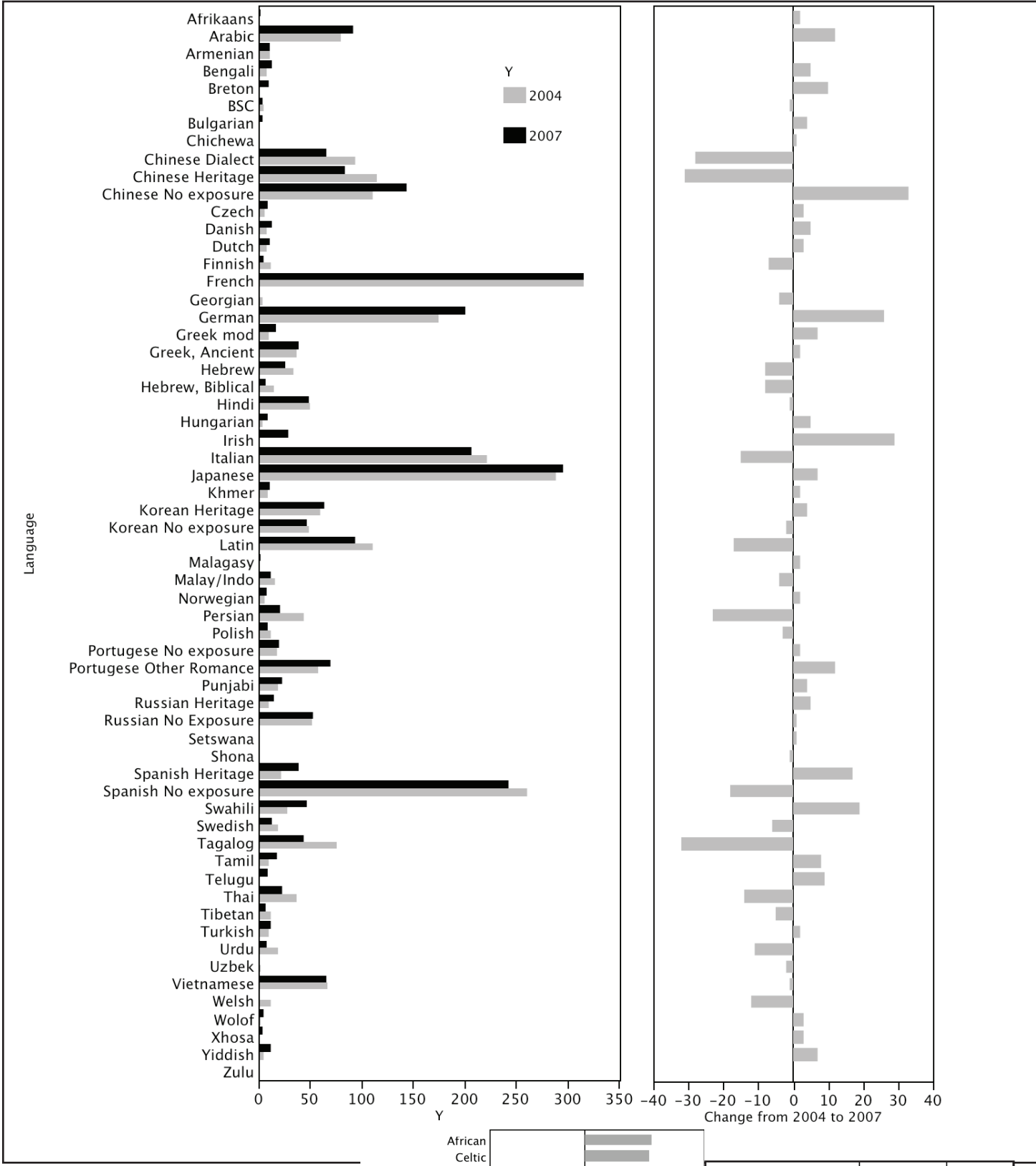# Language Enrollments: 2004 and 2007

by Mark Kaiser, Associate Director, Berkeley Language Center

Three years ago we printed a column in the fall newsletter detailing language enrollment in first-year language courses (excluding courses in written languages taught primarily for graduate students, e.g., Akkadian). The following table compares this fall's enrollments in fifty-five languages with those of three years ago.
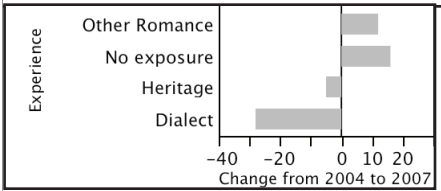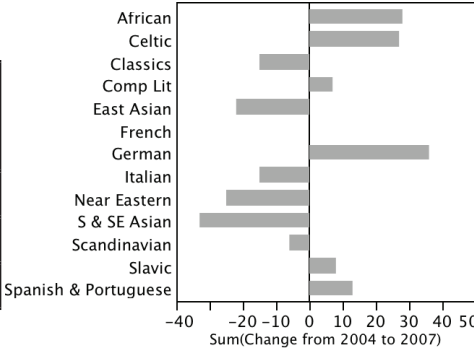
It is worth noting that if we divide the languages into three groups, large enrollment courses (the eight languages with more than 100 students enrolled in the first year, with five or more sections and/or multiple tracks), middle enrollment courses (thirteen languages with typically 25-100 students enrolled), and low enrollment courses (thirty-five languages with fewer than 25 students, typically one section only), we find that the large and middle enrollment languages have seen a small (1% and 8%, respectively) drop in their enrollments, whereas small enrollment languages are up 26%. Overall, enrollments in first-year language courses are virtually unchanged over the three years.

Language	2004	2007
Afrikaans	0	2
Armenian	11	11
Arabic	80	92
Bengali	8	13
Breton	0	10
Bulgarian	0	4
Chichewa	0	1
Chinese		
Heritage	115	84
Dialect	94	66
No previous exposure	111	144
Czech	6	9
Danish	8	13
Dutch	8	11
Finnish	12	5
French	316	316
Georgian	4	0
German	175	201
Greek, Ancient	37	39
Greek, Modern	10	17

Language	2004	2007
Hebrew	34	26
Hebrew, Biblical	15	7
Hindi	50	49
Hungarian	4	9
Irish	0	29
Italian	222	207
Japanese	289	296
Khmer	9	11
Korean		
Heritage	60	64
No previous exposure	49	47
Latin	111	94
Malagasy	0	2
Malay/Indonesian	16	12
Norwegian	6	8
Persian	44	21
Polish	12	9
Portuguese		
No previous exposure	18	20
Other Romance language	58	70
Punjabi	19	23
Russian		
Heritage	10	15
No previous exposure	52	53
Bosnian/Croatian/Serbian	5	4
Setswana	0	1
Shona	1	0
Spanish		
Heritage	22	39
No previous exposure	261	243
Swahili	28	47
Swedish	19	13
Tagalog	76	44
Tamil	10	18
Telugu	0	9
Thai	37	23
Tibetan	12	7
Turkish	10	12
Urdu	19	8
Uzbek	2	0
Vietnamese	67	66
Welsh	12	0
Wolof	2	5
Xhosa	1	4
Yiddish	5	12
Zulu	1	1
Total	**2663**	**2666**

Language

Y
2004
2007

Afrikaans
Arabic
Armenian
Bengali
Breton
BSC
Bulgarian
Chichewa
Chinese Dialect
Chinese Heritage
Chinese No exposure
Czech
Danish
Dutch
Finnish
French
Georgian
German
Greek mod
Greek, Ancient
Hebrew
Hebrew, Biblical
Hindi
Hungarian
Irish
Italian
Japanese
Khmer
Korean Heritage
Korean No exposure
Latin
Malagasy
Malay/Indo
Norwegian
Persian
Polish
Portugese No exposure
Portugese Other Romance
Punjabi
Russian Heritage
Russian No Exposure
Setswana
Shona
Spanish Heritage
Spanish No exposure
Swahili
Swedish
Tagalog
Tamil
Telugu
Thai
Tibetan
Turkish
Urdu
Uzbek
Vietnamese
Welsh
Wolof
Xhosa
Yiddish
Zulu

0   50   100   150   200   250   300   350
Y

−40 −30 −20 −10 0 10 20 30 40
Change from 2004 to 2007

Enroll-ment size	Lan-guages	2004	2007	% change
101+	8	1600	1585	-1%
25-100	14	766	707	-8%
1-24	39	297	374	26%

African
Celtic
Classics
Comp Lit
East Asian
French
German
Italian
Near Eastern
S & SE Asian
Scandinavian
Slavic
Spanish & Portuguese

−40 −20 −10 0 10 20 30 40 50
Sum(Change from 2004 to 2007)

Experience
Other Romance
No exposure
Heritage
Dialect

−40   −20   0   10 20
Change from 2004 to 2007

2

In Memoriam:
Anna Livia Brawn

Anna Livia Brawn, our dear friend and colleague from the French Department, died unexpectedly in her sleep on August 6.

Anna was a woman of remarkable creativity and enthusiasm. Her interests and abilities ranged widely, and she developed so many of her interests into areas of deep expertise. Among many other things, Anna was a linguist, a novelist, a translator, a specialist in francophone film and literature, and a gifted teacher.

As an undergraduate, Anna studied at University College, London, where she earned a BA and a Postgraduate Certificate in Education to teach ESL (which she did for several years in France and England). Anna then worked as Co-Director of the Feminist Press in London, during which time she published her first three novels and three collections of short stories. Anna came to Berkeley for her graduate work, studying French linguistics with Suzanne Fleischman. She completed her PhD in 1995, writing a brilliant dissertation entitled "Pronoun Envy: Literary Uses of Linguistic Gender," which she revised and published with Oxford University Press. Anna left to teach at the University of Illinois, Champaign-Urbana, then in 1999 returned to Berkeley, where she taught in the French Department as Visiting Assistant Professor and Lecturer and was active in the BLC, promoting innovative uses of translation in language teaching.

Anna's scholarly contributions were many and significant. Her book *Pronoun Envy* explored how grammatical gender is used (or subverted, or explicitly avoided) across a wide range of literary texts in both French and English to affect textual cohesion, narrator empathy, and reader response. Beautifully written without jargon, the book provides an excellent overview of linguistic gender as well as a wonderful model of how to apply discourse analysis to literary texts. Previously, Anna had co-edited with Kira Hall another landmark work on the relationship between language, gender, and sexuality: *Queerly Phrased: Language, Gender and Sexuality*, also published by Oxford University Press. Her series of sociolinguistic studies on the use of the French Minitel present a wonderful analysis of contemporary communication culture, highlighting the centrality of language in creating imagined communities. She also published two major translations: Lucie Delarue Mardrus's *The Angel and The Perverts* and a collection of Natalie Clifford Barney's writing entitled *A Perilous Advantage*, which won a literary award. Meanwhile, Anna continued to write short stories and novels, the most acclaimed of which were *Bruised Fruit*, *Minimax*, *Incidents Involving Mirth*, and *Accommodation Offered*.

Anna's impressive scholarly and artistic productivity might lead one to think that she did not have much time to devote to her teaching, but nothing could have been further from the truth. Anna was one of the most dedicated, talented, and tireless teachers I have ever known. One class observation that stands out was a lesson on the French dictionary. Anna made the dictionary come alive, revealing the many layers of meaning, keeping her students on the edges of their seats.

We will all miss Anna, a delightful person, who was vivacious, warm, and extraordinarily helpful as teacher and advisor. She made important contributions to the French Department and to the BLC through her involvement as a Fellow, as a speaker at BLC conferences and panels, and as a critical member of the BLC community. Our hearts go out to her children Emma and Asher, to her partner Patti Roberts, and to everyone who was close to her.

A blog site has been established in Anna's memory at http://rememberingannalivia.blogspot.com.

Richard Kern
Professor of French and BLC Director

In Memoriam:
Agnes Mihalik

"Thank you so much for coming to see me," Agnes whispered, brightening the sterile hospital room with her sweet, radiating, but tired smile. That visit took place towards the end of July. A week later, July 28, was the last time I saw Agi. She was too weak to talk. The hospital room didn't have enough room for all the friends who had traveled from around the globe and the Bay Area to care for her, so we took turns sitting at her bedside. On the morning of July 31, Agnes died.

Agnes and I first met when our departments moved to the new floor in Dwinelle Hall and we formed the one-room Finno-Ugric Department, as we would laughingly call 6412 Dwinelle. We shared the office space easily and quickly became friends. The first thing Agnes did in the new office was to tape a photo of a giggling little girl above her desk. That's how I found out about the apple of Agi's eye, Mahlika, who would occasionally come to visit her mom's office. A musically and artistically gifted child, she would sit down to draw pictures while humming. Later, we would bake together before each Christmas, and Agi and Mahlika also often joined us for Finnish picnics in Sonoma. We were always discussing the possibility of the two of them moving somewhere closer to Mahlika's school and to my family in West Berkeley.

Agnes Mihalik came to the U.S. in 1981 with her Berkeley-grad husband. A year later, in the fall of 1982, she began teaching Hungarian at the Department of Slavic Languages and Literatures, as a visiting lecturer. In 1986 she became a lecturer minus the visitor status. She had studied in the University of Debrecen in Hungary and become a teacher of French and English. Before emigrating to the U.S. she had taught at both the college and secondary school levels in Budapest. In Berkeley, Agnes completed her MA in the School of Education. Besides being in charge of the Hungarian language program and teaching introductory Hungarian and advanced readings at Berkeley, she often taught Hungarian at Stanford as well. Her students considered her a wonderful teacher. In addition, she taught Creative Movement classes at the Pleasant Valley Adult School in Oakland, where she was a much-loved instructor among the elderly who attended those sessions.

But Agnes's talents didn't end with teaching. She was a talented cook and cake baker, as all who have attended our department Christmas parties know. She had even considered starting a cake catering business. She was an avid reader, and she loved to listen to music and sing Hungarian folk songs. Her all-time favorite movie was *Baghdad Cafe*. She was also a woman of faith, and that's what carried her through life's difficulties. Agnes appreciated her Hungarian roots and was able to pass on that love to Mahlika and her students, but she also wholeheartedly embraced her new home, the multicultural Bay Area. Agnes was a true Renaissance woman, gifted in many, varied areas and always ready to learn something new.

For the past two weeks I have been going through Agnes's materials: papers, photos, etc., in our shared office. I finally removed the photo of the grinning Mahlika from the wall and put it in a memory box that will be kept for her. I will be able to tell Mahlika that her mom was a beautiful, gentle, intelligent, cultured, and generous woman. She was dearly loved by her students, her many friends around the world, her colleagues, and her office mate at UC Berkeley.

Sirpa Tuomainen
Lecturer in Finnish, Scandinavian

Notes from the Director

by Richard Kern

Welcome back to a new year of events, activities, and fellowship at the BLC!

This summer saw the release of three reports important to language teaching and scholarship. The *MLA Report on Evaluating Scholarship for Tenure and Promotion* will be of particular interest to department chairs, deans, assistant professors, and graduate students. Among other things, the report calls for broadening parameters for the definition and evaluation of research. The complete report, as well as links to op-ed responses, can be found at www.mla.org/tenure_promotion.

The second report, *Foreign Languages and Higher Education: New Structures for a Changed World* was written by the MLA Ad Hoc Committee on Foreign Languages (which includes our own Claire Kramsch). A re-examination of language education aims in the post-9/11 world this landmark report offers important recommendations for restructuring academic programs in language/literature departments toward a goal of translingual and transcultural competence. It also recommends changes in governance structures in language/literature departments. The report is available online at www.mla.org/flreport.

A third report, *International Education and Foreign Languages: Keys to Securing America's Future* was released by the National Research Council of the National Academies (available at http://books.nap.edu/catalog.php?record_id=11841#toc). Responding to a request of the U.S. Congress to evaluate Title VI programs and the educational component of the Fulbright-Hayes Act, the report notes that one of the main criticisms of Title VI programs has been that they do not produce graduates with sufficient levels of language proficiency and they often do not use valid and reliable means of measuring proficiency. Meanwhile, demands for proficiency are on the rise in Title VI programs, and the Less Commonly Taught languages are most particularly targeted, since few have nationally recognized language tests.

We have consequently made "assessment" a key theme for this fall. Language assessment expert John M. Norris will speak on October 12, and a panel of Berkeley lecturers will present innovative assessment practices on

November 9. Our daytime discussion group will also continue the assessment discussion we began last spring with additional readings.

The BLC now has a blog! Named *Found in Translation*, our blog is for students, instructors, and others beyond the campus community who are interested in sharing stories about their experiences in learning a language, engaging with other cultures, living with different languages or dialects, or simply expressing their thoughts on issues of language, culture, and identity. Posts are welcome in all languages and can take the form of images, video, and artwork, as well as text. I would like to personally thank Dave Malinowski and Chris Palmatier, the principal designers of this blog, for their dedication to this project. The blog is still in development, so your participation—in the form of written posts, comments, and feedback on the blog's form, function, and content—would be very much appreciated. If you would like to explore the blog you can begin by creating an individual Username by visiting http://dcrf-dev.berkeley.edu/blcblog/wordpress and clicking on the "Register" link. We invite instructors to contact us at the BLC to discuss ways to integrate blogging on *Found in Translation* into your classroom teaching.

The BLC will be hosting an international mini-conference, sponsored by the France-Berkeley Fund, focused on teaching via desktop videoconferencing on October 31-November 2. Sessions will be in French and English, and all are invited to attend. We will also continue our monthly technology sharing sessions this year, starting with Françoise Sorgen-Goldschmidt's presentation of the new version of her LangLab program.

Professor Jeanne Bamberger, visiting from MIT this semester, will be teaching a course entitled "Observation and Analysis in Classrooms and Other Settings" in the Graduate School of Education.

Looking to the beginning of next semester, I will lead a workshop on "Literacy-based Language Teaching," scheduled for 3:00 pm, Friday, January 25, 2008.

Starting in the spring issue of the BLC Newsletter, we will have a new column called "View From Abroad," which will feature brief reports on current issues and debates in language education from various regions around the world. I invite all

instructors traveling home for the winter break to bring back notes on the state of language teaching in their home countries. We are interested in all kinds of information about the purposes, policies, methods, and politics of language teaching where you come from!

I end my notes with the sad news of the deaths of two of our cherished colleagues, Anna Livia Brawn of the French Department and Agnes Mihalik of the Department of Slavic Languages and Literatures. Please see the preceding "In Memoriam."

Notes from the Associate Director

by Mark Kaiser

Welcome back to campus—I hope you had a relaxing, enjoyable and productive summer. We have been busy here at the BLC, and here are some of the changes you will note:

Facilities

We have added another classroom (130 Dwinelle) with data projection, DVD and VHS players, a computer, and modular furniture. Henceforth, instructors needing distance learning capabilities or access to multiple computers will have priority to 33 Dwinelle. We are very grateful to Dean Broughton for her support in funding the remodeling of 130 Dwinelle.

B-34 Dwinelle has been transformed into a smaller distance learning classroom to be used for very small classes (fewer than six students). This will prove ideal for situations when we want to receive a course from another UC campus, as is the case with advanced Tagalog this semester. There will still be a few carrels in the room for listening to audiotapes or viewing VHS tapes.

B-21 Dwinelle has new Macintosh computers with the capability of booting into Windows. This increased flexibility (making both computer platforms available) does, however, mean that instructors and students will need to know which platform has the software package they need and how to get to the other platform. We will, therefore, have signs and BLC staff will be on site to assist.

Services

The BLC is proud to announce its new blog, *Found in Translation* (http://foundintranslation.berkeley.edu). The site is designed as a place where students (and instructors) can reflect on their experiences learning languages and exploring other cultures. Take a moment to check out the site and do please pass on the word to your students.

The project to create a searchable database of film clips continues to progress. Please see below for more details on the status of this project.

Please let me know in what ways the BLC might improve our facilities and services for language teachers and students. My door is always open.

BLC Film Clip Database – Status Report as of August 20, 2007

The BLC has been involved in the development of an Internet-based, searchable database of clips of foreign language films that have been tagged for linguistic, cultural, and discourse features. The purpose of this project is to provide language instructors with access to clips for viewing in class or assigning as homework, or for incorporation into learning modules in Learning Management System-managed courses.

Film has long been recognized as an effective tool for language learning. In contrast to most materials prepared to accompany language textbooks, the language in documentary and feature films, due to the talents of actors, directors and writers, appears less scripted and more naturalistic. As in real conversation, there are interruptions, clarifications, and negotiations of meaning between interlocutors. Moreover, film presents students with numerous opportunities to explore the broader, often mythic, culture of the speakers of a language, as well as its many socio-economic, ethnic, gender, and religious subcultures, often the very subject matter of the film itself.

Currently the development model follows a series of steps. First the film is cataloged according to English title, original title, director, release date, primary language, country, format, genre, and brief description. Next, the film is put into digital file format, with subtitled versions (in the target language or in English) also created. The film is then viewed by graduate students or lecturers who decide where the film is to be cut into clips (typically 30 seconds to 3 minutes in duration) and each clip is then tagged according to description of its contents, dialog tags (words occurring in the target language), descriptive tags (discourse, cultural, and linguistic features), and year portrayed.

This work will make it possible, for example, for instructors to use the database to search for "food," "church," "narration," "argument," or "imperative" to find clips in their language where these features have been tagged, or for instances where individual words have been tagged.

Instructors will be able to view each clip meeting the search criteria. Most importantly, instructors will be able to modify the tag list based on their own viewing of the clip. At that point the instructor will fill out a "shopping cart" of clips they want students to be able to access, and the BLC will then send the URLs for those clips to the instructor.

As of August 20, 2007, we have purchased approximately seventy films for this project and have digitized fifty or so. Fourteen films have been cut into clips and ten films have been tagged. In addition, a basic interface for loading films and clips into the database has been completed. We hope to roll out the search engine toward the end of this semester.

Instructors who are interested in working on the tagging and cutting process, or if you have some films that you would like to see included in the database, please get in touch with me (mkaiser@berkeley.edu; 642-0767, x13).

Peter the Great's Journey: Teaching Genre in the Intermediate Russian Classroom

Anne Dwyer, PhD Candidate,
Comparative Literature

My project originated in a fourth-semester Russian class that included several students who were about to leave for a semester in Moscow. The students expressed anxiety that they would not be able to understand lectures at the university. I therefore decided to develop listening materials that would focus on academic discourse and help prepare students for study abroad. My goal was to teach students to listen for devices of cohesion (Halliday 1976) and to recognize cues that lecturers give to signal key words and information—a task that research has shown to be remarkably difficult for L2 learners (Swaffa, 1993).

After gathering a number of texts for future use, I focused my efforts on a single two-and-a-half-minute piece of oral discourse about Peter the Great's journey to Europe in 1697-98. This one text, a segment of an interview I conducted with Berkeley professor Viktor Zhivov, has become the centerpiece of a modular teaching unit on the topic of Peter the Great designed to accompany the intermediate Russian textbook *V puti: Russian Grammar in Context*. The goal of this unit is to teach students genre-based reading and listening strategies while also encouraging them to approach Russian culture and history as a body of competing stories and interpretations. The unit can also serve as a model for integrating sophisticated texts and reading/listening strategies into intermediate language classes in a way that complements, rather than works against, the textbook.

The Journey

Peter I, the Great, tsar of Russia from 1682 to 1725, is one of the outstanding figures of Russian history, known for bringing many "European" innovations to Russia. Accordingly, Peter has a place in the Russian textbook, which includes an account, adapted from émigré historian Sergei Pushkarev's

1953 *Survey of Russian History*, of the young tsar's journey to Europe in 1697-98. Students learn that Peter visited Holland and London, traveled incognito, mastered the art of shipbuilding, and invited many European craftsmen to come to Russia.

My videotaped interview with Professor Zhivov, who is not only a specialist on Petrine culture, but also an animated speaker with a beard rivaling Tolstoy's, covers similar ground. However, in the last minutes of the interview, Professor Zhivov gives a brief account of what he calls a "disgusting" moment of the tsar's journey: Peter and his entourage go to visit a marvel of seventeenth-century science, the anatomical theater. Peter is fascinated by the human dissection. (He is, after all, a sadist who likes to extract his subjects' teeth.) But when the tsar notices that his entourage is not enjoying the spectacle, he forces his fellow Russians to pull apart the corpse with their teeth. Professor Zhivov interprets this scene as a symbol of Russia's Europeanization.

These two accounts of the journey allow students to compare very different representations of Peter I: in the first narrative, the tsar is an innovator and reformer; in the second, he is also a "sadist" who forces his entourage to act like animals in the name of Europeanization. The juxtaposition also challenges students to compare features of written versus oral discourse. Unlike the written account, the interview is marked by repetition, digression, and moments of clarification and exclamation, not to mention the intonation patterns and physical gestures of the speaker.

But there is a slight problem: without significant guidance it is all but impossible for intermediate students to understand Professor Zhivov's monologue. Not only are the lexicon and syntax difficult, the content is decidedly unexpected. This raises a key question: how can one design level-appropriate scaffolding and tasks that will help students comprehend the text without spoiling its punch line?

Genre-Based Scaffolding

Research suggests that literate adults recall more when reading than when listening, but that if related reading precedes listening, their recall increases (Swaffar 1993). Moreover, when students acquire discourse-level reading and listening strategies, their word-recognition increases (Kern 2000). My solution to the comprehension problem was therefore to give students some texts to read and to ask them to notice discourse-level features in the process.

I chose four short texts to prepare students for the interview and designed a worksheet for each one:

1. The textbook account of Peter's journey.

2. The same account in its original, unedited form with excerpts from the book's introduction.

3. An account of Peter's visit to the anatomical cabinet from a Soviet historical novel.

4. Two anecdotes from the Internet about Peter's propensity for pulling his subjects' teeth.

Peter the Great. Public domain image from the collection of the Perry-Castañeda Library, University of Texas, Austin. http://www.utopia.utexas.edu/project/portraits/index.html

Each text introduces a topic and lexicon that recurs in the interview, but the texts all represent very different genres and pose unique syntactic and grammatical challenges to the reader. To aid in comprehension and discussion, I have supplemented these texts with relevant visual and textual material: images from seventeenth-century medicine, genre definitions (What is a historical anecdote?), and authorial statements (I give only a factual exposition of historical events). The design of the unit is modular. While each text builds on the previous one, the exercise still stays effective if only some of the texts are used.

Outlook

When I tested some of the materials in the second-year Russian classroom, students engaged on a cognitive level with the specifics of the language and culture. After working through several texts, they discussed the kinds of listening strategies suggested by the transcript of the interview. Together we created a list of pointers: pay attention to extra-linguistic cues, register repetitions, listen past words you don't understand, and start learning specific words frequently used to signal enumeration or apposition. More focused work along this model could clearly be a productive way to introduce elements of a literacy-based pedagogy even at a low intermediate level. Such texts and tasks challenge students both cognitively and linguistically and might help bridge the gap not only between language study here and abroad, but also between textbook-based pedagogy and advanced content-based courses.

References

Halliday, M. A. K. and Ruqaiya Hasan. 1976. *Cohesion in English*. Hong Kong: Longman.

Kagan, Olga, Frank Miller, and Ganna Kudyma. 2006. *V puti: Russian Grammar in Context* (2nd ed.). Upper Saddle River, NJ: Pearson.

Kern, Richard. 2000. *Literacy and Language Teaching*. Oxford: Oxford University Press.

Swaffar, Janet and Susan Bacon. 1993. Reading and Listening Comprehension: Perspectives on Research and Implications for Practice. *Research in Language Learning: Principles, Processes, and Prospects*. Ed. A. O. Hadley. Lincolnwood, IL: National Textbook Company. 124-155.

Petersburg Online: A Web-based Cultural Resource for Students and Teachers of Russian

by Mieka Erley, PhD Candidate, Slavic Languages and Literatures

Today we tend to speak of the "spatial turn" that the Humanities have taken in the last decade. Although a concern with space per se is nothing new, the novelty that warrants the coinage is in the breadth of application of spatial theories, the degree of their impact on disciplines not otherwise engaging space as a traditional concern, and, finally, the total theoretical re-investment in the field by all this mass activity. In the realm of pedagogy—taking into account of the importance of cultural literacy in language acquisition—a conscious turn to problems of space and place might also offer students of language rich new ways of understanding culture. My spring 2007 BLC project

takes up some of these issues in the domain of virtual space—the Web. In collaboration with Web designer Chris Palmatier and Mark Kaiser of the BLC, I have developed a website called Petersburg Online to serve as a map-based repository of cultural materials pertinent to students of Russian. It uses Google Map technology to generate interactive maps of the city of Petersburg, Russia, and uses several scripting languages, including Java, Ajax, and XHTML, to create a highly responsive user interface and an easy-to-use administrator interface for teachers.

Design and Function

At stake in the design process was understanding how to structure and create relationships between a wide range of multimedia cultural materials to be used on the site—photographs, audio files, video files, and text, all from different time periods in the city's history. We chose to link all of these media objects with cultural "entities"—that is, sites or figures of cultural importance. In turn, these entities are associated with locations on the map of the city.
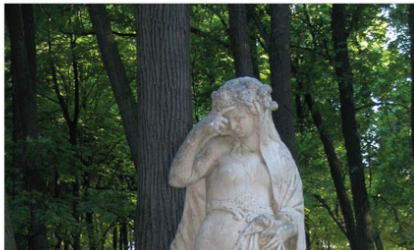
The website is divided roughly into four panes. In the upper right-hand corner is an interactive map of Petersburg that the user can drag, enlarge, and use to navigate through the site's cultural content. The upper left pane of the site displays information
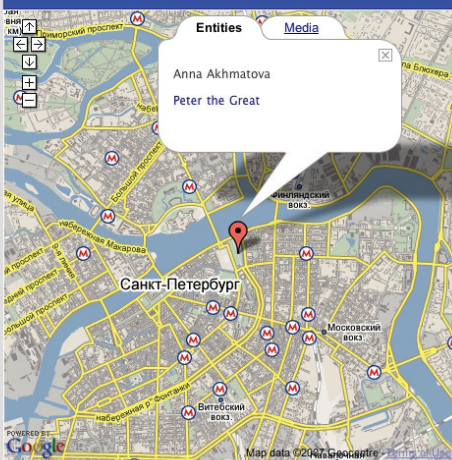

Featured Entity

Anna Akhmatova (Анна АХМАТОВА)

Anna Akhmatova is one of Russia's greatest literary icons of the 20th century, a poet whose fame has spread far beyond the borders of her native land. Born in 1889 outside of Odessa to an engineer (father) and a political terrorist (mother), Akhmatova later moved to Saint-Petersburg, where she graduated from the famed school at Tsarskoe selo that Pushkin had attended a century before her. Her first collection of verse, *Вечер (Evening)*, was published in 1912 and sealed her affiliation with the Acmeist poets.

Featured Media

Markers for Anna Akhmatova

Entities   Media

Anna Akhmatova
Peter the Great

Quick Search/Browse

Search by keyword

Search for [＿＿＿] in [All ▾] (Go!)

about cultural entities and media objects. Under the heading "Additional Resources," below the media display, the user can access other media files associated with the entity, or select keywords (or tags) to jump to other cultural entities represented on the map. If, for example, one were to choose "Poet" as a keyword, the map would update to display all of the locations in the city associated with poets. Finally, there is a search feature that the student may use to filter or limit information on the map by neighborhood, keyword, historical figure, or time range.

In the sample screenshot here, the featured cultural entity is poet Anna Akhmatova and the media file associated with her is a photograph of the statue "Nox," the subject of one of Akhmatova's poems. The statue's location in the Summer Garden is marked on the map with a red pushpin. When a user clicks on a pushpin, a pop-up menu displays all of the entities and media files available at that virtual location.

Pedagogical Applications

I believe that this map-based model can effectively structure the complex relationships between cultural sites, figures, and artifacts in the city over the course of time. Moreover, the collapse of temporal planes on the map and the co-presence of cultural entities from different eras of history enable students to visualize change in the city over time. The website was designed with maximum flexibility of use in mind, and, as the map-based model itself is generic, it may be used as a template for any language department, for any city, and by those with relatively little technological know-how.

The administration of the site is remarkably easy: from the admin page, one need only click a point on the map to add a cultural artifact and input information about it. Given the ease of adding material in this design, I would like to suggest that the map could be used in conjunction with a wiki model of collective authorship. If the instructor chooses, students may collect and submit their own materials and integrate them into the virtual city, producing their own meaningful configurations across the time and space of the city. These materials can be correlated with textbook thematics, while

still offering something beyond the highly processed, highly refined environment of the textbook, whose cultural content may be over-determined or sparse, or not adequately challenge students to actively interpret cultural information. The second-year Russian textbook used in our classrooms, for example, is relatively thin on visual materials (an economic problem that afflicts many Less Commonly Taught Languages) and this website would offer a useful supplementary resource.

What, in sum, are the possible applications of the site? This map-based, web-based, cultural resource can accommodate the needs of students at various levels of language learning, from beginner to advanced. At the discretion of the instructor, cultural information on the site could be written entirely in the target language, and, as a correlative exercise, students could be assigned short compositions in that language—edited by the instructor or by students collectively—to be added to the site.

Beyond all this, though, is the benefit students may experience in negotiating cultural information in a virtual space. Francine A'Ness, who undertook a similar project at Dartmouth on Latin American culture, reports that her students not only enjoyed the project, but also over time "became more wary of the medium and more sensitive to the critical issues it raised." The conclusion drawn by A'Ness was that students were not merely enlisted in the project of collecting cultural materials to support language learning, but that they also took rather profound lessons from the project about the mediation and integrity of information, hidden structures of authority, and the nature of authorship and editorship. Those lessons perhaps emerge only through praxis, and certainly serve students as they negotiate the politics of their own language, test the borders between cultures, and come of age in an increasingly mediated world.

Reference

Kramsch, C., F. A'Ness and W. S. E. Lam. 2000. Authenticity and authorship in the computer-mediated acquisition of L2 literacy. *Language Learning and Technology*, 14: 78-104.

Poetry and Grammar: Exploring the Tensions between Two Systems of Meaning Making

by Michael Huffmaster, PhD Candidate, German

Of the courses in the language sequence in Berkeley's German Department, German 4 was by far my most enjoyable teaching experience, primarily because the curriculum consisted mostly of literary texts, which as a scholar of literature I appreciated, and because students' linguistic competence by that level is advanced enough to allow for more nuanced and sophisticated and hence more intellectually stimulating class discussions. And, of course, facilitating and witnessing the further advancement of that competence over the course of the semester offered its own rewards. As a poetry lover, though, I wished there had been more poems in the curriculum—the semester I taught the course, fall 2005, there was one. And as a firm believer in the benefits of poetry in the language classroom as attested to in the literature (Hanauer 2003; Kramsch 1993; Maxim 2006; Widdowson 2003), I wondered why that wasn't the case. My other real frustration at the time was with the disconnect I felt between the grammar component of the course—unquestionably a vital part of students' language instruction—and the rest of the course content. Granted, such a situation—a dearth, as I perceived it, of poetry along with a less-than-ideally integrated grammar component—is unlikely to cause detriment to learners in any way. Yet an improvement seemed desirable.

The semester I taught German 4, I also attended a seminar with Claire Kramsch on "Linguistic Approaches to Literature." The readings for the seminar revealed to me the enormous potential and value of such approaches in language pedagogy. In particular, the field of stylistics seemed to offer a solution to the issues I was facing in my German 4 course. As it analyzes—among other features of a given text—verbal patterning traditionally understood in terms of grammatical categories, stylistics highlights

the role grammar plays in constructing meaning. It thus provides both sound justification for bringing more poetry into the language classroom and a practical means of better integrating grammar into course content.

Juxtaposing poetry and grammar in stylistic analysis serves above all to underscore literature's status as discourse, as a distinct system of meaning making, which has far-reaching educational value beyond communicative competence. In his most recent book, Terry Eagleton (2007) bemoans what he sees as the disappearance of genuine literary criticism in the study of poetry today, noting that what usually passes as such typically amounts to little more than content summary. His assessment of this state of affairs omits any acknowledgement of responsibility, though some might argue that his own influential *Literary Theory* (1983) contributed significantly toward a move in criticism which denies any distinction between literature and other discursive practices, and that precisely that development has led to the situation he complains of. Irrespective of cause, though, the ramifications of such a trend are doubtless regrettable and rightly of concern. If any remedy is to be effective, it will have to affirm literature's distinctiveness as a particular discourse, with particular phonological, lexical, grammatical, semantic, and pragmatic parameters. Such a conviction informs the main theoretical underpinning of my BLC project.

One compelling way of distinguishing literary discourse—taking lyric poetry as exemplary—has been proposed by H. G. Widdowson (1975, 1984, 1992), who uses an admittedly oversimplified model of language as reference and representation. The conventional uses of everyday language which make social life possible and which essentially construct what is socially, collectively agreed on as reality, Widdowson characterizes as a referential mode of meaning. But, he insists, "there are realities of individual awareness that must always elude such social categories, and … these realities, and their elusiveness, are what poetry (indeed, art in general) seeks to express" (1992: 183). Poetry, as opposed to reference, is a mode of meaning as representation: it represents experience that cannot be expressed in conventional

terms, and it does so by appropriating the resources of language in unconventional ways, reorganizing them into its own peculiar patterns. Such an understanding of poetry then requires as a corollary careful scrutiny of the verbal patterning of a given poetic text in order to account for precisely how it contravenes the conventions of referential language in the cause of representation, and to suggest why it might do so in those particular ways. "[A]wareness of the contravention, of course, serves to sharpen awareness of the convention, together with the recognition of the conditional validity of both" (Widdowson 1992: 83).

With such aims in mind, I conceived the idea of putting together a resource packet of poems for use in the second year of language instruction in Berkeley's German program. I knew, of course, that it would not do simply to compile an anthology of poems. An appropriate pedagogical apparatus grounded in stylistic analysis would have to accompany any such collection. My BLC Fellowship enabled me to develop that idea. The result is a handbook called "Poetry and Grammar–A Manual: Exploring the Tensions between Two Systems of Meaning Making." It consists of four sections: an introduction that covers some of the basic principles of stylistic analysis, such as foregrounding and parallelism; an appendix that covers some basics of German poetics, such as meter, some common rhyme schemes, and common genres; a collection of German poems; and detailed lesson plans for a selection of those poems. To date, the manual—a work in progress—includes five such lesson plans, with two dozen planned.

The one hundred twenty-two poems included in the manual were selected for salient grammatical features and grouped according to the thirty chapters in the *Handbuch zur deutschen Grammatik*, the grammar textbook used in German 3 and 4 at Berkeley. The logic behind this arrangement is that when students are learning a given grammar point during the course of their language study, they will be able to consider the ways that poetic discourse sometimes makes use of that same linguistic feature but to different effect. Several of the poems appear in more than one chapter, and such occurrences are cross-referenced. This structural feature of

the manual itself reinforces awareness of how oftentimes precisely the point a poem seems to be making necessarily involves more than one grammatical category. In other words, it makes evident poetry's attempt to transcend the limits of reference imposed by conventional grammar for the purposes of representation.

The lesson plans in the manual follow a trajectory suggested by Maley and Duff (1989) in their book on poetry in the language classroom—Preparing for the Poem, Working Into the Poem, Working Out from the Poem, Speaking Poetry, and Writing Poetry—with a crucial additional step between Working Into and Working Out from the Poem: Working Within the Poem. This is where stylistic analysis comes into play. Each of these steps can be taken with a variety of activities, and different kinds of activities are included to give users a sense of the scope of possibility, as well as the possibility of adapting activities to different texts than the ones they are used with.

The manual is intended as a resource for my colleagues in the German Department at Berkeley, to be used at the instructor's discretion to supplement the curriculum when desired. It is my hope, though, that the availability of the manual might not only help make a case for the value of juxtaposing poetry and grammar in the language classroom, but also provide the tools for translating those values into pedagogical practice. Sincere thanks go to everyone who helped in bringing this project to fruition.

References

Eagleton, T. 1983. *Literary Theory*. Oxford: Oxford University Press.

Eagleton, T. 2007. *How to Read a Poem*. Malden, MA: Blackwell.

Hanauer, D. I. 2003. Multicultural Moments in Poetry: The Importance of the Unique. *Canadian Modern Language Review* 60(1): 69-87.

Kramsch, C. 1993. *Culture and Context in Language Teaching*. Oxford: Oxford University Press.

BLC Fellows' Reports

on-linear ways of

Maley, A. and A. Duff. 1989. *The Inward Ear: Poetry in the Language Classroom*. Cambridge: Cambridge University Press.

Maxim, H. 2006. Giving Beginning Adult Language Learners a Voice: A Case for Poetry in the Foreign Language Classroom. *Poetry & Pedagogy: The Challenge of the Contemporary*. Ed. J. Retallack and J. Spahr. New York: Palgrave-MacMillan: 251-259.

Widdowson, H. G. 1984. *Explorations in Applied Linguistics 2*. Oxford: Oxford University Press.

Widdowson, H. G. 1992. *Practical Stylistics: An Approach to Poetry*. Oxford: Oxford University Press.

Widdowson, H. G. 1975. *Stylistics and the Teaching of Literature*. London: Longman.

Widdowson, H. G. 2003. 'So the Meaning Escapes': On Literature and the Representation of Linguistic Realities. *Canadian Modern Language Review* 60(1): 89-97.

Non-Linear Teaching of Japanese Language In Culture: A Module Using *Tatami* Rooms

by Noriko Komatsu, Lecturer in Japanese, East Asian Languages and Cultures

The project and goal

I have been considering how to improve the overall design of the third-year level modern Japanese language course. One of the problems that I want to alleviate is the extreme difference in "cultural competence" among students at this level. Some students have spent extended stays in Japan; others have never been to the country. This has created difficulty in setting a good pace for the class, managing small group discussions, and other similar issues.

Since the textbook used for the regular course is designed for foreign students living in Japan, it does not devote much space to cultural explanations. It assumes that students encounter the culture at multiple levels on a daily basis. As a textbook for UC Berkeley students, I consider its cultural information insufficient and so not very helpful in reducing gaps among students with differing levels of exposure to Japan.

Cultural understanding is necessary for appreciating the full meaning of a verbal expression. Through my BLC project, I have explored how a supplementary course in Japanese culture, one grounded in current pedagogy, might support the content of the regular class and help students, especially those with limited knowledge of Japanese culture, achieve better language competency. I set as a project goal to design a supplementary course that would provide students an opportunity to extend their communication ability by better understanding Japanese cultural contexts. It was important to me, however, that such a supplementary course not be just another "culture course" but rather a course designed to bring together dynamically language training and cultural considerations.

Within the timeframe of the grant, I decided to develop one module for this supplementary course that could be used as a model for subsequent modules. All modules are meant to be involved directly in the topics, key words, and primary concepts of specific units of the regular textbook. I developed a module using the traditional Japanese flooring called *tatami*. This module is linked to the textbook's second unit, which is about *madori* (living space). The unit's theme is typical Japanese living arrangements (the size, shape, and types of rooms).

Pedagogical starting points

I began to think about my project with multimedia in mind. I observed that the third-year program was not taking full advantage of recent technology that made the inclusion of edited multimedia tailored to a specific class simpler than in the past. Content is easier to capture from broadcast television because of DVR technology and high-quality digital overseas satellite services. Multimedia materials are easier to produce, using video editing programs with user-friendly interfaces. Finally, these developed materials are easier to distribute both because of software that makes the production of media files on computers and DVDs easier and because the University continues to expand the capabilities of its bSpace website service. Instructors can bring multimedia to the classroom via laptop or DVD and can coordinate those sessions with material available independently to the students via bSpace.

While keeping this multimedia interest in mind, I spent the first few weeks reading recent research on language pedagogy. Two concepts became guiding principles.

The first concept was included in a discussion by Kramsch regarding three facets of language instruction. In her book *Context and Culture in Language Teaching*, Kramsch presents these three facets as proficiency, discourse analysis, and non-linear ways of learning. It is the second and third of these that I find particularly useful.

By discourse analysis Kramsch means that the student needs to ask contextual questions about the language situation that is the object of study. In the case of tatami, the student should understand why *tatami* is part of a language situation. The presence of *tatami* might be accidental or casual, but in many cases it contributes something to the meaning of the situation. When the student can understand why *tatami* are there, they understand much better the total environment of the language event they are trying to fully, fluently comprehend.

With her emphasis on non-linear learning activity, Kramsch challenges the traditional concept of introducing in steps increasingly difficult sets of vocabulary that gradually build, in a linear way, towards language mastery. Kramsch argues that in actual practice students obtain skills in a variety of ways and that they can learn more efficiently when material is presented so that they can enter the course material from multiple paths and work in non-linear directions among various resources. She notes that multimedia material is especially useful for this. I imagine, for example, that a student might first view a situation, then study vocabulary, then return to the visually presented material. Or an instructor might present a video, move to small group discussion that takes only a part of the material as

the topic, and then bring the several groups together for a class-wide synthesis of the situation, re-watching the video with that discussion as context. Students can later review the video. As much as is appropriate, the resources are made available at the same time, so the student can move among them. With this concept of designing material that is open to various sequences of access by students, I tried to develop components of the module (key concepts, vocabulary lists, audio-only segments, video-only segments, and full multimedia segments), and make them available in contexts that promote non-linear learning.

Another important conclusion that I derived from Kramsch's concept of non-linear learning was to not match strictly the level of difficulty of the supplementary material with third-year language skills. That is, I decided not to delay asking the complicated discourse analysis questions about a language situation until the student has attained a basic fluency. I consider the contextual information to be an important element in attaining fluency, not something to "polish" one's language towards the end of the mastery process.

The second concept I found to be a guiding principle, was Jorden's insistence on thinking not in terms of language and culture but rather language in culture. Jorden has a low opinion of traditional Japanese culture classes that teach how to make sushi and so forth. Rather, she views language as happening within a cultural context so that any discussion of cultural concepts is better presented in the Japanese language, not in English as if they were a separate topic. Language and culture cannot be separated, in her view. In terms of the concepts about *tatami* that I wanted to teach, I felt that analyzing real situations that have *tatami* rooms as a setting was the best way to explain those concepts. Multimedia material is extremely helpful in this regard, if not essential: music, cinematography, script, corporal clues ("body language"), and physical setting interact to carry complex messages. Parsing a total situation, rather than just memorizing extensive vocabulary lists linked to written material, helps the student quickly understand the nuances of context. Typically, students would view video material

(in Japanese) keeping in mind the cultural concept around which it is organized. They will be divided afterwards into small groups to consider specific aspects of the video segment (sound, setting, body language, script and its delivery, and so on) and then regroup for class-wide discussions that integrate their observations. Ideally, cultural concepts are explored through using the key terms of the unit.

A model module: *tatami* rooms as a language context

The module I designed during the course of the BLC grant period is one complete module coordinated with one unit of the regular textbook. It includes the schedule for the presentation of the material, instructions to students, study guides of key concepts, additional vocabulary, and a set of illustrations and videos (short excepts from drama/comedies, news and documentaries) designed to present basic information, explain basic concepts, and then provide targeted opportunities for student analysis and discussion.

A module is in three parts: pre-class material to be learned ahead of time and two fifty-minute class sessions.

Pre-Class material—a Study Packet that includes background video material, vocabulary lists, and key concepts—is uploaded to bSpace one week before Day One. For example, since the course's regular text unit is about Japanese living spaces, various floor plans for houses and apartments, such as those seen frequently in housing advertisements, are included. Terms such as *jō* are supported with visual examples. The size of a room (whether Western style or Japanese) is measured in *jō*. (One *jō* equals one *tatami* mat). For students who have never been to Japan, or perhaps have only an experience with hotels designed primarily for Westerners visiting Japan, this is difficult to visualize.

The first half of Day One reviews basic information from the Study Packet. The class is then shown video clips that build towards the basic module theme: *tatami* rooms often provide a context that seems warm and supportive, and Japanese turn to this setting not just at times of pleasurable company (such

as a family dinner or a relaxing stay away from home and work at a traditional inn) but also when the content of a conversation might be stressful or contentious such as when the topic is sensitive or negative. Then, for the second half of Day One, the students view an example video of *tatami* as a context for a language situation. The set of video clips selected for this particular module includes news spots that show meeting rooms of various configurations. *Tatami* rooms are shown to be selected by the local government as the meeting context to create a supportive mood for skeptical and concerned asbestos poisoning victims who will meet doctors and learn about the nature of their disease.

Day Two is devoted to further practice. In the case of the *tatami* module, this means two more videos. The first shows a non-profit worker who helps NEET-classified individuals (a government classification used in the U.K. and some Asian countries, abbreviated from "Not currently engaged in Employment, Education or Training" and who are considered basically disengaged from society). The NEET man has skipped yet another appointment and the worker is there to explain, rather frankly, that he needs to take responsibility. The second video shows a traditional in-house, family-like training opportunity (for *rakugo*, a type of traditional monologic narrative performance) where one of the apprentices is told to cease training. In both cases, *tatami* rooms are used to facilitate difficult conversations.

Summary

I spent the BLC grant period designing a module for a supplementary class, a class for students with little exposure to Japanese culture. The class relies primarily on carefully edited multimedia material that explores key cultural concepts within a Japanese language context (as suggested by Jorden). The instructional approach attempts to draw out nuances by discourse analysis and enable students to improve rapidly by facilitating non-linear exploration of the material (Kramsch). The module I designed was to accompany the second unit of the regular textbook, a unit that presents Japanese living spaces. The cultural concept around which

the supplementary module was designed was *tatami* rooms, in particular the special context they can provide. In all, I intend to design ten such multimedia modules to be taught concurrently with the third-year level program.

References

Byram, M. and C. Morgan. 1994. *Teaching-and-Learning Language-and-Culture*. Clevedon, U.K.: Multilingual Matters.

Candlin, C. N. 1989. Language, culture and curriculum. Ed. C. N. Candlin and T. F. McNamara, *Language, learning and community: Festschrift in honor of Terry R. Quinn*. Sydney: Macquarie University. 1–24.

Jorden, E. H. 1992. Culture in the Japanese Language Classroom. Ed. C. Kramsch and S. McConnell-Ginet, *Text and Context: Cross-Disciplinary Perspectives on Language Study*. Lexington, MA: D. C. Heath. 156–167.

Kramsch, C. 1993. *Context and Culture in Language Teaching*. Oxford: Oxford University Press.

Kramsch, C. 1998. *Language and culture*. Oxford: Oxford University Press.

Kramsch, C. J. 1989. *New Directions in the Teaching of Language and Culture*. National Foreign Language Center Occasional Papers April.

Teaching Chinese Culture and Communicative Discourse through Film

by Lihua Zhang, Lecturer in Chinese, East Asian Languages and Cultures

With advances in networking between Greater China and other parts of the world, effective communication has received ever-increasing attention. Studies of Chinese communication and intercultural communication have made great strides since their inception some three decades ago (Sun 2002; Gao and Xiao 2002). Chinese language learners' primary motivation and goal have shifted toward effective cross-cultural communication (Walton 1996) and understand-

ing the world portrayed in Chinese culture (Kubler et al. 1997:62). However, Chinese language teaching remains primarily focused on language abilities such as pronunciation, grammar, lexicon, and listening, speaking, reading and writing skills (Walton 1996). Consequently, teaching how Chinese people/speakers communicate in a communicative culture occupies a marginal position both in teaching materials and in teaching practice. In addressing the importance of teaching culturally specific communication, "the communicative cultural elements," in the foreign language classroom, Zhanyi Zhang (1988:107) emphasizes that if classroom time is an issue, "priority should be given to the cultural elements that affect communication rather than to the general cultural elements which deal with facts about the culture." Since language abilities, as asserted by Walton (1996) in discussing Chinese pedagogy, are "merely skills intended for the greater purpose of communication," the greater purpose here is the appropriate use of the Chinese language and the ability to interpret the meanings of language users, to perceive worldviews of Chinese people, and to understand the reality of Chinese culture through language. My BLC project is to devise ways that enable Chinese language teachers to systematically teach Chinese communicative culture and discourse in classrooms. Video clips of films that show communication between Chinese people are the principal medium in the pedagogical design.

So far, the project has made substantial progress. I have reviewed a number of studies on Chinese communication and cross-cultural communication between Chinese and other people and created a matrix that contains categories of Chinese cultural aspects, communication strategies, and discourse accents. The matrix serves as a resource to be incorporated into the syllabus over a prescribed period of time. It serves as a guide for preparing teaching materials and class exercises and for thinking critically when reviewing teaching materials, while also providing students with a general picture of communication in Chinese and a way to assess their knowledge of Chinese communicative culture and discourse. I also collected and analyzed more than thirty video clips from a number of films and

developed exercises to accompany some of them. Chinese films come in different formats targeting different audiences: without subtitles, with Chinese subtitles (simplified or traditional), with English subtitles, or with both Chinese and English subtitles. These different formats can be used for different pedagogical purposes

The pedagogical design takes a discourse-based approach inspired by Kramsch et al. (1996:99) that "views culture as language and language as culture" and "makes the very process of enunciation the locus of cultural difference and personal choice." This approach enables students to learn "how to recognize both the cultural voice of a socially dominant group and the unique voice of a particular person" (105). There are four underlying principles for the design of activities. They are:

1. Exposing students to the functional uses of language in target social contexts. It helps students understand how the language that people use is based on the social environments in which they use the language (Scollon and Scollon 1995:95). It encourages students to look beyond the literal meaning of words and interpret between the lines in order to understand better the underlying representations and intentions.

2. Guiding students to explore target cultural dimensions of discourse pragmatics, as well as to interpret cultural meaning and relate it to their own culture. Kramsch et al. (1996:106) state, "By choosing to say things one way rather than another… [the individual] makes a cultural decision, because he/she adapts her language to the perceived needs of the situation. This tailoring of the text to meet the demands of the context, and this shaping of the context through the expectations raised by the text, is precisely what we call 'culture'." A pedagogy embedded in this notion of culture fosters students' critical thinking and enables them to begin their cross-cultural experience in the language classroom.

3. Engaging students in situated learning. It views learning as a process in which learners gradually develop their understanding and skills (Lave and Wenger 1991), and, as Kramsch (1996:105) puts it, "validates

subjective perspective and point of view" in the course of apprenticeship.

4. Developing an active understanding and an active interpretation, which are responsive, relational, and dynamic in a dialogic nature. According to Bakhtin (1981:282), "various different points of view, conceptual horizons, systems for providing expressive accents, various social 'languages' come to interact with one another." Situated in a dialogic relation with the target culture's social world and with other participants in the classroom, students interpret expectations and representations and "discover which ways of talking and thinking they share with others and which are unique to them." (Kramsch 1993:27)

The following lesson plan is one example of using video clips in the Chinese language classroom. The video clip is from the film *Sunflower* (by Director Zhang Yang, 2005), which features a typical Chinese one-child family. The father, who had been an artist, taught his nine-year-old son, Xiangyang, how to draw, and hoped that his son would become an artist in the future. However, Xiangyang was reluctant to follow his father's plan. Ten years later, since an art college had not accepted Xiangyang, his parents required him to take make-up courses in preparation for retaking the entrance exams. However, Xiangyang often skipped classes to sell greeting cards on the streets with his friend. His mother found the money Xiangyang made selling the cards, and this made his parents very angry. The exercises and activities exemplified here target the intermediate level. Since this level links the higher and the lower levels, it is feasible to tailor the exercises and activities to fit both levels.

The lesson progresses as follows:

1. Play the clip with only sound and focus attention on questions (in Chinese), such as "How many voices are there?" "Who might the speakers be?" "Where might this scene be taking place?" "What time of the day might it be?" and "What might the speakers be talking about?"

2. Provide a brief background and ask students whether they have ever skipped class,

for what reasons, and how their parents reacted.

3. Play the clip with the image. Students work on Worksheet A that asks them to view the clip all the while taking notes (in Pinyin/characters/English) about what they know about the son and about his parents' reaction. Students then share their notes with a partner. This worksheet focuses students on comprehending detailed information.

4. Hand out the script with both Chinese and English side by side and play the clip. Students work on Worksheet B that consists of two tasks. Task I asks students to identify the parents' utterances according to such categories as swearing, criticism, interrogation, assumed faults, assertion of authority, warning, imposition of parental will, threat, and comparison. Students are required to answer questions about what roles the parents are playing and then justify their answers. Task II asks students to underline the son's words on the script and think about the questions: "Does the son initiate any new topics?" "Are his words true or false?" "What is his role in relation to the other characters?" and justify their answers. This worksheet helps students interpret how the parents and the son use words to express their thoughts and to represent their attitudes in and towards the cultural society in which they live as well as their relationship with each other. The discussion guides students in their exploration and interpretation of underlying cultural beliefs and values underlying parents' discourse pragmatics, such as parental authority, the hierarchical relationship between parents and child, prestigious social status associated with a college education, and living up to others' expectations.

5. Students work on Worksheet C that asks them to complete an imaginary conversation from the perspective the parents and then share their writing with a partner and discuss their views in class. This worksheet enables students to relate target cultural meaning to their own culture and have a cross-cultural experience. It is this writing exercise that allows students to use the target language to express their views that are shaped by their cultural values and

assumptions. Students begin their cross-cultural experience through discussion and an exchange of viewpoints.

There were very positive comments on this lesson plan in a preliminary trial with several students from a sixth-semester Chinese class and with three sections of second-semester Chinese dialect heritage students. I will continue to review studies on Chinese communication and cross-cultural communication and incorporate relevant research results into my teaching. The matrix I have created will change over time since culture is always evolving and ways of communication change along with changes in beliefs, values, and assumptions (Ng 2002). I will continue collecting video clips illustrating various aspects of communication. I hope that the ideas and practices illustrated here can also be applied to other forms of spoken and written texts as well as to other languages.

References

Bakhtin, Mikhail Mikhailovich. 1981. *The Dialogic Imagination*. Austin: UT Press.

Gao, Ge and Xiaosui Xiao. 2002. Intercultural/Interpersonal Communication Research in China: A preliminary Review. *Chinese Communication Theory and Research: Reflections, New Frontiers, and New Directions*. Ed. Wenshan Jia, Xing Lu, and D. Ray Heisey. Westport, CT: Ablex Publishing. 21–35.

Kramsch, Claire. 1998. *Language and Culture*. Oxford: Oxford University Press.

Kramsch, C., A. Cain, and E. Murphy-Lejeune. 1996. Why should language teachers teach culture? *Language, Culture, and Curriculum*, 9(1): 99–107.

Kramsch, Claire. 1993. *Context and Culture in Language Teaching*. Oxford: OUP.

Kubler, Cornelius C. et al. 1997. *NFLC Guide for Basic Chinese Language Programs (Pathways to Advanced Skills, Vol. 3)*. Ohio: Ohio State University National Foreign Language Center.

Lave, Jean and Etienne Wenger. 1991. *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.

Ng, Rita Mei-Ching. 2002. Culture and Modernization: The Case of the People's Republic of China. *Chinese Communication Studies: Context and Comparisons.* Ed. Xing Lu, Wenshan Jia, and D. Ray Heisey. Westport, CT: Ablex Publishing. 33–45.

Scollon, Ron and Suzanne Wong Scollon. 1995. *Intercultural Communication. A Discourse Approach*. Cambridge, MA: Blackwell Publishers Inc.

Sun, Zhenbin. 2002. Communication Studies in China: State of the Art. *Chinese Communication Theory and Research: Reflections, New Frontiers, and New Directions*. Ed. Wenshan Jia, Xing Lu, and D. Ray Heisey. Westport, CT: Ablex Publishing. 3–19.

Walton, A. Ronald. 1996. Reinventing Language Fields: The Chinese Case. Ed. Scott McGinnis. *Chinese Pedagogy: An Emerging Field (Pathways to Advanced Skills, Vol. 2)*. Ohio: Ohio State University Foreign Language Publications. 29–79.

Zhang, Zhanyi. 1988. A Discussion of Communicative Culture. *Journal of Chinese Language Teachers Association*, 23 (2): 107–112.

Kudos. . .

to Claire Kramsch on receiving the 2007 AAAL Distinguished Scholarship and Service Award in recognition of her scholarship and service to the profession in general and to the American Association of Applied Linguistics in particular.

to Niko Euba, German, and Sonia S'hiri, Near Eastern Studies, recipients of the 2006-07 Faculty Award for Outstanding Mentorship of GSIs.

to Nelly Timmons, French, on receiving the Division of Arts and Humanities Distinguished Teaching Award for Lecturers.

2008-09 BLC Professional Development Fellowships for Language Lecturers
Deadline: March 1, 2008

The Berkeley Language Center is pleased to announce the availability of two one-semester fellowships for Unit 18 lecturers or language program coordinators for the academic year 2008-09.

&

2008-09 BLC Instructional Research Fellowships for Graduate Students
Deadline: March 1, 2008

The Berkeley Language Center is pleased to announce the availability of up to six one-semester GSRships (IV) for the academic year 2008-09 (pending authorization of funding).

If you are interested, we strongly encourage you to discuss your research project proposal with Richard Kern or Mark Kaiser. For an application form, please contact the BLC Business Manager, Ana Arteaga, 642.0767 ext 22, aablc@berkeley.edu.

2007-08 Title VI Travel Grant for Foreign Language Lecturers

Fall Deadline: November 1 (travel through 1/15/08)

Spring Deadline: April 1 (travel through 8/1/08)

The Berkeley Language Center provides limited funding for foreign language lecturers to attend professional conferences. Include a copy of the program, an abstract, and/or a letter of invitation with your application form.

If you have further questions or would like an application form, please contact the BLC Business Manager, Ana Arteaga, 642.0767 ext 22, aablc@berkeley.edu.

BLC Lectures

Conferences

Language Ecology in Practice: Implications for Foreign Language Education

September 21
B-4 Dwinelle

Claire Kramsch, Professor of German and Foreign Language Acquisition, University of California, Berkeley

---

Using Assessment for Understanding and Improving Language Education

October 12
B-4 Dwinelle

John M. Norris, Professor of Second Language Studies, University of Hawai'i at Manoa

---

Language Assessment at Berkeley

November 9
370 Dwinelle

University of California, Berkeley Lecturers' Panel

BLC Fellows' Forum

December 7
370 Dwinelle

Clélia Donovan, Miranda Kentfield, Robert Adler, and Lyn Scott

All lectures are Friday, 3–5 pm

The Berkeley Language Center Lecture Series
is sponsored
by the College of Letters and Science
and by Berkeley's eight National Resource Centers
under a Title VI grant
from the U.S. Department of Education.

Southwest Association for Language Learning Technology (SWALLT) Fall Conference

October 26–27, 2007

Stanford Digital Language Lab, Stanford University
http://swallt2007.stanford.edu/

Foreign Language Association of Northern California (FLANC) Fall Conference

November 9–10, 2007

Sacred Heart Cathedral Prep & San Francisco State University
http://www.fla-nc.org/

American Council on the Teaching of Foreign Languages (ACTFL)

November 16–18, 2007

San Antonio, TX
http://www.actfl.org

Modern Language Association (MLA) 123rd Annual Convention

27–30 December, 2007

Chicago, IL
http://www.mla.org/convention

Southwest Conference on Language Teaching (SWCOLT)

February 28–March 1, 2008

Salt Lake City, UT
http://www.swcolt.org

American Association of Applied Linguistics (AAAL) 2008 Annual Conference

March 29–April 1, 2008

Washington, DC
http://www.aaal.org/aaal2008/index.htm

42nd Annual TESOL Convention & Exhibit

April 2–5, 2008

New York, NY
http://www.tesol.org/2008convention

About the Berkeley Language Center

The Berkeley Language Center (BLC), established in 1994, serves as a resource center for all language teachers on the Berkeley campus.

The mission of the BLC is to improve and strengthen foreign language instruction on the Berkeley campus by keeping teachers informed of new developments in the fields of language pedagogy, second language acquisition, and applied linguistics.

The BLC promotes and facilitates the use of new language learning technologies in the classroom. The BLC is particularly interested in helping lecturers develop new materials, attend conferences and in-service training workshops, and publish their ideas and materials. It has modest funds to help lecturers attend professional meetings and develop new teaching projects.

The BLC provides audio-video-computerized lesson materials, listening, viewing, recording, duplicating and archiving facilities and related technical and administrative services. The BLC also administers the Dwinelle Computer Research Facility (DCRF) which supports humanities faculty, engages in computer-based research projects, and provides equipment and technical expertise for the development of instructional materials.

Berkeley Language Center

University of California, Berkeley
B-40 Dwinelle Hall, MC #2640
Berkeley, CA   94720-2640

Address change service requested

Berkeley Language Center

BLC

Newsletter