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## Community Service Learning, *Learning by Design*, and Heritage Learners: A Case Study

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### Introduction

This chapter addresses the relevance of service learning and the Multiliteracies pedagogy *Learning by Design* for the teaching of Spanish to heritage language learners (HLLs) through the discussion of the Creating Community, Engaged Scholarship (CruCES) project. Funded by a University of Memphis capacity building grant, the CruCES project brought together students from SPAN 4703 (an upper-division Spanish class for specific purposes [SSP] and community service learning [CSL] course); Caritas Village and the Centro Cultural Latino de Memphis (local non-profit organizations); and local community leaders and artisans in service of the ethnically diverse Binghampton neighborhood of Memphis, TN. The purpose of the project was to collaboratively design and support self-sustaining microeconomies centered on the arts (e.g., music, visual arts, fashion, and accessory design). Throughout the course

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of a semester, students engaged in a critical and reflective multimodal journal activity that involved digital storytelling, written student reflections, and self-generated questions for critical inquiry and further reflection. As the majority of the students participating in the CruCES project were HLLs, this chapter will specifically address the outcomes of the project as they relate to HLLs and heritage language (HL) teaching.

The CruCES project arises, in part, from the need to provide language students with applied service learning opportunities that will build and reinforce language abilities while allowing for meaningful engagement with local communities in the target/heritage language. It also reflects a growing recognition among second language (L2) faculty, department chairs, and administrators for a broader, more encompassing, and more responsive pedagogical framework that addresses the changing needs of students, local communities, and institutions of higher learning in today's increasingly diverse and interconnected world. In addition, CSL, as well as the broader project of Languages for Specific Purposes (LSP), though not historically conceived as such, fits within and reflects the concerns and objectives of the *Learning by Design* pedagogy. This chapter ultimately argues for a consideration of CSL and LSP as particular approaches that reflect the tenets of *Learning by Design* and are well suited to answer the diverse and particular needs that HLLs bring to class.

## **CSL, *Learning by Design*, and HLLs**

Academics, L2 educators, and administrators alike increasingly recognize the value of CSL as a pedagogical framework well suited to meeting the demands of today's and tomorrow's educational, social, economic, and political challenges. As many LSP scholars note, CSL provides multiple academic, professional, and personal benefits to students, including, among others, strengthened language abilities, specialized language acquisition, professional and career training and networking, increased motivation for language learning, and improved self-esteem (Abbott and Lear 2010; Barreneche 2011; Ebacher 2013; Grassi et al. 2004; Lear and

Abbott 2009; Petrov 2013). In addition, CSL offers local service organizations and communities needed assistance, whether in the form of language or other skills, and it can result in a more cohesive integration of theory and practice through students' purposeful L2/HL application in a real-world setting (Barreneche 2011; Carracelas-Juncal 2013; Lear and Abbott 2009; Zapata 2011). CSL not only allows L2 and HL educators to fulfill the communities' goal area of the ACTFL's *World-Readiness Standards* (NSCB 2015), but also advances ACTFL's objective of fostering intercultural/intercommunicative competence and preparing global citizens.

As a pedagogical framework, CSL likewise reflects the pedagogical objectives of the *Learning by Design* approach to education. Specifically, CSL allows for the integration of the various knowledge processes and epistemologies identified and discussed by Bill Cope and Mary Kalantzis (2015). Thus, through a well-designed CSL project integrating reflective assignments such as journals and portfolios, and collaborative and creative opportunities for exploration and creation, students are able to (1) experience the known and the new; (2) conceptualize by naming and with theory; (3) analyze functionally and critically; and (4) apply appropriately and creatively (Ibid.). As Cope and Kalantzis (Ibid., 32) note, "Knowledge is not [just] the stuff that ends up in our minds. It's what we do and make." CSL projects, such as the one discussed in this chapter, thus provide L2 and HL educators with an effective way of materializing the tenets of the *Learning by Design* pedagogy to benefit HLLs.

The advantage of the *Learning by Design* framework for HLLs, explored in this edited volume (see Chap. 1 for an introduction to the framework), is in part related to its recognition of the multiplicity of ways in which learning and knowledge are enacted, learned, encoded, transmitted, and embodied in today's world (Cope and Kalantzis 2015; Paesani et al. 2016). The need to broaden the focus of education beyond the written word and traditional classroom to encompass other ways of knowing, creating, and conveying knowledge speaks to HLLs, who may have perhaps been previously exposed to other culturally validated ways of knowing and being in the world as a result of their unique cultural heritage. Yet, and perhaps more importantly, *Learning by Design* is also relevant to

L2 education and HLLs in particular because of its recognition that learning is social, and therefore, language, culture, and identity are at the forefront of the learning process (Cope and Kalantzis 2000, 2009).

Indeed, HL scholarship recognizes and emphasizes the significance of identity and culture for HLLs and HL education (Beaudrie and Ducar 2005; Beaudrie et al. 2014; Beaudrie et al. 2009; Carreira and Kagan 2011; He 2006; Leeman 2015). As a motivational factor, HLLs are often drawn to study their HL language and learn more about their cultural heritage as a result of their relationship to that language and culture (Carreira and Kagan 2011; Wong and Xiao 2010; Wu et al. 2014). HLLs are also likely to further develop their own cultural identity as a result of language study and exposure to different identities subsumed under the umbrella of the target language group (national, regional, ethnic, racial, etc.). Indeed, exposure to different national and regional cultures as well as to individuals of different socioeconomic backgrounds, races, genders, and other identity categories is most beneficial to HLLs in that it forces them to critically and reflectively examine their own language use and cultural identity, thereby allowing them to grow in their intercultural competence (Beaudrie et al. 2014). Though culture may be integrated in any number of ways into the L2/HL classroom, including through study abroad (Ibid.; Lange and Paige 2003), CSL provides a unique opportunity for meaningful intercultural engagement that, designed within the scope of the *Learning by Design* framework, may have significant benefits for HLLs' identity formation and intercultural competence, as suggested by the extant literature on the topic (Carracelas-Juncal 2013; Magaña 2015; Martinez and Schwartz 2012; Petrov 2013; Thompson 2012).

The next sections of this chapter provide information about the establishment of a CSL and LSP project grounded in the tenets of the *Learning by Design* pedagogy. The first section focuses on the institutional background behind the initiative, and on the academic factors that guided its design. This is followed by an analysis of the connections between *Learning by Design* and the activities that were included in the project. The final two sections discuss the significance of the initiative for HLLs, and conclude the chapter.

## The CruCES Project: Institutional Background and Design

### Background

During the fall 2015 semester, students enrolled in SPAN 4703, an upper-division SSP course integrating CSL at the University of Memphis, took part in the CruCES project. The project involved the participation of 15 undergraduate students; the local non-profit organizations Caritas Village and El Centro Cultural Latino de Memphis; faculty from across the University of Memphis; volunteers not associated with the class; and community members from the West Binghampton neighborhood of Memphis. Together, they collaborated toward the development of sustainable microeconomy projects centered on the arts that would benefit the ethnically, culturally, and linguistically diverse population of West Binghampton.

Located between Sam Cooper Boulevard and Poplar Avenue to the North and South and Highland Avenue and East Parkway to the East and West, the neighborhood of West Binghampton is home to a diverse immigrant population that includes individuals and families originating from Latin America (in particular, Central America), the Caribbean, East Asia, and Africa, among other regions. Many of these immigrants are drawn to the area as a result of its central location, affordable housing, access to public services, and proximity to other immigrants from the same country or region. These immigrants work toward integration within an already historically ethnically diverse community that has known a high degree of economic depression and crime-related problems. Meeting the challenges of this community, however, is Onie Johns and the community center known as Caritas Village (CV).

CV was founded by Johns in 2005 with the intention of providing the people of West Binghampton with basic health, education, and culture-related services (e.g., free health screenings, language classes, art classes, reading groups, informational sessions) as well as a space for service work and community building. Situated at the corner of Harvard Avenue and North Merton Street, the organization's two-story building includes, on

the first floor, a restaurant, a central dining area, a play area for children, a lounge with books to share, a public piano, and a small office, and, on the second, a spacious, multipurpose room with stadium-like seating along its length. The building also features a community garden and green picnic area. Unique sculptures, paintings, murals, photographs, and signs displaying expressions and words like “Love Never Fails” and “Unity” (many made by local artists) decorate CV’s interior and exterior areas, giving newcomers a sense of what this organization is about. CV is frequented by many within the local community, but also by students and faculty from neighboring Rhodes College and the University of Memphis, as well as by others interested in helping and sharing in CV’s mission, including organizations such as El Centro Cultural Latino de Memphis. Given its location, mission, and affiliation with El Centro, CV became the primary site for student engagement with the community of West Binghampton in the CruCES project.

## Project Design

In collaboration with CV and El Centro Cultural Latino de Memphis, the CruCES project was designed to meet various community needs. These included developing alternative economic opportunities and models for local immigrants, celebrating the diversity of Binghampton’s population, and bridging cultural differences. The ultimate goal of the project through these endeavors was to better integrate local immigrants within the Binghampton community, and, thereby, build a close-knit community through the celebration and sharing of culture. It was determined that small group, collaborative, arts-based projects led by skilled and knowledgeable community leaders would meet the desired objectives and goals of the initiative. In addition, students and community leaders would participate in various workshops, lessons, and community discussion forums dealing with leadership, community, community service, economics, and marketing.

As the CruCES project was integral to the course design of SPAN 4703, class time was evenly divided between the University of Memphis campus and learners’ work at CV. On Tuesdays, students met in a classroom on campus to discuss assigned readings and issues related to the project. Thursdays were reserved for field work, which involved

participation in various workshops, lectures, discussions, and events. Once community leaders were identified, students were divided into groups and each group was then assigned to a community leader. Students worked in collaboration with community leaders to identify and develop specific projects. The arts-based projects drew upon the respective cultural knowledge and skills of the community leaders in question. As a result, and even though “arts” in this project was broadly defined to include the fine arts, the projects realized by the groups encompassed a range of fashion accessory design items, many of which were made from recycled materials (e.g., necklaces and rings made of lime and orange peels using indigenous Andean techniques [see Figs. 5.1 and 5.2], scarves made of recycled fabrics fashioned after a type of African scarf). The students were also responsible for helping the community leaders procure materials, develop, market, and sell the art products at the arts fair held at CV at the end of the semester. Proceeds from the sales went toward helping the community leaders invest in their entrepreneurial endeavors and to CV, to be returned to the community in the form of the numerous health, educational, and cultural services.



Fig. 5.1 Students working with group leaders to make lime-peel necklaces





**Fig. 5.2** Completed lime-peel necklace

Beyond class time designated to the project, students were also expected to contribute additional service hours in the community and to participate in a World Café-style discussion forum as well as in lectures and workshops on various topics related to the project. For example, as part of these duties, many of the students served as Spanish language interpreters for the free health screenings held at CV on Tuesday evenings. Others chose to dedicate their additional hours to the project and their community leaders during the evenings or weekends. In addition, learners helped facilitate and lead the World Café discussions (held at CV and open to the general public) on issues related to community and community service. Lastly, students and community leaders benefited from the expertise of several faculty members and community guests who presented and/or led workshops and discussions on various topics, such as leadership, photography, culture, economics, and sales and marketing.

In addition to actively participating in the project itself, students maintained a multimodal reflection journal, which they submitted bi-weekly. The journal assignments consisted of three parts: digital photographs (i.e., “digital storytelling”), a traditional written, reflective



journal entry, and self-generated questions. Students were instructed to take digital photographs of any aspect of the project that they found meaningful and relevant. The written reflective journal entries were likewise open-ended so as to allow students to reflect on personally meaningful experiences. Learners were also asked to generate three to five questions per journal that either emerged from their experience or they felt were relevant to the project. The purpose of the journal was to allow students to reflect on their experiences. It also served as a means of assessing student's involvement and work in the project, and the development of their linguistic skills in Spanish.

## The CruCES Project and *Learning by Design*

The CruCES project design reflects the instructional aims, methods, and knowledge processes that characterize the *Learning by Design* pedagogy. First of all, the project's emphasis on community, the arts, and oral traditions allowed students to engage with and negotiate between a multiplicity of socially and culturally situated texts created by individuals of diverse backgrounds. Since some of these community members shared ethnic, linguistic, and cultural similarities with the students, the project also established connections between learners' academic work and their personal lives. Another important aspect of the CruCES initiative is that it brought art and art making to the foreground, which facilitated students' exposure to and work with a way of knowing and meaning making beyond the printed text. The connection between classroom and experiential learning that resulted from this project helped students to work within *Learning by Design's* four knowledge processes. The next sections provide specific examples of the relationship between *Learning by Design* and the CruCES project.

### Experiencing

Cope and Kalantzis (2015) identify two forms of situated learning that factor into the learning process: *experiencing the known* and *experiencing*

*the new*. In general, these two processes are the first ones because they facilitate the connection between learners' personal background and new, formal (i.e., academic) knowledge, which is fundamental for transformative learning to take place. That is, in order for learners to feel a sense of *belonging*, "formal learning [needs to] engage with the learner's experiential world" (Kalantzis et al. 2005, 37). *Experiencing the known* first "builds upon the learning resource of [learners'] everyday and the familiar, [their] prior knowledge, community background, personal interests and perspectives and individual motivation" (Cope and Kalantzis 2015, 18), and in doing so, it establishes the initial steps in the learning process. With the support of what is *known*, students can then *experience the new*, which involves their exposure to new, but related knowledge. As a CSL project integrated within a Spanish language course, the CruCES initiative constantly relied on students' personal backgrounds and experience with language and culture while they became immersed in a new, but somewhat familiar context:

Me gustaron mucho porque me recuerdan a cada uno de nosotros. La razón por cual esta clase es tan divertida es porque nos deja ser más de lo que somos. Esta clase nos ha ayudado a ser más humanos y aprender a cómo hacer cosas en las cual yo no haría tan seguido.

(I liked them very much because they make me think of each one of us. The reason why this class is so fun is because it allows us to be more than what we are [as individuals]. This class has helped us to be more human and to learn how to do things that I would not do on a regular basis.)

As it can be seen in the comment above, written by one of the participating HLLs in her multimodal reflection journal, the project provided a space for learners to bridge their *known* and *new* experiences. This was significant for the HLLs because they could see similarities with their previous experiences, and they drew upon their existing cultural heritage, identity, and knowledge of the Spanish language to process their new experiences. The students' new experiences, in turn, also informed their understanding of their own personal and cultural identity, and they contributed to their personal growth.

## Conceptualizing

The next knowledge process in the *Learning by Design* pedagogy is *conceptualizing*, which Cope and Kalantzis (2015) define as an active process consisting of two steps, *conceptualizing by naming* and *with theory*, and that involves identification, comparison, and categorization. By engaging in these two types of processes, students connect practice with theory, and begin to illuminate deeper meanings. As the fundamental link that facilitated the connection between classroom learning and those activities that were situated in field experiences, conceptualizing factored significantly in the CruCES project. Specifically, students actively engaged in the process of conceptualization in the act of reflecting upon their experiences and establishing links between them and more abstract, theoretical concepts such as those related to the significant role that belonging to a specific cultural community and speaking their specific language might play in complex, immigrant realities. This is clearly illustrated in the following comment, expressed by one HLL:

When a person knows more than one language, they are able to help people who do not have that skill by translating for them. Interpreters often have better understanding of the cultural norms of the community. They are in a good position to advise [outsiders] on culturally appropriate ways to interact with the community members.

By engaging in the *conceptualizing* process, learners began to link the concepts related to languages for specific purposes and service learning discussed in course readings, with their experience in the community itself. They also seemed to have developed a high degree of sensitivity toward cultural and linguistic identity, and similarities and differences (social, economic, cultural, ethnic, etc.) among different members of their community, including themselves.

## Analyzing

The knowledge process defined by Cope and Kalantzis (2015) as *analyzing* requires students to work at two levels of analysis: (1) a *critical* level, in

which they are expected to reflect on the reasons why a given object, action, idea, or representation might have been produced (e.g., considering the author's intention, ideologies, audience), and (2) a *functional* level, which involves a focus on the functional features (e.g., language, organization) that might characterize a specific type of text (printed or belonging to other modalities, such as visual or video). In the CruCES initiative, students applied both critical and functional analyses in their constant reflection on features of their specific language use, the interactions they had with different members of the community, the forms of communications in which they engaged, and general cultural/social issues.

For example, culture was central to most HLLs' analyses. When reflecting on the cultural issues they noticed in their field experiences, students focused on critical aspects such as identity, social and economic factors, and the role of the arts in overcoming social and cultural differences. The following quote clearly shows an instance of such analysis. In it, one HLL connects the art project created by his/her community leader, originally from Africa, to the distinct set of cultural values and unique social conditions that might have affected the artist's ideas and work:

[Marta] ingeniosamente ve la oportunidad y el potencial de convertir lo [sic] en algo nuevo y diferente. Lo que mas [sic] me gusto [sic] es que ella dijo no siempre necesitas dinero para hacer dinero, puedes usar tu creatividad para producir de dinero. Y es que esta forma de pensar solo se puede dar cuando has experimentado escasez y has aprendido a valorar hasta las cosas mas [sic] sencillas.

([Marta] ingeniously sees the opportunity and potential to convert that [the recycled material] into something new and different. What I liked the most is that she said that you do not always need money to make money, you can use your creativity to produce money. And this way of thinking can only develop when you have experienced need and have learned to appreciate even the simplest things.)

Participating in CruCES placed students in a unique position of privilege relative to the community, and their interaction with individuals belonging to different socioeconomic groups, and with different life experiences, allowed them to develop a critical awareness of social and immi-

gration issues that they would not have otherwise recognized. The awareness and knowledge that resulted from the conceptualizing and analyzing processes, and the personal connections and transformation that had been initiated in the experiencing stages prepared students for the final two stages of their learning process: applying appropriately and creatively.

## Applying

As with the other learning processes, Cope and Kalantzis (2015) distinguish between two types of applications: *appropriate* and *creative*. The first type involves the use of new knowledge in the production of a project connected to a real-world context, whereas the resulting product reflects the characteristics of the instructional resources included in the learning process. The second kind is less limited, and it is expected to result in a creative and innovative product. In other words, it requires a degree of innovation. Both applications, however, entail transformation of knowledge, as both are situated in real-world contexts and are therefore unpredictable in their outcomes. In the context of CruCES, students applied their knowledge both appropriately and creatively throughout the duration of the project. The collaborative nature of the initiative required students to apply their knowledge of language, culture, immigration, Latino identity, service learning, and interpersonal communication in appropriate, yet innovative ways. Similarly, the creative focus of the individual group/community leader projects demanded that students apply their knowledge base in new and creative ways to collaboratively meet the challenges of the project. The end result of this knowledge process, in this case, was the art products themselves, and through their work, HLLs learned that their academic and personal potential was bounded only by their ability to think creatively.

## Project Significance for HLLs

We believe that the HLLs experienced significant personal and academic growth as a result of participating in the CruCES project, especially with respect to the use of their HL and their understanding of identity and

differences (cultural, ethnic, socioeconomic, etc.), the concepts of community, community service learning, and the arts as a form of knowing, being, and building a close-knit community. That is, throughout the project, all of the HLL participants commented on how the CSL experience had had an impact not only on their academic knowledge, but also on their personal lives. For example, one HLL reported improvement in her language abilities and a newly gained self-confidence, both of which resulted in more successful interactions with others:

Estoy creciendo como líder y como persona, y lo puedo sentir. Estoy creciendo en confianza con el idioma español y la comunidad. Mi gramática española obviamente todavía necesita ayuda... A causa de mi nueva confianza, puedo expresar mi opinión. Entro a clase emocionado por un nuevo día en vez de miedo por lo que esta [sic] a punto de ser enseñado [sic] a la clase.

(I am growing as a leader and a person, and I can feel it. My [self]confidence in the Spanish language and with the community is growing. My Spanish grammar obviously still needs help... As a result of my new confidence, I can express my opinion. I'm excited to be in class instead of being afraid of what is about to be taught in the class.)

Similarly, another HLL noted his growth in confidence as a Spanish speaker, which also positively affected his ability to use that language with others, outside of class:

Si eh [sic] cambiado un poco. Mientras la clase sigue avanzando mas [sic] ánimos me entran de convivir con todos y diferentes personas . . . Eso me ayudado mucho cuando es tiempo de hacer actividades en clase oh [sic] Caritas. Me hace sentir un poco cómodo porque lo voy practicando mas [sic] día a día y los nervios se me han quitado cuando es tiempo de actuar. Ahora, en cada clase trato de hablar mas [sic] con los compañeros de clase y pedir opiniones sobre tareas y trabajos en la clase. También en el publico [sic] ya sea en la farmacia o supermercado trato de ser amigable y saludar con lo mas [sic] mínimo a la gente que esta [sic] en el mismo lugar que yo.

(Yes, I have changed a little. As the class advances, I am filled with even more desire to interact with everyone and different people. . . This has helped me a lot when it is time to do activities in class [the university

classroom] or Caritas. It makes me feel a bit more comfortable because I practice it [Spanish] more day by day, [interacting with others] and the nerves have left me when it is time to act. Now, in class I try to speak more with my classmates and ask opinions over assignments and projects related to the class. Also, in public, whether in the pharmacy or at the supermarket, I try to be friendly, at least greeting people who are in the same place as I am.)

These changes were also evinced in the gradual increase in active student interactions in Spanish, in both the classroom and the field, that manifested as the semester progressed and learners became more and more involved in the project. This phenomenon was captured most profoundly in the learners' digital photographs, which showed evolving and deepening relationships among the students and the community of people at CV. By the end of the semester, HLLs expressed an earnest desire to continue their relationships with one another and with the friends they had made at CV. Another important outcome of the class, and perhaps the most significant and in direct relationship with the *Learning by Design* pedagogy, was the personal transformation revealed in the deep understanding of the social value of service learning that most students developed, as it is illustrated in this quote:

[This experience] leaves a lasting and even changing effect on your personality. I have come to realize that these services play a major role in reshaping your attitude. My pictures from the beginning are similar to the ones I have now but the way that I view and interpret them are different.

The value of the arts as a way of knowing, being, and building relationships within a community, grounded in the *Learning by Design* knowledge processes, was also made apparent to HLLs over the course of the semester. As they began working with community leaders on the individual group projects, students became aware of differences in perceptions of art, its connection to everyday life, and its capacity to become a vehicle for unifying a community. Over the course of the semester, CV patrons from the surrounding Binghampton community began to interact with the student groups, sometimes watching and asking questions and at other times joining in and helping with the art projects. HLLs noted how



this collaboration and their active involvement in the art projects became a way for facilitating dialogue and for building relationships.

## Conclusion

The CruCES project proved to be a transformative experience for the participating HLLs. As observed in their journals, students reported an increase in self-esteem and self-confidence not only in their Spanish language skills, but also in their ability to engage and interact and work with others in the classroom and in their field experiences. They also demonstrated a higher degree of sensitivity toward cultural and socioeconomic differences as well as a keen awareness of their cultural identity and their role as active participants within the community. Journal entries also indicated that HLLs clearly recognized the value of collaboration, community building, and the role of language and the arts in bringing people together and bridging differences (linguistic, cultural, racial, etc.). In addition, they became acutely aware of the impact of the service learning experience on their own personal transformation. This much was due, in part, to the design of the project itself, which allowed for the privileging of alternative texts and ways of knowing as well as for endless opportunities for connections between personal experiences and formal learning championed by the *Learning by Design* framework. Though all students benefited from participation in the CruCES project, HLLs in particular experienced significant gains in their self-esteem and confidence as Spanish users.

The value of CSL to HL pedagogy, and its relevance for Multiliteracies pedagogies, such as *Learning by Design*, cannot be overstated. Through the in-depth involvement in the community made possible by students' participation in CSL, concepts such as immigration, citizenship, marginalization, language and identity, community, and service learning are made present, accessible, and relevant in learners' daily lives. And a well-designed and balanced CSL project such as CruCES can facilitate students' understanding, analysis, and application of the multiplicity of meanings conveyed through different behaviors, actions, texts, and other socially constructed symbols and symbolic interactions. Learners can also start to see the various ways in which those symbols and meanings are

intersubjectively constructed and negotiated in the context of lived social interaction. In this way, students involved in CSL can move from experiencing and bridging prior knowledge with new knowledge, to conceptualizing and analyzing those experiences relative to abstract theoretical concepts, and to applying in appropriate and creative ways their new understanding and knowledge.

For HLLs, the rewards go beyond linguistic gains to encompass an increase in self-awareness, self-esteem, and linguistic confidence. In addition, through their exposure to difference in society, be it ethnic, cultural, linguistic, socioeconomic, or otherwise, HLLs are more likely to learn to value their own cultural identity and heritage upon critical reflection. Placing HLLs in a learning context wherein they can begin to see themselves and be seen as assets to, rather than a burden on, their local community can have a transformative effect. Indeed, in the case of the CruCES project participants, this translated into a keen desire on the part of the HLLs to continue with community engagement in some capacity well beyond the classroom. A renewed valued was, thus, also conferred upon education, their college degree, and their studies in Spanish.

The positive outcomes of the project presented in this chapter allow for the establishment of a connection, though not originally conceived as such, between CSL and the aims and objectives of the *Learning by Design* pedagogy. Since, as shown in this work, CSL can embody the tenets of this pedagogy, it will likely become an indispensable method in fostering and advancing it. At the same time, *Learning by Design* can greatly inform and transform CSL as it is currently practiced in many institutions in the United States.

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