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Critical and Intercultural Theory and Language Pedagogy

Glenn S. Levine

Alison Phipps

Editors

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Chapter 14

After the MLA Report: Rethinking the Links Between Literature and Literacy, Research, and Teaching in Foreign Language Departments

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Abstract

This chapter takes up today's literary and cultural theory as lacking attention to research and classroom implementation. The *National Standards for Foreign Language Learning*, I argue, can be used as a heuristic to develop these missing strategies, as they clarify what is at stake in learning culture. This chapter calls for a more responsible approach to curriculum, at all levels from beginner to graduate/professional, by focusing on appropriate stages of cognitive development and by insisting that the theory project be integrated into concrete and defensible pedagogical goals—an urgent necessity in a moment when institutional demands on humanities departments are forcing the encounter between theory and praxis.

Introduction

My topic is an endgame: language, literature, and culture departments at the "end of theory" and what to do with these core humanities departments after the 30-plus years of innovation in several branches of work loosely amalgamated under the rubric of "the theory project."[1] The thread I follow is a claim: that this legacy, seen in terms of disciplines and institutions, is a tragically unfinished project that may have sown the seeds of its own destruction in an era of tightening resources and a growing willingness to question traditional curricular assumptions about what constitutes a necessary element of undergraduate education.

"The end of theory" has been widely bruited about, as literature departments have made distinct turns toward cultural studies, especially studies of memory and identity in historical context. What I mean by that, however, is more explicit: that theory has come to its end because in terms of neither institutional mandates (departments, professional organizations, and other types of infrastructure) nor disciplinary structure ("knowledge projection" and "expertise") has the theory project moved past its first bloom of ideological relevance and into an identity that sets it apart from other disciplines. Instead, it has become largely a set of compulsory reference points and a limited set of terms that are in wide use within the humanities and social sciences.

To make the case for this assertion, I adapt to the U.S. configurations of the theory project the issues brought up in the 2007 Report issued by the Modern Language Association (MLA) Ad Hoc Committee (MLA, 2007). As a conclusion,

I move on to its institutional faces in order to suggest how very high the stakes are for the theory project if it does not adapt itself to the current context of needs.

My justification in taking on this project is threefold. First and foremost, my scholarly work has circled around the question of historical epistemology and its institutional ramifications. In addition, my own research and teaching have been dedicated to the idea of applying theory to them. Finally, this discussion seems to me to be critical because of current U.S. budgetary situations, which render the indecisive status of the relation between research, teaching, and theory a critical threat to the whole enterprise that falls under the large umbrella of the MLA.

After the MLA Report

The MLA Report suggested "translingual and transcultural competence" as the goal for a new generation of foreign language majors (MLA, 2007, p. 3). As this report was read by U.S. foreign language teachers, this goal translated first and foremost into a call to alleviate the familiar gap between lower- and upper-division curricula. In these contexts, the MLA's call often found a circumlocution: "culture from the first day, language until the last day" of the curriculum.

For the present purposes, it is just as important to note that the MLA Report has also recast traditional humanistic education to reflect many of the desiderata of the theory project. By asking for "competence," it highlights the agency of the learner—that the individual *learn* how to negotiate across cultural lines and across lines of language use and especially across languages that exclude each other because they fall on opposite sides of borders. The language teachers will immediately think in terms of a "native language" (L1, the learner's first language) and a "target language" (L2, the language being acquired), but there is nothing in the MLA's formulation to prevent a broader reading of the phrase to include borders between sociolects and other linguistic means that potentially block an individual speaker from participation in a language community other than his or her own, a border that can marginalize an individual and lessen his or her ability to function as an active social agent for their own purposes. And thus "transcultural" can include contact not only with the culture of one or more of the nation-states associated with a learner's L2 but also with a culture (a C2) outside the learner's home culture (a C1). That C1/C2 boundary to be crossed may well be defined sociopolitically as well as culturally, in terms of gender and socionormativity as well as language, or in any of the terms that current theory has identified as part of the mechanisms through which a society defines its "others."

Parsed this way, however, the MLA Report's demands, tacitly or overtly, also cast doubt on the theory project and the institutions through which it has been exercised. It does so by pointing to profound lacks in our newest traditions of humanistic research and teaching, on all levels of the postsecondary curriculum, including graduate curricula. The demands may sound familiar, but in fact there are virtually no institutional correlatives within curricula, institutions, and professional organizations for what teachers are supposed to teach and how learners are supposed to learn to achieve these ends of sociopolitical consciousness raising. Moreover, these demands also raise questions about the graduate curriculum, as

we are supposed to train the future teachers who will be forced to reconstruct undergraduate curriculum without models.

This demand is not unprecedented. Older theories of literature and culture may well have been driven by hegemonic ideologies that purportedly marginalized alternate tastes and "others" of various definition (women, members of classes and ethnic groups not representative of the hegemony, and so on). Yet at the same time, the theorists of that generation were at pains to offer models for teaching as they issued very clear claims for the pedagogical goals that their models and theories were fulfilling. These claims were never empirically verified (Did contact with "the great poets" actually improve any individual's spirit? How would one verify that?). Still, they were carefully laid out and thus created literature classrooms at virtually all levels in which students were trained in a relatively common set of expectations, guided by teachers who had been immersed in works like Richards's *Practical Criticism* (1929), Wellek and Warren's *A Theory of Literature* (1949), or Ingarden's *The Literary Work of Art* (translated 1973 into English).

Since the advent of the theory project's contemporary version, with the appearance of Foucault and poststructuralism in California and Derrida and deconstruction in the Ivy League and their subsequent spread, we have seen an enormous number of new theories about the ideological content of literature and its impacts on readers, with a particular focus on identity politics. Yet these innovations do not have correlated models for pedagogy or classroom practice. This is not a historical necessity: Freire's *Pedagogy of the Oppressed* (1968, translated 1970) has been on reading lists since the start of the theory boom, and the second wave of feminism incubated not only new theories of gender and new campus units dedicated to the study of women and gender but also a distinct set of classroom pedagogies directed at consciousness raising.

The closer one looks at today's theory innovations, in fact, the larger such lacunae become. Not only are such classroom-centered innovations absent, but also are any claims at a consistent research methodology. Most practicing theorists have retreated into the realm of philosophy in order to practice critique structured along the lines of classical rhetoric—but without that discipline's attention to situation, audience, and appropriateness. We thus have theory-driven analysis, enacted by theorists who are performers rather than scientists—they are guided by ideological commitments rather than by a model of research and replicable results.

In addition, prior decades' appeals to the study of language and literature as claiming the status of science are widely decried. By "science," I mean not the lab-based natural science of today's big science but rather the *systematics* of any discipline, a definition reflected in locutions like the "human sciences" (*sciences humaines* or *Geisteswissenschaften*) that have never been favored in Anglo-American spheres. Thus, there is no call for validity, reliability, and reproducibility in today's study of culture; at best, a limited set of ideologies are reproduced that supposedly enact the liberation of subjects from the limiting norms of any hegemonic group or region, science included.

This attention to performance, instead of science, brings with it severe deficits in method and in analytic alternatives. We no longer believe that affect

is more than individual, despite theories like those of Jacques Lacan and Julia Kristeva, who outline how subjects are in fact socially interpolated, including so-called personal structures of subjectivity, which are in form and content heavily determined by the symbolic order. We critique artifacts of culture without accounting for their manufacture and circulation, we study the purported effects of oppression and marginalization without attention to its instruments, and we critique hegemonies without accounting for the effects that units, groups, communities, infrastructure, and the like will have on individual behavior.

From the point of view of disciplines, this means that work on textuality, its cognition, its social constructedness, and its specific information value—the stuff of two postwar generations' work in literary studies—has as good as vanished from the stage. That generation of work on the linguistic nature of the literary work of art, on semiotics, and on critical discourse analysis has been shunted aside, no matter that this was among the crowning achievements of that generation. Despite the vaunted turn toward cultural studies in literature departments, moreover, several generations of work on sociology, social anthropology, and government, much with its own claim to acting as a critical analysis of the hegemony, have been overlooked, despite literary scholars' sporadic reference to individual theorists—leaving out examples like the social analyses of the Birmingham School, Pierre Bourdieu, or even the later Frankfurt School and Niklas Luhmann. Lacanian psychology was broadly popular in the 1980s and 1990s, but there are few if any follow-ups to the kinds of cultural analysis that Kristeva offers us—cultural-historical analyses of subject positions and their ideological deformations. Such a project reflects French historiography since Marc Bloch, Lucien Febvre, and the *Annales* School, to say nothing of the theoretical contributions of theorists like Hayden White or Michel de Certeau.

To be sure, the ideological turn in cultural analysis has its own validity as a political challenge to dominant disciplines. Deconstruction is, after all, premised on a kind of negative dialectics. Ideological critique understands that any claims for meaning and power within groups reifies that group and directs its power to objectify individuals, and so it claims that the subject is the proper object of study and that these other disciplines merely perpetuate the problems of ideology.

There is a paradox here in the institutional configuration of theory: analytic strategies like deconstruction claim the ability to raise consciousness, yet they have not been integrated into the pedagogy or research frameworks of the academy. These analysts generally reside within the academy yet merely as an internal challenge, not as a force to reinscribe individuals into new kinds of institutions, as theorists like Freire would demand. Theorists and cultural critics have not fostered new research projects (they have generated much analysis in the philosophical or essayistic mode) but have instead taken over whatever fragments of older research methods they choose, in their eagerness to counter, invalidate, or silence other ways of reading because of their purported origins. To be clear: today's theorists do not have a paradigm for reproducible results, only for performative analyses with validity only in local contexts and guided by ideological presets, and they eschew claims for lasting value, even as their cult of celebrity critics asserts such by example.

In today's climate of academic cutbacks, this approach— this new role for the academic critic—has the potential to be catastrophic.[2] The cult of celebrity is vulnerable at times of economic downturn, and as generations change, many of these celebrity critics are aging out of their own claimed sociopolitical relevance. They are not the 1950s and 1960s generations of critics of academia who went outside the academy and became public intellectuals—self-supported and committed to retaining relevance to current political conditions. The current generation of theorists, in contrast, stays resolutely within the academy, with ever-increasing salaries and a growing disparity between their own rates and those of the temporary faculty whose ranks are growing as literary and cultural studies seem ever more paraprofessional to university hierarchies.

Yet undeniably, professionals and the professions to which they belong will today be judged and funded by their ability to advocate for what they do in terms that are intelligible to other disciplines and to back up their commitment to performance and advocacy with hard data on how these activities can be taught to students, on how they serve professionally necessary goals, and on what this teaching achieves in terms of measurable outcomes for the hours of instruction and tuition dollars invested in them. Faculty may decry this as a sign of the increasing corporatization of the university, but most such demands would allow the individuals being questioned to set their own benchmarks, to define their own professional viability.

To be considered viable as elements within accountable postsecondary education (within the institutions that sponsor and host those "teaching machines" that Spivak (1993) identifies as *outside*), to be considered as a set of viable research disciplines in publishing and funding entities rather than simply as exercises in journalistic critique, a new generation of theory-driven research needs to be designed and conducted in ways that can be assessed and evaluated to address concerns about the generation, utility, control, and validity of the knowledge they produce. Any other approach is a kind of demagoguery or a reification of one generation's politics as normative for subsequent ones. If outcomes are not specified as I described earlier, we will have failed to teach subsequent generations to fish and instead given them fish without allowing them choice—a betrayal of the very notion of the liberation of the subject that is the purported object of theory and its critique.

To maintain institutional viability and not just a self-declared social-political relevance, in consequence, theory and theorists must now undertake efforts to uphold its professional viability. Theory needs to evolve a set of research practices beyond the confessional or beyond the more or less cookie-cutter imposition of ideologies onto data sets—these are the domains of philosophy and essays, perhaps even of literature. Beyond that, this research needs to be reformulated into new teaching practices at all levels of the curriculum, into new forms of assessment, and into textbooks and anthologies formulated on new premises (not just adding texts by *others* into existing frameworks or as parallel and alternate universes of reading). Empowerment of the individual learner in the face of hegemonic ideologies is indeed a viable goal for learning, but it cannot be considered sufficient grounds for teaching or research. Learners need to develop specific skills; these skills have to be developed hierarchically, in terms of learning hierarchies.

In line with such recent national recommendations, it would also behoove theory to design major sequences that model skills in both self-expression and research—to redefine the relation of major courses in the humanities to professional outcomes. How *do* we teach students to become effective critics of ideology rather than simply to replicate now time-worn critiques of the hegemonies of the bourgeoisie and neoliberalism? And, in turn, how do we teach graduate students to remain professionally viable over a career, possessing the skills they will need to negotiate their careers against shifting waters? —That their consciousness has been raised about hegemonic power is simply not enough preparation for a career that can extend over four decades or more.

A Way Out: The *Standards for Foreign Language Learning* as Ground for New Frameworks

The situation may not be as dire as painted, especially if theory professionals begin to pay attention to the teaching professions—to their peer scholars who work within institutional frameworks.

In 1993, a new heuristic for curriculum design was created that might help bridge this gap and show theory professionals the way into a new generation: the *National Standards for Foreign Language Learning*, a collaborative project of the American Council for the Teaching of Foreign Languages (ACTFL); the American Associations of Teachers of French, German, Italian, Russian, Spanish, and Portuguese; the American Classics League; the Chinese Language Association of Secondary-Elementary Schools; the Association of Teachers of Japanese; and the National Council of Japanese Language Teachers (National Standards in Foreign Language Education Project [NSFLEP], 2006).

The *Standards* were formulated by a group of educators and language acquisition researchers as a new way of representing what it means to learn a foreign language and specifically to move beyond the *ACTFL Proficiency Guidelines* in capturing more than normative language competence as an outcome for learning. The *Standards* are informed by theories of domains of culture and signification, community, and the effects of normative communication use. They do not *prescribe* what norms for language use might be but rather *describe* the domains of knowledge that individuals need to learn to negotiate as they learn a second language (L2) and its attendant culture (C2). They refer to a C2 in an L2, but they may also deal with C2s that do not necessarily lay across lines into a foreign language but perhaps do so only into a different community's sense of language use (one that might marginalize the speaker in relation to hegemonic norms).

The ACTFL's executive summary of the *Standards* project is sufficient for the present purposes, as it identifies the central challenge to learners in each of five domains:

- *Communication* is at the heart of second language study, whether the communication takes place face-to-face, in writing, or across centuries through the reading of literature. . . .

- Through the study of other languages, students gain a knowledge and understanding of the *cultures* that use that language and, in fact, cannot truly master the language until they have also mastered the cultural contexts in which the language occurs. . . .
- Learning languages provides *connections* to additional bodies of knowledge that may be unavailable to the monolingual English speaker. . . .
- Through *comparisons* and contrasts with the language being studied, students develop insight into the nature of language and the concept of culture and realize that there are multiple ways of viewing the world. . . .
- Together, these elements enable the student of languages to participate in multilingual *communities* at home and around the world in a variety of contexts and in culturally appropriate ways. (NSFLEP, 2010, p. 3)

Critical to note here is that the familiar *Standards* graphic represents cognitive dimensions of language and culture split into domains by social and information functions, not just linguistic form—that graphic maps and models the various forces at play in the phenomenon of language, defined broadly, not just in terms of formal linguistics.

It is thus possible to use this graphic as a cognitive map, as a way to rewrite research and teaching objectives to encompass the broad panoply of culture domains, beyond linguistic descriptions of language and into the realm of sociolinguistics pragmatics and beyond into the realm of society. Each of the domains helps map several concerns central to the post–World War II theory projects.

The first two domains are domains of knowledge within the C2, one that concerns signification and the other the elements of culture. *Communication* is the domain of communicative competence (according to language acquisition terminology), or signification, as theory would have it. Thus, it is the site of language-based social behaviors of the sort that are the subjects of interest of semiotics, speech act theory, and critical discourse analysis, not just formal linguistics or sociolinguistics. *Culture* maps out the domain of the knowledge deemed appropriate to members of a dominant or target culture, and thus it locates the site of hegemonic knowledge, practices, and traditions in relation to language. Here, investigations like Foucault's archaeologies (poststructural analyses of social power and ideology), deconstruction, postcolonial theory, and Lacanianism (its symbolic order) find their archive of traces of past cultural logics and the infrastructure that re-creates those logics for the next generation—often at the cost of individuals' freedoms and agency.

The domain of *connections* is central to the question of agency for the individual subject of knowledge, but it is a domain defined cognitively (and in terms that Lacan would recognize, wherein cultural logics are the fundament for individual affects). This standard points to a skill set, not a knowledge area: the ability of individual subjects to retrieve information from a target culture and the consequences of that retrieval. On the one hand, it may be the domain where the individual interacts more or less unconsciously within the culture, more or less uncritically enacting individual interests. On the other, it locates the individual's motivation in the way specified by Lacanianism, Pierre Bourdieu's notion of a field, or again Foucault.

The final two standards, *comparisons* and *communities*, are cognitively the most difficult of the five. *Comparisons* outlines the ability of the individual subject to negotiate *two* positions, one in the target culture and the other in one's own sphere—and hence it opens up the site of critique, the comparison of the self in relation to others, as targeted by notions like Deleuze's nomadology or in explicitly political criticism like feminist theory and postcolonial criticism. The *communities* standard highlights the groups within the field of culture with discernible cultural identities and hence the various sites at which identities are performed. Its domain comprises the various sites on which individuals are marginalized or exert their identity politics.

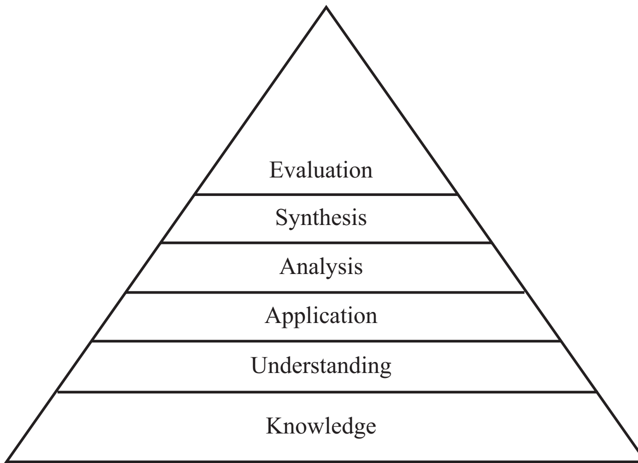
Together, these five standard domains also correlate with base patterns of research. *Communications* points to research in linguistics and semiotics, stressing sociocultural norms—contemporaneous media and forms of affiliation that facilitate communication. *Cultures* targets research on cultural forms and genres, domains of culture, institutions, or the like, including the histories of these various entities. *Connections* requires work based on other disciplinary domains, research that is situated within the C1 but that draws on the resources of a C2. *Comparisons* requires comparative work on culture; *communities* take into account the sociology of performance.

These options require research on specific data sets, drawing on particular methods to realize particular goals and specific ideologies of research. To this, a translation of theory imperatives into curricular sequences is needed that also includes criteria for presentation of work within professional fora, the acknowledgment of various genres of professional communication, and an awareness of the implications of Kant's categorical imperative (the differentiation between the public and private uses of reason, between what one contracts to do within a culture, with particular costs, and what one does as an individual, obligated as an agent of culture). That is, a curriculum fulfilling the kinds of ethical imperatives familiar from the theory project requires its designer to place what is taught within overt sites within the institution and its professional environment so that the learner not only acquires bits of knowledge but also becomes aware of what professional communities trade on through that knowledge and what social costs and benefits those professional communities seek.

This set of thumbnails about how research might be structured to conform with such theoretical bases resembles classical scientific hermeneutics, in which analysis and understanding precedes critique.[3] To translate such research imperatives into teaching strategies, however, requires attention to the learner as well as to the epistemological structures of the field of knowledge. That requires a research paradigm to be broken down into a hierarchy of teaching tasks, progressing from simple cognitive patterns *up through* critique, not starting with it. Only in this way can a learning pattern be considered explicitly student centered and constructivist rather than teacher or analyst centered.

What is meant by this can be encapsulated by reference to a long-favored tool in educational theory: Bloom's taxonomy, which breaks down learning sequences into a series of tasks, sequenced in terms of the cognitive complexity of the mental acts they require.[4] As such, it is a description not of the learners' cognitive

structures but rather of a hierarchy of tasks, differentiated in terms of cognitive difficulty. This taxonomy (Bloom et al., 1956) is usually represented in a triangle articulated into six levels, working up from a broad base to a narrow apex.



From Benjamin S Bloom Et Al. *Taxonomy of Educational Objectives* Book 1 Cognitive Domain Published by Allyn and Bacon, Boston, MA. Copyright (c) 1956, 1984 by Pearson Education. Reprinted by permission of the publisher.

Bloom's stages rest on the broad base of *knowledge*, which is acquired by a learner through a process of repetition, through reenactments that embed a culture's commonly held labels into mind and memory. It is associated with tasks that are cued by verbs like the following: arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce, or state. This corresponds with what in language acquisition is called comprehension, linked to the most minimum of production. It is analogous to what is required in the domain of the *culture* standard as well, reflecting what a learner must do as she is being trained explicitly in the vocabulary and data of a particular cultural site—the primary socialization into a basic C2 or into disciplinary speech conventions, into the cognitive hierarchies of a particular research paradigm, and into the communication norms for particular expert communities. Concomitantly, it circumscribes what learners need to practice at the basic levels of any curriculum—the lower-division courses, building the fundament for upper divisions.

Bloom's second stage, *comprehension*, does work that overlaps with the *communication* standard in that it comprises not the data of culture but rather the cognitive patterning and logics of specific cultural sites, including professional groups and disciplines. Here, the comprehension involved becomes more active and relational, with appeals to tasks represented by verbs like the following: classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, or translate—all verbs that require discrimination and acts of choice and establishment of patterns, not just labeling. These tasks constitute explicit training in the logic and explanatory tools inherent in a culture or in a

discipline and its expert communities (any C2, once specified). These logics are critical within major sequences because they are cognitive and social acts that are prerequisites to functioning as a member of that professional community. They represent the logics that are automatized in basic upper-division courses, the prerequisites to any more original production and thus to seminars.

Bloom's third and fourth levels are *application* and *analysis*, which circumscribe what in second-language acquisition is known as the transition between comprehension and production. The tasks involved in *application* are formulated with verbs like the following: apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, or write. In *analysis*, commands move upward in cognitive complexity, moving from replication of patterns within different expressive domains and then toward patterns of assessment of what is absent, present, a member of the class/case, or not: analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, and test. These two stages need to be the purview of senior seminars, honors courses, and any curriculum presumed preprofessional (undergraduate or graduate).

The top of Bloom's hierarchy of tasks, the most cognitively complex ones, includes *synthesis* and *evaluation* (and some modern versions of the taxonomy reverse these two in what I believe is a shift in English usage). *Synthesis* points to tasks that draw together resources in more complicated patterns, often beyond replication into acts of production that also begin to exert agency on the part of the learner: arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, and write. *Evaluation* speaks explicitly to empowerment and to the performance of individual points of view—to the exercise of social power in original performances of and judgments about cultural logics, often in new terms: appraise, argue, assess, attach, choose, compare, defend, estimate, judge, predict, rate, core, select, support, value, and evaluate. Such acts need to be solidly in the purview of graduate and professional education because they describe performances of logic from within a site of culture or a discipline, where the performer acts as a potential part of a community of "native informants" or experts, a full equal in the production of knowledge (the fifth level) and only then exercising critique (the sixth or highest level).

I have shown elsewhere what this implies for the development of specific curricula.[5] What I emphasize here is that classes and curricula constructed along the lines of research and analysis set by various kinds of theory need to proceed through these levels if the learners targeted are to learn to fish. A poststructuralist in the vein of Foucault, for example, must be taught to identify elements that participate in an archaeology or genealogy—to "read" artifacts as evidence of cultural logics—and then to make arguments about how practices correspond to social power—the essence of Foucault's great texts, such as *Care of the Self* (1988).[6] A feminist needs to be taught to identify historically situated markers for what it means to be a woman within a culture, then to replicate standard analyses of female marginalization, and finally to construct new analyses of women's positions in examples that are self-chosen. This may include extensions of that standard paradigm that create analogies between the position of women and other minority others of hegemonic cultures. Roland Barthes's *Mythologies* (1970)

speaks of the semiotics of hegemonic cultures, how they replicate their power for subjects; Pierre Bourdieu's analyses of the field of cultural production points toward the social-psychological costs that are incurred when an individual exercises that power.[7] These are but a few of the theory perspectives that could potentially be operationalized into learning hierarchies that teach novices to fish.

Such implementations of theory into research programs and teaching sequences have not been provided. Notable Anglo-American contributions on teaching, like Gayatri Spivak's (1993) *Outside in the Teaching Machine*, do not do this job—this text instead analyzes the position of the teacher rather than providing a curricular planning mechanism. And the typical seminar for senior majors or graduate students leaps over the nuts and bolts of constructing an analysis according to a theory being used and toward the ideology realized in the theory. In a real sense, such classes are simply applications, not representations of synthesis and evaluation, since they replicate the ideologies of a specific theory rather than encourage new visions of data.

Outlooks for Future Teaching and Research Agenda

This sketch of a relation between theory, research, and the classroom may well seem utopian, but it is mission critical for the survival of the humanities in an era when the theory project has never achieved a permanent home in the institutions of research and higher education—when grant agencies find many theory projects lacking in research finesse and when curricula have not been rebuilt from the ground up, remaining instead a profound disjunction between early and late phases of student education and ignoring what learning hierarchies like Bloom's taxonomy tell us about effective teaching and learning.

The credibility and survival of departments whose budgets are protected by general education requirements will, I believe, be conditioned by our responses to that lack. The ideologies behind the theory project no longer suffice to justify the humanities' place in general education environments just as their research funding drops (except when attached to precisely situated historical research). Departments are being reconfigured, majors eliminated or redefined fundamentally, and advanced degree programs cut. But the theory project has no particular claim to solutions except for continued insistence on the necessity of identity politics as a political corrective for learners. Without teaching and research paradigms, without an awareness of what kinds of knowledge that the theory project constructs, the next generation of humanists will be completely marginalized within the academy—through an act of self-immolation caused to no small degree by a lack of acknowledgment of theorists' own dependence on the academy.

Notes

1. A version of this chapter was presented as an invited Laila and Dudley Frank Distinguished Lecture on Language Teaching and Learning in the Humanities Language Learning Program at the University of California, Irvine, May 3, 2010.

2. I am here ignoring external threats to foreign language and culture teaching, such as the ideological problems associated with globalization, the almost arbitrary dedication of government funding to "critical" languages determined by the security community, and the ideological demands for cultural preservation. These are less relevant to my argument because I want to underscore those aspects of teaching and research that are in the control of the language and culture scholar, not those politics from without.
3. For an overview of classical hermeneutics, see the introduction to Mueller-Vollmer (1985).
4. See Bloom (1956). This work was the start of a scientific approach to teaching in general. See also Anderson and Lauren (1994) for an overview of the project's impact. The taxonomy has been multiply revised. A useful standard presentation of how the older version iterates with newer ones can be found at http://www.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm.
5. See Arens (2005, 2008, 2009).
6. *Care of the Self* (*Souci de soi*, 1984) is the third volume of Michel Foucault's *Histoire de la sexualité*, which was published between 1976 and 1984.
7. The most famous of Bourdieu's works in English is *Distinction: A Social Critique of the Judgment of Taste* (1984), followed by *The Field of Cultural Production: Essays on Art and Literature* (1993).

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