

87 Jutta Rymarczyk, **Kunst auf Englisch? Ein Plädoyer für die Erweiterung des bilingualen Sachfachkanons. [Fine Arts in English? A Plea for the Extension of the Canon of Bilingual Subjects.]** Dissertation, Dortmund (Prof. Günter Nold). Münchener Arbeiten zur Fremdsprachen-Forschung (MAFF) 6. München: Langenscheidt-Longman, 2002, 307 pp., EUR 25.00.

One of the most prominent innovations in the area of foreign-language learning and teaching at the turn of the century is the extension of bilingual education within the model of German immersion – what is known as “bilingualer Sachfachunterricht”. The social sciences (geography, history, politics) have been taught most frequently in a foreign language, followed (at a considerable distance) by the natural sciences. Creative-artistic or action-orientated subjects such as fine arts, music, and sports have hardly been considered, either in the classroom or in research.

Rymarczyk's study therefore does not only aim to meet the urgent demand for empirical research within the model of German immersion in general but it also opens a new field of interest: it investigates the use of English as language of instruction in bilingual fine-arts lessons together with its associated learning/teaching processes and conditions. The author's aim to show the specific suitability of fine arts, particularly at the beginning of bilingual education, is pursued in a twofold way: a historical-systematic examination of the topic and a qualitative cross-section analysis.

The first part starts with the theoretical foundations of the bilingual approach. Different conceptions of bilingual education in different parts of the world are dealt with and an explanation is given of how the German concept is linked to them. The ensuing discussion of the present state of the art distinguishes between, on the one hand, current efforts which are to be supported, such as the development of a bilingual methodology across subjects, and, on the other hand, issues such as explicit language support in nonlinguistic subjects, an area which requires critical rethinking. Furthermore, more detailed information on the German model is provided and the contributions the individual subjects can make to this model are looked at. Here, the main focus lies on the question of how fine arts as a bilingual subject can contribute to the learning conditions in such a way as to integrate insights from second-language acquisition research. For instance, the involvement of different senses during the production of art in the classroom addresses different types of learners, as well as rich learning environments containing visual and tactile media support negotiation of meaning, etc.

A close look at the characteristics of fine arts shows that a number of principles governing fine-arts classes are also congenial for the bilingual

approach; if not central to modern foreign-language teaching (for instance, the graphic element facilitates learning, the individual perception and production of artwork fosters autonomy, etc.).

In addition to this, language functions, which are a central theoretical and practical part of the whole study, are also examined on the basis of this interdisciplinary method. The expressive and the heuristic functions are shown to be subject-specific and to be useful in various ways in the bilingual context. Once more, perspectives specific to fine-arts and foreign-language learning are shown to be related and common aims of both subjects located in the expressive and heuristic dimensions are described.

These theoretical considerations (the facilitating effect of arts-specific media on the language-learning process and the use of the expressive and the heuristic language functions) are further pursued by the qualitative investigation in the second part of the study. Video recordings of fine-arts classes held in English in grade 6 were analysed with the help of a microethnographic approach. The ideographic description and interpretation of the empirical data is supplemented by quantitative methods aiming at the validation and reliability of the qualitative data. The objectivity of the analysis is increased by using the different perspectives of questionnaires, student texts and art work.

The results show that the visual and tactile media of the fine-arts classroom facilitate language learning on both the receptive and the productive level. On the productive level, however, this facilitation does not involve long, grammatically correct utterances right from the beginning. Facilitation here rather means the provision of a rich learning environment that allows students to use nonverbal signals (gestures and facial expressions) and very short, often deictic, utterances which can still count as fully adequate communication. The students seem to profit from the resulting nonthreatening learning atmosphere, i.e. from not being pushed into language production and from still being able to express themselves and to contribute to the lesson.

As far as the investigation of the expressive and heuristic language functions is concerned, the data show that the language functions and their corresponding linguistic forms can be dealt with in a natural and authentic way since they are linked to the use of the media specific to the fine arts. In the realization of the heuristic function, however, there are deviations from the overall findings. This function does not appear in passages which exclusively contain student utterances but only in passages comprised of teacher and student talk. Whereas the analyses of the expressive function and the referential function (the latter as a comparative rule) show that the expressive discourse increases over the unit, the heuristic function can only be found in the minimal output and even there only to a minimal degree.

The results of the investigation into the minimal output showed that the toleration of the students' silent period and an almost unsimplified input can lead to an increase in the quality of the learners' foreign-language proficiency. The study explains the students' rapid progress from a minimal output in the initial lessons to long, linguistically correct sentences at the end of the unit by focusing on the students' willingness to talk and their lexical and syntactic development.

As a conclusion, the suitability of fine arts for bilingual education is strongly recommended. Hence, this project can be regarded as a first step in the direction of the much needed interdisciplinary method for bilingual learning and teaching which is to connect the individual subjects within and across grades. On the basis of her empirical findings, the author recommends that expressive and heuristic vocabulary and collocations from fine-arts classes be transferred to other subjects as linguistic and linguistic-methodological material. The content learning in different subjects can thus be supported by synergetic effects. Furthermore, and most importantly, the discrepancy between the students' foreign-language proficiency and their subject knowledge, which is regarded as the most serious problem in the bilingual approach, can be reduced. It is suggested that the support gained by the linguistic material from fine-arts classes helps to avoid the necessity of explicit work on the foreign language and the recourse to the first language in the nonlinguistic subjects.

- 88 Matthias Merkl, **Kulturgeographische Inhalte in deutschen Lehrbüchern für den Englischunterricht der 8. Jahrgangsstufe. Ein Beitrag zur landeskundlichen Lehrwerkkritik.** [Human Geography in German Textbooks for the EFL Classroom for the 8th School Year. A Contribution to Textbook Analysis in Cultural Studies.] Dissertation, Würzburg (Prof. Rüdiger Ahrens). Anglo-Amerikanische Studien 18. Frankfurt (Main): Lang, 2001, 300 pp., EUR 45.50.

Whereas in the past teaching grammar and reading literature were the main goals in foreign-language education, intercultural learning is now just as important as the linguistic and literary aspects in the English-as-a-Foreign-Language (EFL) classroom. In order to give the learner a deeper understanding of a foreign culture, texts and pictures in teaching materials offer a vast amount of geographical, economic, political, social, and historical information about a country. In the last three decades, much research has been done on the image of Great Britain, the United States, and other English-speaking countries in German textbooks for the EFL classroom, (for example) by Neuner/Pischke, Sauer, and Theis:

Gerhard Neuner und Wolfgang Pischke: "Das Englandbild in Lehrwerken der Sekundarstufe I in der Bundesrepublik" [The Image of England in Teaching Materials for *Sekundarstufe I* in the Federal Republic of Germany], in: Gerhard Neuner, ed.: *Zur Analyse fremdsprachlicher Lehrwerke*, Kasseler Arbeiten zur Sprache und Literatur: Anglistik, Germanistik, Romanistik 5, Frankfurt (Main): Lang, 1979: 97–117.

Helmut Sauer: "Analysekriterien für landeskundliche Inhalte von Lehrwerken für den Englischunterricht" [Cultural Studies Criteria for the Analysis of Teaching Materials for the EFL Classroom], in: Helmut Heuer und Richard M. Müller, eds.: *Lehrwerkkritik 2: Landeskunde, Illustrationen, Grammatik*, Dortmund: Lensing, 1975: 7–17.

Rolf D. Theis: *Das Amerikabild in deutschen Schulbüchern: Die Unterrichtsmaterialien für den Englischunterricht 1947–1985* [The Image of America in German Textbooks: The Teaching Materials for the EFL Classroom 1947–1985], Frankfurt (Main): Lang, 1991.

Although many studies in this field examine geographical aspects such as minorities, peer groups, cities, national parks, or holiday activities, most of these works lack a geographical perspective.

This study on German textbooks for the EFL classroom focuses on the selection and presentation of geographical information from the perspective of both didactics and human geography. It covers a wide range of geographical disciplines, namely population geography, settlement geography, transport geography, economic geography, and geography of leisure, which are all significant for understanding the complexity of spatial phenomena in unfamiliar environments. The study is based on 30 textbooks published in the 1980s and the 1990s as well as on the relevant curricula of different school types. The analysis shows that there are almost no differences in quantity and quality of geographical information between the older and the modern textbooks and between the textbooks of different school types. In many cases, the perspective of a (German) tourist is omnipresent, the information lacks authenticity, objectivity, and correctness, clichés and stereotypes are confirmed, there is no possibility of identification and transfer, and a vast number of facts are presented in the units without regard to integrating them into contexts.

Rymarczyk, Jutta (2003): "Fine Arts in English. A plea for the extension of the canon of bilingual subjects". In: Weinstock, H. (Hrsg.). *English and American Studies in German 2002. Summaries of Theses and Monographs. A Supplement to Anglia*. Tübingen: Niemeyer. 156-158.