France	World view-Joie de vivre	World view	French
Netherlands	Education system	Dialect	Dutch
Brazil	Ecological knowledge-Herbal medicines	Ecological knowledge	Portuguese Italian German
Chile	Linguistic rights	Constitution	Mapuche

4. Fun. The website is designed around the edutainment fun factor (EF), well researched by video game developers. Edutainment is a term coined by White in 2003, but has a history that dates back to WW2 (Van Riper, 2011) and includes television (e.g. Walt Disney family movies), radio (e.g. CBC, BBC and NHK, broadcasting), educationally oriented media programming in film (e.g. documentaries by National Geographic), museums (e.g. science centres), and computer games (e.g. learning about subject content, historical events or concepts and learning a skill while playing) . As the name suggests, edutainment emphasizes learning alongside “fun” or entertainment, and in more recent years also encompasses serious games (Adamo-Vilani et al., 2012).

Game developers have long been researching affect, pleasure or fun in sustained activities such as computer games (Malone, 1980; LeBlanc 2004; Hunicke, LeBlanc, & Zubek, 2008; Lazzaro, 2011) and the IT industry has taken the lead on discerning types of fun or engagement:

A critical consideration in the development of any video game, serious or otherwise, is whether the finished game is fun, or at the very least, compelling. This factor is what makes a serious game a game rather than a simulation or an interactive lesson.

It is the "fun" factor that distinguishes serious games from other pedagogical approaches in that the learner is compelled to learn not necessarily due to the subject matter’s intrinsic appeal, but rather due to the entertainment value of the gaming activity with which the subject matter is associated. The player of a serious game is motivated to play the game, and in so doing continues the lesson, much longer and with greater attention than he or she would using traditional learning techniques. (Adamo-Vilani et al., 2012)

As early as 1980 Malone identified three heuristics of games: challenge, fantasy and curiosity. LeBlanc’s Taxonomy of Game Pleasures expands this to “eight kinds of fun” to maximize and sustain user interest (Hunicke, LeBlanc, & Zubek, 2008) and are summarized in Table 2. The taxonomy explains how a game like Charades is designed to develop Fellowship, Expression, and Challenge while games like Quake are designed to experience Sensation, Challenge (competition) and Fantasy. It was used as a benchmark to integrate many types of fun.

Table 2. LeBlanc’s Taxonomy of Game Pleasures

Type of Fun	a.k.a.	purpose
Sensation	Game as sense-pleasure	anything involving the joy of experiencing with the senses.
Fantasy	Game as make-believe	the pleasure of imaginary worlds, and imagining yourself as part of it.
Narrative	Game as unfolding story	the pleasure of experiencing the unfolding of events.
Challenge	Game as obstacle course	the pleasure of solving problems in a game.
Fellowship	Game as social framework	Developing Friendship, cooperation, community
Discovery	Game as uncharted territory	Seeking and finding something new
Expression	Game as soap box	Expressing yourself and creating things (games that let you design characters, etc).
Submission	Game as mindless pastime	Allowing yourself to be swept up in the rules and experiences of the game.

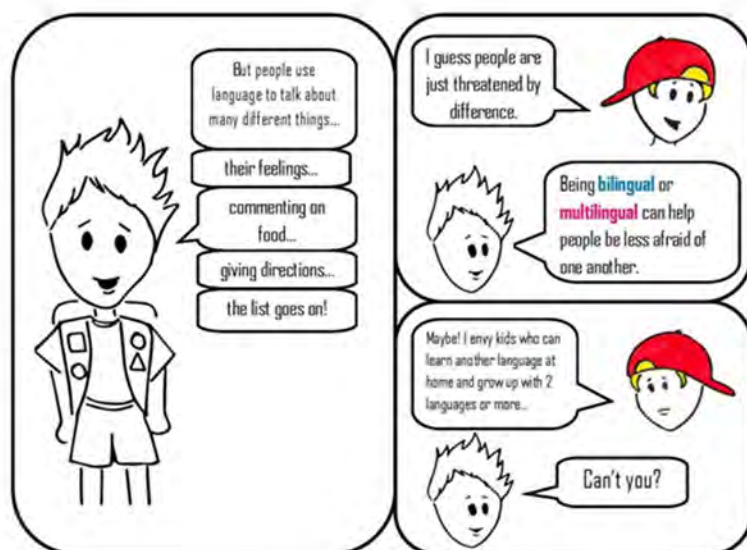
5. Literacy Development. Site development considered the variability of literacy levels of students in grades 4-8 as well as their limited background knowledge about language concepts such as cognates, scripts, language loss, and plurilingualism. We chose to convey the content through a narrative and to tell the story through comics (graphic novels). In our “increasingly visual culture, literacy educators can profit from the use of graphic novels in the classroom, especially for young students” (Schwarz, 2002, para. 1); they both “promote literacy” (para. 3) and “introduce students to literature they might never otherwise encounter” (para. 3).

Comics also lend themselves to bolded and coloured words, thus drawing attention to and providing support for the acquisition of significant vocabulary and concepts in a story. This is a popular strategy within graphic novels such as Geromino Stilton, Thea Stilton, and Diary of a Wimpy Kid. Having certain words and phrases delineated and highlighted in this manner aids readers in inferring the meaning that the comic book creator is hoping will transact in the author-reader interchange.

The human brain processes written language in several ways at once. For example, you probably aren't sounding out each word in this paragraph as you read. Instead you grab words, and even phrases, in chunks. One way you do that is by perceiving the exterior shape of the words, and the shape of the spaces between words. Therefore your choices regarding the case of the lettering have an impact on the reader's experience (Abel & Madden, 2008, p.89).

Thus, the highlighting of words is especially effective for readers of Cam’s Linqupax Quest. It allows for quicker reading experiences for all, and the conceptual and linguistic highlighting offers more support for at-risk readers. Figure 4 provides an example of the graphic novel format with highlighted concepts.

Figure 4. Canada unit.



6. Language awareness. Cam’s story also integrates five domains of language awareness (James & Garrett, 1991): the affective domain (developing a personal relationship with language); the social domain (perceiving the relationship between language and society); the power domain (the hidden meanings and historical traps of language use e.g. colonialism and imperialism); the cognitive domain (developing organizing principles of language as

units and metalinguistic awareness); and performance domain (increasing accuracy in language use).

Student feedback from the pilot study provided evidence of the development of these five domains. Students singing along with number songs suggest that they are developing a personal relationship with language (the affective domain) as did their side remarks like “Cool!” and “Wow!”. Some exchanges between participants in the study reveal the social domain in action. Student suggestions for revisions demonstrate the cognitive domain. They told us that the site did not need more information or content, but less, “to keep the flow of the story” (Grade 5 boy). The users’ attention to pronunciation details suggest awareness of the performance domain.

7. User-friendly interface. The website was developed in several stages: composing the text, revising and balancing the content, developing the visual depictions of the characters, selecting additional support information such as videos, maps and websites, creating visuals for the comics, selecting a domain name, constructing the website, pilot testing the site with student users, and revising the website. After much collaborative dialogue, it was decided that no more than 150 words would be placed on one page. It was also decided that all guest characters in each unit would be in colour whereas the five main characters in each unit - Cam, Cam’s father, Cam’s mother, Lopran, and the minion- would remain in black and white for consistency. When asked about this, one male student replied: “I liked that the special characters were coloured. I didn’t even notice that there was no colour in the other three.” See Figure 5 for an example. Details about how to navigate through the site are found in Appendix A.

8. Multi-modal approach. The students in the pilot study reported that the tasks were meaningful and that there was ample support for learning, such as listening, repeating, singing, watching and replaying at their own pace when learning to count. See an example in Figure 6. They also appreciated that the site had an audio component: “The voices are good.” “I like Lopran’s voice the best.” “It is better with audio, easier to follow. If there was a word I didn’t know how to pronounce from the spelling it is better to have someone saying it the right way for me to hear.”

Figure 5. Panel 11 from the Uganda unit.

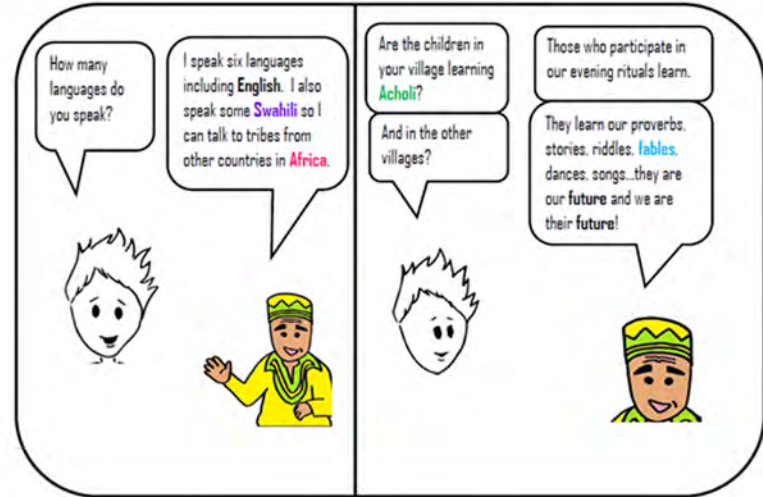
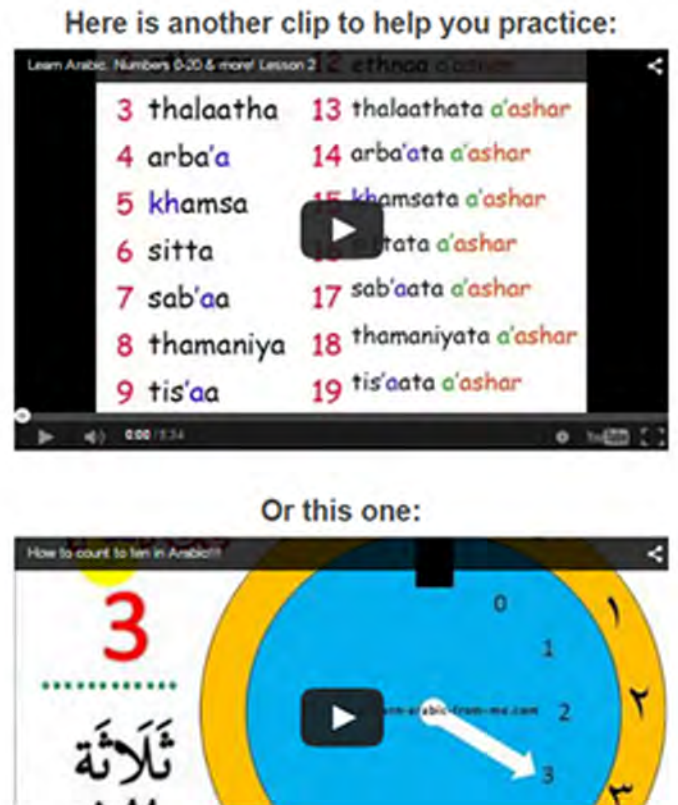


Figure 6. Multi-modal videos help users learn to count and create interest- Morocco unit



Further ways to access content through multiple learning modes are illustrated in Figure 7 (a pie chart of statistics about indigenous languages and Australian Créole) and Figure 8 (a map that allows students to see what is considered the Arab world). Users are also encouraged to relate content from each module to their own background knowledge. This activation of prior knowledge or schema building assists in encoding and retrieving memory. For example, after hearing a legend or fable from Uganda, Figure 9 invites participants to reflect on other fables or legends they might know. Figure 10 directs learners to expand their knowledge and learn more or at least learn that there is more to learn in an

area, for example about other fables.

Figure 7. The Graphic organizer of a pie chart makes statistics accessible to the target audience on indigenous languages- Australia unit

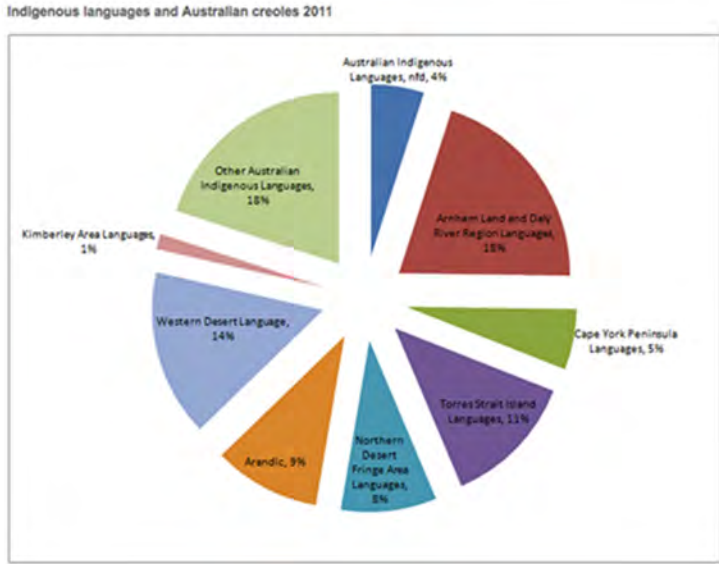
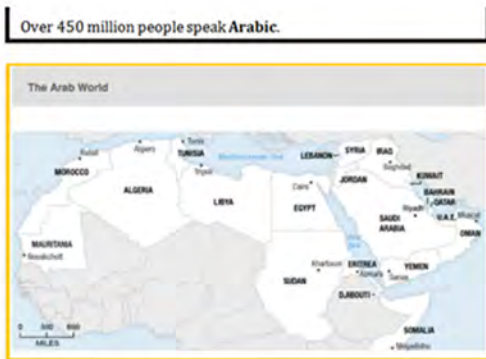


Figure 8. Regional map- Morocco unit



To read an interesting article about the Arab world, click here.

Previous

Next

Figure 9. Users are invited to draw upon their own background knowledge - Mexico unit

Every culture has legends. Legends explain how the people of a culture see the world, their heroes, beliefs and values.

Do you like stories, myths, and legends?

Do you have a legendary hero?

Do you have any favorite stories told by grandparents or parents?

What did you learn from these stories?

The myths are helping us to form and explain a vision over the world. We grow up with and from the stories. We are born and evolve with our ancestor's spiritual legacy. It is our duty to learn, enrich and pass this treasure on to our children.

Figure 10. Expanding knowledge of fables - Uganda unit

Aesop's Fables

This famous Book of Fables, which are always referred to as Aesop's Fables, date back to the 5th Century BC

What are Fables?
Fables are short stories which illustrate a particular moral and teach a lesson to children and kids. The theme and characters appeal to children and the stories are often humorous and entertaining for kids of all ages. Fables can also be described as tales or yarns which have a message in their narrative such as a parable might have. Fables can often pass into our culture as myths and legends and used to teach about morals to children and kids.

The Characters of Fables?
The characters of fables and tales are usually animals who act and talk just like people whilst retaining their animal traits. This theme is especially appealing to children and kids.

Aesop's Fables
Aesop's famous fables and scripts provide great entertainment for children and kids. The fables, or stories, are all very short so keep the attention of children and Aesop's fables feature familiar animals loved by children and kids.

[Androcles Fable](#)
[Avaricious and Envious Fable](#)
[Belling the Cat Fable](#)
[Hercules and the Waggoner Fable](#)

[The Horse, Hunter, and Stag Fable](#)
[The Jay and the Peacock Fable](#)
[The Laborer and the Nightingale Fable](#)
[The Lion and the Bear](#)

7. Developing curiosity. Embedded in the links offered throughout the site are tips about developing language awareness and increased interest in learning about other cultures. The no pressure environment encourages users to follow their curiosity to watch the videos about cultures, listen to the audio component with comics, and take the quizzes to confirm their learning. "With the quiz it was convenient to scroll up and have all of the comics to help answer the questions." See Figures 11 and 12.

Figure 11. Video to personalize use and create interest and curiosity - Japan unit

The numbers on each 'letter' tell you the order in which you should make each stroke. To help you understand, watch this clip:

Can you write your name in Hiragana?

Figure 12. Links to facilitate curiosity through photos and video - India unit



Users learn about colonialism and imperialism indirectly through the locals that Cam meets on his adventure. As Figure 13 reveals, a young indigenous girl tells Cam about the bilingual schools started in Mexico to revitalize indigenous languages. In Figure 14 Cam’s mother conveys her thoughts in written form so that Cam can learn about La Francophonie. Users are also inductively introduced to the United Nations concept of plurilingualism through Cam’s new multilingual friends who speak local, regional and international languages. For example, in the Ugandan unit users can learn Kiluba, an indigenous language to the neighbouring country of Congo. Lesser spoken languages were intentionally integrated into the narrative so that users could develop awareness and appreciation for non International languages. Accordingly, Cam only visits three G7 countries (and five G20 countries).

Figure 13: Bilingual schools in Mexico – Mexico unit

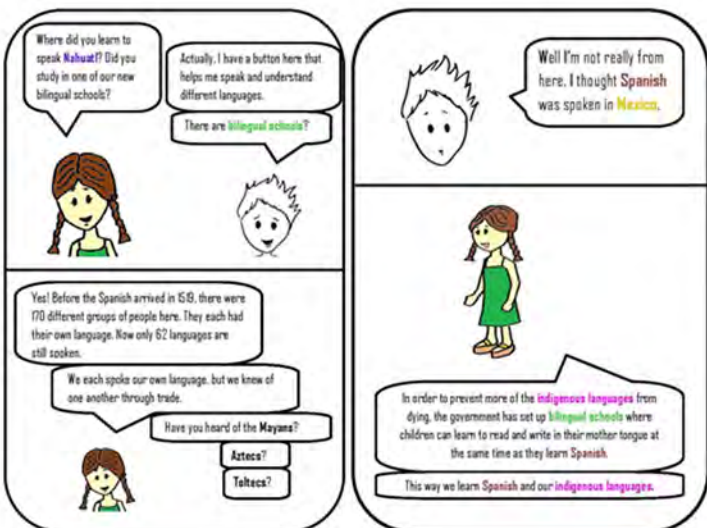


Figure 14. Cam learns about La Francophonie (certain words bolded and coloured for emphasis and reader engagement) – France unit



What the students told us about the site
 Four youth participated in a user study of the website: two females (one in grade seven and another in grade five), and two males, both in grade five. After ethics approval and parental consent and student assent were obtained, each student was invited to navigate the website for a period of one hour. Their one hour interaction with the site was recorded through Screencast-O-Matic and analyzed later. Once the student began using the site s/he was not interrupted but a researcher was present to answer any questions. After the hour, students answered fifteen questions orally regarding their experience with the site (for another 30 minutes). From this, we confirmed the user-functionality and goals of the site for the intended target audience, and then were able to improve the site accordingly. Results are reported according to observations of student navigation as well as interviews.

All four student participants reported that they were aware of the countries visited and that there were more countries to visit. Their responses suggest that they developed language awareness. Taking into account researcher observations of the students navigating the site and re-watching the recordings, along with student feedback, the small study confirms the following eight successes.

1. All of the students were engaged by the comics and the audio and they demonstrated comprehension of the story through the combination of both.
2. All of the students enjoyed the quizzes as part of the interactive website “game”. They answered all questions on the quizzes and went back to find answers in the comics to make sure they were correct.

The quiz motivates students to pay attention to the comics and to help “overcome the evil Lopran.” This is the EF in action!

3. Integration of videos is helpful for teaching students to count. Short videos enabled students to watch multiple times for counting practice.
4. Counting videos with singing or sing-a-longs proved especially engaging.
5. It is helpful to have comics appear in two forms, especially as support for answering the quiz.
6. All four students indicated that they learned from the site. Although students were not specifically asked about what or how they learned, the fact that they suggested they did is promising. All students also said that they had fun and three of the four would like to explore more of the site.
7. All four students offered helpful technical feedback that will be acted upon in the revisions. See Appendix A.
8. In returning to Leblanc’s taxonomy, we see that the website applied six of the eight types of fun: sensation (use of colour and sound; the boys even sang along); fantasy (students comfortably entered/imagined the futuristic story); narrative (the unfolding game/adventure); challenge (the pleasure of solving problems to help Cam overcome Lopran); fellowship (one can imagine children going through the website together or comparing perspectives of characters, or counting together in different languages); discovery (users were learners who discovered many new things about language and culture).

Next steps

As a result of the student-participants’ observations and suggestions, we made the site more interactive, within the constraints of the budget. All of the figures in this paper present revisions made as a result of students’ feedback. The ultimate goal of the site is to have students complete five steps of activities relating to languages and social justice and then be awarded a Linguapax certificate. The five steps will include accompanying Cam on his adventures (learning to count in many languages, completing the quizzes); supporting plurilingualism; learning what a language means to someone through a personal interview; identifying and sharing projects that would bring language into the social justice arena; and finally completing an individual or collective social action project based on everything they have learned. It is further hoped that active use of the site may lead to broader interest in language learning and language use and act as leverage for

funding to support a new narrative for students in grades 9-12 as well as a teacher guide.

Closing

The story of Cam’s Linguapax Quest was created by second language (SL) educators of varied ages and at various stages of their careers. Hoping to reach a North American audience and aware that SL learning is not compulsory in many parts of this continent, we sought to expose student-parent-teacher users to a variety of languages. With Canada being an officially multicultural country, the United States a land of immigrants, and Canada, the United States and Mexico the home of many indigenous peoples we also desired to increase awareness about and give local legitimacy to the places, languages and peoples who both arrived and preceded the arrival of Europeans on this continent. When “students [have] a broader view on linguistic diversity, they ... develop positive attitudes towards language and language learning (Masats, n.d., p. 1). Thus, we integrated language learning into the site as well as a number of strategies for learning: song, repetition, visual cues, multiple voices. All of the languages encountered on the site are actually spoken in Canada. Please visit it and encourage your children, students and families to browse: <http://linguapaxquest.com>

Wren, T. E. (2012). *Conceptions of culture: What multicultural educators need to know*. Lanham, MD: Rowman & Littlefield.

Reviewed by Trudie Aberdeen

One of our main goals as heritage language teachers is to teach not only our language, but also our culture to our students, yet sometimes we do not take time to think about what culture really means. I chose to review this book for precisely this reason. I knew that I would be able to know what culture is, but I had no definition to explain it if a parent asked me. Wren's book not only looks at what culture is according to 9 different definitions of culture, but it also explores how the word is used in multicultural textbooks according to each of the definitions. All of his ideas about culture and multiculturalism are spread throughout his 168 pages divided into six chapters.

In Chapter One "Defining culture and multicultural education: How to do it, and why", Wren starts by telling the reader that defining culture and multiculturalism is challenging. "A good definition", he explains, "should reflect the way that a term is used by most speakers." He states that the term culture is one that is based on theory whereas the term multicultural education is less about theory than it is about a practical agenda. Wren then explains how words get defined using categories such as closed and open definitions and formal and informal definitions. He shares the following observations:

If you have come this far, you should realize that the concept of multicultural education: (1) It is more of a scientific, theory-generated concept than an everyday one; (2) it is the proper object of the social sciences, from which it has been imported from into educational practice; (3) it is relatively closed, unlike the open-ended concept of multicultural education; and (4) the reason that it has multiple meanings is the product of competing theories, not that it has multiple uses (as does the concept of multicultural education). (p. 17)

All of this is in preparation for Chapter 2.

In Chapter Two, The concept of culture in the social sciences, Wren gives us a very in-depth history lesson of the term culture which comes from scholars in anthropology, sociology, cultural studies, and cultural psychology. By this point the reader can easily see that there is no simple definition of what culture is. Wren gives 12 different definitions based on their theorists which range from those who give a laundry list of things related culture (topical), to understanding people's ideas or behaviours

(structural), to problem solving and living in cohesion (functional), to knowing shared history (historical), to defining a groups beliefs or values (normative), to understanding how one is taught to behave (behavioural), to understanding the social system (cognitive), to seeing how meaning is shared throughout the group (symbolic), and to understanding power relationships (critical).

To understand a multicultural perspective in a textbook, one should be able to find a clear and concise definition of culture. Yet, as Wren explains, this definition is often lacking. In Chapters Three, Four, and Five, Wren examines how each of the definitions proposed in Chapter Two and explains the hidden multicultural education assumptions with each definition.

In Chapter Six, Beyond the critical turn, Wren describes the future of the terms culture and multicultural education. He explains that the term culture has lost its allure as an organizing concept and explains how he believes that the concept of culture will change over the next decade. He believes that for multicultural educators education will shift from learning about traits to learning about "socioeconomic structures, including globalized versions of those structures" (p. 146).

Wren's book is definitely informative, but it is not necessarily easy to grasp all of these concepts by reading the book once. I now appreciate the complexity of the term culture and am in a better position to understand why I found it so complicated to define. I would have appreciated examples of typical activities that went along with the concepts outline in the chart above. Overall, it is an excellent book, but cannot be easily digested in one simple sitting.

Definition of culture	What multicultural education looks like according to this definition of culture
Topical (Ch. 3)	They “do not seem to favor any particular educational approach, which is hardly surprising since there are no limits on which cultural traits can be cited in a topical list” (p. 79).
Structural (Ch. 3)	“They want to develop general cultural knowledge across the student population and thereby increase self-esteem of minority students” (p. 84)
Functional (Ch. 3)	Ensuring “a group’s survival practices will endure from one generation to the next, encased in time-honored stories and symbols that constitute the group’s cultural heritage” (p. 90).
Historical (Ch. 4)	“In other words, history and art [...]” (p. 100)
Normative (Ch. 4)	Normative multicultural educators study “ideas and especially their attached values” (p. 106).
Behavioural (Ch. 4)	Knowing who you are and how you should behave so you can work for a better world.
Cognitive (Ch. 5)	“Cognitive multiculturalism is not limited to developing the cultural sensibilities of the students. Teachers must expand their own repertoires of cultural knowledge and skills, and in doing so they are likely to change not only the atmosphere of their individual classrooms but the ethos of their schools and other institutions.” (p. 128)
Symbolic (Ch. 5)	Cultural competence (p. 132)
Critical (Ch. 5)	Not about knowing the pattern of your own group, per se, but understanding social relations between groups.

The Way We Were...Workshops in 1980

Providing chances for teachers to learn how to improve their craft has always been an important part of IHLA. Way back in 1980 when we were still called AELTA (The Alberta Ethnic Language Teachers' Association), teachers were interested in improving their skills, too. The following documents were circulated to teachers about workshops that took place in Edmonton. Dr. Parker provided general language teaching advice. Mr. Hartwig from Manitoba taught about teaching German in Western Canada and presented German textbooks. And Mrs. Sollbach described German methodology for young learners. The original documents can be found at the Alberta Provincial Archives.

