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Integrating the Arts: Creative Thinking about FL Curricula and Language Program Direction

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Chapter 6

Dramatizing/Digitizing Literacy: Theater Education and Digital Scholarship in the Applied Linguistics Curriculum

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Introduction

Faculty who serve their foreign language (FL) departments as language program directors (LPDs) are fulfilling a broad variety of teaching, advising, and service duties, which may include the development of graduate-level seminars in addition to the obligatory methods class (Katz & Watzinger-Tharp, 2005). In this function, the LPDs' actions reach beyond their home department, since at many universities, a significant cohort of graduate students with an interest in applied linguistics is located within the context of a specialized program in a separate administrative unit, such as a school of education.[1] This chapter will focus on the role of the arts in anchoring applied linguistics seminars that can attract graduate students from within and beyond FL departments. Specifically, it outlines a model for interdisciplinary graduate education that integrates theater education, digital media production, educational outreach, and public scholarship through a collaborative project linking graduate students in applied linguistics with the artistic director of Uranium Madhouse, a Los Angeles–based independent theater company. Focusing on a theater production provided a practical module to a graduate seminar on the theory of L2 reading. The added emphasis on a literary genre in an applied linguistics seminar also intended to subvert the language/literature divide that continues to plague many traditional FL departments and to help graduate students, in turn, to develop a more integrative understanding of the interconnectedness of language education and literature/cultural studies.

[1]Throughout the chapter, I will use the term "school of education" to refer to administrative units that are separate from most of an institution's humanities programs and under the leadership of a dean of education. Such units may operate under a variety of names at different institutions, such as "College of Education." I will also use the term *foreign language* (FL) departments, often under the leadership of a dean of humanities or a dean of arts and sciences, when I refer to administrative units that may operate at a number of institutions under different names, such as "Department of World Languages" or "Department of Romance Languages."

In addition, the development of a digital distribution platform helped students to refine technological skills that are increasingly relevant to professional futures within and beyond academia. Lastly, the educational outreach emphasis of the project provided a context for graduate students to communicate specialized disciplinary knowledge to a broader public.

Successful interdisciplinary courses must balance the interests and needs of graduate students from different programs and appeal both to those who write dissertations in literature or cultural studies and want to develop a secondary qualification in language pedagogy, and those who pursue research specializations in second language studies. Therefore, the first part of this chapter will concentrate on this heterogeneous group of learners. It will describe the specific needs of graduate students in the two contexts—FL departments and schools of education—by contrasting their academic backgrounds and professional aspirations. The second part will then describe a graduate seminar and a course project that intends to appeal to both cohorts, through the integration of applied linguistics with arts education, public scholarship, and digital media production. Here, I will exemplify such an integrative learning environment by documenting the collaborative project *Death Is a State of Mind—The Duchess of Malfi*. Embedded in a graduate-level applied linguistics seminar on second language reading, students from a variety of disciplinary backgrounds completed a digital public scholarship project. This project featured an educational outreach program that supported a production by an independent community theater. In the conclusion, I will provide recommendations for LPDs who want to broaden the scope of their graduate teaching through the integration of applied linguistics with literature, culture, arts, and digital scholarship.

Applied Linguistics in FL Departments and Beyond

In North American research universities, the academic field "applied linguistics" is often spread over several distinct administrative units. On the one hand, applied linguists located in FL departments are typically housed in an overarching administrative unit such as a "college of liberal arts" that situates the study of second language acquisition within the study of literature, philosophy, critical theory, history, film, gender, performance, and the interpretative social sciences. On the other hand, applied linguistics programs can be found in administrative structures that more closely resemble professional schools (e.g., a school of education). Here, applied linguists operate within a context dominated by the study of educational psychology, instruction, and curriculum. While applied linguists in FL departments and at schools of education share common methodological and theoretical foundations, the different administrative structures and disciplinary contexts significantly impact their respective research and teaching priorities.

Background, Aspirations, and Needs of Graduate Students: A Typology

A number of factors characterize the fragmentation of applied linguistics across separate administrative units. In the following, I will limit myself to only one factor by concentrating on distinct graduate student profiles that can be found frequently in each context.[2] This typology will serve an overarching justification here to facilitate the design of seminars that are stimulating and relevant to graduate students from both contexts.

Even before they enter their respective programs, graduate students in FL departments and their peers in schools of education differ significantly in their identity, research interests, and professional aspirations. Students who seek advanced degrees in education tend to be mid-career students with stable professional identities resulting from more relevant professional experiences. Experience and competence as classroom teachers may even have a significant impact on admission into the program at a school of education. Conversely, most graduate students in FL departments have a more fluid professional identity. Many have not had the opportunity to gain significant professional experience because they typically enter the graduate program shortly after completing their undergraduate degrees. Thus, prior professional experiences are usually insignificant factors for admission into PhD programs in foreign language departments.

Research interests also vary between the two groups. Graduate students with an emphasis in applied linguistics and enrolled at a school of education typically pursue research projects closely associated with teaching and learning. By contrast, a majority of graduate students in FL departments are initially attracted to their programs due to their interest in literary studies, linguistics, cultural studies, film studies, intellectual history, and/or critical theory. Many may take coursework in applied linguistics merely to fulfill program requirements, or they are interested in establishing a secondary emphasis in second language acquisition in order to be more competitive in the academic job market. North American graduate students in FL departments who develop dissertation projects with an applied linguistics emphasis are in the minority in almost every institution compared to the number of peers who concentrate on literature and cultural studies (Benseler, 2007).

In most cases, graduate students in foreign language departments receive funding and tuition waivers for a number of years. Often, funding packages include teaching obligations that bring these students as novice teachers into lower-level language classrooms of their own departments, where they are supervised by an

[2]It is unavoidable that this section of the chapter will feature a number of generalizations. Diverse cohorts within each of the two contexts and significant individual deviations from these trends are the norm. What I outline here are archetypes that represent the extreme poles of a broad spectrum. The vast majority of graduate students hovers in between these poles but gravitates towards one side or the other.

LPD, who frequently is an applied linguist. Significant professional development occurs through training and mentoring in the context of these teaching positions (Allen & Maxim, 2013). Funding models in schools of education are more diverse because usually too few beginning-level undergraduate courses are offered to sustain a large number of graduate students. As a result, many graduate students in schools of education reenter the university by either using their own funding, finding employment on campus as teaching assistants in other departments, or continuing to teach in K–12 contexts.

Both of these profiles result in different sets of professional prospects and aspirations. Graduating PhD students in FL departments have a narrower set of career paths directly linked to their degree. Typically, these students aim for faculty positions in foreign language departments at colleges and universities in North America. Alternative careers frequently do not offer humanities PhDs many opportunities to continue to work within the highly specialized scholarly field in which they were trained, nor are many aspects of their graduate training of particular relevance to corporate careers (Nowviskie, 2011). Recent initiatives aspire to integrate digital technology training and public scholarship into FL graduate programs. Such efforts articulate the desire of programs to generate PhDs who are more competitive in professional environments outside academia (Berman, 2011).

Graduate students from schools of education often have more diverse professional goals. A doctorate in education with a concentration in applied linguistics, language education, TESOL, or bilingual education provides the foundation for a variety of careers in academia. However, besides faculty and administrative positions at colleges and research universities, graduates frequently find employment relevant to their degree in educational leadership, in teacher training programs, or as ESL/EFL program directors either in secondary schools or adult education programs. Administrative positions are not limited to institutions of higher learning, but also include public administration. Program direction and curriculum development positions can occur in both nonprofit and commercial language schools as well as in training programs in government, international organizations, and corporations. Experiences in materials development translate directly into opportunities with textbook publishing companies and educational testing organizations, especially if the graduate student has a background in instructional technology and assessment. Moreover, global demand allows many graduates to seek career opportunities in dynamic educational markets overseas. For international students completing their doctoral studies (especially those from emerging Asian and Latin American economies), returning to the growing higher education sectors of their home countries in order to fill faculty and high-level administrative positions is an attractive prospect.

This large diversity of background and aspirations among graduate students in courses offered by the LPD requires nuanced course design in order to create

learning environments and activities that resonate with a variety of learner needs. In the following, I will show how the strategic integration of dramatic arts, literature, and culture in an applied linguistics class helped create learning opportunities with a broader appeal and strengthened the profile of a humanities-based applied linguistics program.

Death Is a State of Mind—The Duchess of Malfi

Death Is a State of Mind—The Duchess of Malfi[3] was a collaborative web-based public scholarship project in the context of a graduate-level applied linguistics seminar. It was developed and implemented by graduate students in collaboration with Uranium Madhouse, a theater company in Los Angeles. This service-learning project gave graduate students the opportunity to develop educational outreach materials based on theoretical principles of literary reading in the second language and on teaching literature, which were discussed in class throughout the semester.[4] The goal of the project was to build an educational outreach program that provided educational materials for the general public, including secondary school teachers, to promote a production of John Webster's Jacobean revenge tragedy *The Duchess of Malfi* (1623/1999). Today, educational outreach initiatives are common among established cultural institutions, often in collaboration with K–12 and college educators. Educational outreach is regarded as a sound investment, as it attracts a more diverse audience and provides institutions with more fund-raising opportunities (Woodson, 2004).

The Course

The graduate seminar "(Literary) Reading in the Second Language: Theoretical, Instructional, and Curricular Perspectives" was offered by the Department of Germanic Studies of the University of Texas at Austin in spring 2014 (see Appendix A for the syllabus). The participants were 13 graduate students. Seven had their academic home within UT-Austin's Department of Germanic Studies that offers three integrated tracks towards the PhD: a concentration in literature/cultural studies, theoretical/historical linguistics, or applied linguistics. The other six participants were masters or doctoral students from UT-Austin's Foreign Language Education program in the College of Education. Among the six from the College of Education, two reported that they had a strong background and interest in literary studies. Four did not bring such backgrounds into the class, but since all of them had a strong interest in TESOL, they were intrigued by the use of an English

[3]http://sites.la.utexas.edu/tdom/

[4]The theoretical principles of (literary) reading in the second language and teaching (literacy) literature that were discussed in class throughout the semester will be described in greater detail in the next subsection. The appendix documents a complete list of the required reading for the course.

language text in a seminar on second language reading. The majority of the participants were native speakers of English. There was one native speaker of each of the following as well: Korean, Japanese, German, and Latvian. The instructor held a tenure-track appointment in UT-Austin's Department of Germanic Studies and a courtesy appointment at the Foreign Language Education program at UT-Austin's College of Education.

The seminar was designed primarily to develop an understanding of the renewed interest in literary texts as part of a literacy-based collegiate undergraduate curriculum. In addition, the course strongly emphasized the critical evaluation of research methods used by recent studies on literacy in the second language. In the first part of the semester, students gained a multidisciplinary understanding of the second language reading process with a particular focus on literary reading. Later in the semester, students applied these theoretical insights in two ways: (1) they critiqued and rethought the instructional approaches, curricular frameworks, and institutional traditions that structure the academic disciplines concerned with the study of languages and literature; and (2) students used the principles introduced in the course to design and publish a website with instructional materials and developed an educational outreach strategy for a production of *The Duchess of Malfi*.

Grabe's (2009) monograph *Reading in a Second Language* introduced students to basic concepts of second language reading research. However, since Grabe (2009) largely ignores literary reading, Bernhardt's (2011) monograph *Understanding Advanced Second-Language Reading*, which strongly emphasizes literary reading in the second language, provided the foundation for a humanities-centered paradigm. Readings from these two books were supplemented with a number of articles, both research-oriented and advocacy pieces. After reading the New London Group (1996) article that inspired a broader and integrated view of literacy as well as the curricular recommendations by ACTFL (National Standards in Foreign Language Education Project, 2010) and the MLA (2007) that relate to the role of cultural content and literature in language instruction, the group discussed research publications that introduced them to genre-based and multiliteracies-based perspectives and discussed strategies to implement literature and cultural studies into collegiate second language classrooms (Bernhardt & Berman, 1999; Byrnes & Kord, 2002; Kern, 2000; Kramsch, 1993; Swaffar & Arens, 2005). In addition to individual assignments related to these theoretical readings, the seminar featured a hands-on, collaborative project that culminated in the production and publication of digital teaching and outreach materials to contextualize a theater production. The *Duchess of Malfi* project provided a context where students could develop teaching materials for a play by applying principles for L2 reading instruction to this genre of literary text. At the same time, this context allowed students to develop and refine digital skills and to engage in a public scholarship project with a community arts institution.

Why "The Duchess of Malfi"?

Several factors motivated the decision to integrate a theater-based project into a graduate-level class on literary reading in the second language. The project was part of an ongoing collaboration between the Department of Germanic Studies at UT-Austin and the Uranium Madhouse theater company. This cooperation was launched in 2011 and resulted in the project *A New Brecht for L.A.*[5] that provided web-based educational outreach materials for the production of Bertolt Brecht's comedy *A Man Is a Man*. Part of a graduate seminar titled "Course and Curriculum Development," the previous project provided a model for graduate education in the humanities that integrates conventional course content with a service-learning opportunity involving students in digital media production and public scholarship, skills that are increasingly relevant to steadily transforming teacher/scholar roles in the 21st century and career opportunities beyond academia (Urlaub, 2014). This successful collaboration between the enthusiastic artistic director of Uranium Madhouse and UT-Austin motivated the integration of dramatic arts into the applied linguistics seminar.

Charging a group of graduate students with an interest in language education to didacticize an English language dramatic text for a theater production geared to an Anglophone audience may initially seem counterintuitive. However, this particular setting offered an excellent opportunity to explore principles of second language reading instruction within a broader humanities education context. A 400-year-old text poses a linguistic challenge to both native and nonnative readers. A contemporary audience without a specific background in the period and in Early Modern English would perceive the play as a textual artifact written in a foreign language and embedded in an inaccessible cultural context. As they developed the educational outreach materials for a play developed by a contemporary of William Shakespeare, graduate students discovered very quickly that principles of second language literature instruction aided this effort. These helped them to design materials grounded in evidence-based principles associated with reading research and second language literature instruction. In particular, students were inspired by the *reading matrix*, a teaching instrument that Swaffar and Arens (2005) develop to help second language learners to effectively interact with authentic cultural content in the target languages. As demonstrated later in this chapter, the graduate students discovered that this instrument could help learners (or audiences, in the case of a theater production) to focus on textual details and to formulate broader implications of the text.

The Process

The process that quickly enabled graduate students to develop and launch a public scholarship website, articulating theoretical principles on second language

[5]http://sites.la.utexas.edu/tdom/brecht/

reading and literature instruction acquired over the course of the semester, was multifaceted. It entailed several main steps and substeps, as well as consultation with an expert in Jacobean literature.

To begin, and in order to get a strong understanding of the text and its historic context, an advanced doctoral student with a concentration in Elizabethan and Jacobean drama (from UT-Austin's English Department) joined the group for two meetings. During the first of these, she delivered a short lecture, provided background on the text's central features, and provided a reading guide to the group, before their assignment to read the text over the spring break. Graduate students with English as their native language and graduate students who used English as a second language both reported considerable difficulties understanding the text, but also acknowledged the positive effect of the expert's introduction. Reflecting on this experience, the group articulated two spontaneous observations. First, they all became aware that they were interacting with a text written in an unfamiliar language and embedded in an unfamiliar cultural context. Secondly, they noted that a well-designed exposure to plot and theme prior to reading had a positive effect not only on linguistic comprehension, but also on understanding the cultural dimensions of the text within its historic context. During the second meeting, after spring break, the expert returned and spent three hours with the class, initiated activities and discussions related to the play's themes and plot, and contextualized these with sociocultural background information to aid the group's understanding of the text and of Jacobean English society.

The class also devoted a significant amount of time to the language. Since none of the students were experts in Early Modern English, they approached the project with the following explorative question in mind: Can principles of L2 reading research and L2 literature instruction help guide the didactization of an Early Modern English play performed to a contemporary Anglophone audience that would perceive the language of such a play and its cultural contexts as "foreign?" For the remainder of the semester, they worked largely independently of the expert, who then assumed the role of a fact-checker and supported the group by reviewing the materials prior to publication on the website. After in-depth discussions of the play's central themes and language and agreeing on basic features for the website, students formed subgroups. Every student joined at least one of the seven "pedagogical pathways" groups. The term *pedagogical pathway*—coined by one of the graduate students during our discussions—describes a very flexible sequence of activities that gives instructors guidance on how to discuss certain themes or plotlines of the play. The pedagogical pathways section became the central feature of the website. The graduate student decided to avoid the term "lesson plan" in order to signal that these activity sets need to be more extensively modified by individual instructors to fit a large variety of educational settings compared to more conventional approaches to lesson planning (Salsbury & Schoenfeldt, 2008; Serdyukov & Ryan, 2008; Skowron, 2006).

Besides serving on at least one pedagogical pathway team, each student had an additional role based on his or her individual background, interests, and self-perceived strengths. Four graduate students took responsibility for the technical side of the project. The website was coded in WordPress, a content management environment based on the programming languages PHP and MySQL. One of these four students had previous professional experiences in web development, while two students had a graphics design background. Two other students served as copy editors for the project and proofread the entire website before its launch. Others were involved with additional content areas, such as general information about the play, the playwright, the historical context, and the language. The collaborative nature of this project helped participants improve on a variety of technological skills related to digital media production. More experienced graduate students shared their expertise with colleagues who were less familiar with the IT infrastructure and improved their ability to explain the possibilities and limitations of the programming languages used to create the content that the group envisioned. Students with less experience were not only introduced to the fundamental principles of web development, but also learned how to ask the right questions when interacting in their role as content developers with programming specialists.

The Outcome

The website *Death Is a State of Mind* was published the last week of spring semester, about three weeks before the opening night of the theater production in Los Angeles. The title was inspired by an advertising tagline that Uranium Madhouse used to promote the production. Besides the home page, a credits section, and information on the theater company, the website consists of four sections that provide the educational outreach materials. The sections *The Duchess of Malfi*,[6] *Webster in Context*,[7] and *Language*[8] provide background information on the play, the playwright, the historical context, and the linguistic features of Early Modern English. The main section, however, is the one that features the seven *Pedagogical Pathways*.[9] The 13 students generated a total of seven pedagogical pathways on topics such as gender relations, emotions, sibling rivalries, and revenge. Each pedagogical pathway includes suggestions for three categories of exercises: pre-reading activities, activities carried out during their interactions with the text, and post-reading activities.

In the following sections, I will briefly explain with the help of two of the pedagogical pathways how the student-developed materials reflect one of the teaching tools for second language literature that the graduate students encountered in the

[6]http://sites.la.utexas.edu/tdom/the-duchess-of-malfi/
[7]http://sites.la.utexas.edu/tdom/webster-in-context/
[8]http://sites.la.utexas.edu/tdom/language/
[9]http://sites.la.utexas.edu/tdom/pedagogical-pathways/

theoretical readings—Swaffar and Arens's (2005) concept of the reading matrix, a technique to foster critical reading among learners even at beginning levels. A reading matrix provides readers with prompts and rubrics that raise attention to content and stylistic features of texts. It helps them to systematically record their observations, and it encourages them to reflect on and formulate the implications of their observations. The tasks associated with the reading matrix go far beyond simple information-matching exercises, because this environment stimulates readers to read between the lines and articulate interpretations that are nevertheless grounded in textual evidence. Thus, the reading matrix is a scaffolding device that enables language learners to develop and support authoritative interpretations of literary discourse despite limited linguistics resources.

The Avenger Matrix

The pedagogical pathway *Revenge, Part 1*[10] designed by the graduate students begins with a pre-reading activity that encourages potential learners to brainstorm associations they have with the concepts "revenge" and "avenger." The materials initially encourage learners to use examples from their daily life and popular culture. Instructional guidelines for the teacher include a questioning strategy to help learners synthesize their observations and formulate universal characteristics of revenge characters across texts and genre.

The activity "The Avenger Matrix" represents the core of the pedagogical pathway. It provides learners with structured opportunities to articulate their observations as they read the play and formulate interpretation of these observations. Learners identify on a table the various characters who seem to seek revenge. Besides the characters ("Who?"), learners can note the specific actions ("What?"), state the motivations ("Why?"), deliver textual evidence ("How?"), and articulate the greater ramifications of each character's actions for the plot.

As a post-reading activity, learners use their Avenger Matrix to structure a creative writing task. They are assuming the role of a journalist writing a feature entitled "Why Did Bosola Do It?" for *The Amalfi Times*. The article is supposed to illuminate the background of the tragic events depicted in the play. In order to fulfill this task, learners draw on their answers from their Avenger Matrices and develop prose texts that critically assess the sociological and psychological dimensions of the play's central character by illuminating Bosola's class background and the various motivations that guide his actions. The adaptation of a dramatic text to a newspaper article encourages learners to reflect not only on the content, but also on the generic feature typical for each text type. While the activity draws attention to different rhetorical strategies of literary and expository texts, this writing task stimulates learners to explore the motives of the drama's

[10]http://sites.la.utexas.edu/tdom/files/2014/02/TDOM-Revenge-Part-1.pdf

most psychologically and sociologically complex figure. Interpretations are likely to be grounded in textual evidence, since learners are required to use the reading matrix that includes the textual observations.

The Gender Matrix

The pedagogical pathway *Gender*[11] offers teachers and learners the opportunity to explore another critical aspect of Webster's tragedy. Pre-reading tasks activate existing background knowledge, sensitize learners for the social constructiveness of gender identities, and help learners to analyze gender roles in Webster's times.

Like the Avenger Matrix, the Gender Matrix guides learners to articulate textual observations and interpretations. The matrix identifies five scenes from the play. For each scene, learners extrapolate relevant textual passages and phrases that are associated with gender and compare the underlying assumptions with contemporary societal views on gender. Learners then compare notes and discuss their observations and interpretations in class. The post-reading activity builds on the reading matrix and compares gender assumptions that appear in a text from the Early Modern period with those expressed in the lyrics of a contemporary song. Students reread a central passage "Were I a man . . ." (End of Act 3) from *The Duchess of Malfi* and compare this monologue by the duchess to lyrics and the visual semiotics of Beyoncé's introspective pop ballad and music video *If I Were a Boy* (Carlson & Gad, 2008). Learners identify passages in both texts that describe incidents where society establishes courtship and romantic double standards for men and women.

Conclusion

Working on a collaborative project that integrates applied linguistics, the arts, and public scholarship provides graduate students from FL departments and schools of education with learning opportunities that they would typically not encounter in their respective graduate programs, yet can prove relevant to both. Interdisciplinary projects should be foregrounded in PhD programs. Through such projects, graduate students gain insights into knowledge areas as well as research and teaching methodologies from a variety of fields. Moreover, such interdisciplinary experiences might provide a fresh perspective on their own areas of research.

Graduate students who are working towards their PhDs in a FL department were able to connect their expertise in literary/cultural studies and linguistics to considerations on teaching and learning in the humanities in general and language education in particular. The project helped them to link their specialized knowledge to future faculty roles in undergraduate classes that integrate content

[11] http://sites.la.utexas.edu/tdom/files/2014/02/TDOM-Gender.pdf

with language learning. As a result, participants understood that content-based approaches to language instruction provided them with opportunities to integrate their professional identities both as humanities scholars and as language teachers.

Graduate students who were enrolled at a school of education had an opportunity to gain a more nuanced understanding of the central role of cultural content in second language learning. Specifically, the project demonstrated that high culture can be at the heart of engaging and interactive learning environments. Literature, and the arts in general, can be effectively didactizied as authentic materials for content-based language instruction; due to the multidimensional meaning encoded in many works or literature and art, they offer a broad variety of opportunities for designing learning environments that help refine language skills while acquiring content knowledge in areas highly relevant to educated target language communities.

The graduate course—and, in particular, the collaborative project it entailed—not only appealed to graduate students with a variety of backgrounds, but it also provided a model on how LPDs can "brand" their course offerings in applied linguistics. It makes little sense for LPDs to replicate courses offered by applied linguists outside the FL departments. Such courses would not attract graduate students enrolled in a school of education. Instead, a logical alternative is sharpening a program's profile by offering courses that resonate with the humanities context of a FL department, making one's teaching and research program relevant to the challenges of teaching the liberal arts. One strategy towards achieving this profile is the integration of literature and other arts into all activities of the LPD: the undergraduate program, the research agenda, and the graduate course offerings.

Admittedly, neither a single course nor the teaching and research activities of a single LPD can create a program with a distinct identity. Therefore, LPDs who are dedicated to redefining applied linguistics as a humanities-centered discipline must cooperate within their institutions and beyond their language programs, while at the same time generating awareness among their colleagues in literary studies and education about the unique contributions their courses can make to the university and to the profession.

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Appendix A

Syllabus

(LITERARY) READING IN THE SECOND LANGUAGE: THEORETICAL, INSTRUCTIONAL AND CURRICULAR PERSPECTIVES

This seminar is designed for students in second language studies, literary studies, linguistics, and education. In the first part of the semester, students will gain a multidisciplinary understanding of the second language reading process with a particular focus on literary reading. Later in the semester, students will apply these theoretical insights in two ways: (1) They will critique and rethink the instructional approaches, curricular frameworks, and institutional traditions that structure the academic disciplines that are concerned with the study of languages and literature. (2) Students will use the introduced principles to design and publish a website with instructional materials and develop an educational outreach strategy for a production of John Webster's play *The Duchess of Malfi*.

REQUIRED BOOKS

Bernhardt, E. (2011). *Understanding advanced second-language reading*. New York, NY: Routledge.
Grabe, W. (2009). *Reading in a second language*. Cambridge, UK: Cambridge University Press.
Swaffar, J., & Arens, K. (2005). *Remapping the foreign language curriculum*. New York, NY: MLA.
Webster, J. (1623/1999). *The Duchess of Malfi*. Mineola, NY: Dover.
Articles and chapters specified in the course calendar and the course reading section.

ASSIGNMENTS AND GRADING POLICY

*Presentations: 10%
*Annotated bibliography (50 titles) compiled with bibliographic software: 10%
*Preparedness, Participation, Homework: 10%
*Final web-based group project "The Duchess of Malfi": 45%
*Final individual project: 25% (Course design OR Research review)
COURSE DESIGN: A syllabus that reflects principles discussed in the seminar and includes a 5-page reflection essay that describes how the course articulates these principles.
RESEARCH REVIEW: A 15-page research review that covers a specialized topic that relates to L2 reading in collegiate FL education.

COURSE CALENDAR:

Session 1: 1/13 INTRODUCTION
-MLA Report (2007)

Session 2: 1/27 WHAT IS (L2) READING?
-Gough (1972)
-Goodman (1967)
-Grabe (2009, pp. 1–106)
Session 3: 2/3 (L2) READING, COMPREHENSION, INSTRUCTION (PART I)
-Report of the National Reading Panel (Chapters 1 & 2)
-Grabe (2009, pp. 107–286)
Session 4: 2/10 (L2) READING, COMPREHENSION, INSTRUCTION (PART I)
-Report of the National Reading Panel (Chapters 3 & 4)
-Grabe (2009, pp. 287–390)
Session 5: 2/17 ADVANCED L2 READING (PART I)
-Bernhardt & Kamil (1995)
-Bernhardt (2011, pp. 1–80)
Session 6: 2/24 ADVANCED L2 READING (PART II)
-Bernhardt & Berman (1999)
-Bernhardt (2011, pp. 81–136)
-Urlaub (2012)
Session 7: 3/3 APPROACHES TO L2 READING INSTRUCTION (PART I)
-The New London Group (1996)
-Swaffar & Arens (2005, pp. 1–77)
Session 8: 3/17 THE DUCHESS OF MALFI
-Webster (1623)
-Guest: Maley Thompson (Dept. of English–UT-Austin)
Session 9: 3/24 APPROACHES TO L2 READING INSTRUCTION (PART II)
-Swaffar & Arens (2005, pp. 78–194)
-Byrnes & Kord (2002)
-Maxim (2006, 2009)
Session 10: 3/31 THE TRANSCULTURAL PERSPECTIVE
-Steffenson et al. (1979)
-Kramsch (1996), Rutherford/Bhabha (1990), Kramsch (2012)
Session 11: 4/7 LITERARY THEORY AND LITERATURE INSTRUCTION
-Paran (2008)
-Selections from Gadamer, Shklovsky, Fish, and Iser
(will be distributed by instructor)
Session 12: 4/14 WORKSHOP
Session 13: 4/21 WORKSHOP
Session 14: 4/28 PRESENTATIONS, CONCLUSIONS

COURSE READINGS

Bernhardt, E. B. (2011). *Understanding advanced second-language reading*. New York, NY: Routledge.

Bernhardt, E. B., & Berman, R. A. (1999). From German 1 to German studies 001: A chronicle of curricular reform. *Unterrichtspraxis/Teaching German, 32*(1), 22–31.

Bernhardt, E. B., & Kamil, M. L. (1995). Interpreting relationships between L1 and L2 reading: Consolidating the linguistic threshold and the linguistic interdependence hypotheses. *Applied Linguistics, 16*(1), 15–34.

Byrnes, H., & Kord S. (2002). Developing literacy and literacy competence: Challenges for foreign language departments. In H. Tucker & V. Scott (Eds.), *SLA and the literature classroom: Fostering dialogues* (pp. 31–69). Boston, MA: Heinle.

Fish, S. (1982). *Is there a text in this class? The authority of interpretative communities*. Cambridge, MA: Harvard University Press.

Gadamer, H.-G. (1989). *Truth and method* (J. Weinsheimer & D. G. Marshall, Trans.). New York, NY: Crossroad. (Original work published 1960)

Gough, P. G. (1972). One second of reading. In J. F. Kavanagh & I. G. Mattingly (Eds.), *Language by ear and by eye*. Cambridge, MA: MIT Press.

Goodman, K. S. (1967). Reading: A psycholinguistic guessing game. *Journal of the Reading Specialist, 6*, 126–135.

Grabe, W. (2009). *Reading in a second language*. Cambridge, UK: Cambridge University Press.

Iser, W. (1980). *The act of reading: A theory of aesthetic response*. Baltimore, MD: Johns Hopkins University Press.

Kramsch, C. (1996). The cultural component of language teaching. *Zeitschrift für interkulturellen Fremdsprachenunterricht, 1*(2), 1–13. Retrieved January 2, 2010, from https://zif.spz.tu-darmstadt.de/jg-01-2/beitrag/kramsch2.htm

Kramsch, C. (2009). *The multilingual subject*. Oxford, UK: Oxford University Press.

Kramsch, C. (2012). Theorizing translingual/transcultural competence. In G. Levine & A. Phipps (Eds.), *Critical and intercultural theory and language pedagogy*. Boston, MA: Heinle.

Maxim, H. (2006). Integrating textual thinking into the introductory college-level foreign language classroom. *Modern Language Journal, 90*, 19–32.

Maxim, H. (2009). "It's made to match": Linking L2 reading and writing through textual borrowing. In C. Brantmeier (Ed.), *Crossing languages and research methods: Analyses of adult foreign language reading* (pp. 97–122). Charlotte, NC: Information Age Publishing.

MLA Ad Hoc Committee on Foreign Languages. (2007). Foreign languages and higher education: New structures for a changed world. *Profession, 12*, 234–245.

National Reading Panel (2000). *Report of the National Reading Panel: Teaching children to read*. Bethesda, MD: National Institute of Child Health and Human Development. Retrieved from http://www.nichd.nih.gov/publications/pubs/nrp/Documents/report.pdf

Paran, A. (2008). The role of literature in instructed foreign language learning and teaching: An evidence-based survey. *Language Teaching, 41*(4), 465–496.

Rutherford, J. (1990). *The third space. Interview with Homi Bhabha*. In J. Rutherford (Ed.), *Identity: Community, culture, difference* (pp. 207–221). London, UK: Lawrence and Wishart.

Shklovsky, V. (1990). *Theory of prose* (B. Sher, Trans.). Naperville, IL: Dalkey.

Steffensen, M., Joag-Dev, C., & Anderson, R. (1979). A cross-cultural perspective on reading comprehension. *Reading Research Quarterly, 15*(1), 10–29.

Swaffar, J., & Arens, K. (2005). *Remapping the foreign language curriculum*. New York, NY: MLA.

Urlaub, P. (2012). Reading strategies and literature instruction: Teaching learners to generate questions to foster literary reading in the second language. *System: An International Journal of Education Technology and Applied Linguistics, 40*(2), 296–304.

Webster, J. (1623/1999). *The Duchess of Malfi*. Mineola, NY: Dover.