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Preparing Students for the Upper-Division Literature/Culture Classroom: A Multiple Literacies Approach

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Preparing Students for the Upper-Division Literature/Culture Classroom: A Multiple Literacies Approach

by

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Preparing Students for the Upper-Division Literature/Culture Classroom: A Multiple Literacies Approach

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This dissertation examines new ways to sequence literature and culture courses for advanced foreign language learners. Traditional language programs frequently institutionalize a split between language and content learning in their curricula. In effect, primary language learning ends with the fourth semester and students in more advanced courses are presumed competent to read literature intended for native speakers. Courses beyond the first two years of study frequently fail to provide students access to the social, historical, and cultural contexts in which literary texts are situated. Such a lack of context compounds the comprehension difficulties students face when confronted with their first longer literary text.

Drawing on research from the literacy movement in applied linguistics, I illustrate pedagogical choices instructors can make in such courses in order to enable students to interact with texts from unfamiliar historical and cultural contexts. I examine the existing research on teaching literature beyond the first two years of language study and how this

research points or fails to point towards approaches that introduce students to the multiple literacies available to native speakers of a language.

I then extend the discussion into how instructors can introduce students to historical and cultural background materials in an initial advanced course, one focusing on Vienna at the turn of the twentieth century, and a more advanced course, which includes Arthur Schnitzler's "Traumnovelle" as one of its primary texts. In the pedagogical treatment of Schnitzler's novella, I examine how literary and cultural theory can inform an instructor's choices in setting up reading tasks for learners. I also provide illustrative examples of how these precepts can be adapted to preexisting curricula.

The dissertation concludes with a discussion of how graduate programs can merge the graduate study of literature with pedagogy in practical ways. I suggest how graduate programs can help their graduate students integrate their existing courses in literature, culture and linguistics with the pedagogical knowledge necessary to develop courses that enable learners to undertake culturally-based readings of literature.

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INTRODUCTION

Background

My own teaching experiences have been central to the theme of my dissertation. In particular, the opportunity to teach in an emergency situation in which I came in as a complete outsider helped me appreciate the problematic of teaching reading texts in foreign languages. In January of 2004, I received an e-mail from the Interim Head of Modern and Classical Languages at Texas A&M University, asking if I would be interested in a Visiting Lecturer position, replacing someone who had not worked out. The semester had already begun ten days prior to the job offer, so I was to be coming to A&M in medias res. After e-mail and telephone negotiation, I accepted the offer and was set to begin teaching the following week. I was to teach three sections of German 102 (second semester) and one section of German 201 (third semester).

Taking over German 102 was a relatively easy matter: there was a syllabus that I received from two of my new colleagues, which I adapted, printed out and gave to my students, who themselves had not received one yet. I found the reading texts used in Wie Geht's? to be more aimed at learning cultural facts and glossed vocabulary than at teaching students how to read for structural, thematic, and linguistic features that conveyed information about a foreign language or its culture to augment students' exposure to reading. I introduced the detective story Ein Mann zuviel as a reader, used successfully in first-semester German classes at the University of Texas, that would enable students to acquire German through reading and oral work with a familiar genre. Pre-reading activities that activated students' own knowledge of the detective story genre,

such as asking them before beginning to read about the typical formal characteristics of detective stories (or even “cop shows” such as Law and Order or CSI), enabled students to make hypotheses about the text during reading. As work on genre theory by Swales (1993) has argued, texts function as “socially situated” (317). The genres to which they belong function as “social or communicative events” inside a specific discourse community (Askehave and Swales 2001, 197). The act of reading a detective story, even in a foreign language, becomes a communicative event in which the student readers can readily participate, because they are already members of a trans-national discourse community in which detective stories are widely read. .

The detective sotry was not authentic per se, because it presented L2 learners with less complex language than would be found in texts aimed at native speakers. Blyth (2003) asserts that adherents of the communicative philosophy "disdain pedagogical texts" for precisely this reason (62). The text’s genre (the detective story) was accessible and could be understood without excessive glosses – in contrast to the heavily-glossed travelogue-style readings found in Wie Geht's?. Recent work on the use of authentic texts such as that by Kramsch et al (2000) and Blyth (2003) has modified the idea of how one classifies a text as “authentic,” thereby encouraging greater acceptance of edited texts as long as their content has pedagogical value. If a text serves as “carrier of values, beliefs, and various worldviews,” Kramsch (1999 32) proposes, then students can “authenticate” these values, beliefs and worldviews for themselves (Kramsch et al 2000, 79). In the case of Ein Mann zuviel, the text itself was not glossed, but instead had “landeskundliche Anmerkungen” that gave student readers background information about the story’s

setting, such as the significance of the Berlin *Filmfestspiele* and the *Ku'damm* as places a freelance photojournalist might take pictures. It introduced students to the cultural scene in a foreign capital, providing insights into attendent "foreign" pastimes and social exchanges. In addition, the students' relative familiarity with the background and type of events depicted in the story eased the reading burden of students and facilitated their language acquisition to a remarkable degree.

Taking over German 201, a second year course, proved more problematic. I began teaching with the assigned text, Der Weg zum Lesen, asking the students the questions assigned by the substitute instructors who'd taken over in the week-long period after my predecessor left and before I could get to Texas A&M. Der Weg zum Lesen is also an edited text; the publisher notes that it is "designed to help instructors and students over one of the most difficult hurdles in language instruction--the transition from working lessons in a grammar book to reading unedited literary texts."[1] It presents authors from a range of historical times, exposing students to different social strata and customs, and a variety of language use and register. Some of the texts come from East Germany with social structures and linguistic usage unfamiliar even to West Germans. The stories themselves are relatively short, comprising 2-3 pages on average. As such, the texts were too short to provide abundant redundancy in vocabulary and developed (hence more predictable) characters.

The difficulties posed by this variety of textual selections were not the only obstacles confronting my students. I discovered much later in the semester from a colleague that one of the stated goals of third-semester language courses at Texas A&M

was “active class participation in discussion of literary texts (at prudent levels of literary sophistication).” Students were expected to make an enormous leap from reading dialogues and paragraph length “landeskundliche” texts about eating habits in Germany, leisure time activities, or television and other media in first- and second-semester courses to reading Gunter de Bruyn’s “Kurz vor Feierabend,” a short story about marital problems in the GDR. Even taking into account the chaotic nature of having a new instructor in the middle of the year, I found that the students, bewildered, were unprepared to read an authentic literary text because they lacked the strategic approaches with which to confront this more challenging material. Out of sixteen students in the course, only one of the students was able to figure out the "who, what and where" of the story. In other words, only one student had a reading approach that enabled her adduce that the story dealt with a separated married couple, in which the husband had been having an affair and now needed his estranged wife to accompany him to a company function at the VEB (*Volkseigener Betrieb*, i.e., a state-owned East German firm) where he worked.

Other students who read the same story failed to identify the relationship between the characters (e.g., seeing the woman working at the post office as simply someone the seemingly-random male customer was making a pass at, or his girlfriend, rather than as his estranged wife) and were consequently unable to identify characters’ motives (e.g., the man needing his wife to accompany him to keep up appearances, or the woman pointedly asking him why he couldn't take the "other woman.")

Thus while the de Bruyn story fit the curricular guidelines for third-semester language courses, students were not prepared to read such a text. While a detective story is an accessible genre, the short story assigned, belonging to a genre that does not have a well-defined set of typical characteristics, not having immediately identifiable context, is not an accessible text. As Richard Kern (2003) points out,

> …reading to identify thematic elements of a text or to identify its underlying assumptions or ideological bias are not well-practiced habits for most students. In other words, simply handing students a text to read is often not enough; teachers need to start off by leading students to recognize the kinds of textual phenomena they hope students will ultimately recognize on their own when they read (52).

However, curricular proscriptions can conflict with such ideas about reading and include presuppositions about what students are supposed to be able to do at specific levels without elaborating on the particular pedagogies, representative student tasks, and teacher use of materials necessary to achieve those objectives. The following table gives guidelines for the teaching of reading from Appendix IV of the departmental regulations from the Department of Modern and Classical Languages at Texas A&M University:

Semester	Reading Guidelines	Testing Guidelines
101 (first semester)	Reading comprehension exercises should begin early in the year with short paragraphs, dialogues, stories (in or out of the textbook).	Exams should contain some form of writing component as specified above.
102 (second semester)	Longer reading assignments are expected, perhaps an outside reader (same for all courses and required by all).	Reading component of exams should be commensurate with effort.

Semester	Reading Guidelines	Testing Guidelines
201 (third semester)	Reading of at least one literary text of some length (a play or short novel, etc.). For some languages (Chinese, Russian) it may be unfeasible to do so this early, shorter texts (poetry perhaps) may be indicated.	Active class participation in discussion of literary texts (at prudent levels of literary sophistication). Writing a minimum of four (4) compositions (in or out of class) emphasizing correct grammar and structure.
202 (fourth semester)	Reading of two significant texts in the target language (a longer novel or play, a collection of essays, a collection of short stories, etc.).	Class discussion in the target language should be a major component of the course. Writing a minimum of four (4) compositions (in or out of class) emphasizing correct grammar and structure. (They should be longer and more complex than those in 201.)

The absence of specifications in this table, leave the instructor with no indications about how to bridge the gap in reading sophistication between second and third semesters, then again between third and fourth semesters. As Swaffar and Arens (2005) have noted, however, such guidelines have been representative of the way many departments couch their curricular expectations: they anticipate increasing sophistication in language acquisition and reading, but fail to account for the stages necessary to cope with these accelerating demands.

Focus of this Dissertation

In this dissertation I propose a rethinking of such assumptions because, in my experience, they have proven misleading (literally "irreführend"). They fail to include the

dimension that I see as seminal for reading comprehension: the familiarity a student has with the setting and social practices in which a text is embedded. The Texas A&M guidelines exemplify, among other things, an implication that all texts are equal except for length and genre and that the problems confounding reader comprehension originate solely in ignorance of language, not students' unfamiliarity with the contexts in which that language is spoken or written. In working with my students at A&M, I discovered that the opposite was true.

For example, while the "Easy Reader" edition of Christa Wolf's Der geteilte Himmel fits A&M's requirement for third-semester reading texts ("at least one literary text of some length [a play or short novel, etc.]"), it represents a relatively inaccessible genre (the non-linear psychological novel), for German 201 students. Wolf's *Erzählung* also takes place in the early years of East Germany, adding a level of cultural inaccessibility, given that the socialist party dogma of this period imposed an ideology and attendant cultural practices for which Westerners have few, if any, corollary experiences. Consequently, third-semester students attempting to read this, their first longer text, encounter people, places, events, and contextual references that fall outside their horizon of expectation.

Wolf's novel reflects the late "Aufbau" stage of the GDR. It was written under the aegis of the socialist party's dictates to its authors in the late 1950's that they must write about the workplace and the importance of the party in building cadre support. The students at A&M had to confront a genre set in a context for which they lacked the

background, the historical knowledge necessary to engage with this text at the cognitive level.

Wolf's novel is "socially situated," to borrow Swales' terminology, outside the students' own experience and outside their discourse community (1993 317). After encountering initial student reactions to Christa Wolf's novel, I came to the conclusions that if the class were to be able to read such a text, they needed to have strong facility with the foreign language and considerable cultural background. Alternatively, such a reading might be attempted in conjunction with films (excerpts from GDR propaganda films and Good Bye Lenin!) and non-fictional texts providing addition historical information. For third semester students, such an effort seemed to me an illustration of Krashen's "input + 1" (as cited in Omaggio Hadley 51), raised to a level of "input + 4." It placed excessive demands on both teacher and students at that level.

In these ways my experience at A&M shifted my own thinking from a language-oriented approach to what some thinkers in the field call a "social semiotic" (Kramsch, Byrnes, Kern) -- the perspective that textual meaning is embedded in cultural assumptions and that speakers or readers unfamiliar with those assumptions often fail to grasp what that text has to say, even when they can "read" its words. In short, when I started reading about current thinking in the field about the role of reading and approaches to teaching FL reading, I discovered that FL students have far greater difficulty comprehending texts that deal with social practices and expectations they have never heard of than in comprehending texts about people who speak in ways predictable

to those student readers and who engage in activities that they have seen illustrated in their own lives.

My reading about these issues further encouraged me to look at the broader implications of reading literary texts and their role in a FL curriculum. I concluded that one of the greatest challenges today for the post-secondary foreign-language (FL) curriculum is the place of literature. Learners no longer enter the FL curriculum with the traditional sense of what literature does, since the debates about canonicity in English departments have pluralized what it means to "read" a text. In consequence, the formalist approaches to texts familiar from the 1950s and 1960s that defined a "successful reading" as the ability to decipher a text's structure and reiterate that text's facts have given way to more culturally based approaches, stressing critical literacy dealing with identity politics, marginalization and empowerment, and individual agency. How to import these new imperatives of reading into the FL curriculum, however, has remained largely unaddressed as FL educators stress the lower division curriculum rather than the upper-division curricula for majors and minors that might hope to integrate critical literacy into FL learning.

This dissertation explores that challenge by offering case studies in how world literature might be integrated into the FL curriculum from early learning levels on by developing a coherent series of courses that integrate reading and cultural studies. It takes as its case study a set of texts clustered around the familiar cultural-history trope of "Vienna 1900" (subject of many world museum exhibitions twenty years ago). The centerpiece of that cluster offers students readings and reading tasks that prepare them for

upper-division work. This preparation involves providing texts about the life and times of leading Austrian writers such as Kafka (1883-1924), Hofmannsthal (1874-1929) and Arthur Schnitzler (1862-1931). The pedagogies I suggest for these works introduce reading for cultural content as well as active language acquisition. As an illustration of the links between language acquisition, cultural content and the reading of longer literary works in a subsequent upper-division course, the example of a longer literary work, "Traumnovelle," will elaborate on themes introduced in an intermediate or first-semester bridge course for the advanced learner. The Austrian author of "Traumnovelle," Arthur Schnitzler, is a writer well-suited to introduction of multiple cultural contexts because his fiction documents the social practices of Vienna's *fin-de-siècle* with such realism that his work has been the subject of repeated translators, imitators, and adapters, particularly in film.

Outline of Chapters in the Dissertation

The first chapter of the dissertation presents a pedagogical overview of the literature on integrating culture, language learning, and literature, as the basis for thinking about how to sequence a contextual, sociolinguistic approach to language learning. It identifies what sequences have been proposed, what trends exist, and how these apply to departments teaching foreign languages. The chapter focuses on how these approaches distinguish (or fail to distinguish) between intermediate and advanced language learning and what they see as level-appropriate activities and learning goals.

The second chapter of the dissertation involves the selecting of materials for a bridge course, envisioned as a fifth- or sixth-semester course in composition and German grammar review. This course introduces students to fundamental reading strategies that foster using literature and topically related texts to promote language acquisition and learning about a foreign culture in tandem. To ease the transition to upper-division work with longer texts, I propose ways to use shorter texts by authors whose longer texts will be read in a subsequent semester. In addition, I explore how to integrate reading comprehension with recognition of complex syntax and the more abstract rhetorical style that students confront in some literary texts.

The third chapter focuses on how to merge the literary interests of an instructor interested in teaching an upper-division course from a socio-cultural perspective. This hypothetical instructor wants to develop a course on *fin-de-siècle* and early twentieth century Austria that emphasizes key components of that culture found in the literature and ideas of the period. If taught in English, the syllabus could mesh or be cross-listed with courses in psychology and history as well as English. For an upper-division German course, the combination of background texts in English as well as German would aid students' ability to see the social and psychological implications of a cultural environment very different from the North America of the twenty-first century. The chapter also treats the scholarly background that would inform the thinking and development of such a course syllabus.

The fourth chapter functions as the practical outgrowth of Chapter Three, presenting readings of longer texts from a socio-cultural perspective. The centerpiece of

the chapter is a pedagogical treatment of Schnitzler's "Traumnovelle." Students reading this novella in an upper-division course in a structured course sequence will have the advantage of prior familiarization with the vocabulary and concepts of the period, having already read shorter texts from the time period and by Schnitzler and other contemporaneous authors. They will be primed to read socio-cultural messages out of the text concering concepts such as professional identity, gender attitudes and class distinctions. The chapter will also examine how such premises could be applied to a humanities course in translation which might, for example, use film to focus on cultural differences between the originating text and movie versions.

Chapter Five looks at ways to adapt the concepts underlying the pedagogical precepts developed in the earlier chapters. Illustrations are drawn from my experiences teaching advanced FL learners at Texas State, a comprehensive university. The chapter concludes with a discussion about the need to merge graduate study of literature with pedagogy in practical ways. Here I suggest how graduate programs can help their graduate students integrate their existing courses in literature, culture and linguistics with the pedagogical knowledge necessary to develop courses that enable beginners and intermediate learners to read increasingly challenging literature for meaning and enjoyment and advanced language learners to undertake sophisticated, culturally-centered readings of literature by themselves.

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[1] http://www.powells.com/cgi-bin/biblio?inkey=1-0155173510-4

CHAPTER ONE

Foreign Language Programs: The Language/Content Division

This chapter examines the current state of literature teaching research as it relates to teaching literary texts from socio-cultural/sociolinguistic perspectives. Reviewing major trends in the field, I explore how different reading models and pedagogical approaches might be incorporated to teach literature from a socio-cultural and a sociolinguistic perspective.

As demonstrated by the example of A&M's curricular guidelines (pp. 5-6), many modern language departments operate under the assumption that students need only acquire language abilities in their first two years of instruction to undertake advanced work. The tacit implication is that students acquire skills enabling them to move from what is primarily taught as pragmatic, communicative language use to the ability to employ more abstract, analytical language involved in speaking, writing and thinking about literature in a foreign language. Janet Swaffar (2003) describes this implication as one of the "pernicious assumptions" which ultimately undermine the project of teaching literature in foreign languages (20). She sums up the problem thus:

> Courses for foreign language beginners present language qua language skills to the exclusion of all but minimal opportunities to assess texts (which I define broadly as cultural artifacts in any medium). Courses for advanced learners, meanwhile, focus on informational content to the virtual exclusion of the ways in which language frames and mediates that information (20-21).

In other words, the language study to which students were exposed in their beginning and intermediate-level courses is replaced by literary study in upper-division and advanced

courses, requiring a different set of skills than the ones students have learned in the communicative language classroom.

Indeed, as Blyth (2003) points out, the Communicative Language Teaching (CLT) philosophy disavows L2 texts that do not have referential content or have some real-world transactional goal in mind, such as reading a train, film or television schedule, or reading a sale advertisement for a department store (62). By abandoning poetry, song lyrics, short stories – which contain what Blyth, borrowing from Jakobson,[1] calls the "poetic function" of language, beginning-level courses effectively teach students one particular discourse only, instead of introducing them to some of the multiple discourses used by native speakers of a foreign language (62). Rather than experiencing a gradual introduction to literary and other non-pragmatic discourses from the beginning levels of language learning, many students find themselves facing literary texts for the first time in second year or intermediate level courses. As Richard Jurasek (1996) writes, such introductions do not always go well:

> …learners experience intermediate courses not as smooth transitions but as dramatic, even traumatic departures from the comfort zone of textbook and modified readings to real-world texts – literary and non-literary – written in the target language for educated readers of that language (19).

Indeed, the phenomenon of student attrition from second to third year in many institutions suggests that lower enrollments in upper-division and advanced courses are a result of student frustration with curricula.

Recently, curricular issues have become a seminal topic in journals dealing with FL teaching. The scholarly discussions written in the last decade indicate that foreign language study and German and French studies in particular face uncertain times, both

from external economic and internal philosophical forces. Swaffar cites data from the *New York Times* in her *ADFL Bulletin* article (2003) indicating a lack of new positions in foreign language departments (21). Such concerns are echoed in the title of her article, "Foreign Languages: A Discipline in Crisis" as well as in other articles in the same issue. As a typical example of such, Claire Emilie Martin writes that California State University-Long Beach saw a "major decline" in German enrollment in the latter half of the 1990's (2002, 33).

In terms of philosophical concerns facing foreign language departments, the language/literature split, long thought of as the status quo, has come under question in recent years. In his 1994 *ADFL Bulletin* article, "Global Thinking, Local Teaching: Departments, Curricula, and Culture," Russell Berman suggests that the different schools of theory embraced in academic departments in the second half of the twentieth century have not only challenged the basic assumptions of how one interprets literature, but also how departments are structured (7). As an example, Berman points out that linguistic-derived theories such as deconstruction deny the very connections between linguistic forms and meaning seen as essential in communicative language teaching (8). Berman sees in this vein of theory the incompatibility of language teaching with literary teaching, which renders the mission of departments of language and literature moot (8).

Berman wrote in the context of Stanford's thriving language center, whose success with lower division and intermediate students has not led to increased interest in continuing language study in his German Department. Elizabeth Bernhardt, former director of the center, has noted that the expectations of departmental faculty had proven

incompatible with the charges given the center with regard to teaching communicative competence. Swaffar suggests that such disparities are not unique and that faculty members in departments need to share and scaffold pedagogical practices across semesters in order to build on the student knowledge and abilities acquired in previous course work (unpublished MS, 2005).

Due to the fact that faculty members rarely prepare courses in terms of graduated expectations about student performance or shared goals and assessment practices with which to assess student progress, Swaffar sees the development of language centers as problematic. Too often these centers are symptomatic of the language departments' assumption that language acquisition and the study of literature and culture are not complementary enterprises (2003, 22).

Berman seems to concur with the view that assumptions about such a division are outdated. Rather than arguing for the literature-language split or calling for the dismantling of departments, Berman argues that a "reconfiguration [of departmental structures], which could help the profession impart to students a concentrated familiarity with another culture, is less a theoretical insight than a realistic assessment of students' interests in other cultures and societies, interests that are surely much more practical than they are strictly literary-historical or philosophical" (11).

Indeed, other voices, such as that of June K. Phillips, Dean of Arts and Humanities at Weber State University, suggest that the professional separation of language and literature is an untenable one in a profession with too many Ph.Ds and not enough jobs to go around (2003, 17). The language/literature split is, according to

Phillips, far more pronounced at research institutions than at four-year colleges (16). In writing about the situation of language programs at four-year institutions, she states: "forces of pragmatism and professional orientations mean that to survive, programs must become more unified in their approach to teaching languages, literacies, literatures and cultures" (17). What Phillips calls “forces of pragmatism” include shrinking enrollments in the humanities as areas of study for their own sake and growth in “pragmatic and professional” majors (16), as well as increasing numbers of students whose motivation for studying foreign languages stem from the possibility of working abroad (18).

Alternatives to the Language/Content Division

Phillips views as productive the situation of many faculty members in language departments at four-year institutions without graduate students who teach lower-division courses, teachers whose language courses are not outsourced to lecturers or language centers. She writes that

> Faculty members who teach a wide swathe of courses discover that pedagogy and a sense of curriculum are critical. . . .professors see language learners at quite different stages of communicative proficiency. Furthermore, they work with students in courses heavy in specific content and are not prone to teach language in a contentless atmosphere (18).

Such an atmosphere encourages faculty members to be generalists, if not by training, then by practical necessity. Like Blyth (2003), who encourages his applied linguists-in-training to bring the literary and poetic into their communicative language classrooms, Phillips writes of departments in which those instructors trained in literature seek out the advice of their colleagues in applied linguistics and pedagogy. Indeed, as Phillips points

out, teaching language courses in addition to literature courses encourages faculty in such departments to access the knowledge bases across the philosophical divide (18).

Such collaboration, as described by Phillips, is indicative of a new curricular paradigm in departments of language and literature, one in which literature qua content is central within the curriculum. Her comments underscore the fact that literature is the traditional basis for humanist thinking, and illustrates multi-dimensional personal and social problems, often speaking to popular cultures' simplifications and stereotypes. It reflects independent thinking and, often, problem solving. Because literature accesses the speech, behaviors, and attitudes of a cross section of society and contains multiple language usages (cf. Bakhtin's idea of heteroglossia)[2] reflecting multiple points of view. Most importantly, those multiple viewpoints are mediated through "speech genres" (Bakhtin's term) that reflect different sociolingustic and socio-cultural applications of language.

As part of the literature on developing sociolinguistic approaches to language teaching, Claire Kramsch (1989) notes that trends since the 1970s, especially in Europe, have led to discussions about what "appropriate use" of language (i.e., a sociolinguistic or socio-cultural approach) means in the context of communicative foreign language teaching (1). However, in Kramsch's view, the tendency in American educational tradition has been to relegate "culture" to something taught as the ethnography of a people, rather than something expressed through their language (1). In terms of the questions and objections that traditional language programs have about integrating

culture into their curricula, Kramsch suggests that the traditional separation of culture and language into distinct categories be reframed:

> ...what is the appropriate balance of the development of socialization and of literacy in the foreign language? The question is not 'Socialization or literacy?' but 'When and how much should we teach how to perform social acts in the language? When and how much should we teach how to interpret oral and written texts?'"(9).

In terms of separating advanced courses into content and language courses, Kramsch argues that advanced courses should instead focus on critical discourses from different cultural viewpoints, in her words, different "relational systems of thought" that enable students to use the language for different purposes (9).

In her 2002 article, "Language and Culture: A Social Semiotic Perspective," Kramsch develops this idea further, detailing what those who teach in departments of language and literature can learn from research in applied linguistics (9). Using Halliday's term "social semiotic,"[3] Kramsch writes that students use their own "linguistic, literary and cultural resources" in interacting with a different language and culture (9). She differentiates this view of student interaction with literary texts and other cultural artifacts from the earlier structuralist model in which instructors believed that

> the best way to prepare students for literature courses is to give them a knowledge of grammar and vocabulary, not an understanding of style, discourse, or a knowledge of how to interact with texts (10).

She also differentiates the social semiotic perspective from that which she calls the "social model," which corresponds to the Communicative Language Teaching method (10). In this method, still prevalent today, reading in a foreign language is a cultural activity "in which students learn to retrieve informational content and authorial intention

from authentic texts" (10). Like Blyth (2003), Kramsch sees this model as leading to examining literature as primarily a referential, not a purely aesthetic, enterprise, writing that "the specifically literary aspect of literature has disappeared from the teaching of literature" (10).

The social-semiotic model draws upon poststructuralist principles that, according to Kramsch, "do not invalidate but go beyond communicative approaches to language learning" (10). Writing that issues of identity politics, marginalization, and empowerment, and individual agency are at play in the social-semiotic model, Kramsch elaborates that

> there is no such thing as language without historically situated language users or meaning makers in the local context of their communicative practices. Every word uttered or written is addressed by someone about something and for someone's benefit at a particular juncture in time (10).

Without specifically naming Derrida, Kramsch writes that intertextuality plays a large role in language learning because of the historically situated nature of meaning: "each word spoken or written bears the traces of its prior uses and of its uses in lexical collocations or co-occurrences" (10-11). Communicative language teaching, according to Kramsch, teaches vocabulary in static, decontextualized and ahistorical ways, giving the example of how German language courses teach the word "Vater" as meaning simply "father," yet how "Vaterland" and "Doktorvater" can have very specific connotations in different historical and cultural contexts (11). Indeed, "Mutter" is taught as "mother" in German language classes and "Muttersprache" as "native language," yet the term is loaded with meaning when one thinks of the language crises of post-war German literature. Finally, Kramsch argues that the social-semiotic approach views language

learning as "a social, dialogic process of meaning construction," rather than the non-specialist conception of learning as "accumulation of atomistic [linguistic] structures" (11). In a social semiotic, social construction of meaning comes not only from words, but also from "gestures, silences, body postures, graphic and other visual and acoustic symbols," in other words, from a "holistic network of various signs in the environment" (Kramsch 11).

Another prominent scholar in German Studies who examines the split between language and content teaching, Heidi Byrnes (2001), gives voice to the common assertion that "both traditional literature and cultural studies departments assert an intimate, even symbiotic relationship between knowledge or culture and language" (512). Contrasting this insight with realities in real-world departments, Byrnes writes that such praxis "reveals little of this conviction, inasmuch as knowledge acquisition and language acquisition are essentially kept apart, except in the most trivial sense" (511-512). The consequence of this dichotomy, according to Byrnes, is that students' (and teachers') sense of language as social semiotic will be limited (512). In Lacanian terms, they will not learn about how the Symbolic Order constructs reality through language (and that different languages, having different sign systems, construct realities differently), but simply see a foreign language in dictionary terms.[4] They may not make the connection between "Vater" and "Vaterland" to which Kramsch (2002, 11) alludes, simply because such a semiotic link is part of the linguistically-constructed reality of German, but not of English. Thus to Kramsch's social semiotic, Byrnes adds the socio-cultural component.

Underlying these suggestions is the conviction that students must be able to read or view texts to identify their semiotic systems and familiarity with a text's location in a given time and place is essential to render those systems comprehensible. Such a precept contrasts with the communicative classroom, in which the exchanges tend to occur in generic settings and practice with a normative or "standard" version of a foreign language. In a socio-cultural classroom, however, a learner's language acquisition involves using a variety of texts that deal with the same subject area in order to identify and use the different styles of language appropriate to the speech context and the social group with which one is communicating. For example, telling Mom about an event in school today and telling a good friend involve different language registers and morphosyntax.

The Case for Multiple Literacies

The idea of language learning as a dialogic process between learner and Other, whether that other be a native speaker, an instructor, a parent, a classmate or group of them, has a variety of implications for how one should view the process of language acquisition. Kramsch points to research by Cook (1992 and 1999) and Fuller (1999) which describes a learner's interlanguage, which Kramsch defines as the "language that learners use in the course of their study," as synthesis of their own native language and the target language (and previously studied foreign languages), such that the interlanguage is seen as a "multicompetence" (11).

Acknowledging the validity of interlanguage problematizes the commonly-held belief that approximation of the native speaker of a target language is or should be the goal of foreign language learning, because it gives a special status to the language learner – their developing linguistic competence in the L2 takes on the idea of "multiple emotional memories, sensibilities, and potential identifications" (Kramsch 11). In this view of language learning, the learner participates in intertextual praxis, combining their own language-based knowledge bases with those which they acquire.

Byrnes (2001) notes that students anticipate being able to use the multiple ways and multiple contexts in which native speakers use language. She writes that

> Students expect to be able to use a L2 comfortably and competently in their private lives, in family, neighborhood, and community, as well as in leisure and social interaction. They also expect to be able to function with the language equally well in their working lives (514).

Such a notion of multiple uses for language has implications for the FL curriculum. As such, Byrnes writes that "responding to such expanded goals for language learning would require a notion of communication much broader than that typically held in FL circles" (514). Rethinking overall communicative goals implies a rethinking in curricular praxis. What Byrnes and her colleagues at Georgetown University developed was a curricular renewal project entitled "Developing Multiple Literacies," in which, according to Byrnes,

> …the curriculum is built upon the centrality of narrativity and a presumed facilitative relationship between diverse genres (as reflected in texts and topics) and real world and pedagogical tasks that foster language acquisition by literate adult learners (518).

The idea of "multiple literacies" links readily with the idea of "multiple competencies," inasmuch as adult language learners already have access to the many different ways in which their own native language is used (i.e., language as socio-cultural semiotic).[5]

Such learning necessarily depends on the textual models that students work with and their awareness of the contexts and probable intentionalities of both sender and receiver, e.g., the article's writer and the newspaper it is from which, in turn, predicts the writer's audience or the creators of a web site and its users. An article in The New York Post describing the Enron scandal will not use the same adjectives or rhetorical organization of ideas as a Wall Street Journal article about the same topic. The information may overlap. The contrasts will be in "how" and "how fully" rather than "what." Recognizing such distinctions and their basis in social contexts represents a core component of reading comprehension if students are to read for more than surface meaning. And, indeed, literacy involves reading that goes beyond recapitulation of words. To be literate readers and speakers, students must be able to uncover the impact and intentionalities of texts. Literate readers of a language recognize the particular symbolic power of words in context.[6]

Consequently, current research in applied linguistics and language pedagogy describe this holistic view of language learning as *literacy-based*. Peter Patrikis alludes to the intertextual aspects of language use, both written and spoken, in his introduction to Reading Between the Lines: Perspectives on Foreign Language Literacy (2003), noting that

> We do not speak and write with complete originality. When we speak and write, we place ourselves in a textual tradition of expectation and

> authorization. … In other words, language learning has not only a social and cultural dimension but also a *historical* dimension (2).

In other words, historical as well as social and cultural texts related to a given topic inform the language that describes that subject matter as well as its content.

Richard Kern (2004) also views literacy as a socio-cultural phenomenon, describing it as "more than reading and writing as skills or as prescribed patterns of thinking" (3). He writes that literacy is

> ... about relationships between readers, writers, texts, culture and language learning. It is about the variable cognitive and social practices of taking and making textual meaning that provide students access to new communities outside the classroom, across geographical and historical boundaries. It involves an awareness of how acts of reading, writing and conversation create and shape meanings, not merely transfer them from one individual or group to another. It is precisely because literacy is not monolithic, but variable and multiple, tied to the various socio-cultural practices of a given society, that it is of key importance in our teaching of language and culture (3).

In other words, rather than seeing a focus on literacy as a throwback to antiquated pedagogy, Kern sees literacy as a logical extension of the concept of communicative teaching,

> ...exploring the complex relations between written and oral communication, and engaging students in reading and writing as acts of communication that are just as real, and just as social, as speaking and listening. It means sensitizing students to relationships between language, texts, and social contexts, in order to deepen their understanding of language and culture and ultimately to enhance their communicative capacity as human beings (4).

This view of literacy as a method of understanding literature within its social contexts is echoed and expanded by Heidi Byrnes and her colleagues at Georgetown University. Byrnes and her colleagues write that their literacy orientation

> recognizes that foreign language instruction of adult learners, as contrasted with second language instruction, is fundamentally about engaging these already literate learners in imagined textual worlds which provide the occasion for thought-full language acquisition.[7]

Byrnes et al. thus apply Kern's ideas about literacy by situating them into Georgetown's specific curricular context. Moreover, by bringing the ideas into a curricular context, they have developed a model for how language can be a tool for humanistic study.

Similarly, Swaffar and Arens (2005) view literacy as the "core mission of the humanities" (1). They expand upon the views of Kern and Byrnes and frame literacy as a tool for personal agency for students entering post-baccalaureate discourse communities:

> Literacy describes what empowers individuals to enter societies; to derive, generate, communicate, and validate knowledge and experience; to exercise expressive capacities to engage others in shared cognitive, social, and moral projects; and to exercise such agency with an identity that is recognized by others in the community (2).

Swaffar and Arens suggest that foreign language departments are uniquely suited to this goal of empowering students to develop these multiple literacies, because of the expertise of foreign language faculties in crossing cultural and linguistic boundaries and decoding foreign semiotics. They write that this expertise

> lies in the ability of faculty in foreign language departments to interpret language in context, to identify linguistic equivalences and mismatches, to read foreign sign systems and interpolate them. Those interpolations range from identifying the master narratives of nations … to assessing the dynamics of counterhegemonic narratives among groups and individuals within those nations (5).

In other words, the kind of literacy which Swaffar and Arens are calling for foreign language departments to teach is aimed at enabling students to begin making the same

kinds of independent inferences about foreign language content that already come as second-nature to many of their instructors.

Multiple Literacies and Language Acquisition

In terms of actual instructional practice, teacher-scholars in the field have implemented different methods of bringing both literature and culture into the language classroom at all levels. As an example of such, Joanne Burnett and Leah Fonder-Solano (2002) from the University of Southern Mississippi, point to a relative lack of research on teacher beliefs about pedagogical sequencing in language courses (77). Burnett describes her own experiences in changing a traditional introductory literature course to a course in reading in different genres in French.

Her argument is that traditional literature courses are based on false assumptions about student reading competence, that reading in different genres present a variety of opportunities for language practice (87). Viewing reading in a foreign language as a life-long practice, one of the goals of her reading course was to spur interest in reading in French that would go beyond a single semester (88). Perhaps not entirely coincidentally, this assessment corresponds to the Communities Standard from the National Standards for Foreign Language Learning, "Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment."[8] Burnett's co-author, Fonder-Solano, focuses even more exclusively on literary texts in her teaching emphasizing marginalized, minority works (90). Indeed, she saw one of the goals of her

course as situating marginalized literary texts against broader historical and cultural trends in the Hispanic world (92).

Another voice from the field, Wisconsin's Diana Frantzen (2002), suggests that the difficulties that students often have with literary texts is that they are situated within a cultural discourse that is foreign to L2 learners. In her words, "one of the main reasons that students of all levels find literature difficult is because they do not have the cultural and historical knowledge to be able to understand the text" (111). She argues further that problems can also arise with students' difficulties in using reading as the basis for acquiring grammar in an advanced grammar and composition course.

Frantzen critiques the current paradigm in textbook publishing for the advanced learner as flawed precisely "because few grammar books used in advanced FL classes contain literature; those that do often do not contain language analysis exercises already prepared," leaving teachers to find their own literary texts and come up with suitable exercises (115). By the same token, she cites many researchers who lament the lack of language skills practice in upper-level literature courses (118). As an antidote for this problem, Frantzen gives examples of how linguistic analysis can lend itself to acquisition of language skills *and* literary/cultural knowledge; she cites, for example, how formal vs. informal language usage can aid in students' understanding of psychological subtleties in a text (such as father/son conflict) (121).

William Berg and Laurey K. Martin-Berg (2002), also at Wisconsin, describe what they call in their article title "A Stylistic Approach to Foreign Language Acquisition and Literary Analysis." They suggest that the difference in teaching literature between

the intermediate level language classroom and the advanced level literature classroom is a difference in emphasis rather than content or approach (173). They highlight methods of having students analyze the style of literary texts, which they define as a variation on Ducrot and Todorov (1972): "style is the choice made by a speaker or writer among the various equivalent expressions available in a language for communicating a given potential content" (175).

Using Perrault's French "Sleeping Beauty" and a modern version of the same tale as a comparison, the authors foreground how alerting students to word choice can give insights into cultural concepts, such as, in the case of the fairy tale, the role of the monarchy in seventeenth-century France (178). In an advanced course, they suggest having students look at alternative versions of sentences (provided by the instructor) from Flaubert's "Un coeur simple" in order to appreciate stylistic choices made by the author that influence meaning (182). Berg and Martin-Berg also suggest having students rewrite sentences from the text themselves, giving them language practice as well as insight into the semantic functions of vocabulary and grammar (187). Their approach thus explicitly links the study of texts, culture and language learning in both intermediate and advanced levels.

Suzanne Kord, in her co-authored article (2002) with Heidi Byrnes, suggests that traditional language courses, from the student perspective, lack the intellectual rigor of content courses in students' other disciplines (42). Students from such a course of FL study who enter the content-based portion of the curriculum will, in that case, be inadequately prepared (43). To address this problem, Kord designed an advanced German

course within the curricular context of Georgetown's "Developing Multiple Literacies" program. While the course provides specific content – "literature, literary and political history, and reception history" – it also provides the students with what Kord calls "discourse training" (43).

Indeed, the course syllabus provides specific categories of discourse markers and discursive strategies for the students to employ in both writing and in the oral presentations, such as "Über einen Text sprechen," wherein students learn to use phrases such as "Der Inhalt des Romans besteht aus/dreht sich um…" and "Der kulturelle Hintergrund des Dramas bezieht sich auf…" in order to discuss a text within modeled rhetorical structures (66). Another typical example of such rhetorical strategies from Kord's syllabus is found in the category "Ein wissenschaftliches Argument widerlegen," in which students learn to use such content-appropriate phrases such as "gegen etwas Bedenken erheben" and "eine Schlussfolgerung bezweifeln/anzweifeln" (67). By having students learn these types of rhetorical strategies and use them in specific appropriate-use contexts, Kord teaches content while fostering language acquisition in her students.

Techniques for Teaching Reading for Meanings

Another voice from Georgetown, Hiram Maxim, has written on the subject of reading, culture and language acquisition in the classroom (2000 and 2002). In his 2000 article ("Integrating"), he relates a number of considerations about FL reading in first-semester language classes. He suggests that reading needs to begin as early as possible to avoid learning word-for-word reading strategies which will have become habitual by

intermediate level courses; moreover, he posits that learning to read in a FL is a long-term process that cannot be simply assumed for students in an intermediate or advanced course (13-14). In Maxim's estimation, texts need to be age- and background-appropriate (for example, authentic FL texts on American topics such as a film review of "Star Wars Episode III"), because even if students are not learning about the target culture, they are learning "to recognize and identify the behaviors, perspectives, and values inherent in any cultural artifact, regardless of its origin or perspective" (14).

Maxim argues that metadiscussion about reading should take place in the students' native language in order to combat preconceptions about reading such as having to understand every single word before overall comprehension can take place (14). He also suggests that, initially at least, a great deal of reading should be done in the classrooms as small group work or guided class reading to combat language-based misreadings or those originiating in unfamiliarity with cultural contexts, or inattention to textual logic (14).

Many of Maxim's recommendations in his 2002 research article are drawn from the pedagogical program described in his 2000 article ("Feasibility and Effects"). Maxim concludes from his study, in which students read a German romance novel in a first-semester German course at the University of Texas at Austin, that extensive FL reading at the earliest stages of language acquisition is not only feasible in practical terms, but holds general language-acquisition benefits for student learners.

The first implication Maxim draws from his study is that early FL reading instruction can help better prepare learners for reading in intermediate and upper-level courses (31). As Maxim's subject students did just as well as the control students on

traditional tests of language acquisition, in spite of spending 20 minutes per class reading in groups, he concludes that reading in the FL classroom may well contribute to language acquisition (31).

In terms of curricular implications, Maxim sees the possibility of content courses being brought forward in a program sequence in which literary texts could be taught in third and fourth semester courses, rather than waiting until the third year (31-32). He envisions, for example, using Plenzdorf's Die neuen Leiden des jungen W. in third semester, while reading Goethe's Die Leiden des jungen Werther in fourth semester, and supplementing these texts with films and documents that deal with contemporary variants of themes relating to social and psychological problems faced by young adults in a different cultures (32). In doing so, students would have experience dealing with similar issues treated in different contexts, thus gaining experience in reading for cultural information (32).

Another scholar writing in this vein is Gwendolyn Barnes-Karol, who teaches Spanish at St. Olaf College. She writes that she revised her department's standardized fifth-semester civilization and culture course, which used a reader composed of "short authentic texts," by adding a novel from the 1980s, Miguel Telibes's El tesoro ("The Treasure"), as a required text (2002, 16). Barnes-Karol did so because, in her words,

> …it was not clear to me that enough attention or time could be devoted to the texts in order for students to do anything but give them a cursory glance. I began to question the overall intellectual, cultural, or linguistic impact of merely tasting such textual tidbits. What were students carrying away from the course as a whole beyond a potpourri of facts about Spain? And what relation did this course … have to the literature courses that follow in our curriculum? Did our focus on excerpts of texts in these advanced-intermediate courses actually contribute to the aversion that

> many of our majors express when they move on to complete works read at the dreaded level of literature? (16).

By questioning the underlying assumptions of her department's curriculum, she was able to bring a more student-centered approach to her course that allowed for more learning of cultural information in the target language. Influenced by suggestions found in Reading for Meaning (1991), Barnes-Karol gave students assignments such as writing about events from the Delibes' novel from the perspective of a Spanish newspaper and working, as a class, on a traditional narrative ballad to recast the novel in culturally-authentic terms (17). After having had a positive experience in her revised course, she calls for a greater focus on student-centered activities in the more traditional advanced literature courses:

> …we might supplement or replace some of our teacher-directed literary analysis activities with student-centered advanced-level language use activities that promote continued development of overall linguistic capacity, cross-cultural awareness, and discursive flexibility (18).

Doing so, according to Barnes-Karol, helps to prepare "lifelong readers" in both L1 and L2 (18).

Multiple Literacies and the Advanced Learner

Heidi Byrnes and Katherine A. Sprang (2004) pay special attention to the dearth of research on how departments or programs can foster advanced FL abilities in their students. The authors note that while advanced abilities are a desired end-state for students in foreign language programs, there is a definite lack of tangible research in both the field of foreign language education and in second language acquisition about "how

the desired abilities are to be acquired by collegiate learners and … how they are to be fostered by all members of a departmental faculty" (47). Byrnes and Sprang argue that supervisors and coordinators within foreign language departments should take leading roles in designating what specifically constitutes advanced FL abilities for each department (48). For them, the recent development of literacy-based curricula and research about literacy in the FL context suggest that "an expanded intellectual frame of reference" for FL programs can overcome the split between language and content teaching within departments (48). Basing their recommendations on the Georgetown model, they espouse a genre-based approach to advanced learner tasks (53).

As an example of how to implement such a genre-based approach could work in an advanced classroom, Janet Swaffar (2004) suggests using the précis as a template for "[identifying] the messages, obligatory textual moves, and language features of various genres" (19). In a literacy orientation, students must be able to navigate the elements that make up each genre, which Swaffar defines as

> oral and written practice which enacts culturally embedded communicative situations in a highly predictable fashion, thereby creating horizons of expectations, to use Hans Robert Jauss' (1982) terminology, that enable comprehension and communication in culturally valorized ways (20).

Using the précis enables students to map out the message systems of a text under consideration by linking what they know about a genre (i.e., its predictable elements) to what Swaffar calls "content-form patterns" (20). The goals and foci of such assignments can be determined by the instructor and his or her goals for the course (or by the overall curricular goals of the department.) However, having students do these précis

assignments allows them what Swaffar calls “systematic discovery learning” (39). Instructors evaluate students’ assignments based on the logic and textual correlations that students recreate from the text, allowing for student-centered learning of cultural patterns and linguistic representation of such patterns while following curricular learning goals (Swaffar 39). In doing so, instructors are able to foster students’ abilities to engage in multidimensional thought and discourse about literature, language and culture.

Conclusion

In this chapter, I have identified two major threads running through current discourse on teaching language, literature, and culture in the undergraduate foreign language classroom. The theoretical thread explores the connections between the multiplicity of language used in sociocultural contexts and literacy, broadly defined as the ability to understand language in a specific context. The idea of multiple literacies stems from many sources, some dating back to traditions in European criticism notably the twentieth-century French *explication de text* and nineteenth-century Germany's concept of *Bildung*. More recently the work of such diverse theorists as Pierre Bourdieu (post-structuralism), Tuen van Dijk (discourse analysis), and Michael Halliday (socio-linguistics) has influenced researchers interested in reuniting textual analysis with the acquisition of language and its cultural implications, Such a project inevitably goes beyond a concept of language learning as acquiring normative forms to be used in terms of ideal correctness. On the contrary, accepting language as the repository of multiple literacies means using a panoply of materials from different sociocultural contexts and

linguistic registers. In the context of foreign language learning, such perspectives have expanded the definition of language acquisition to include multiple contexts and registers for language use, and to apply the theory of intertextualities as a pedagogical tool in both spoken and written texts (Kramsch, Byrnes, Kern, Swaffar and Arens).

For language acquisition, this trend encourages using stylistic differences between texts to demonstrate the intertextual, dialogic nature of written and spoken forms of language (Patrikis). At the same time, it recognizes that adult language learners are already multiply literate in their native language and acknowledges the learner's interlanguage as a valid stage in developing competence and vital precursor to acquiring multiple literacies in the foreign language (Kramsch, Byrnes). Consequently, current pedagogical discourse recommends using multiple texts to explore the same subject matter (Swaffar and Arens). In doing so, learners have the opportunity to identify how similar topics are treated in different discourse genres in foreign cultural contexts, thereby giving students opportunities to read about the same topic presented in a variety of voices, contexts, and with different intentionalities.

As the discussion in this chapter illustrates, these theoretical proposals have given rise to pedagogical ones, which explore how to implement these theories on the curricular level in the contexts of specific foreign language programs. Most proponents make the case for introducing texts in all forms encountered in a culture – spoken, written, filmic, musical, and computerized as early as possible in a curriculum (Burnett and Fonder-Solano, Barnes-Karol, Maxim). However, such literacy-based curricula must also be coherent, introducing texts in a scaffolded, task-based, teacher-guided fashion, so that

learners are able to read for meaning rather than word-for-word and, through extensive in-class reading, acquire sufficient linguistic abilities and rhetorical strategies to deal with increasingly complex texts (Berg and Martin-Berg, Maxim, Kord and Byrnes).

This pedagogical trend embraces having learners use texts to acquire grammar; rather than suggesting that grammar be learned through rote memorization or repetition. Scholars proposing a multiple-literacies approach suggest having students use texts to see how the grammar of a language can express semantic differences and having students practice such semantic transformations in meaningful as expressions of distinct intents appropriate for different social contexts (Berg and Martin-Berg). As part of the idea of language as bound to sociocultural contexts, the current pedagogical direction explores using texts to discuss cultural differences between the reader's culture and the target culture, and how language helps express such differences (Maxim, Barnes-Karol, Swaffar).

In the next chapter, I will explore how these theoretical ideas and pedagogical recommendations can be implemented in a fifth or sixth semester course designed to bridge the gap between lower-division courses and the advanced level. I demonstrate how sociocultural readings can be done using texts from an unfamiliar culture (*fin-de-siècle* Austria) whose different textual voices are drawn in part from predictable genres (the fairy tale, among others) as well as recognizable social types, so that students can make inferences about the target culture as well as the cultural intertextualities that reveal themselves through their reading process.

[1] Roman Jakobson, "Closing Statement: Linguistics and Poetics," Style and Language, ed. T.A. Sebeok (Cambridge: MIT Press, 1960).

[2] M. M. Bakhtin, "The Problem of Speech Genres," Speech genres and other late essays (Austin: University of Texas Press, 1986).

[3] M. A. K. Halliday, Language as Social Semiotic: The Social Interpretation of Language and Meaning (London: Arnold, 1978).

[4] New technologies reinforce this notion of language as simply consisting of readily translatable words. Online translator engines such as babelfish.altavista.com give students the belief that one-to-one correspondences exist between the lexica of different languages, irrespective of the ideas behind the words themselves. Students only question this belief when their essays are returned to them with the "wrong" word(s) circled on them.

[5] See http://www3.georgetown.edu/departments/german/programs/curriculum/

[6] See Pierre Bourdieu, Language and symbolic power, ed. John B. Thompson. (Cambridge: Polity Press, 1991).

[7] "German at Georgetown University: Curriculum: Introduction," Georgetown University German Department, Georgetown University, accessed 16 March 2005 <http://www3.georgetown.edu/departments/german/programs/curriculum/>

[8] "Standards for Foreign Language Learning: Preparing for the 21st Century," American Council for the Teaching of Foreign Languages, 1 June 2004 <http://www.actfl.org/files/public/execsumm.pdf>

CHAPTER TWO

Initial Courses for Advanced Learners: Bridges or Chimeras

This chapter explores teaching techniques designed for the student advancing from an intermediate stage of learning, generally defined as the first two to three courses beyond the first two years of a language program to that of the advanced student. My focus thus far has been on the concept of multiple literacies because the ability to identify who is speaking or writing to whom and using what genre in a given situation often predicts not only content but message systems and implications of texts. In this chapter I turn to the techniques that foster language learning beyond a rudimentary level of recognition and recall. A student choosing to pursue language study to obtain fluency and extensive comprehension of a foreign language must actively engage in analyzing and articulating various points of view. That objective, in turn, necessitates a curriculum that scaffolds increasingly complex tasks designed to promote these abilities. Such courses involve more than simply asking students to learn "more and better" ways to use the FL. They necessitate courses so that it reflects students' development not only in language learning but also toward overarching curricular and institutional goals.

All too often the courses designed for intermediate to advanced learners are thought of as self-contained entities that address a special learning problem rather than a point in a curricular continuum of courses which recognizes that language learning involves long-term trajectory of objectives. As a result, most discussions of "bridge" courses exist in an assumed period of transition from one type of learning to another and, consequently, often lack reference to a point of development within a larger program.

The specific activities are specific to the course rather than representing task levels within a coherent learning sequence.

For example, using "bridge course" and "foreign language" as key words, a brief Google search of current and recent foreign language curricula as described on FL departmental webpages revealed varied permutations of how departments officially describe such offerings. As a typical example of a bridge course, at Baylor University the Spanish course "Conversation and Composition" is described simply as "A bridge course between second and fourth years in the development of oral and written proficiency in Spanish."[1] Another form the bridge course can take is to combine language skills development with introduction to cultural inquiry, as in the two-semester course "Lengua y Cultura" at Western Connecticut State University, which is described as "An upper intermediate level course that utilizes an integrated skills approach. Stresses awareness and appreciation of Hispanic culture."[2] Yet another example of a bridge course that includes cultural inquiry is "French and Francophone Cinema" at the University of New Mexico. The course is described as follows: "Fr 301 is a bridge course in that it is focuses both on perfecting the finer points of French grammar and writing and on beginning to analyze longer and more difficult texts centered on a coherent theme."[3]

Working within a traditional "refinement of skills" framework, the descriptions of many courses point to their use of both filmic and written texts from different cultural contexts within the Spanish, French, or German-speaking world. Such features suggest that more complex content and materials create a bridge to advanced learning.

Those courses that address the language component of a bridge course sometimes involve tasks that require interaction in several rhetorical contexts designed to facilitate "extended discourse." At North Carolina State University, for example, the fourth semester course “Intermediate Spanish II” enables students to “apply and broaden their language knowledge by communicating in extended discourse beyond the sentence level.”[4] This particular course applies the “Communities” standard of the National Standards by having students participate in an electronic chat with students from the University of Puerto Rico. Such opportunities give students practice in informal communication; but do not necessarily lead to extended discourse. Similarly, without media or textual models, having small teams of students present a formal news broadcast as a final class project is no guarantee that students use sophisticated news discourse.[5] Potentially, however, this course gives learners the opportunity to engage in two literacies: e-mail exchanges with peers and succinct summations of news events.

As these brief examples illustrate, the dominant practice for designing a bridge course is one that assumes students will be able to move to more advanced level courses on the basis of exposure to more demanding texts on the one hand and/or discourse practice defined as learning to talk extensively familiar events. The merger of language and content as proposed by scholars cited in Chapter 1 seems to be notably absent in these descriptions. As examples of current curricular praxis, they possess neither a coherent set of learning goals in foreign language program, nor a concept of language learning anchored in the comprehension and articulation of FL texts and media.

Missing Structures in the Bridge

Small wonder that some in the field have identified the lack of coherence in the intermediate-level curriculum as a major stumbling block for foreign language departments. Those FL researchers and curriculum builders concerned with accountability of language programs have begun recommending that specific learning objectives, particularly cognitive ones, be added to the intermediate curriculum. They propose that development of critical thinking skills goes hand in hand with more sophisticated language use. Critiquing a lack of developmental continuity at the intermediate course level in relation to the rest of the foreign language curriculum, Richard Jurasek (1996) writes that

> In first-year programs there is a clear ethos. Textbooks, methods, goals, and outcomes generally cohere. At the upper level the principle event and artifact is the literary text. The two ends of the FL curriculum have unity and integrity, but at the intermediate level eclecticism is the rule (19).

Jurasek sees the lack of coherence at intermediate levels as problematic for foreign language curricula in general and for the profession as a whole. He writes that

> Intermediate courses sometimes have a confused content agenda: Should they introduce new and more complicated linguistic structures, review only the more complex grammar from elementary courses, or try to consolidate basic first-year grammar? Teachers also have difficulty deciding on the role of belletristic texts in intermediate courses. Are the texts there for the language to be taught or for the texts to be taught? This ambiguity confounds the teachers' sense of membership in the humanities and can dampen their enthusiasm for intermediate-level teaching (19).

Other scholars also suggest that developing coherent goals for the intermediate-level curriculum can counteract this perception among some foreign language instructors that they are not full members of the Humanities. In describing the role of the bridge course in

her department, Erlinda Gonzales-Berry of the University of New Mexico writes (1996) that

> But equally important, [students enrolled in the course] also needed to feel intellectually challenged and excited about course content just as they might in their history or political science courses.[6]

Jurasek, too, argues that the FL curriculum "should also include a general kind of undergraduate talent development" (23).

Applying the work of Astin (1985), Weaver (1989), and Chaffee (1992), among others, Jurasek gives examples of what he calls "inquiry subsets," using critical thinking and learning skills at intermediate level FL courses that introduce them to the use of abstract ideas and a nominal style in writing which will serve them in later, more advanced courses and elsewhere in the undergraduate curriculum (23). As an example, Jurasek proposes introducing students to the ways meaning is constructed through the dialogic interaction of reader and text. In doing so, students learn not only how the process of reading in a FL happens, but can extrapolate the reading strategies they have learned to reading texts in their native language in other courses (24). Another possible learning subset could be the narrative of film. According to Jurasek:

> By introducing them to non-Hollywood traditions and sophisticated films, teachers prepare a whole generation of FL students who will be more responsive to the use of FL cinema across the entire FL curriculum. Thus teachers can create the clientele for a departmental FL film festival and sensitize students for a lifetime of more aware and intelligent moviegoing (24).

Furthermore, students could extrapolate this knowledge about how film narrative works to courses in film and/or media studies elsewhere on campus.

Building upon the idea that intermediate-level courses should challenge students intellectually in ways that parallel learning approaches in other areas of postsecondary study, Roger Allen, Professor of Arabic at Pennsylvania, describes the role of bridge courses in his institution's Foreign Languages Across the Curriculum (FLAC) program:

> These courses are still language courses; their beginning level is beyond that of the language-requirement (i.e. they are above levels 1-4), but they differ from current language courses offered at that level in that the material on which they focus will be a specific topic/content area: e.g. Politics, Business, Nursing, Medicine, Gender, and so on.[7]

Such courses, Allen writes, should encourage undergraduates to take more advanced content courses (what he calls "full" FLAC courses).[8] These courses are envisioned as being topics courses that will be "of relevance to [students'] under-graduate degree program."[9] In this scenario, both bridge courses and the courses that follow them exist to serve the university community; crucially, these courses reinforce the idea of foreign language departments as providing needed expertise not only to the Humanities, but to the university as a whole. As Swaffar and Arens (2005) note, the expertise of foreign language instructors in helping students unravel the code(s) of a foreign culture. In the context of Penn's program, Allen writes that "the FLAC program provides an opportunity for all Penn's undergraduates to expand their cultural horizons by engaging with at least one other world culture and its social codes, and to do so within the framework of their personal goals and academic choices."[10] Having that expertise put to use in a FLAC program like the one at Penn enables students to take initial steps towards the multiple literacies that come from encounters with different voices within a foreign culture.

Yet even scholars and programs that do expand the idea of what is possible in intermediate level courses by linking them both to the larger FL curriculum and the larger undergraduate curriculum often acknowledge that they do not have learning objectives beyond improving language use. In terms of language learning, the traditional approach of refinement of language skills at the intermediate level remains largely intact. Gonzales-Berry (1996) writes, for example,

> the rationale for our new fifth-semester course was based on the painful but honest recognition that, to achieve proficiency, our students needed directed study of language beyond the fourth semester. [11]

While Gonzales-Berry's department recognizes that language learning does not end with the fourth semester, the viewpoint still does not reflect a shift in thinking about language learning, that is, that language learning takes place on a continuum of interlanguage that moves from complete beginner towards increasingly native-like language skills.[12] This philosophical shift changes the idea that intermediate-level language learning by necessity involves remedial grammar work and replaces it with the idea of a trajectory of developing of language skills based in the multiple literacies involved in different cultural contexts.

Expanding the "Bridge" in a Coherent Curriculum

The major work in the field to apply the merits of rethinking the intermediate course within the framework of the larger curriculum has taken place at Georgetown University and the University of Texas at Austin. In the *Developing Multiple Literacies*

program at Georgetown, language learning is seen in terms of a continuum of interlanguage states, as evidenced by their introductory course syllabus:

> Language learning is a long-term process. One does not learn German by learning its sub-components – grammar or vocabulary – perfectly and then just adding these perfectly mastered building blocks one after another. Instead, language learning takes place in a series of ever better approximations of what one ultimately wants to accomplish with the language. Seen from an end point these "approximations" would be called errors or mistakes that should be avoided. But seen from a developmental standpoint, these errorful approximations are part and parcel of learning the language. The problem is not with risking and making errors; the problem is with not overcoming them over time! In other words, progression and progress are among the key things both you and your instructor will be looking for.[13]

Thus from the introductory level on, the Georgetown program presents language learning as a holistic process that happens along a trajectory of increasingly correct usage. What this translates into at the intermediate level, then, are scaffolded activities which focus on specific, quantifiable learning goals. For example, students who complete the intermediate level at Georgetown should:

- have a good understanding of contemporary life in the German-speaking world with some in-depth knowledge of major social, political, and cultural issues;
- be able to comprehend authentic materials (film, radio, video, native speaker conversation) with global comprehension and some fine point knowledge and/or analysis;
- be able to produce spoken and written discourse from description to narration, to formulation of argument and/or hypothesis, incorporating an increasing variety of style and complexity;
- have improved their writing abilities through extensive writing in a variety of formats (descriptions, dialogues, essays, creative writing), progressing from descriptive and narrative to evaluative and analytical, increasing in length and complexity;
- have produced both oral and written presentations of various lengths and formats.[14]

Moreover, the program assigns each content topic taught in the intermediate level courses topic-specific goals. For example, the topic unit "Von Kunst bis Kitsch: Wien" has the specific content goal of "develop[ing] a cultural and artistic understanding of Vienna, while considering the subjective and objective sides of the notions of Kunst and Kitsch," communication goals that relate to the topic ("Description; opinion; speculation"), specific grammatical structures pertinent to those discourse genres ("adjective endings, passive, relative clauses, adverbs of time, place, sequencing, contrast and comparison, discourse markers of opinion"), and text varieties that relate to both the content and communicative goals ("paintings, photographs, biographies, poetry, short essays, personal narrative, statistics").[15]

A similar set of overall goals for intermediate courses was developed by Swaffar and Arens (2005) in their book on curriculum development for undergraduate programs. They suggest that intermediate learners face a number of distinctions in cognitive tasks and corollary linguistic objectives when working with a short story about a foreign student's first few days at a smaller college (Swaffar and Arens 68). In a course sequence moving from intermediate to advanced-level courses under this proposed curriculum, distinctions in tasks and objectives would include the following:

Figure 3.3. Goals at Intermediate Holistic Levels

What Is Asked	*What Students Do*	*Language Goals Achieved*
Students scan the first paragraphs of first 2 sections to identify what characterizes the student's world – what the foreign student notices, wants, misses	For a homework assignment, they write a coherent description of the school, or the student's letter home.	Practice in coherent discourse and in how to acquire vocabulary and syntax from context; practice in informal writing

What Is Asked	*What Students Do*	*Language Goals Achieved*
Students collect phrases which represent the world of the foreign student before and after entering school	Small groups work together to decide what problems the foreign student might have (they develop a hypothesis).	Informal communication—because students work together: cognitive synthesis of text language with ideas
One episode is reread, as the basis for a debate: Was it a good or bad idea for the foreign student to go to that school?	They establish contrasts between the two worlds—one group recommending one world over the other. This discussion is followed by an essay on the topic.	Evolved sense of sociolect and social structure in established culture; strategic management of debate (formal communication)
Students reread an episode as the basis for an essay comparing the college to the one the foreign student came from.	They write a formal essay on the theme: they gain practice in writing contrasts, in arguing a point of view.	Intercultural knowledge, comparing L1 and L2 cultures
Groups playact what being in the dorm at that college would be like, using text as springboard for a new episode.	They gain practice in register, in age- and gender-appropriate discourse.	Practice in informal communication; integration of details from everyday life using the L2

The precepts outlined above suggest that students move along a continuum of tasks that reflect the precepts of Bloom's cognitive categories).[16] Such a sequence would recognize the difference between recognition and recall of a single text and simple comparisons of texts that describe the same concrete events or objects. A curriculum based on these precepts might have as an ultimate goal for its FL majors the perusal of abstract concepts and multiple points of view, but it would recognize the need for less demanding cognitive tasks before reaching this goal.

Building such courses acknowledges the difference in cognitive complexity added when FL learners compare two instead of a single genre. That process involves having

students work with an increasing number of discourse genres in the target language, but carefully selecting the sequencing of those genres in terms of students prior familiarity with them in their first language. To facilitate reading comprehension, the Georgetown and UT models for coursework beyond the intermediate level often use discourse genres that deal with similar topics but from different perspectives. Related writing and speaking activities stress that students assess and express their point of view in linguistic terms that reflect the language of those texts.[17]

Integrating an Initial Advanced Course into a Curriculum

An instructor putting together an intermediate level course in a holistic program based on Georgetown's or Arens and Swaffar's proposal might want to consider a culturally oriented course that incorporates the advantages of engaging literature and popular film. If the program includes mention of Austria at the elementary level and its advanced courses explore the history, architecture, music, painting or literary works of Austria, a course centered on *fin-de-siècle* Vienna might be an appealing topic. It could serve the needs of related fields in a larger university setting as well as those in a liberal arts college.

As noted above, the focus of FL courses at any level should reflect the larger curricular objectives of the home institution. In a college with a strong history and sociology emphases, a course in *fin-de-siècle* Vienna could highlight social issues of the day, such as gender relations and class. These foci would dovetail with the course's cultural goals, for example, understanding how Victorian-era bourgeois morality

influenced twentieth-century middle-class culture. Text types exemplifying these cultural topics could include shorter texts types such as novellas, short stories, fragments and plays.

At an institution with strengths in film or media studies, an instructor might include film versions of Schnitzler's works as supplemental texts. For example, Herbert Wise's miniseries Vienna 1900 (1973)[18] presents a number of novellas, short stories and a play (Der Schleier der Beatrice, Der Mörder, "Doktor Graesler, Badearzt," "Frau Bertha Garlan," and Sterben) in a made-for-tv format. English translations of the Schnitzler texts themselves adapted for the miniseries (except for Sterben) are available in a companion volume to the miniseries[19] and could be used as a reference text for students who are reading the actual German texts.[20] Kubrick's Eyes Wide Shut (1999) is available in a dual-language DVD release (English/German with both languages in subtitles) as well and could be used in such a course.[21]

If the course is designed to appeal to students at a comprehensive university with strengths in psychology and/or pre-medicine, the teacher could bring in excerpts from primary texts by such prominent Austrian medical and psychological researchers as Freud, Landsteiner, Adler, and Brentano as readings. Such texts are often available in English as well as German and having the texts in both German and English helps students develop multiple literacies not only by introducing them to psychological discourse in both languages, but also by having them read Freud in his sociocultural context. In conjunction with these readings, the instructor could include Schnitzler's observations as a physician and have students compare his professional views with his

stories about doctors, stories that often reflect the social position of doctors in *fin-de-siècle* Vienna.[22] Supplemental readings could include, for example, Laura Otis's Membranes: Metaphors of Invasion in Nineteenth-Century Literature, Science, and Politics (1999), which could provide students with insights into the ideas of infection and invasion in an age in which infectious diseases such as tuberculosis and syphilis ran rampant in cities like Vienna.

If the instructor were teaching the course at an institution with strengths in architecture and/or urban planning, s/he could use Carl Schorske's Fin-de-siècle Vienna: Politics and Culture (1980) as a primary text. Students who read Schnitzler's stories about middle-class Viennese in conjunction with Schorske's descriptions of the Ringstrasse as "a visual expression of the values of a social class" (25) could be asked to identify in Schnitzler's stories and plays those values expressed by or implied by the behaviors of their social class. In terms of developing multiple literacies, portions of Schorske's text could alternatively be read in German from the 1982 translation Wien: Geist und Gesellschaft im fin-de-siècle. Anne-Catherine Simon's 2002 book Schnitzlers Wien could also be used as a way for students to visualize the various locales that the Viennese (and Schnitzler) would have frequented: the Prater, coffee houses, theaters, parks, and restaurants.

Indeed, any of these potential courses could be adapted to English-language versions in a Humanities course sequence. Following up on Jurasek's call (1996) for curricula with integrity, faculty might also develop such courses as writing component courses to be cross-listed in departments other than the instructor's home FL department.

These courses would then be developed in consultation in colleagues in the departments where they would likely be cross-listed, so that the courses would complement pre-existing course offerings. Such consultation would add to the course's intellectual breadth and depth by adding layers of literacy (German cultural studies with psychology, with architecture, with history, with film studies, with music, etc.) while preventing perceived overlap with the cross-listed departments' offerings.

An instructor in charge of a German language program (either as one of a small number of instructors or as the only instructor) at a smaller, liberal arts college might be faced with the creation of intermediate level courses to fit within a specific sequence of courses. He or she might consider creating an intermediate level course which would lead into more advanced courses within the curricular sequence.Such a course would provide students with an introduction to *fin-de-siècle* Viennese culture and level-appropriate language practice. The content in the course would also work within the overall curricular sequencing, familiarizing students with cultural and historical background information that would be relevant in the next course they would take in the program sequence. Texts could be selected from genres that provide multiple perspectives about a given topic as typically found in genres such as letters, book reviews, contemporary newspaper or subsequent historical accounts.

Objectives and their Classroom Realizations

In a course sequence that had an initial advanced course using works by Arthur Schnitzler, an instructor at the intermediate level would want students to leave the course

with some knowledge about Schnitzler and his cultural context. One way to enable students to familiarize themselves with the multiple cultural discourses surrounding Schnitzler's works would be to have them read letters he wrote to different people in his life, using sociolinguistic registers which reflect various social strata in his culture.[23] An instructor who wanted to use Schnitzler's letters (just as an English-language course could use Freud's letters) as a discourse genre could then design an instructional unit around specific topics relevant to those letters..

Such an instructional unit could focus on both cultural knowledge and language acquisition. Learners could examine, for example, how written correspondence was used in Viennese culture in many of the same ways that e-mail and telephones are used today: writing letters to family members, friends, lovers, business contacts, or to the editor of the newspaper. However, an instructor teaching such a course could also set up assignments which have students uncover not only differences in the linguistic registers used (depending on who was being addressed and with what intent), but also the comparability or differences in cultural practices between *fin-de-siècle* Vienna and communication modalities used today to express similar intents.

In terms of developing a cognitive sequence for a class, the following cognitive and pedagogical sequences could be identified (see chart on pages 47-48.) For example, an instructor could have students look at letters written by Arthur Schnitzler to two different male friends, Theodor Herzl, whom he addressed as "Sie," and Hermann Bahr, whom he addressed as "du." Although a first year activity, the distinction between "du" and "Sie" remains problematic for students as they proceed in their acquisition, because

they have so few opportunities to practice this distinction. These letters, then, would provide the opportunity for students to explore the social implications of formal and informal address.

Before having students look at the actual content of the letter, i.e., what kinds of topics, shared experiences, et cetera, are discussed, the instructor can ask students about the kind of friendships that exist between men: "Was für Beziehungen oder Freundschaften gibt es zwischen Männern? Also, was machen Männer zusammen?" The instructor can then elicit responses from students, which s/he can write on the blackboard or transcribe into an empty table on an overhead or projected via a document camera. Another way of eliciting responses can be to write the question on the blackboard and have students come to the board and write their responses. After going through the responses, the instructor could, with or without prompting from students (depending on their speaking ability), categorize the responses into specific groups. Such categories would likely include "geschäftliche Freundschaften," "Unterhaltungsfreundschaften," and "intellektuelle Freundschaften." Adding the category "sonstiges?" will give the students some leeway with topics that do not fit into students' preconceived notions of modern male relationships.

The instructor can then have the learners read through the letter for specific examples of these categories, and ask the students to make statements about what these men have in common: "was haben diese zwei Männer gemeinsam?" (referring students to their earlier word-association, s/he can give them full-sentence examples, "Sie trinken zusammen Bier, sie sind beide Geschäftsmänner, sie gehen zusammen ins Kino, ins

Theater, usw."). What students will find in such a letter, then, in terms of "intellektuelle Freundschaft" will likely include "sie sprechen über Probleme mit ihren Werken/mit ihrer Dichtung/über Arbeitsprobleme." Students will likely find nothing that would go in the category of "Geschäftliche Beziehungen," unless there has been a misreading. They will also likely write in the category "Unterhaltungsfreundschaften" that "sie reisen gern zusammen" or "sie machen Ausflüge zusammen." If they have not already included a statement about the men dedicating their works to one another, or that "sie verstehen sich," under the rubric of "intellektuelle Freundschaften," students may put such a statement in the "Sonstiges?" category. The subsequent discussion or analysis of student findings inevitably points to the basis of these mens' friendship.

To focus on the linguistic forms, a first stage is to have students read the letter to Hermann Bahr for the usage of "du" and the expressions that are associated with it. In this particular letter from April of 1903, for example, with the "du" form, associated words are: "Du," "Dich," "Dir," and "Dein/e/n," in short, personal pronouns and possessive adjectives in nominative, accusative and dative cases, all of which could be noted by students for review in class. The teacher might then ask students to connect these "du" forms with phrases linked to friendship or express emotion. Working together to scan the text, possible student responses would include "lieber Herrmann," "…so seh ich darin nichts anderes als den neusten Ausdruck fuer die Herzlichkeit unserer Beziehungen," "Ich danke Dir aufrichtig fuer Deine liebenswuerdige Absicht," "Ich danke Dir," "Ich hoffe Dich jedenfalls sehr bald zu sehen," "Herzlichen Gruß," and "Dein getreuer Arthur."

If prompted by the instructor by asking something such as "Finden Sie diese Beziehung typisch oder untypisch für Männer?" or asking males in the room "schreiben Sie so etwas an Ihren besten Freund, wenn Sie eine E-Mail schreiben?," students might respond that Schnitzler's frank discussion with Bahr of their friendship is atypical of today's male relationships. Typical responses could include "Männer sprechen heute nicht von diesen Dingen"; indeed, cheekier students may term them "girlie-men," using the accent of the Austrian-American Arnold Schwarzenegger. The resulting discussion will reveal the cultural implications of such speech acts, that men in *fin-de-siècle* Vienna spoke openly of their affection for each other, while American men of today generally do not do so, except in jest or by making inebriated statements such as "I love you, man," as is frequently shown parodied in television beer commercials.

Moving to the letter to Theodor Herzl of August 1892, the instructor can construct the activity in much the same way. Beginning by looking at specific language features, students would collect the same kinds of words (pronouns in different cases, possessives) that specifically refer to "Sie": "Sie," "Ihr(e)/(er)," "Ihnen." Like with the first letter, the teacher then will have the students look for phrases using these terms linked to emotional content or indicative of friendship. Students and their partners will likely find flowery phrasings such as "Verehrtester Freund," "Sie haben mir damals mehr imponirt als je," "…wie wohlthuend mich besonders der warme und reiche Ton berührt hat, mit welchem Sie zu mir sprechen.," and "Ich sage Ihnen für heute Adieu, verehrter Freund, und bitte Sie, meiner herzlichen Ergebenheit für alle Zeit versichert zu sein." Using the same categories as before, students will likely determine that the friendship that these men have

is primarily intellectual and that they move in similar social circles. For example, under "intellektuelle Beziehung," students may write "jeder liest die Werke vom anderen," "Sie hören politische Diskussionen," "Sie sind beide Doktoren." Under "Unterhaltungsfreundschaften," readers can say that "Sie gehen in der Stadt spazieren," "Sie gehen beide ins Kaffeehaus," "Sie waren beide auf einem Ballabend." The follow-up discussion can focus on differences between the two letters. For example, asking the students "wie ist die Sprache hier? Ist das einfach oder überladen?" will focus learner attention on the lengthy phrasings and ornate language Schnitzler uses with Herzl, as opposed to the simple ones used with Bahr.

At this point, the instructor can then design an activity based on the corresponding stage from Swaffar and Arens's chart. His or her students can work together to come up with hypotheses about the relationship between Schnitzler and the two men, based on the phrases they have collected from the letters. For example, students might consider whether these men were friends from childhood or new acquaintances from medical school, or fellow playwrights. In doing so, the students gain practice in cognitive synthesis of text language with ideas through the informal communication undertaken in their group or partner activity.

As a follow-up exercise based on the third stage of Swaffar and Arens's chart, the instructor could have the learners engage in a debate about the friendship. For example, s/he might ask students to decide whether the textual cues -- "Sie" versus "du" signaled different subjects alluded to in the letters, and different treatments of those subjects. Once students had undertaken to find textual examples that supported or negated the claim of

such differences (thus identifying different sociolects from the texts), the instructor could ask students write a letter as Schnitzler to a male friend or more formal acquaintance.

As a more abstract and hence more cognitively demanding task based on the fourth stage of Swaffar and Arens' chart, the instructor could structure an assignment asking students to write one or two paragraphs using examples from their matrices to compare epistolary conventions between men in *fin-de-siècle* Vienna to those of early 21st century culture. Doing so would enable students to draw conclusions about the L2 culture under consideration that might prove the basis for a class discussion about letter-writing conventions among friends in their own culture, possibly drawing on a sample correspondence among American authors of today. Regardless of the variety of German course this is – whether it is the first in a series of courses they will take at a comprehensive institution or the last course in German they will take at junior or community college, students will still have gone beyond simple language production and comprehension and into the cultural implications of language use.

Designing Courses that fit Institutional Needs

The course options described above could be coordinated with Humanities programs at a variety of institutions. Given the range of audiences and institutional goals that characterize the over twelve types of post-secondary schools identified by the Carnegie Foundation, foreign language teachers necessarily construct programs that address the particular needs of their institutional environment.[24] Consequently, the proposals in this chapter need to be read in terms of different options suitable to different

settings. Let me briefly illustrate some options available for a comprehensive university setting, one with about 20,000 students, a language requirement, and small but thriving German language program. One key to maintaining the health of such a program (and the language requirement itself) will be to interact with departmental colleagues whose subject areas overlap or potentially overlap with coursework conducted in a foreign language.

If, for example, this hypothetical institution had a strong women's studies program, a teacher consulting with faculty in the program would then select different letters but could, nonetheless, engage in similar activities to those described above. He or she would merely substitute letters between friends with Schnitzler's letters to women in his life. An instructor who had students read letters from Schnitzler to his lover Marie (Mizzi) Reinhard might then have students determine what kind of language was used to express male-female intimacy in *fin-de-siècle* Vienna. If the instructor also included Schnitzler's letters to Olga Waissnix, whom he later married, she or he might have the students debate which one was the more serious relationship, asking them to base their arguments on the kind of language used and the content of the letters.

A follow-up assignment could have students identify two or three core topics or phrases in the letters in order to draw inferences about the nature of romantic communication between less serious, youthful relationships and more enduring, later relationships between more mature men and women. If the course had a writing component, one might even assign letters of an English author of the same era with

correspondents of the opposite sex. Students then write either an English or German language essay comparing native and target cultural conventions.

If the hypothetical comprehensive university had a strong English or Journalism program, the German professor might consult with faculty members in that program and employ their suggestions with regard to comparison of journalism practices or attitudes to literature of the day that now belongs to the literary canon. Here, for example, might be an opportunity to introduce students to book reviews, instead of focusing on letters. Sstudents reading book reviews from the Viennese feuilletons and Berlin journals of the era would discover, as Andrew Wisely (2004) points out, that many of the critics writing at the time lacked objectivism and criticized Schnitzler personally, one in particular because Schnitzler did not need to support himself by writing since he had a physician's practice to fall back on (42).[25]

To set the stage for comparing reviewing practices of American journalists, students would again first determine what kinds of language were used to critique an author--a comprehension activity that would demand sorting information systematically and thus demand analytic thinking by asking, for example, that the students note about five or six phrases from the text to categorize in terms of objectivity and subjectivity. Follow-up assignments could include a debate about whether the book reviews read were fair or reflected the reviewer's own prejudices. If augmented by assigning the reading of a contemporary Schnitzler review from an online journal students would be prepared to undertake an essay that that compared *fin-de-siècle* Viennese criticism to modern book reviews of the same author. Alternatively, the instructor might then have the learners

write a letter to the publisher of the feuilleton or journal from the perspective of the slighted author.

As study abroad programs establish themselves as essential components of advanced language study in many institutions with language programs, an instructor in an university offering a major or minor in German could teach this course as a prelude to a study abroad trip to Vienna, in this case one to *fin-de-siècle* Vienna. She or he would be able to employ fictionalized accounts such as those by Peter Altenberg that depicted the daily life of the city's citizens in such gathering spots as the Kaffeehäuser or the famous parks such as the Prater. Such accounts, which enjoyed extensive popularity in turn of the century Vienna, could subsequently be contextualized by having students read modern texts or tourist websites that describe such locales in very different language.

Descriptions of both the historical and the contemporary Vienna (as well as the links between the two) abound. Ursula Keller's chapter on the coffee house in her book Böser Dinge hübsche Formel: Das Wien Arthur Schnitzlers (1984) and the chapter on coffee house culture in Anne-Catherine Simon's Schnitzlers Wien (2002) elaborate on the various cafés which appear in Schnitzler's fiction. The latter also functions as a tour guide to the city, and could be used, along with the assignments in the course, as preparation for excursions around Vienna once the students and their instructor arrived there.

Assignments that ask students to compare specific features of these historical accounts with contemporary ones are also being asked to think systematically about how language signals not only differences in content, but also differences in cultural attitudes

(what matters, what does not, what is mentioned, omitted), thereby revealing the different literacies employed to describe the same locations and events. By examining texts from different genres within the context of *fin-de-siècle* Viennese students discover for themselves how the sign systems and rhetorical structures of different genres can reveal substantively different points of view.

In the next chapter, I will explore how an instructor's background in literary criticism, cultural history, and literary/film theory can inform the creation of a course for advanced learners. I explore the critics' views of Arthur Schnitzler and "Traumnovelle," demonstrating the possible expert readings of the text from varying perspectives. Exploring the socio-cultural history of Vienna at the turn of the century, I discuss the kinds of background readings an instructor can employ to contextualize a longer text like Schnitzler's novella. I also investigate how psychological theory (Lacan) and film theory can be used to expand notions of literacy in the classroom, so that students can undertake readings of longer texts and films based in multiple socio-cultural contexts.

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[2] "WCSU Undergraduate Catalog - [section]," Undergraduate Catalog, Western Connecticut State University, accessed 29 June 2005 <http://www.wcsu.edu/catalogs/undergraduate/sas/courses/spa.asp>

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[7] Roger Allen, “Languages Across the Curriculum and Around the World,” Almanac 44.9 (1997), 29 June 2005 <http://www.upenn.edu/almanac/v44/n09/TATallen.html>

[8] Roger Allen, “Languages Across the Curriculum and Around the World,” Almanac 44.9 (1997), 29 June 2005 <http://www.upenn.edu/almanac/v44/n09/TATallen.html>

[9] Roger Allen, “Languages Across the Curriculum and Around the World,” Almanac 44.9 (1997), 29 June 2005 <http://www.upenn.edu/almanac/v44/n09/TATallen.html>

[10] Roger Allen, “Languages Across the Curriculum and Around the World,” Almanac 44.9 (1997), 29 June 2005 <http://www.upenn.edu/almanac/v44/n09/TATallen.html>

[11] Erlinda Gonzales-Berry, "Bridging the Gap: A Content-Based Approach," ADFL Bulletin 27.2 (1996), 5 July 2005 <http://www.adfl.org/adfl/bulletin/v27n2/272035.htm>

[12] A useful metaphor that Swaffar uses is that FL grammar is “a trajectory,” rather than “a destination.” Janet Swaffar, personal communication, June 27, 2005.

[13] "German at Georgetown University : Curriculum: Level I Syllabi," Georgetown University German Department, accessed 16 July 2005 <http://www3.georgetown.edu/departments/german/programs/curriculum/level_one_syllabi.html>

[14] "German at Georgetown University : Curriculum: Level I Syllabi," Georgetown University German Department, accessed 16 July 2005 <http://www3.georgetown.edu/departments/german/programs/curriculum/level_one_syllabi.html>

[15] "German at Georgetown University : Curriculum: Level II Unit Goals (Six thematic units)," Georgetown University German Department, accessed 16 July 2005 <http://www3.georgetown.edu/departments/german/programs/curriculum/level_one_syllabi.html>

[16] For further discussion on Bloom’s Taxonomy, see http://faculty.washington.edu/krumme/guides/bloom1.html and for further discussion on educational taxonomies in general, see http://www.carnegiefoundation.org/elibrary/docs/making_differences.htm

[17] For further discussion, see Swaffar and Arens (2005).

[18] See http://us.imdb.com/title/tt0080302/

[19] Arthur Schnitzler, Vienna 1900 - games with love and death: the stories which formed the basis of the TV serial devised and dramatized by Robert Muller, New York: Penguin Books, 1974.

[20] As Kern (1994) hypothesizes, beginning and intermediate L2 readers can use translation to aid in reading comprehension “by allowing the reader to represent portions of L2 text that exceed cognitive limits in a familiar, memory-efficient form” (456). Kern’s respondents noted that translation while reading “facilitated semantic processing and permitted consolidation of meaning that would otherwise remain fragmented if represented in L2 form” (447). Having multiple translations (the film and the stories themselves) available for students as references, then, can serve to lower the affective filter as it relates to reading comprehension.

[21] See http://www.amazon.de/exec/obidos/ASIN/B00005ML1O/qid=1121024471/sr=8-1/ref=sr_8_xs_ap_i1_xgl/302-6135887-1776066

[22] See Maria Pospischil Alter, The concept of physician in the writings of Hans Carossa and Arthur Schnitzler, Berne: H. Lang, 1971.

[23] I have in mind here Michel Foucault’s concept of “author function”; however, students do not need to understand post-structuralist theory to learn from a pedagogical application of the theory how the actual written works of an author are only part of cultural, critical, and literary discourses surrounding them.

[24] “Carnegie Classification of Institutions of Higher Education,” The Carnegie Foundation, accessed 2 October 2005 <http://www.carnegiefoundation.org/Classification/>

[25] See also M. Michael Conner, review of Andrew C. Wisely, Arthur Schnitzler and Twentieth-Century Criticism, *The German Quarterly* (AATG), Vol. 78, No. 2., Spring 2005.

CHAPTER THREE

Setting the Stage: Schnitzler as Contemporary Critics' Quintessential Austrian Writer

Before moving on to how to use this *fin-de-siècle* literature in an initial, advanced post-secondary classroom, it is productive to consider what kinds of things that literary scholars and cultural historians currently find significant in texts Schnitzler wrote. That is, it is critical to see what "professional readings" of such texts may consist of, in order to set a benchmark against which to measure a "competent reading" of such texts. There are aesthetic, historical, sociological, and psychological elements of Vienna 1900 that for virtually all critics emerge as critical to the "meaning" of fiction like Schnitzler's. They are most frequently seen as representing the era's conflicts between middle class men and women originating in failures to assess and, consequently, accept the larger social reality (Urbach 109, 126).

As the recent appearance of the Companion to the Works of Arthur Schnitzler (ed. D. Lorenz) documents, this Austrian author's work now lies at the core of the "modern canon" of germanophone literature by many definitions: it is aesthetically well-crafted prose (particularly the novellas), culturally critical, and engaged with the identity crises of the middle class at the turn of the century in a multinational European power. Not surprisingly, therefore, translations of Schnitzler's works have appeared in nearly every European language and in many Asian languages, especially Japanese.[1] Filmed versions (in many cases multiple filmed versions) have been made of Liebelei, "Fräulein Else," Anatol, Reigen, Das weite Land, Casanovas Heimfahrt and "Traumnovelle," as well as

other short stories, in German, French, English, Italian, Swedish, Serbo-Croatian and Spanish translation.[2] The American and British stages have seen versions of Reigen, such as David Hare's The Blue Room (1998) and Tom Stoppard's Dalliance (1986), as well as Stoppard's version of Das weite Land, Undiscovered Country (1986).[3] The short story "Kleine Komödie" was adapted in 1989 as part of Keith Herrmann and Barry Harman's musical Romance/Romance, itself adapted for American television in 1992.[4]

Yet Schnitzler's world reputation has only been of recent date. This history of international prestige, transposition, and media adaptation contrasts strikingly with Schnitzler's status in the academy up to the late 1980s, when the impact noted above began to be acknowledged as the grounds for canonicity. Traditionally, Schnitzler had been categorized—and implicitly dismissed—as a writer of limited scope and appeal, specifically one limited to the relatively small world of sexual aberration in *fin-de-siècle* Vienna. Wolf-Dietrich Rasch (1986), for example, still writes of the importance in Schnitzler's work of the "Daseinsproblematik … die sich für die in ihren Lebensenergien geschwächten, übermäßig sensiblen jungen Menschen der Wiener Gesellschaft um 1900 ergab" (201). Taking an aesthetic-existentialist approach to the texts as representatives only of individual psychological states rather than of social-political problems, Rasch ties sexually aberrant behavior into the typically decadent idea of *Gegenwartsverlust* (200). In a parallel anesthetizing note, Martin Swales (1971) locates in Schnitzler's work "the whole Baroque tension between delight in the multifarious confusion of the world on the one hand and a desperate conviction of the taint and corruption of earthly joys on the other" (24). Viewing Schnitzler as a representative of intellectual currents of the time,

Swales lays weight upon the Freudian idea of the death drive as a motivating factor in the author's characterizations (141). Even Peter Gay's recent Schnitzler's Century (2002) still relegates Schnitzler himself to the role of sexually-voracious and sees this reflected in his work.

Yet Schnitzler now emerges also as a socially responsible writer whose commentary on the dynamics of cultural influences is far more comprehensive than was acknowledged heretofore. Each of his stories and plays transacts multiple social intertexts to reveal a mismatch between popular and high culture, professional identities and personal perceptions of self, male and female assessments of reality. For example, the different demimonde worlds of Reigen, Der grüne Kakadu, Liebelei, and Anatol all reflect the socially destabilizing conditions not only of Vienna at the turn of the century but of virtually any nineteenth, twentieth, and early twenty-first century multicultural metropolis. Short stories such as "Frau Berta Garlan," "Frau Beate und ihr Sohn" and "Dr. Gräsler, Badearzt" show contrasts, often catastrophic ones, between expectations fostered in the internationally oriented city and the reality of people in this era living in the Austrian countryside. In all of Schnitzler's work, this line between self-deception and deception of others is drawn across the background of a monumental culture that has constructed a national identity around glorification and reinscription of historical antecedents. Carl Schorske has offered the typical reading of these pressures, illustrated by the Austrian crown's efforts to galvanize national consciousness by constructing a city core for Vienna (the *Ringstrasse*) out of neo-Greek and Roman structures in the mid-nineteenth century denied historical facts (43-45).

The Viennese liberals' manufactured identity, an attempt at what Anderson calls an "imagined community,"[5] denied the historical and demographic truth that the Austrian Empire, a multi-ethnic and multi-cultural nation, encompassing ethnic Germans, Slovenes, Czechs, Poles, Italians and Magyars, lacked a linguistic- or social unification (Crankshaw 26-37). Schorske notes that critics of the *Ringstrasse* development saw it as an elitist enterprise, one that benefitted the consciousness of the liberal bourgeoisie while furthering societal fragmentation within the conglomeration that was Austria (70). In failing to celebrate its diversity and acknowledge its keystone position as a facilitator between East and West and within Central Europe, the Austrian Empire set the stage for political and social undercurrents that would ultimately lead to its self-immolation. From this perspective, many of Schnitzler's works have thus been taken as warnings or illustrations of the fault lines running down the strata of Austrian society and, indeed, any society whose self-images conflict with their actual histories and current realities. In this sense, Schnitzler was cast as a European naturalist writer in the vein of Zola, Daudet, and de Maupassant, a perspective familiar to his contemporaries, but subsequently forgotten in many critical contexts.[6]

Schnitzler as the Freudian author

Less sociological and culturally-oriented approaches to Schnitzler's work (Swales 1971; Segar 1973; Cohn 1982, Perlmann 1987) acknowledge this historical background, but prefer to investigate these pressures principally as a psychological-representational problem for the artist. Thus many of his works are taken as primers for understanding

Schnitzler as an author exploring the descent into decadence, a writer whose narrative conceits document the individual's failure to embrace viable alternatives to self-destruction. The novella “Leutnant Gustl,” for example, recreates not only the thought processes of a single individual as in the classic interior monologue, but also the world that individual inhabits as a professional person and a man transacting relations with familiar and unfamiliar public and private spheres. Such interplays of narrative perspectives enable the work to reveal both the protagonist’s apprehensions of reality and alternative ways those apprehensions can be understood. In this sense, Schnitzler involves readers in the protagonist’s perceptual processes by providing multiple clues indicating why the man sees the world as he does, the cost of inhabiting that world, and the alternative realities, less pernicious, within it.

With its wealth of social and psychological implications, this narrative approach has had fascination for filmmakers. In a novella like the “Traumnovelle” (1926), which will be focus in this chapter of my suggestions for teaching multiliteracies to nascent advanced students, the tensions between individual perception and external reality assume dimensions of human experience that transcend the particular time and setting of the work. Stanley Kubrick’s film version, Eyes Wide Shut, for example, uses the social intertext of Schnitzler’s novella to create a movie set in a modern metropolis. Kubrick’s cinematic interpolation of the story concretizes the visualized exterior world of wealthy New Yorkers and reveal the hazards implicit in its misperception by the protagonist.

Aspects of Kubrick's re-visualization of the film echo contemporary critics' insights. Hans Joachim Schrimpf (1977) argues for a reading of the novella which

foregrounds imaginative experience and realization of selfhood (*Existenzverwirklichung*), rather than seeing it as simply an exposition of death and eros, as many critics, in his opinion, had done "allzugern und etwas vorschnell" (217). Lee B. Jennings (1981) rejects what he sees as a too strict interpretation of Freudian underpinnings of Schnitzler's novella, suggesting that Schnitzler was probably "treading some middle ground of dream theory" (75). He finds the work a "moral conundrum, carefully engineered so as neither to yield a solution nor to provide any clues as to why no solution is forthcoming" (80). However, although both scholars reject Freudian readings of Schnitzler's work, unlike Kubrick, neither Schrimpf nor Jennings identify messages or audiences for Schnitzler that reach beyond the period in which he writes.

Some critics focus on the formal-aesthetic features of Schnitzler's work, thereby circumventing their larger messages and social significances. Hertha Krotkoff (1972) sees the portrayal of the night itself (symbolizing the drives, chaos, and isolation), the character Nachtigall (the strange bird who only sings at night), and various smells the protagonist associates with various characters he encounters in the course of the novella as the work's main symbols (86-88).[7]

Perlmann (1987) also sees symbolic connections suggesting, very much as Kubrick does, that both the Alemannic fraternity students and the secret society can be understood as being part and parcel of the same socio-cultural background, one closed to the protagonist (188). These formalist approaches, positioning Schnitzler as a poet-prophet who anticipated the rise of fascism, still do not credit his vision as that of a writer whose work transcends his time and place.

Schnitzler's work has also been read as "psychological" in other ways as well, especially given his position in Vienna as a contemporary of Freud. Thus a whole stream of interpretations of Schnitzler's "Traumnovelle" view it even more narrowly as a Freudian-influenced study of *fin-de-siècle* decadence and, more particularly, of decadent sexuality and a concomitant death wish or decay of individual values.[8] Freud himself read his patients as ill-adjusted individuals reacting to a *particular* set of impulses and social constraints: Dora, Freud's case study in hysteria, suffered from neuroses stemming from unresolved sexual feelings towards her father and family acquaintances (Herr and Frau "K."), while the neurosis plaguing the "Wolf Man" came from having witnessed the "primal scene" as a child.[9]

Despite his misgivings about cultural practices expressed in works such as Totem and Taboo or Civilization and Its Discontents, Freud viewed his task as one of having patients resolve their neurosis by recognizing its origins in early childhood misperceptions anchored in sexual drives. Consequently, Freudian interpretations fail to illustrate the broader transcultural messages of Schnitzler's work: his effort to illustrate social milieu as a formative factor throughout adult life. Moreover, Schnitzler adds to this naturalist component his own psychological insight that people who fail to actively reexamine that milieu engage in a life-threatening myopia.

As noted earlier, traditionally, most scholars equate Schnitzler's world view with that of Freud, linking plot elements to Freudian concepts such as the death drive, wish fulfillment, psychological determinism and neurosis and these interpretations predominate for "Traumnovelle." Martin Swales (1971), for example, sees in the

"Traumnovelle" (and other works) the play between eros and death, calling the protagonist's experiences part of an "allegorical journey into death" (141). He sees the novella as a fusion of the Baroque with Freudian psychoanalysis (149), again, a reading of Schnitzler as an Austrian writer of the early twentieth century who focuses on Freudian-based studies of neurotic behavior as an individual problem.

Kenneth Segar (1973) argues for a reading of Schnitzler's novella based on a fusion of Freud with what he considers Schnitzler's own ideas about psychological determinism (119). In his view, the protagonist of "Traumnovelle" overcomes decadence because it is in his nature to do so – Fridolin is a man of order and commitment in whom the superego dominates (126-7). Michaela Perlmann (1987) argues against this view of the novella's protagonist, writing that the young doctor has not assimilated the moral prerogatives of his profession, indicated by his constant fear of infection: "er empfindet das Gebot der Hilfsbereitschaft nur noch als persönliche Bedrohung" (184). Drawing on a close reading of Freud, she posits that the novella should be understood as an exercise in the dangers of the fulfillment of unconscious desires for the married couple, even if the end result is healing (201).

Dorrit Cohn (1982) sees the novella as an expression of the wish fulfillment of dreams, arguing that Fridolin's nighttime adventures are manifestations of his deepest unconscious desires, libidinal wishes fulfilled by release from bourgeois morality for a night (68). In Cohn's interpretation, the title of the novella indicates a re-working of Goethe's dictum that the novella be a "sich ereignete, unerhörte Begebenheit," in this

case, a narrative reality infused with and informed by the subconscious world of dreams (67).

In a return to the view of Schnitzler as a narrator of decadence, Wolfdietrich Rasch (1986) constructs a morphology for "Traumnovelle" in which he sees fifteen motifs of decadence.[10] While Rasch thus argues that the literature speaks for itself on the question of whether one can overcome decadence (concluding that one cannot), he ignores in Schnitzler's work the possibility that one can work through and overcome such temptations. Instead, he concludes that Schnitzler's writing suggests that the perception of loss ("das Wissen um Verlorenes") emerges as the quintessential experience through which Schnitzler's characters experience decadence (198). Rasch does not, however, suggest that protagonists recover from (and indeed, emerge stronger as a result of) that experience.

In sum, then, interpreters of "Traumnovelle," like most interpreters of Schnitzler's work as a whole, take it as a given that the author limits himself to exploring sexuality, psychology, and decadence—writing studies of individuals whose self-indulgence brings them to ruin or whose self-abnegation proves annihilating. Yet, like the strict psychoanalytic practices of Freud, such readings ignore the possibility that vulnerable psyches do not exist in a vacuum. In so doing the critics cited overlook in "Traumnovelle" Schnitzler's fundamental project of critiquing the broader phenomena of cultural conditioning and social circumstances that have created that vulnerability and continue to threaten it. Let me now turn to this other aspect of Vienna 1900, in order to

introduce the cultural history issues that will necessarily emerge in a social-critical or critical literacy approach to texts like Schnitzler's.

Schnitzler's Vienna: Its History of Decadence and Disease

In one sense, every large *fin-de-siècle* city consists of multiple sub-cultures that city-dwellers understand imperfectly if at all. As such, they pose particular challenges to individuals attempting to navigate competing, often life-threatening options. At the turn of the century Vienna evinced every sign of a city ripe with decadence. Like Amsterdam, San Francisco, or New York today, a discourse of sexuality (and of so-called sexual perversions such as homosexuality) existed in Vienna. In the case of Austria's capital, by the mid-1880s, Richard Freiherr von Krafft-Ebing's research and publications had lent impetus to such discourses by helping to decriminalize many so-called perverted sexual practices in Austria (4). A decade earlier prostitution had been legalized.

From the period of puberty until their mid-twenties, most middle-class men were, for economic reasons, unable to marry. This fact, combined with social prohibitions regarding premarital intercourse with women of one's own class, led to the frequenting of prostitutes or poor young women by single men (Decker 34). Peter Gay gives the example of Schnitzler's affair with Anna "Jeannette" Heeger, an attractive, albeit poor embroidery worker: "She was, in Schnitzler's pitiless class society, an eminently unsuitable and hence all the more desirable target for sexual advances" (64). Moreover, Gay suggests that the role of young, socially-unsuitable women played a large role in the sexual education of the male bourgeoisie of Vienna:

> For rakes with their conscience well under control, an affair with what Schnitzler taught the Viennese to call "the sweet girl – *das süsse Mädel"* provided raptures without imposing responsibilities. Some well-calculated talk of love, a few dinners in a fancy restaurant, an occasional weekend in the country struck many of these young women thirsting after life as adequate recompense for the favors they dispensed (65).

For those who went against the class prohibitions against legitimizing relationships with socially-undesirable women, ostracism and socio-economic disenfranchisement followed. Typically, then, Schnitzler's cousin Otto Markbreiter was forced to "renounce all connections with his family after marrying a barmaid" (Gay 78).

Public discourses rarely protect a city's citizens from the hazards inherent in illicit sexual practices, however, and Vienna was no exception. In the decades immediately preceding and following 1900, syphilis and other sexually-transmitted diseases ran rampant. As Hannah Decker points out, in large European cities such as Vienna, some 10 to 20 percent of all young men (like Philip Bauer, father of Freud's Dora) were infected with a sexually-transmitted disease (43). The spread of diseases such as syphilis could be attributed to the lack of an effective cure; however, the middle-class morality adhered to by most young men and women at the time caused the transmission to be more widespread (Decker 43).

While the bourgeoisie officially denied that sex, disease, and death were part of their daily lives, the evidence tells a different story. Special events often proved equally pernicious for participants. The social calendar in Vienna, especially at Fasching, included a large number of masked balls where classes often intermingled freely (Bettelheim 8). As such, opportunities for engaging in fleeting, illicit sex (see Terry Castle's Masquerade and Civilization) existed in publicly sanctioned forums.

Such common characteristics of the historical era do, however, also need to be placed into the context of a specific set of textual practices, if they are to become part of a teaching curriculum. It is a commonplace of historians today to assert that literature is not history, and so to posit a gap between the "truth" of history and the fictional status of a literary text. Yet without going as far as classic *Geistesgeschichte* and asserting that the text necessarily reflects the mood of the time, historical "facts" such as those just addressed must necessarily be subject to the analysis for a critical literacy, to show how what kinds of narrative forms give shape to the experiences of the individuals involved. Peter Gay's recently published Schnitzler's Century: The Making of Middle-Class Culture 1815-1914 makes this point in a different way. While exhaustive in its examples of middle-class sexuality and sexual practices in the nineteenth century, Gay's text does little to dispel Schnitzler's associations with decadence, sex and Freudian neurosis.[11] If, indeed, Gay's "biography" of Schnitzler offers an insight into how such historical contexts are narratized, then the literacy which learners will need to acquire is one that must connect narratives and historical facts. Historians are loathe to grant such narratives the status of historical fact. Thus studies like Gay's look simply at themes in the text that "reflect" the themes of the era -- in this case, primarily the topics of decadence and sexuality, leading more pedestrian contemporary criticism frequently to label works such as Schnitzler's as obscene, sensationalistic and an affront to public sensibilities. As Reinhard Urbach notes,

> Wenn die öffentliche Meinung, gebildet durch journalistische Deutungen, Schnitzler nicht als Kritiker seiner Zeit, sondern als frivol-blasierten Erotiker mißversteht, so nehmen die staatlichen Ordnungshüter sein Werk ernster. Seit Ludwig Anzengruber hat kein heimischer Schriftsteller in

> Österreich solchen Anstoß erregt wie Arthur Schnitzler. Seine erotischen und sozialen Satiren werden als pornographisch und lästerlich eingestuft und folglich mit Sanktionen belegt (29).

In contrast with such dismissal of his work, then, the immediate public reception of Schnitzler, particularly that of the state and public apparatus (in forms such as the "journalistische Deutungen" noted above), saw Schnitzler's distinctive handling of the trope as standing in a particular relationship to the truth -- in this case, as a writer whose messages satirized the accepted social practices of his day and, as such, one who represented a serious affront to society.

The claim that a historical era is not only defined by facts, but also by determinate narrative forms, is by no means trivial. Writers generally do not re-emerge in different cultural contexts in their original forms, without being clearly marked as period. For example, one of the foremost English-language writers of this period, Oscar Wilde, has been translated by numerous artists into films. However, Wilde's works often remain cinematic period pieces, recreating the cultural and historical context of *fin-de-siècle* England. Recent filmed versions of his works, such as Oliver Parker's An Ideal Husband (1999), while exemplary films in and of themselves, do not attempt to speak to their audiences on their own terms, but speak to them as representatives of a past era, much like the Merchant-Ivory adaptations of E.M. Forster's somewhat later works A Room with a View (1986) and Howards End (1992).

Attempts to resituate such works in terms of their narrative seldom occur and, when they do, they often attempt to alter textual facts and narratives to recast them into forms that speak more directly to their new audiences, with little attempt to retain

"fidelity" to the text's original history-bound narratives. Thus, for example, Wilde's Portrait of Dorian Gray, a "made-for-TV" production in 1983 as The Sins of Dorian Gray starring Anthony Perkins and Belinda Bauer, recasts Wilde's male protagonist as a modern, female Dorian Gray whose wrongdoing reflects solely her selfishness. The film converts the broader problematics of Wilde's novel (Gray as a creature of his social milieu) into a story of personal vanity -- a trait indicting the individual more than her class. Whereas the original focused on society's values, the remake transforms Schnitzler's cultural critique into a tale of individual depravity.

In contrast, when Schnitzler's works have been translated into filmed versions, these film, unlike Merchant-Ivory's adaptations of Forster or Parker's of Wilde, actually resituate the social dynamics in Schnitzler's stories within modern cultural contexts -- finding *new* narratives to convey messages arguably very similar to those in the original text, and thus remaining "faithful" to them. Max Opühls' La Ronde, for example, reimagines and rewrites Schnitzler's Reigen in the context of mid-twentieth century Paris, the center of Opühls' cultural world of the time. While the film's ostensible setting is the Vienna of 1900, the film's dialogue is in French and the film's actors were among the most popular French stars of the time, including Jean-Louis Barrault and Simone Signoret -- a choice which underscores and preserves how very sexually charged the original materials was, as it uses the stars personae as narrative supplements. Moreover, the film was released in the wake of Existentialism, coming three years after Sartre's No Exit and a year after Simone de Beauvoir's The Second Sex. Thus coming into being at a time in which the French were preoccupied with such philosophical matters, Opühls' film

emerges as a vision of 1950s Paris with a hint of Viennese flavor, because it understands how to convey the critique of social emptiness and hedonism that appealed to Paris, as well.

An even more striking recontextualization, Kubrick's Eyes Wide Shut reimagines and rewrites Schnitzler's "Traumnovelle" in the context of late twentieth-century Manhattan, the prototypical American city of not only Hollywood, but also of a large number television programs that give audiences a wide selection of narratives about the dangerous, sexually charged, and possibly even decadent island—one thinks here of series such as Seinfeld, Friends, Sex and the City, Law and Order, Will and Grace.[12] Kubrick's choice thus again preserves the message of the original text while espousing an alternative set of urban decadence narratives to make the critique of socially shallow individuals.

Lacanian Readings: Multiple Literacies in Reading History

Teaching the multiple literacy that I am positing as a possible goal for initial advanced foreign language study involves not only fostering language learning but also exploring the cultural literacies of historical facts and historically attested narrative forms. I turn here to the model of Jacques Lacan because his work describes how individuals construct their psycho-social identities. His theories offer guidelines for identifying the relation of a culture's historical data and what its narratives imply about individual identities.

While Lacan's work stems from Freudian theories of the ego and the unconscious, he emphasizes that interactions between the individual and his or her social milieu lead to changes in a person's self-perception within that world. Those perceptual changes can, according to Lacan, occur throughout life rather than, as Freud would have it, be largely established in infancy and early childhood. Lacan's essay "The Mirror Stage" (1977) illustrates his theory of how the ongoing social influence individual identity. In it, Lacan describes the process by which a child first becomes conscious of its place in the world. The infant, having previously experienced its physical self only in fragments, separate from its mother's body, sees its reflection in a mirror (possibly mirrored in the eyes of its mother or other caretaker) and recognizes the image as that of itself.

Through this process of self-recognition and self-identification, the child internalizes this image as its "imago," an internally-validated construct of self-- in the sense I am using here, a self that has claim to participating in social narratives. In this way, and from infancy on, children experience themselves as objects in the external world. When children accept (assume) an imago their identity formation commences. Thereafter, that imago develops in a dialectic between the self as subject (as a possible agent in the social world) and as object (as part of that world and acted upon). Or in a more grammatical sense --that subject can be an "I" which is the agent in an active narrative.

Lacan defines the hypothetical mirror stage as lasting from six to eighteen months, but elsewhere in his œuvre, it becomes clear that after his initial entry into subject positions, the individual will confront many different moments that act as mirror

stages. The processes put into place to establish that identity formation and its narrative potention within society (within *the Symbolic Order*) are external to the individual and continue to occur, as the child moves from what Lacan calls the "specular I" (the I in his internal life) to the "social I" ("Mirror Stage" 5). Thus begins a complex social process. The child begins to identify with the socially-scripted identities of children its own age (part of the society's cultural norms), then with the imago of the parent of the opposite sex as it moves through an Oedipal stage.

Children's identities develop through a negotiation between the concept of self (their imago) and the external symbols and identity scripts (personal forms of socially recognizable narratives) surrounding it. The imago itself remains important throughout an individual's life as a guide to negotiations in the social sphere. It is the imago which allows an individual to project an identity into the world and to create the image that others see,on which they base their assumptions about the subject's identity, and which they assert and assess in relation to society's available narratives. As the child moves out of the Oedipal stage, an internalized cultural norm like "thou shalt not sleep with thy mother or sister" serves to control that identity, as part of forces which Lacan calls the Symbolic Order.

Borrowing equally from de Saussure and Lévi-Strauss, Lacan's Symbolic Order is understandable in terms of structuralist linguistic theory: it is the chain of socially-approved signifiers through which humans build the language and codes of society. The individual's imago is built or altered as the maturing person identifies with or perceives itself as rejected or accepted by society's preferred signifiers. Concepts such as culture,

traditions, national identity, class distinctions, values, sexual identity, and gender roles (as well as the Oedipal interdiction against incest) are all found in the Symbolic Order.

As in Saussure's linguistics, each signifier in the Symbolic is definable only in terms of difference from other signifiers in the chain—it is arbitrary at first, but then enters into the social scripts which regulate its "appropriate use." The Internet, for example, became a tool for merchandizing only after effective browsing tools (Mosaic, Netscape, Internet Explorer) and search engines (Yahoo!, Altavista, Google) had been developed. Prior to the 1980s, the Internet had served as a tool in academic and military purviews to move large files of information. Once society realized the Internet's potential to display information for any recipient equipped with a modem, the World Wide Web assumed a different identity, that is, could be labeled and manipulated as different signifiers. Similarly, once graduate students obtain a Ph.D, they enter new orders of legality, linguistically (and hence socially) resignified from the status of apprentice to that of novice expert. Just as crucially for the point I am making here, that student will also enter a new domain of narratives that pertain to that new status.

As Benvenuto and Kennedy (1986) point out, the Lacanian subject is thus "a slave to the authority of language rather than to society" (109); similarly, I would suggest that, in terms of identity, the subject tends to be subordinate to the interplay and shifting of signifiers in the Symbolic Order which regulate society. Since the subject defines him- or herself in terms of these signifiers, shifts in the Symbolic chain can challenge the subject's very idea of self, or "imaginary." The Lacanian term "imaginary" refers to the extended image of self in social context (engaging in socially acknowledged narratives)

that the subject creates through its interactions with others in the Symbolic Order (the subject's individual subset of the Symbolic Order).

Typically, then, disruptive events in one's life can literally disrupt the sequence or chain of signifiers that script an individual's imago in its imaginary. For example, on the personal level, introducing the term infidelity, even on the level of fantasy, can severely damage or destroy a seemingly-happy marriage, by interjecting a new script, a new signifier from the Symbolic Order into an individual's imaginary. In Lacanian terms, such an event presents a challenge to an individual's imaginary and imago-identity by shifting the signifiers that constitute it.

On the macro level of society, culture shock or trauma, such as the loss of a war and an empire, as in the cases of Austria and Germany after the First World War, can also present challenges to the imaginaries of individuals, as new historical circumstances require new narratives, or render old ones unusable. Citizens of these countries experienced the loss of shared cultural information inscribed in the signification practices of and narratives within the Symbolic Order. Identities internalized as an imaginary are lost as a reference once a world changes.[13] In this sense, Lacanian theory relates not only to an individual's identity formation, but also situates that formation in a social, linguistic context.

Modern film theory has taken out of this model Lacan's concept of the "gaze" to describe the interaction between "mirrors," texts and films and their readers/viewers (as well as the interactions between characters in the works).[14] In his essays "The Split between the Eye and the Gaze," "Anamorphosis," "The Line and Light," and "What is a

Picture?" Lacan sets up a model of seeing and being seen as materially-restricting acts affecting the narratives through which an individual establishes his or her social agency and sense of self. Like the literary theory known as "reader-response theory," then, Lacan's distinguishes between the text's messages and how the viewer's own imaginary, that individual's "horizon of expectation," affects how those messages are read.[15] That question of horizon of expectation is, moreover, where historical specificity comes into play.

In Lacanian terms, this horizon of expectation depends on how an individual constructs his or her imaginary vis-à-vis such components as gender identity, education, sociocultural status. Thus two different individuals may well approach a cultural artifact differently. When the horizon out of which the text (social, literary, film) is created does not match the horizon of the reader/viewer, either the reader will be forced to adapt (to change his imaginary), or a misreading or new reading of the text, film, or social script will occur.

Again, this phenomenon is well-known among film critics, producers, and marketers. They know that male audiences will probably dismiss a popular film such as Bridget Jones's Diary or a high culture miniseries such as the BBC production of Pride and Prejudice as "chick flicks." They presume that female audiences will gravitate towards them because of the shared romantic themes in each production, as well as the presence of British actor Colin Firth in each.

Whereas Hans Robert Jauss speaks principally about how texts are "received" in his version of reception theory, however (that is, acclaimed, read, rewritten, or rejected

by critics and popular audiences), Lacan extends this model to the interaction between individuals. He posits a specific horizon of expectation involved when an individual encounters the socially-determined imago of another. The individual's horizon of expectation (part of his or her imaginary) is often fraught with what Lacan calls "méconnaissances" or misrecognitions, such that, in Lacan's words, "the subject is presented as other than he is, and what one shows him is not what he wishes to see" (1998 104). These are the social scripts and narratives of meaning that can be rendered useless by dint of historical change.

To exemplify: when the film audience witnesses Bridget Jones overhearing others talking about her, but does not immediately recognize herself as their subject, the movie illustrates for the audience the gap between Bridget's horizon (her imaginary) and that of other people. The people depicted share the same Symbolic Order, but Bridget's imaginary inhibits communication. Thus as a part of an individual's imaginary, the same signifiers can color the horizon of expectation potentially shared in the gaze between viewer and viewed.

This insight would be particularly useful if an instructor teaching an advanced course decided to use Kubrick's film in a course to explore how filmmakers utilize visual means to illustrate the individual's resignifying processes so central to Schnitzler's social criticism in "Traumnovelle."

Reading Films: Expanding the Notion of Multiple Historical Literacies

One further issue emerges in the above discussion of literacy: the identification of film as a narrative with functions parallel to social scripts and written texts. Film theory acknowledges many commonalities among these narrative types and their positions as historical documents. For instance, film theory uses the notion of a horizon of expectation in much the same ways as do Lacan and Jauss. In his How to Read a Film (2000), for example, James Monaco sets up a comparison between natural language (i.e., English, German, et al.) and the language of the filmic medium. From the very outset, he describes how the capacity for recognizing and interpreting images is analogous to the ability to comprehend spoken or written language (152). As with spoken language, children are able to comprehend visual images even as infants, even prior to the ability to speak, suggesting that this ability is inborn (152).

As with language, however, the interpretation of images is culture-specific: an image on a page printed in New York or Vienna that imitates the illusion of three-dimensionality will be using conventions familiar only to a Westerner, who has been trained to recognize such images as optical illusions. That same image may be interpreted simply as a two-dimensional image by a non-Westerner, in whose culture such *trompe l'oeil* may be unknown or considerably less familiar (152-3). Monaco concludes that "there is a strong element of our ability to observe images, whether still or moving, that depends on learning" (155). Arguably, that learning occurs within Jauss's social horizon, and in light of viewers who each have Lacanian imagos.

Thus Monaco sees the language of film less as a natural language than as a series of related syntactic structures that visually express signification and that have the potentional of generating culturally specific narrative types. In other words, the director and his or her camera create a text specific series of images that "speak for themselves" only to an audience conditioned to “read” those images. Like Lacan and Jauss, Monaco sets up the ability to recognize and interpret images as culturally-determined, because some images (meanings) can only be interpreted through the shared assumptions of culture. This description is particularly consistent with Lacan's notion of the Symbolic, because the shared assumptions of culture which enable the interpretation of images are the same unwritten assumptions that comprise the Symbolic order. Images, like identity constructs, are thus understandable as a chain of visual signifiers which take their meaning from the Symbolic order.

Monaco's discussion is also consistent with Lacan's idea of the gaze, because viewers of different cultures, of different socioeconomic and/or educational levels, of different ages, gender identifications, sexual preferences, of all of these different backgrounds may see, that is to say, interpret a filmic image differently because they are operating with different (if related) sets of socially sanctioned narratives. In the same vein, Monaco writes that

> ... we know very well that we must learn to read before we can attempt to enjoy or understand literature, but we tend to believe, mistakenly, that anyone can read a film ... But some people have learned to comprehend visual images -- physiologically, ethnographically, and psychologically -- with more sophistication than have others ... The observer is not simply a consumer, but an active -- or potentially active -- participant in the process (157).

Thus, Monaco sets up a system through which the reader/viewer of a film becomes a part of the interpretation process.

The kinds of meaning that an individual can draw from a film take on shadings peculiar to this medium. Drawing explicitly on the terminology of literary study, for example, Monaco categorizes filmic images into two groups of meaning: denotative and connotative (161). The denotative meaning is the literal meaning of the image: "it is what it is and we don't have to strive to recognize it" (161). The connotative meaning consists of the numerous different meanings one can ascribe to an image (or a word) which go beyond the scope of the denotative meaning (162). The response of the viewer, determined by what Lacan calls the individual's imaginary, the viewer's subset of the cultural assumptions codified in the Symbolic order, becomes the ultimate authority on the meaning of the filmic text. This description could also, I believe, be seen as a model for later moments in the Mirror Stage, and for the problems attached to more complicated acts of critical cultural literacy.

Monaco gives as an example an image of a rose, which in isolation is simply a rose. However, in a film version of Richard III, the rose (because of its position as historical fact, not just narrative element) connotes the royal houses of York and Lancaster (162). Understanding the connotative meaning of such an image, however, is dependent upon the viewer's knowledge of, for example, the symbolism of the rose in the Catholic church, Dante's image of Paradise or British history. In Lacanian terms, that viewer's gaze is colored by that background knowledge from the Symbolic order. A

viewer who does not know the symbolism of the rose will thus not know the rose by any other name.

Other kinds of connotations can be created through the use of such capabilities as different camera angles, lighting, mise-en-scène (the composition of the image in the frame of the screen), or the length of the shot itself to alter the viewer's perception of meaning (162). According to Monaco, for instance, the viewer's perception of the meaning of a shot within a film (one coherent element of its meaning) is contingent upon the viewer's own mental comparison of the image with other possible versions of it. In this way the viewer's horizon of expectation can experience what Monaco calls a paradigmatic connotation, a meaning that is related to the paradigm of possible shots (162). Eisenstein's famous Potemkin sequence showing baby carriage careening down seemingly endless stairsteps has its variants in any number of Hollywood action films.[16]

In Lacanian terms, one might say that viewers create the paradigmatic connotation of the shot for themselves. They compare it to the other possible variants in their imaginary, their own internalized paradigm of knowledge of film images as inscribed in the Symbolic Order, and determine meaning in terms of similarity or difference from those other possible images. One can thus understand the images as signs chosen from the paradigmatic axis of signification, as described by Saussure, incorporated into narratives that have been reinforced as social convention. As such, the viewer can also understand the meaning of an image through its relation with preceding images or those which follow it, and according to the narrative forms familiar from the viewer's cultural context. Each image is thus what Monaco calls a syntagmatic connotation, because the

series of images in which it is encoded proceeds along the syntagmatic axis of signification as described by Saussure (163).

These two axes of signification are important for realizing what is at stake in teaching advanced forms of social literacy, because, for example, filmic rewritings must be seen as informed by the connotative meanings of the rewritings' cultural contexts, and as such, constitute specific meanings for their respective audiences. That is, not only will the contents of the films and texts used in a course be interpretable in this way, but also the interaction between the individual text and the reader or viewer, as mediated through narratives supplied by the culture and incorporated into the horizon of expectation of the individual viewer/reader. The content of the social perspectives I identify in Schnitzler and other texts of the *fin-de-siècle* all have their own syntagmatic and paradigmatic dimensions in this way.

These linkages have also been critical for another realm of contemporary literary and cultural theory. Pointing out the importance of the framework of a target culture (a specific horizon of expectation of the reader or viewer, not the author) in a translated work, André Lefevere, author of Translating Literature (1992), writes that "the text of a translation has often been called a culture's window on the world" (11). Summarizing recent translation scholarship in which translation can be seen as "one variant of metatext among others" and "a process of negotiation between two cultures" (11), Lefevere posits that a translation or adaptation of a text can also be termed "rewriting," in so far as a translation renders a work comprehensible that originates from not only a foreign language, but very often a foreign culture as well (12-14). Indeed, he argues that the act

of translation is an act of "acculturation" (12) and that translation plays a role in "preserving the self-image of the target culture" (125).

Lefevere's notion of translation as rewriting is useful to help us understand what is at stake in reading documents from other historical times, or remakes/rewritings from other media. In this sense, rewriting will render the original *fin-de-siècle* Viennese cultural context (its specific horizon of expectation) into the American context of *fin-du-vingtième-siècle* Manhattan (Eyes Wide Shut) with choices of fact and narrative, if it tries to preserve a meaning from its original context into a new one. Thus, an instructor who wishes to use Kubrick's film in his or her course has a secondary issue to deal with in the reading of the film: how the filmmaker has appropriated Schnitzler's narrative perspectivism and rewritten it for the audiences of a specific target cultures. Kubrick preserves much of the syntagmatic and paradigmatic aspects of Schnitzler's work, while altering the images presented to suit a new target audience.

In the next chapter, I will explore how an instructor can set up an advanced reading of "Traumnovelle." In setting up such a model reading, I will demonstrate how sequencing the reading so that students are exposed to cultural and historical background information will enable the learners to draw implications out of the text they would otherwise miss or misread. Furthermore, I will show how an instructor can use his or her background in literary theory (i.e., Lacan) to develop reading activities that help foreground specific aspects of the text under consideration.

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[1] The OCLC Worldcat lists the following translations of Schnitzler in languages other than German: English (261 editions), French (69), Japanese (42), Yiddish (31), Spanish (20), Italian (19), Hebrew (14), Czech (12), Hungarian (11), Dutch (10), Russian (9), Chinese (9), Swedish (7), Polish (6), Ukrainian (4),

Danish (4), Korean (3), Catalan (3), Latvian (3), Croatian (2), Turkish (2), Afrikaans (1), Portuguese (1) and Greek (1). OCLC, online, 22 May 2002.

[2] The Internet Movie Database (us.imdb.com) lists the following filmed adaptations of Schnitzler's works: The Affairs of Anatol (1921 – UK), Liebelei (1927 – Germany), Freiwild (1928 – Germany), Fräulein Else (1929 – Germany), Daybreak (1931 – USA), Une histoire d'amour (1933 – France), Liebelei (1933 – Germany), El angel desnudo (1946 – Argentina), La Ronde (1950 – France), När man köper julklappar (1954 – Sweden), Christine (1958 – France/Italy), Das weite Land (1960 – W. Germany), Bacchusfesten (1962 – Sweden), Die letzten Masken (1962 – W. Germany), La Ronde (1964 – France), Anatole (1966 – France), Liebelei (1969 – W. Germany), Kod zelenog papagaja (1969 – Yugoslavia), Das weite Land (1970 – W. Germany), Las tres perfectas casadas (1972 – Spain/Mexico), Vienna 1900 (1973 – UK), Komtesse Mizzi (1975 – Austria/W. Germany), Il ritorno de Casanova (1978 – Italy), Ringlek (1982 – Sweden), Der Mörder (1984 – Austria), Abschiede (1986 – W. Germany), Das weite Land (1987 – W. Germany/Austria/France), Frau Berta Garlan (1989 – W. Germany/Austria/Switzerland), Das Schicksal des Freiherrn von Leisenbohg (1991 – Germany), Mio caro dottor Gräsler (1991 – Italy), Le retour de Casanova (1992 – France), Romance/Romance (1992 – USA), Un jour, ce soir là (1995 – France) and Eyes Wide Shut (1999 – USA/UK). Internet Movie Database, online, 22 May 2002. Additionally, Kinders neues Literaturlexikon lists filmed versions of Anatol (Austria – 1911, Denmark – 1913) and Reigen (1920 – Germany). Gerd K. Schneider (1986) notes a Hollywood musical set in the Roaring Twenties, Invitation to the Dance (1956), directed and choreographed by Gene Kelly (who also played the lead in the film), that "zwar nicht Schnitzlers Reigen wiedergeben wollte, der aber doch durch Schnitzlers Werk oder der Ophühlschen filmischen Transformation offensichtlich angeregt wurde" (247). Schneider (1986) also mentions five pornographic versions of Reigen set in the late 20th century: New York Nights (1983), Ring of Desire (1983), Love Circles (1985), Ring of Passion (1992), Chain of Desire (1992).

[3] Ingram, Susan, "Schnitzler as a Space of Central European Cultural Identity: David Hare's The Blue Room and Stanley Kubrick's Eyes Wide Shut" in Spaces of Identity. 3(2001): 7-32. See also Schneider (1986), Daviau (1992) and Rüdiger (1996) for further information on adaptations of Reigen and Liebelei, among other plays.

[4] OCLC, online, 22 March 2002. IMDB, online, 22 March 2002.

[5] See Benedict Anderson, Imagined Communities. New York: Verso, 1991.

[6] See Cysarz, Herbert (1968) and Hans Joachim Schrimpf (1977). Schrimpf in particular lays special weight on the naturalistic aspect of Schnitzler's writing: "Einem verzaubernden Entzauberer gleich hat Schnitzler das Milieu der Wiener Jahrhundertwende mit seinen mannigfaltigen gesellschaftlichen Typen geschildert und zugleich in scharfer Zeichnung entlarvend analysiert" (215).

[7] Krotkoff finds the motif of the mask has a special meaning, tied as it is to the gaining of anonymity and freedom from the world of societal rules, as well as a loss of personality (86). She later (1973) argues that one should not overlook what she sees as traces of Wagner's Parsifal in the motif of the secret society (204-5). Noting that Schnitzler was, as a youth, a great admirer of Wagner's operas, she reduces and equates the sacrifice of the mysterious woman with Kudry's confrontation with Klingsor (205). Krotkoff argues for a possible political thematic in the clothing of the masked revelers in the scene. Noting that the three men who confront Fridolin wear costumes of black, red and yellow, her interpretation reduces this to a thinly-vieled reference to the nationalistic Deutsch-Nationale Partei (207).

[8] For example, William H. Rey's (1968) interpretation of "Traumnovelle" views the work as a study in harmless marital escapades first developed in the story "Die Toten schweigen": that erotic adventure need not lead to the destruction of a marriage (89). He affirms the social norm, the "Ordnung der Ehe" as ultimately protecting the couple against the chaotic powers of the libido and death drives (98). Rey also points to the parallels between the story and the Baroque *theatrum mundi*, in which the oppositions of night vs. day, underworld vs. overworld, chaos vs. order, dream vs. reality, lust and death vs. love and life play out on the stage set by his narrative (99). Reading the novella as a classical form brought into the modern era, he writes: "was [Schnitzler] in "Traumnovelle" gestaltet, ist nichts anderes als eine moderne Version des uralten Mythos von der Versuchung und Rettung des Menschen—und zwar durch die Liebe" (99). However, what Rey calls "modern" refers specifically to the *fin-de-siècle* period in which

Schnitzler wrote, rather than a transcendent set of modernizing social-psychological forces, not restricted to a particular place and time.

[9] See Sigmund Freud, "Fragment of an Analysis of a Case of Hysteria ('Dora')" (1905) and "From the History of an Infantile Neurosis ('Wolf Man')" (1918) in The Freud Reader, ed Peter Gay. New York: Norton, 1989.

[10] Among them are "Décadence und Krankheit," "Die Identität von Leben und Sterben," "Künstlichkeit und Naturfeindschaft," "Welthaß und Willensschwäche," "Sensibilität und Reizsucht," "Formen dekadenter Erotik," "Die Femme fatale und ihre Mythisierung," "Die Affinität der Décadence zur Gewalt," "Reiz und Qual des Grauens," "Lebensferne und Isolierung," "Gaukler als Symbolfiguren," "Das Wissen um Verlorenes," "Die Rede vom Zeitalter der Décadence" and "Die Abkehr von der Décadence" (38-127)

[11] Laying special weight on Schnitzler's self-professed virility, for example,Gay reiterates Schnitzler's assertion that over a two-year time period, the young author and "Jeannette" made love some 583 times (Gay 65). Gay attributes Schnitzler's tendency toward promiscuity both to unresolved Oedipal issues with his mother (77) as well as to a need to find "ways of drowning out homoerotic impulses" (65). While one could argue, as Gay does, that Schnitzler's "meticulously registered orgasms" indicate some kind of neurosis, his own evidence suggests that Schnitzler's behavior may have been typical of his class (65) -- what I am calling here a narrative recognizable to others in his day and age. Yet like many of Schnitzler's academic critics, Gay sees the author as an example of middle-class sexuality taken to its neurotic extreme rather than as an example of what kinds of story-telling is expected of that class (72-73).

[12] Some may argue that New York City is less a prototypical American city than as "Sin City," a locus of decadent behavior; one thinks of pre-Giuliani Times Square, riddled with prostitution, drug dealers, crime and pornography (portrayed in films such as Taxi Driver and Midnight Cowboy), as well as a large homosexual population, which "Middle America" regards as decadent. However, I would argue that New York, as evidenced by the large number of films and television series set there, serves as a center of American culture, much in the same way that Vienna was a cultural center in Schnitzler's time.

[13] See Anderson (1991): 101-111 for a discussion of this phenomenon in the context of the Magyarization of Hungary after the Compromise of 1867.

[14] Laura Mulvey, "Visual Pleasure and Narrative Cinema," Screen 16.3 (1975): 6-18.

[15] See Jauss, Hans-Robert. Toward an aesthetic of reception. Trans. Timothy Bahti. Minneapolis: U Minnesota, 1982.

[16] Recent examples of paradigmatic connotation in cinema occur in George Lucas' Star Wars prequels. When Count Dooku cuts off Anakin Skywalker's arm during their lightsaber duel in Attack of the Clones (2002), fans of the series immediately recognize the paradigmatic connection to similar shots in The Empire Strikes Back (1980) (Darth Vader severing Luke Skywalker's hand) and Return of the Jedi (1983) (Luke cutting off Vader's arm.) Revenge of the Sith (2005) also establishes paradigmatic connections to Return of the Jedi. Lucas has Anakin Skywalker dressed completely in black as he turns to the Dark Side; astute fans of the series recognize the costume as identical to the one Luke Skywalker wears as he redeems his father in Episode VI.

CHAPTER FOUR

Rethinking the Advanced Literature Class

As noted in Chapters One and Two, before they enroll in courses past the intermediate level, students rarely encounter a longer, unedited literary text such as Schnitzler's "Traumnovelle." While many classes will have read literature in their third or fourth semester courses, such texts are frequently shortened and/or extensively glossed. For example, in the Fall of 2004, my intermediate course at Texas A&M, read Christa Wolf's Der geteilte Himmel, but in an "Easy Reader" series, which is abridged and has its language simplified. Thus using "Traumnovelle" as one of the primary reading texts in in a more advanced course, such as a survey or "Introduction to Literature," may introduce students for the first time to a text aimed at a German-speaking audience, rather than at a class of American undergraduates. To teach multiple literacies, such a course should include supporting documentation to help students contextualize the work, while linking to texts read and knowledge gained in the students' previous courses. Objectives in such a sequence can be found in the proposed curriculum revision by Swaffar and Belgum (2004).[1]

Students reading an authentic literary text for the first time find themselves confronted with unfamiliar tasks. They find reading word for word or translating – viable and seductive when confronted with shorter texts – impractical options. If reading word-by-word, confrontation with unfamiliar vocabulary will automatically impede comprehension because the learner must interrupt the comprehension process by stopping to look up a word. Unused to continuing to read for redundant or elaborated references to

people, places, and events, students may well be easily frustrated or discouraged. Their language limitations are compounded by their relative unfamiliarity with the cultural context of any authentic text, that is, one written for readers familiar with the narrated people, times, and places. In a state of culture shock, students look to the instructor to be their tour guide, of sorts, in the unfamiliar land of the text.

In the teacher-centered classroom – as in most traditional literature instruction -- the teacher often presents a work as having a single meaning, one which the instructor will reveal through questions about content and form. Students may resort to or be encouraged to look at reference works such as *Kindlers Literaturlexikon* in order to help them make sense of a literary text. That research often reinforces the notion of a single, "authoritative" reading, because such reference works frequently draw upon the critical consensus about a text or a particular novel.

A student who approaches "Traumnovelle" as simply decadent reduces it to an example of an author's pathology rather than as that author's social criticism. A cultural-historical reading of Schnitzler's "Traumnovelle," on the other hand, enables students to approach this work as a case study in the way individuals combat or succumb to the illnesses of their social world. That approach empowers students as readers because when they look for the ways that Schnitzler involves readers in the protagonist's perceptual processes. They read themselves into the world of the protagonist with its multiple clues that indicate why the man sees the world as he does, the cost of inhabiting that world, and the alternative realities, less pernicious, within it. To explore ways in which such processes can be staged in a classroom pedagogy, let me first review the content of the

novella, so that readers can follow my subsequent suggestions for implementing a cultural-historical readings.

Schnitzler's "Traumnovelle": Synopsis

Schnitzler's "Traumnovelle" takes place over a forty-eight hour period, commencing with a public masked ball that the protagonist, the young doctor Fridolin, and his wife, Albertine, attend. After the couple returns home, the doctor is called to the deathbed of a patient whose distraught daughter confesses a passionate, heretofore unacknowledged attraction to him. Upon leaving, Fridolin is accosted and insulted by a young group of fraternity men and propositioned by a young, attractive woman of the streets. Shortly afterwards the doctor meets a former colleague from his student days in a coffee house and learns that this man now plays the piano for secret nocturnal gatherings where masked and costumed individuals of high social standing engage in prurient activities. Despite his acquaintance's warnings about the hazards to himself and the dangers facing interlopers, Fridolin insists on attending a session this very evening. There he meets a beautiful woman who intercedes in his behalf when male participants discover the intruder, but expel him from the gathering unharmed presumably due to the intercession of the masked woman. The next evening, after learning of the mysterious suicide of a woman staying in an exclusive hotel, the young doctor fears this may have been his female rescuer from the previous night. Fridolin examines her corpse in the morgue but fails to ascertain with certainty whether or not it is the same woman and

returns home to his wife where the two of them reflect upon the implications of their experience.

Course Description and Goals

The following description for "Central Europe: The Early Twentieth Century" describes a course that focuses on several German and Austrian plays and novellas from the fin de siécle period whose influence extends well into the twentieth century. Readings from Thomas Mann (Tonio Kröger), Hugo von Hofmannsthal (Der Schwierige), Arthur Schnitzler ("Traumnovelle") and assorted shorter works from documentary sources will be augmented with excerpts from later films to provide students with the opportunity to identify and discuss any differences in the way the film addresses intended audiences and issues conveyed by these later films. Reading longer texts will provide students with the development of characters or ideas and thereby encourage reading strategies to identify features of such development. A second advantage of longer texts is the redundant vocabulary and discourse markers that help students with language deficiencies. In addition, all of the texts chosen have English translations available for consultation and to appreciate the difference between a translation and the original German language text. COURSE DESCRIPTION: This course is designed to introduce students to literary texts written at specific cultural moments, reading texts that display characteristics that lend themselves to cultural interpretation. The class will first identify how the texts reflect the issues under consideration through group- and partner-work activities, summarizing segments of text in students' own words in German in order to check comprehension and

to practice spoken and written language skills. Summaries will be followed up by exercises that identify how the text's cultural messages are arranged. Written follow-up assignments will enable students to synthesize the information learned from class discussion and group work.

LANGUAGE LEARNING GOALS: Students gain proficiency in summarizing information in German in their own words. Through summary, they will also practice and become more confident in use of specific grammatical structures such as present perfect, past perfect, and simple past tenses. Students will apply vocabulary from the texts read and vocabulary used for talking and writing about literature in increasingly complex ways. In writing assignments, learners will refine their command of present and past subjunctive moods while imagining how things would or could be, would or could have been.

READING COMPREHENSION GOALS: Students will become more proficient at reading longer, unedited literary texts by learning to predict how such texts are structured, and how they fit into specific genres and/or literary movements. Learning how to read a text against its historical and cultural context, students will be able to see how the spirit of the time (*Zeitgeist*) is reflected in it.

CULTURAL LEARNING GOALS: Students will gain some idea of what life was like for individuals depicted in the literary texts read during this semester, reading, for example, in Schnitzler's "Traumnovelle," about the problems of middle-class life in an early 20th-century metropolis like Vienna. In some of the writing assignments in this

course, students will take the position of a middle-class character from one of the texts, and explore what life would have been like.

Introducing Socio-Cultural Literacies (Day One)

In the course described above, "Traumnovelle" would be read about midway through the course, after Hofmannsthal's Der Schwierige. I will now describe two texts, which students would read prior to class on the first day of the "Traumnovelle" unit, materials that can be used to set up some of the historical background issues involved in teaching Schnitzler's novella. The first text, by Peter Gay (2002), will help introduce concepts germane to the discussion. Having students read this first text in English facilitates their reading and discussion of subsequent German language texts (see Kern 1994)

As a sociological study, Peter Gay's Schnitzler's Century: The Making of Middle-Class Culture 1815-1914 (2002), although it maintains a Freudian emphasis, affords students information about the author's milieu and provides background information those taking the course might use to draw inferences about situations described in Schnitzler's works. Gay characterizes his book as a "biography of a class, the middle class in the nineteenth century" and uses Arthur Schnitzler as his guide, both for his bourgeois point of view and for his perspectives on love, sex, and sexual love (xix). A comprehensive work, it illustrates how a literary work contains information about its time and place. Such research constitutes a excellent resource from which an instructor can build thought questions, debates, or problem-solving activities. Such tools can encourage

students to engage reading for meanings that emerge when comparing events, views, and characters in a work of literature with the actualities of the people, places, and times described. Gay's work illustrates my point because he approaches Schnitzler as a guide to a segment of Vienna's social history—the behavior and attitudes of the Viennese bourgeoisie in the author's day. If students read "Traumnovelle" from the vantage point of Gay's descriptions, many implications in the story emerge. Indeed, simply giving the students the thought question "What are the stereotypes about Victorians? Does the author believe that these stereotypes are true?" will direct their attention to the issues at play.

Using extensive examples of sexual practices in the nineteenth century, Gay argues that popular twentieth century beliefs about the Victorians (extending this term to the bourgeoisies of Continental Europe and North America), and especially Victorian women are incorrect. He makes the case that prudery about sex was the stuff of urban legends, perpetrated by physicians such as J.F. Albrecht, R.F. von Krafft-Ebing, Otto Adler and their English contemporary, William Acton. Acton's The Functions and Disorders of the Reproductive Organs pronounced upstanding women to be "sexually anesthetic" (82), thereby equating social respectability with physiological frigidity.

According to Gay, Acton's dictates were commonly ignored. Gay gives examples of numerous women whose diaries and letters attested to "sheer delight in their sexual experience" (84). Indeed, an erotically-charged letter from Schnitzler's lover Adele Sandrock to him would seem to support his thesis (84). The case of Laura Lyman, an educated New Englander who promised in a letter to "drain [her husband's] coffers dry

next Saturday," speaks for itself. Moreover, she and her husband had been married for seven years at the time of the letter's writing (Gay 85). The prescription for marital happiness, according to Gay, was "more and better sex, but always in moderation" (80).

On the other hand, evidence exists that open reference to sexuality was still a taboo in many bourgeois households. Students who read such accounts will be in a better position to draw inferences about the relationships depicted in Schnitzler's novella. As a counterpoint to Gay's text, Hannes Stekl's account of the home life of bourgeois children in Vienna, Fuchs, the son of a doctor, reports that even for grown sons, the use of words such as "relationship" ("Verhältnis"), "pregnancy," "homosexuality," "syphilis," and "prostitution" was considered a serious social indiscretion (Stekl 27). Students, then, will be asked to read this German-language text with the following questions in mind: "Was durfte man zu dieser Zeit zum Thema 'Sexualität' besprechen, oder nicht besprechen, wenn man in einem bürgerlichen Haus aufgewachsen ist?"

In the actual class meeting on Day One of the unit on "Traumnovelle," discussion can be split up into ten to fifteen minutes on the reading from Gay and another fifteen to twenty minutes on the reading from Stekl. Students can be broken up into groups of three or four to discuss the texts with the instruction that they come up with a list of statements summarizing their responses to the questions involved. The instructor will then write the questions (the same thought questions that were posed as homework) on the chalkboard or have them up on a document camera or overhead.

After the allotted time, the instructor can ask the groups to present their findings on the specific texts. As the reading on Gay is in English, it makes more sense to initially

have the groups report their consensus opinion in English. As a follow-up question and as a way to set up the reading from Stekl, the instructor can ask, "also, wie würden wir das auf Deutsch zusammenfassen," which can elicit responses from stronger students in the class such as "Man glaubt, dass die Viktorianer nicht gern Sex hatten" and "Der Autor meint, dass es überhaupt nicht wahr ist." The reading from Stekl can then elicit responses such as "Bürgerliche Kinder durften nicht über solche Themen sprechen" and "Es ist unanständig, sowas zu besprechen."

As a follow-up, the instructor can present students with contemporary public evidence about the actuality of medical problems arising from the practice of extra-marital sex. In Viennese neighborhoods where doctors practiced, an estimated every seventh door announced a specialization in venereal diseases (Decker 43). Advertisements in the "Illustriertes Wiener Extrablatt" for *Spezialärzte* (two of which were within five doors of each other on the Wollzeile in the First District) boasted treating *Geschlechtskrankheiten*, *Hautkrankheiten*, among other illnesses. Reproductions of such advertisements can be projected on the document camera, along with a map of Vienna to show the students where these physicians' practices were located.

Socio-Cultural Literacies: Encouraging Connections (Day One: Homework)

Students encouraged to reflect on the parallels with modern American culture, as part of follow-up activities on their readings, inevitably find striking similarities. As homework, students can be asked to go to Blackboard (a web-based instructional tool providing options such as discussion message boards, chat rooms for teacher-led

discussion, e-mail communication for the class, and online gradebooks) and discuss what they see as the similarities and differences between these time periods. The topic set for the discussion can be along the lines of "Ist das heute auch so? Sagen die Eltern / sagt die Kirche / die Regierung / die Schule etwas und dann macht man das Gegenteil? Schreiben Sie mindestens vier bis fünf Sätze und geben Sie Beispiele davon."

Students may allude to the official stance taken by the Bush Administration on public health issues such as the prevention of unplanned pregnancy, abortion, and sexually-transmitted diseases, i.e., abstinence education as prevention, which belies a sexually-active, if not sexually-educated, culture. Typical responses may include "In der Schule sagt man, man soll keinen Sex vor der Ehe haben, aber viele Leute machen das trotzdem" and "Man darf nicht lernen, wie man ein Kondom benutzt, aber man sagt uns immer wie gefährlich Geschlechtskrankheiten sind." Indeed, the political furor raised by Janet Jackson's "wardrobe malfunction" during the 2004 Superbowl, which was the next-day the top search on the Google Web site (eclipsing Internet interest in the events of September 11, 2001), suggests a disconnect between different discourses in American culture.[2] Such student responses may include statements such as "Leute waren ganz böse, als man Janet Jacksons Brust im Fernsehen sah, aber man sieht viel schlimmere Dinge im Fernsehen, zum Beispiel, Gewalt und Mord." Students may point out that while the Federal Communications Commission and Congress hold hearings on "decent" and "indecent" materials and "shock-jock" Howard Stern loses his radio show, the wickedly-pointed social and political satire of cable programs such as The Daily Show, Chappelle's Show and South Park remain very popular and readily accessible. Students may make

comments such as "Man sagt, dass es nur Schmutz im Fernsehen gibt, aber das sehen viele gern!" and "wenn man sagt, wir sollen das nicht sehen, dann wollen wir das noch mehr sehen." While one might argue that the fact that these programs are on cable limits their audience, the latter two programs are available for rental on DVD, and many of Jon Stewart's Daily Show clips are available from Comedy Central's website.[3] Moreover, the phenomenon of downloading television shows from peer to peer (P2P) networks and Usenet newsgroups, widespread among technology-savvy college students with ready access to high-speed internet connections, ensures that these programs find a wider audience than cable viewership alone would indicate.

Students may well find, then, that the underlying code of American culture, like that of *fin-de-siècle* Vienna, is one of contradictory and opposing discourses. Having students become aware of this fact prepares them to approach "Traumnovelle" as a social critique. Students aware of the sociological and cultural disparities in *fin-de-siècle* Vienna are poised to read Schnitzler's novella to uncover how it transacts multiple social intertexts, revealing interactions between popular and high culture, professional identities and personal perceptions of self, and male and female assessments of reality. Such inferences are more readily made if a program has introduced these same possibilities at earlier stages in the program. For example, students who read letters from Schnitzler to different people in his life within the context of *fin-de-siècle* Vienna in a fourth semester course will be primed to recognize that there are multiple layers of society represented by different perspectives, such as gender and class. Schnitzler's corpus as a whole offers

readers a large intertextuality about an era of change and insights into the problematics of individual.

Introducing Students to Narratives of Middle Class Princes: Possible Pre-reading Activities (Day Two)

Schnitzler sets his novella from the very first in the heart of the middle class, the social group he himself belonged to, knew well, and whose sensibilities he both shared and had offended with Reigen. His hero Fridolin is a young doctor with a wife and child. At the outset of "Traumnovelle," the reader is introduced to him in a tranquil domestic scene: Fridolin's daughter reads a fairy tale aloud, while he and his wife listen. This scene creates a constellation of characters and their respective positions to set up the readers' horizon of expectation in very familiar terms: a family enjoying material well-being, instilled with bourgeois virtue, love of their child and each other. Even a reader or student unfamiliar with Austrian culture at the turn of the century would recognize at the outset of the story that the two adult characters apparently construct their identities in terms of socially approved relationships. They are married, they live a comfortable, middle-class life, and they have a child.

A pre-reading emphasis on the fairy tale genre would help students appreciate how Schnitzler frames the protagonist's misreading of social cues and thus jeopardizes his middle class idyll. Thus before actually reading any of the text, an instructor teaching this course can design a lesson plan around discussion of the genre types of fairy tales: is this an "Arabian Nights"-style story, e.g., a traditional fairy tale? If so, what kinds of

allies and adversaries might the Prince encounter on his journey? Will there be a fair maiden? Breaking the class up into pairs or small groups, the instructor can ask the students, "was für Figuren gibt es in typischen Märchen?" Students who have already read Grimm's fairy tales in a previous course may be familiar with German terminology for typical characteristics; otherwise, the instructor can prompt students with appropriate vocabulary. Typical answers may include:

"Es gibt einen Prinzen / Königssohn"

"Es gibt ein schönes, braves Mädchen, das das Gute verkörpert"

"Es gibt immer eine Figur (eine Hexe / einen Wolf), die das Böse verkörpert."

After such a discussion, in which the instructor can elicit responses from groups and write them on an overhead or project them with a document camera, or have representatives from the individual groups write their answers on the chalkboard. S/he can then ask the students in such a discussion to think about the types of modern fairy tales, posing questions such as "Was für moderne Märchen gibt es? Gibt es satirische Märchen? Feministische Märchen?" Students may note retellings of fairy tales such as Shrek, The Royal Tenenbaums or Ever After: A Cinderella Story.

Potentially, serious or satiric pseudo-casting, i.e., speculating as a class about who would play the Prince, provides the basis for asking students to pinpoint character archetypes in fairy tales and the social images that result from those casting choices. For example, casting Viggo Mortensen, who plays Aragorn in the Lord of the Rings trilogy, suggests a prince who is aware not only of his nobility but also of his humility: the archetype "strong but sensitive."[4] This "sensitive/strong" type is typical of desirable men

in films and television in the last quarter century. Harrison Ford plays a rogue smuggler in the first Star Wars film (1977) but becomes a more sensitive, romantic version of the same character in The Empire Strikes Back (1980). Indeed, his portrayal of Indiana Jones in the trilogy beginning with Raiders of the Lost Ark (1981) is cut from the same sensitive/strong cloth. This strong/sensitive archetype, then, becomes an idealized gender role for men.

Note that the language facility needed for such discussions is at the level of "who" and "what"—simple sentences with subject/verb/adjective or object with adjectival modifiers. Eliciting "Merkmale verschiedener Helden" would result in sentences such as "Aragorn ist ein starker Held/ist stark aber auch sensibel." "Han Solo hat immer große Probleme." In addition to activating student's own links to a new text, such sentences foster a focused language acquisition or review. They introduce descriptive vocabulary appropriate for future speaking and writing. Potentially, they can also reinforce language patterns such as adjective and case endings after the verb to be ("sein") and the verb to have ("haben"), should the instructor find it appropriate to briefly review these forms.

Preparing students to reflect about what kind of hero they confront in "Traumnovelle" frames the students' reading, writing, and discussion for the rest of the novella and consequently represents a pre-reading speculation that can later be revisted in the sense of Wolfgang Iser's concepts of protention and retention.[5] The early episodes of the story might be read by many as depicting a Fridolin who identifies with a "strong/sensitive" archetype. By the time readers finish the story, they may well revise their notions of the fairy tale prince qua Fridolin.

Having students refer to the excerpts of Gay's Schnitzler's Century they read in preparation for Day One of the unit would enable them to identify what layers of Viennese society are represented through archetypes in the fairy tale. Gay emphasizes the autobiographical component in Schnitzler's writing, revealing the self-absorption that Schnitzler and his male and female characters reflect. Students who have reviewed the language and concepts of these possible variants are poised to read and discover that Schnitzler's novella depicts a man uncertain about his own identity, unclear about what is real and what really matters to him, not the hero engaged in a noble quest as suggested by the fairy tale narrated at the outset of the novella.

Theoretical Frameworks to Inform Task Construction for Students' Reading of "Traumnovelle"

As a rich work of literature, "Traumnovelle" can be illuminated by any number of theoretical points of view. In this section I identify some of the theories that lend themselves to exercise construction as illustrated in pedagocial applications. The objective is not to present a comprehensive assessment but rather to illustrate how representative theories apply to the construction of reading tasks that empower students to arrive at their own interpretation of what the story means. It should be stated from the outset that students will not be expected to read the actual theoretical works themselves or to be versed in their discourses. Instead, I will illustrate how the insights gained from these theoretical perspectives can be used to set up student readings.

Applying the insights of Käte Hamburger, for example, the fairy tale at the outset of the work can be read as an intentional narrative strategy to introduce or frame the novella.[6] As the fairy tale comes at the very beginning of the text, before any other narrative functions (i.e., setting, introduction of characters, etc.), one may read the intrusion of the fairy tale at the beginning as setting up the psychological journey of Schnitzler's protagonist, the young physician Fridolin.

The fairy tale related in Schnitzler's novella begins with the journey of its protagonist, Prince Amgiad: "Twenty-four brown slaves rowed the splendid galley that would bring Prince Amgiad to the Caliph's palace" (175).[7] The central motif of the fairy tale: a young prince journeys to meet some kind of fate. The Islamic setting, indicated by the mention of a Caliph, conveys a far-off, exotic locale, typical of fairy tales and folk tales; moreover, Vienna's strategic location between West and East (having been besieged by the Ottoman Turks in 1683) makes the setting all the more powerful for a Viennese audience.

In Lacanian terms, the fairy tale functions to establish an Imaginary, the protagonist's self-perception.[8] That Imaginary reflects cultural psychology as well, since it exists in a spurious fairy-tale world whose Orientalism is constructed by Viennese society rather than Vienna's actual historical contact with the Islamic world.[9] The spurious adventures of Prince Amgiad set up scenarios that play out in the hero's own Imaginary as the story unfolds. Fridolin, too, will undertake a nocturnal journey to an exotic locale. He too will undertake a journey outside his normal sphere of existence, confront an uncertain fate, while assisted by those he perceives to be his social inferiors.

In a text-imminent reading such narrative shifts signal messages that students can identify in comparisons between the roles, locales, dress, or other features of two settings. In "Traumnovelle," after the fairy tale the narrative shifts from setting up the basic facts about the couple's external and internal histories to reminiscences of the previous evening. A comparison with the real fairy tale could help students identify language in the text that conveys the idea that the evening was its own fairy tale, which has taken the couple out of their protected space into a place in which they exposed themselves to unfamiliar styles of interaction. From a Lacanian perspective, that exposure resulted in uncertainty that invaded the more protected space of the secure bourgeois Imaginary.

The narrative voice's use of a plural pronoun to describe the couple's attitude towards the ball, is also telling in Lacanian terms, because it underscores the couple's shared knowledge of danger and adventure, emphasizing what Lacan might call the couple's shared "gaze." Moreover, the concept of the gaze reinforces what can be understood as the couple's horizon of expectation, in Hans Robert Jauss' terminology. It signals to the reader their way of looking at and defining their world, keyed in terms of the signifiers through which a person defines him or herself, such as socioeconomic level, age, gender and cultural background, among others.

To begin to encourage student awareness of such signifiers, their attention must be drawn to the specific encounter by identifying the "who" and "what" of that encounter as described in the text and distinguishing that description from the described reaction of the protagonist and his wife. This task focuses reader attention on particular events within the episode in a logical way. It also lets students select language that is meaningful to

them as the basis for subsequent discussion. Should some select inappropriate or enigmatic text language the teacher can pinpoint who is having comprehension problems or fails to understand the task.

In this case, the narrator gives details of the scene which reinforce what the reader knows of the couple's lives in Vienna: "It had been their first ball of the year, which they had decided to attend just before the close of the carnival season" (175-6).[10] Given Vienna's lively *Fasching* (Carnival) ball season, the fact that the young couple chose to attend their *first* ball of the season indicates that they are financially secure enough to attend multiple balls during a single season if they so desired. Moreover, masked balls, such as the Opera Redoute,[11] are generally the more elegant ones, and that they felt that their attendance was a matter of choice indicates a certain degree of security about their positions.

Reading and Schematizing Social Transgression (Day Three)

To execute the task, students' grasp of schemata about masked balls will be as important as command of language. They will expect disguises and a situation in which one dances with absolute strangers dressed in outré costumes. If the class has learned about *fin-de-siècle* Austria and the Viennese carnival season in a previous course, they may recall that masked balls provided an occasion for a one social level to intermingle with members of other classes. If not the case, a pre-reading discussion about the function of Mardi Gras in New Orleans will provide the schema with which to follow the narrator's description of the couple's evening. The instructor can write the following discussion questions on the chalkboard, "was passiert oft bei Mardi Gras? Was macht

man, was man normalerweise nicht machen würde? Wen trifft man? Was trägt man?" as an introduction to a group discussion on the saturnalian aspects of such an event. Student responses (which, again, can be written on the chalkboard or projected on a document camera) may include any of the following:

"Man trifft komische Leute."

"Man trinkt zuviel und läuft mit Alkohol in den Straßen herum."

"Frauen zeigen den Busen, um eine Kette zu bekommen."

"Man trägt ein Kostüm vielleicht."

After collecting the student responses, the instructor can ask, "würde man das an einem normalen Samstagabend in _____ machen?" – asking individual students about their home towns. While many will agree that drinking to excess does happen anywhere (especially among college-age students), many of the other aspects are exclusive to a Mardi Gras-type celebration. Asking the students at that point "aber warum nicht?" can elicit follow-up comments ("das macht man nur bei Mardi Gras, das ist etwas Besonderes"), which will alert them to the fact that such saturnalian events subvert socially-inscribed rules of behavior and order.

Once alerted to the transgressive nature of events like masked balls, readers can follow the depiction of the ball to identify how encounters with strangers are described initially and how the protagonist, Fridolin, and his wife respond to overtures from these strangers. The instructor can ask students to work in pairs or small groups to decide how the saturnalia experience that Albertine and Fridolin encounter does or does not fit with their expectations. As an in-class exercise or a writing assignment, a "fill in" matrix such

as the one below would be in the German language. As an initial exercise, some of the answers would be provided. Italicized segments reflect possible additional entries provided by the student.

Participants (who)	**Initial description of partners**	**Subsequent reactions of Fridolin and Albertine**
Fridolin trifft zwei Frauen als "Dominoes" verkleidet	"Fridolin had been greeted like an impatiently awaited friend by two dominoes dressed in red ... They had left the box to which they had invited him with such auspicious friendliness, promising to return unmasked..." (176).	*"...but then they had stayed away so long that he became impatient and decided to return to the ground floor, hoping to meet the two enigmatic creatures there again" (176).*
Albertines Tanz mit einem Ausländer	*"...a stranger, whose blasé melancholy air and foreign-sounding -- evidently Polish -- accent had at first intrigued her..." (176).*	"...but who had then suddenly let slip a surprisingly crude and insolent remark that had hurt and even frightened her" (176).

Students with matrices such as the one above will be prepared to discuss the different reactions of the couple to their experience at the ball. The instructor can invite them to reflect about what those differences imply about the man and the woman's concept of who they are vis-à-vis their unknown partners, asking, for example, "was für Vorstellungen haben diese zwei Menschen von ihren Fantasiepartnern?" Students will probably note that Albertine is the more sophisticated of the two – "sie weiß mehr," "sie denkt mehr nach" – and the less likely to engage in illusions about her attractions for the opposite sex.

Such discussions need not involve complex sentence structure or abstract nouns. Like the fairy tale discussion, students can be encouraged to reduce the multiple propositions in the long, embedded sentences of the original to individual propositions in a simple reiteration of facts (eine Zusammenfassung) such as:

“Fridolin mag die zwei Damen”

“Er wartet auf sie.”

“Die zwei Damen kommen nicht zurück.”

“Fridolin wird ungeduldig.”

“Albertine mag den Fremden zuerst.

“Später ist sie beleidigt.”

“Er ist unhöflich.”

To increase the verbal sophistication of students or prepare them for a written summary of the episode, once such examples are collected on the blackboard, a transparency or noted with the aid of a document camera, teachers can review the discourse markers for a particular logical relationship. In this case the logic of the episode can be viewed in a descriptive contrast of before and after and linking simple sentences by inserting “am Anfang / danach aber”, “vorher/ “nachher”, “zuerst” / aber später…” (e.g. “Zuerst mag Abertine den Fremden aber später ist sie beleidigt”). The events in the episode can point more directly to the psychological reactions of Fridolin and his wife with the use of cause and effect propositions with a review of appropriate subordinating conjunctions such as “weil” and “da” (e.g. da die Damen nicht zurückkommen, wird Fridolin ungeduldig.”) or adverbial expressions such as “dagegen” “darum” “deswegen” (“Die Damen kommen nicht zurück und deswegen wird Fridolin ungeduldig”).

Such written or oral exercises enable students to move in the direction of seeing how these two encounters signal a meeting between two distinct social horizons. It prepares readers to recognize the fact that attending the Ball has taken Fridolin and his

wife outside the safe realm of their socially-codified role as a married couple and into an area of behaviors that call that code into question, and exposed them to worldliness and uncertainty. A review of “before” and “after” or cause and effect serves two purposes. It fosters language acquisition at the same time that it reveals Fridolin's reactions as naïve when compared to those of his wife. It may even help students see an implication that the masked dominoes could be prostitutes. In any case, it will be clear to them that Albertine recognized that her partner was probably not a person of good character whereas Fridolin did not penetrate the disguise of his masked dominoes.

At this point students have the conceptual and linguistic framework with which to articulate parallels to a real or imagined Mardi Gras experience, recognizing that the masquerade leads to encounters that are frequently outside the realm of “normal” middle-class behavior.

The implications of two distinct responses to overtures from strangers sets the stage for considering what is said about the protagonist's own reading of the situation. Some in the class would recognize that while Fridolin misreads the situation, a Viennese audience would more than likely recognize these “enigmatic creatures” for what they likely are. Readers who follow this trail would be in a position to recognize the probable implications of Fridolin's misreading of the social code (Lacan's Symbolic Order) as revealing either his naiveté vis-à-vis women by not recognizing the situation for what it is (he has not propositioned the dominoes, and so they leave when they are not promised rewards), or his delusions about his appeal to women. If this avenue is pursued, students could be directed to reflect about what attitudes the fairy tale hero and the novella's

protagonist share, i.e., Fridolin's fairy tale persona which believes that women want to be rescued, and that he is the Fairy Prince who will rescue them, to the fact that he ignores the possibility that these two women may have their own agenda.

In their homework reading of the next scene about the lovers, students may initially think that the fairy tale has come true, as Schnitzler's narrator describes the couple as being happy to have escaped from a "disappointingly banal masquerade" ("einem enttäuschend banalen Maskenspiel entronnen") and as taking refuge in each others' company. Their reading may be based on the fact that the couple make love when they come home from the ball. Placing the narrator's description into a matrix helps focus students' attention on the disjuncture between the couple's fairy-tale expectations about the evening and the *post*-happily-ever-after reality of their situation:

Der märchenhafte Abend	Die Realität [Possible student answers in italics]
"…bald wie zwei Liebende, unter andern verliebten Paaren, im Büfettraum bei Austern und Champagner, plauderten sich vergnügt, als hätten sie eben erst Bekanntschaft miteinander geschlossen, in eine Komödie der Galanterie, des Widerstandes, der Verführung und des Gewährens hinein" (435).	*Sie haben Spaß auf dem Ballfest, aber es war alles ein Spiel.*
Der märchenhafte Abend	Die Realität [Possible student answers in italics]
"und nach einer raschen Wagenfahrt durch die weiße Winternacht sanken sie einander daheim zu einem schon lange Zeit nicht mehr so heiß erlebten Liebesglück in die Arme. Ein grauer Morgen weckte sie allzubald." (435).	*Der Abend ist schön und sexy, aber der Morgen ist grau und langweilig.*

Contrasting the reality of the couple's situation with their perhaps unrealistic expectations of romantic fulfillment belies the protagonist's fairy tale self uncovered in the students' initial reading. Students may come to the conclusion that this couple is trying to use titillations of their evening flirtations to recapture the passion of the early days of their marriage and fails.

Comparing this possible scenario with what couples in our day and age might do in similar situations, an instructor can ask students as a second assignment to think of numerous options open to modern American couples and to post their answers in German on the Blackboard message board. Students might suggest that a couple could go into marital counseling, either with a psychologist or their minister ("sie sollen mit einem Therapeuten sprechen"). They might suggest recreational options such as a vacation together or joining a cycling group ("sie brauchen ein Hobby"). Ultimately, they might suggest divorce ("sie sollen sich scheiden lassen"). The range of possibilities for 21st-century American couples may emerge as greater or more interesting than options available to Fridolin and Albertine. Indeed, in an ensuing discussion, an instructor might point out that in a Catholic country like Austria, divorce was not feasible. Thus for a middle-class Viennese couple, this type of evening may have been one of few opportunities that existed within the realm of respectable society to imagine an alternative existence.

He Said/She Said: Identifying Multiple Perspectives (Day Four)

Those who have read letters from middle-class Viennese in a previous course will already be aware of some of the tensions underlying bourgeois marriage in *fin-de-siècle* Vienna. Men who view women either as madonnas to marry in adulthood or commodities to sleep with as youths have a skewed, illusory view of feminine sexuality that may well interfere with their marital bliss. These illusions of the opposite sex are the kinds of images that exist as signifiers in Lacan's Symboic Order, and inform the Imaginary or sense of self of men like Fridolin. Bourgeois women may not, however, suffer the same kinds of illusions about male sexuality. Students who suspect that this is true will not be surprised when Albertine begins the discussion about their encounters with the world of fantasy.

In order to compare the couple's fantasies with their assessment of those fantasies, reading matrices can be devised. The instructor can ask students to work in groups to compare Albertine's recollection of an early infatuation, for example, with her assessment of reality in her current situation. Such a matrix could look like this:

Albertines Fantasie	Ihre Realität
Wenn er mich riefe – so meinte ich zu wissen –, ich hätte nicht widerstehen können (436).	Sie mag einen Mann, den sie sehr attraktiv findet.

und zugleich – wirst du es verstehen? – warst du mir teurer als je. Gerade an diesem Nachmittag, du mußt dich noch erinnern, fügte es sich, daß wir so vertraut über tausend Dinge, auch über unsere gemeinsame Zukunft, auch über das Kind plauderten, wie schon seit lange nicht mehr (436).	Sie weiß, dass sie verheiratet ist. Es ist nur eine Fantasie.

By comparing Albertine's fantasy with her recognition of reality, students would see that she does not labor under illusions.[12]

In contrast, Fridolin's fantasy is about a "Danish Lolita." Unlike the teenage seductress of Nabokov's novel, Fridolin's girl from the beach cannot seduce him, because she is (in his mind) too pure to do so. The instructor can have students who have already examined Albertine's fantasy construct a similar matrix about Fridolin's own confession, in order to illustrate the difference in gender-based reactions and expectations. A typical matrix might look like this:

Fridolins Fantasie	Seine Realität: alle Frauen finden ihn sexy.
"Es war ein ganz junges, vielleicht fünfzehnjähriges Mädchen mit aufgelöstem blonden Haar, das über die Schultern und auf der einen Seite über die zarte Brust herabfloß" (437-8).	*Er mag ein "sehr junges" Mädchen.*
"Dann reckte sie den jungen schlanken Körper hoch, wie ihrer Schönheit froh, und, wie leicht zu merken war, durch den Glanz meines Blicks, den sie auf sich fühlte, stolz und süß erregt." (438).	*Sie flirtet mit ihm?* *Er meint das.*

A possible interpretation students may come to is that Fridolin's Imaginary or sense of self is so wrapped up in good opinion of himself that he assumes women of all

ages find him fascinating.[13] Since an insight explains why, although his wife recognizes the difference between romantic love and sexual attraction, Fridolin fails to recognize the Dominoes at the ball. Students will see in principle that his narrowly-defined Imaginary does not have categories for such behaviors, that he is a prisoner of his own class, male gender expectations and illusions about the nature of women.

Students who have made such textual inferences would be able to predict the difficulties arising from the head-on collision of two disjunct views of reality. However, those students who have not understood the disparity between this couple's realities would do well to compare their responses to one another's questions and answers and indications about attitudinal or gender differences. A possible homework assignment could ask students to compare the two sets of reactions below in order to identify differences in the couple's responses:

Albertines Realität	Fridolins Realität	Wie missverstehen sie sich?
"Sie lächelte trüb. 'Und wenn es auch mir beliebt hätte, zuerst auf die Suche [nach einem Liebhaber] zu gehen?' sagte sie" (439).	"Er ließ ihre Hände aus den seinen gleiten, als hätte er sie auf einer Unwahrheit, auf einem Verrat ertappt" (439).	*Er versteht nicht, wie seine Frau so etwas sagen könnte. Sie denkt, Frauen können alles machen, was Männer können.*
"'Ach, wenn ihr wüßtet'" (439).	"'Wenn wir wüßten –? Was willst du damit sagen? … Albertine – so gibt es etwas, was du mir verschwiegen hast?'" (439).	*Er glaubt, dass sie ihn betrogen hat, bevor sie geheiratet haben. Sie glaubt, dass die Männer dumm sind.*

"…[Fridolin] küßte nur zart meine Hand, – und am Morgen darauf fragte er mich – ob ich seine Frau werden wollte. Und ich sagte ja." (440).	"Fridolin ließ unmutig ihre Hand los. 'Und wenn an jenem Abend', sagte er dann, 'zufällig ein anderer an deinem Fenster gestanden hätte'" (440).	*Sie ist nicht ehrlich böse auf ihn, aber er fühlt sich beleidigt. Er will nur hören, dass nur er der rechte Partner wäre.*

The differing reactions that result from this couple's conflicting views of each other's gender reveal that while Albertine sees Fridolin as the man she chose to marry, Fridolin now sees his wife as someone who no longer fits into the mental category he'd chosen for her. In Lacanian terms, students are identifying socially-constructed assumptions. Thus students may now anticipate Fridolin leaving to visit a patient. At home his sense of self as a happily-married bourgeois male is now in question, but his professional identity as a physician is still intact.

Fridolin's Women: Challenging Myopic Worldviews (Day Nine/Ten)

Students who have paid attention to the protagonist's identity construction (in other words, how the fairy tale informs Fridolin's sense of self or Lacanian Imaginary) will be better prepared to appreciate the series of encounters that he faces throughout the rest of the novella. Now that his sense of self has been threatened by Albertine's pragmatic concept of their marriage, he must find other women to rescue. In each of these situations, the physician is confronted with women (who, in essence, put him through a series of tests, much like the hero of a fairy tale) who seem to need rescuing: Marianne from her grief and unhappy engagement, "Mizzi" from the dangers of her profession, and

the prostitute in the Pierette costume from her “father” (whom Fridolin may or may not recognize as her pimp.) However, none of these encounters leads to any kind of consummation. To think about why he fails in his fairy tale quest, the instructor can have students consider the protagonist’s words to his wife: “in jedem Wesen … das ich zu lieben meinte, habe ich immer nur dich gesucht.” If their attention is called to this statement (the instructor can ask students “was oder wen sucht er überhaupt?”), students may respond with "niemand," "die perfekte Fau," "seine Frau," or perhaps simply "jemand ganz besonders." Any such answer points to the unrealistic nature of Fridolin's quest.

His adventures take him to different locales throughout Vienna, presenting him with a number of women who are, in social terms, inappropriate for a man of his class. Students who are directed to take note of the women and the circumstances which make them inappropriate might come up with a matrix such as this during partner work in class:

Die Frau in Frage	Warum ist das unangemessen?
Marianne	*Sie ist die Tochter eines Patienten und er ist verheiratet. Es ist unprofessionell.*
“Mizzi”	*Sie ist eine Prostituierte und er könnte eine Krankheit bekommen.*
“Pierette”	*Sie ist geisteskrank und in Gefahr. Sie ist vielleicht auch eine Prostituierte.*

As a homework assignment, the instructor can have students review the fairy tale genre and discuss on Blackboard to what extent Schnitzler’s protagonist and his experiences fit (or fail to fit) their expectations of the genre.

Because the fairy tale genre demands that its protagonist fulfill his quest, it will likely not be a surprise to the class prepared for its reading the next day that Fridolin should encounter a woman of regal bearing at a masked ball. However, the circumstances of the ball in a villa atop the Galitzinberg are different from the ball at the beginning of the novella. Comparing the two masquerades, students could come up with a matrix like this:

	Redoute	Galitzinberg
Wer kommt dorthin?	*Alle Leute, die es sich leisten können, dürfen dorthingehen.*	*Man braucht ein Passwort. Das ist nur für die Aristokraten.*
Wie benimmt man sich?	*Man macht, was man will, weil es ein Ballfest ist.*	*Es gibt Regeln.*
Was dürfen Männer und Frauen (nicht)?	*Männer und Frauen dürfen flirten, auch wenn sie verheiratet sind. Es gibt Freiheit.*	*Frauen sind wie die Diener – unfrei.*

Students who thus compare the outward characteristics of these two social events may come to the conclusion that the young doctor is out of place and that his decision to infiltrate the second ball is based on a fundamental misreading of the situation. While at the first ball, he does not recognize the dominoes as prostitutes. Similarly, at the second ball, he fails to recognize many of the rules of the game, believing that being a bourgeois Viennese entitles him to having all social doors open. However, his inability to see past his own Imaginary leads him to misapprehend social cues.

In order to appreciate the kinds of misreadings that occur when outsiders assume the identity of the in-group, an instructor might have students think about images of such situations as portrayed in popular culture, asking "was passiert, wenn man Außenseiter

ist? Wer sind zum Beispiel die Außenseiter bei den Harry Potter Büchern?" Students who have read Harry Potter may think of the kinds of social violations that occur when the young wizard Ron Weasley attempts to use "Muggle" (i.e., normal, non-magical) appliances. As such, not knowing how to use a telephone in Harry Potter and the Prisoner of Azkaban, he screams into the telephone, alerting Harry's uncle Vernon that one of his nephew's "freaky friends" was calling. And in Harry Potter and the Chamber of Secrets, it does not occur to Ron that Muggles would be confused by the sight of a flying Ford Anglia.

The instructor can elicit other responses from students based on their knowledge of film genres. To begin discussion about the "body-switching" genre of films, s/he can ask students "was passiert in Filmen wie 'Freaky Friday' oder '13 Going on 30'?" Such body-switching comedies like Freaky Friday (1976) or any of its subsequent remakes and imitators,[14] typically feature a daughter or son, trapped in the same-sex parent's body, is not always able to navigate the adult world. Similar, too, are films such as Big (1988) and 13 Going on 30 (2004), in which the teenage self is magically inserted into the character's adult body, and are forced to interact with their surroundings as adults with a teen or pre-teen worldview, misinterpreting social rules regarding dating and work. Other students might think of films in which transvestitism exposes the assumptions of both the in-group and the out-group, as in films such as White Chicks (2004), showing misreadings based on both gender and race.

Students who examine Fridolin's miscues may find that the physician's image of self, incongruent with its surroundings, leads him to interact with the in-group world

based on faulty assumptions. A partial matrix might organize the protagonist's méconnaissances or misrecognitions into different types of social missteps:

Was sagt er?	Wie missversteht er das?
"Fridolin merkte, daß er als einziger das Haupt bedeckt hatte, nahm den Pilgerhut ab und wandelte so harmlos als möglich auf und nieder…" (463).	*Er kennt die Regeln nicht. Man wird ihn erkennen.*
"… in ihrer Stimme, in ihrer Haltung, in dem königlichen Adel ihres unverhüllten Leibes war etwas gewesen, das unmöglich Lüge sein konnte" (471).	*Er glaubt, dass sie eine Prinzessin ist statt einer Prostituerte.*
"Vielleicht gibt es Stunden, Nächte, dachte er, in denen solch ein seltsamer, unwiderstehlicher Zauber von Männern ausgeht, denen unter gewöhnlichen Umständen keine sonderliche Macht über das andere Geschlecht innewohnt?" (471).	*Er glaubt, auch er könnte der Prinz Amigad aus dem Märchen sein.*

Students might come to the conclusion that middle-class Viennese such as Fridolin suffered from a myopic worldview, one that made "normal" interaction in such situations difficult, because the majority discourse of their world did not apply. As such, a person such as Fridolin might try to fit his interactions with the out-group members into the only mental categories he knows, leading to the kind of inappropriate responses to the costumed revelers at a second "ball" given in a Galitzinberg villa.

Recognizing and Reinterpreting Social Misreadings (Day Eleven)

However, rather than reading "Traumnovelle" as an indictment of a short-sighted Viennese social group, students who read the novella carefully may well see Schnitzler's

protagonist as learning from his experience and coming away from it changed. Since the fairy prince seems incapable of rescuing anyone outside his own sphere of influence – as a representative of the "sensitive/strong" archetype in which the sensitive overwhelms his ability to interact in the world – any real action or change will likely come from internal circumstances, rather than as a result of external forces. An instructor might have his or her students speculate on what they think will happen once Fridolin knows that the mysterious woman may have committed suicide, having the class reread on this passage from the text:

> Doch – was wollte er dort? Er kannte ja nur ihren Körper, ihr Antlitz hatte er nie gesehen, nur eben einen flüchtigen Schimmer davon erhascht in der Sekunde, da er heute nacht den Tanzsaal verlassen hatte oder, richtiger gesagt, aus dem Saal gejagt worden war. Doch daß er diesen Umstand bis jetzt gar nicht erwogen, das kam daher, daß er in diesen ganzen letztverflossenen Stunden, seit er die Zeitungsnotiz gelesen, die Selbstmörderin, deren Antlitz er nicht kannte, sich mit den Zügen Albertinens vorgestellt hatte, ja, daß ihm, wie er nun erst erschaudernd wußte, ununterbrochen seine Gattin als die Frau vor Augen geschwebt war, die er suchte (496-7).

After being asked "was wird jetzt passieren? Geht er nach Hause? Schaut er sich die Leiche an?", students weaned on daytime television might predict, for example, that the mysterious woman and Albertine were the same person (the soap opera conceit of the "evil twin" – "das ist ihre böse Zwillingsschwester"), or perhaps, more realistically, that the doctor goes home without visiting the morgue after realizing he'd made an error in judgement ("er geht nach Hause, es lohnt sich nicht.") Reading, then, that Fridolin comes to his senses ("kam jählings zur Besinnung," 500) after visting the morgue and not being able to tell with certainty if the corpse belonged to the woman from the ball will likely confirm or disconfirm students' possible reading hypotheses.

Once students have finished reading "Traumnovelle" and its positive ending with overtones of forgiveness and healing, an instructor might point out how more traditional readings of the text characterize it, namely as a study of decadence and decadent sexuality. If asked to speculate about their possible alternate interpretation(s) of the novella, they might use their matrices to write a short essay or debate on whether or not decadence for its own sake is the theme of the story. Indeed, in keeping with the idea of the novella as a kind of fairy tale, the instructor may wish to have the students write either a fairy tale or a short essay on the topic. As fairy tales (as related by the Grimm brothers) tended to include moral lessons, the instructor can ask the students to write about what they see as the moral of this particular fairy tale. Indeed, they may suggest that Schnitzler portrays decadence as a positive force that challenges his protagonist's preconceived notions of self and other. Another permutation could include asking the students to write about what other lessons could be learned out of the story, what the characters could have done differently, pointing out the need to use present and past subjunctive and reviewing the relevant forms in a modified contextual drill. Regardless of the viewpoints students argue, their substantiations will be anchored in Schnitzler's novella and will help them to improve their written German.

Expanding Literacies through Multiple Texts and Multiple Media

In a course like the one described in this chapter, "Traumnovelle" would be likely one of several longer texts used. For example, if the instructor has an interested in including filmic adaptations of literature, she or he can sequence the course so that the

students view Stanley Kubrick's Eyes Wide Shut prior to reading "Traumnovelle." Doing so would ease reading comprehension of the novella, as the German DVD of the film is available with German subtitles.[15] In this way, the film could literally be "read" while the students watch it. The assignments and activities described in this chapter could then be followed up by student presentations or debates on the differences between the portrayal of Viennese culture in Schnitzler's source text and American culture in Kubrick's adapted filmic text.

An instructor at an institution with a strong music program can introduce Hofmannsthal/Strauss opera Der Rosenkavalier in the course as another illustrative example of *fin-de-siècle* Viennese cultural and social discourses. While the opera is set in the 18th century, the subject matter deals with many of the same themes as Schnitzler's novella.[16] Indeed, the 2004 Salzburger Festspiele production of the opera updated the setting to *fin-de-siècle* Vienna, shortly before the outbreak of the First World War, making explicit the connection between Hofmannthal's text and the end of the era in which it was created.[17] Students who are alerted to this ahead of time can be encouraged by the instructor to think about other cultural products that reflect the time and place of their creation, rather than their ostensible setting. Like Schnitzler's novella, which exists in Kubrick's filmed adaptation, Der Rosenkavalier exists in multiple stage presentations on video and DVD.[18] Like with having students view Eyes Wide Shut prior to reading "Traumnovelle," having students watch the filmed version of the opera before reading Hofmannsthal's libretto not only aids in reading comprehension, but also gives students insight into stage directions and how a written text becomes an actual stage production.

If the course were not specific to *fin-de-siècle* Vienna, but took a Germanophone approach, the instructor might include texts such as Thomas Mann's Der Tod in Venedig, which treats issues of class, insiders versus outsiders, and disease. It, too, has been adapted for the screen in Luchino Visconti's 1971 film Morte a Venezia and is in print on DVD. Thus an instructor wanting to teach a course on transnational *fin-de-siècle* culture in German-speaking countries could include both Mann's novella and the filmed adaptation of it.

These additional texts can be included, too, if the course were being taught in English translation. At a smaller, liberal arts college, such a course could be cross-listed in a Humanities program. At a larger research institution like the University of Texas with a WAC (writing across the curriculum) program, writing component courses enable faculty members in language departments to teach content courses that reach much wider student populations than FL courses. Such courses serve both the students' needs, in that many degree plans require courses with what the University of Texas calls a "Substantial Writing Component."[19] Moreover, from the broader perspective of the Liberal Arts curriculum, such courses help students develop the critical thinking skills that serve as part of the core mission of the Humanities.

The proposals here have assumed prior familiarity of students with the multiple literacies, the discourses of a longer work of literature. In the next chapter, I will look at an alternative scenario: the teacher's options with advanced students coming from a program based on learning of normative language in generic contexts.

[1] Such "Level Two" courses as envisioned by Swaffar and Belgum "use a core of at least 5-6 literary works in conjunction with supporting documentation (e.g., maps, historical accounts, letters, realia, artwork, film) to enable students to read texts of various sorts in historical context, characterize the thought structures of an era and their development/variation as regards a particular theme."

[2] http://news.com.com/2100-1026-5153330.html

[3] http://www.comedycentral.com/tv_shows/thedailyshowwithjonstewart/

[4] It should be noted that Mortensen's portrayal of Aragorn is more along the lines of the "sensitive/strong" archetype than the character in Tolkien, perhaps a function of screenwriter Fran Walsh's foregrounding of the romance between Aragorn and Arwen, originally an appendix to Tolkien's trilogy.

[5] Wolfgang Iser, The Act of Reading: a Theory of Aesthetic Response, Baltimore: John Hopkins, 1978.

[6] Hamburger, Käte. The Logic of Literature. Trans. Marilynn J. Rose. 2nd edition. Bloomington: Indiana UP, 1993.

[7] "Vierundzwanzig braune Sklaven ruderten die prächtige Galeere, die den Prinzen Amgiad zu dem Palast des Kalifen bringen sollte" (434). N.B. All English translations of Schnitzler's text are taken from J.M.Q. Davies' 1999 translation (Dream Story), published in the United States in a one-volume edition with Kubrick and Raphael's screenplay for Eyes Wide Shut. New York: Warner Books, 1999.

[8] It is important to note that the classroom activities designed around this unit will not involve students actually reading Lacan or using Lacanian terminology. Rather, the Lacanian framework provides a useful model for describing the social construction of identity which the instructor can use without referring to jargon beyond the students' appropriate level of discourse.

[9] For further discussion of this phenomenon, see Nina Berman (1997), Orientalismus, Kolonialismus und Moderne: zum Bild des Orients in der deutschsprachigen Kultur um 1900.

[10] "Es war in diesem Jahr ihr erstes Ballfest gewesen, an dem sie gerade noch vor Karnevalschluß teilzunehmen sich beschlossen hatten" (434).

[11] Morton (1979) describes the Opera Redoute of 1889 as being "once the class bluebloods' revel," but that in recent times, "the aristocracy kept to itself in the opera boxes to watch the *haute bourgeoisie* below" (193).

[12] In Albertine's fantasy, the young man sits with two Danish officers, thus associating him metonymically not only with Nordic strength and masculinity, but also with a more exotic social status than that of her husband. One could then construe her "pity" for her husband in terms of not being able to match this fantasy image of a particular type of man, not only in terms of masculinity, but also in terms of the romantic, desirable type of this age: blond, blue-eyed, part of the military rather than a mere professional. See also George Mosse's discussion of *Deutschtümelei* in The Nationalization of the Masses

[13] American students may, however, consider Fridolin's fantasy about a fifteen-year old girl to be sexually-aberrant behavior.

[14] The film was remade in 1995 for television with Gaby Hoffmann and Shelly Long, and again in 2003 with Lindsay Lohan and Jamie Lee Curtis. "Male" versions include 18 Again! (1988), Dream a Little Dream (1989), Vice Versa (1988) and Like Father, Like Son (1987).

[15] "Amazon.de: DVD: Eyes Wide Shut." Amazon.de, 12 June 2005 <http://www.amazon.de/exec/obidos/ASIN/B00005ML1O/qid%3D1121024471/sr%3D8-1/ref%3Dsr%5F8%5Fxs%5Fap%5Fi1%5Fxgl/028-7447535-1400547>

[16] The Salzburger Festspiele description of the opera states explicitly: "Despite its nostalgic setting in eighteenth century Vienna, the work deals with a variety of contemporary issues, such as the identity and status of women, and the moral and financial collapse of the ruling hierarchy. One of the work's primary themes is also the passing of time, and the entire opera is suffused with a feeling that for this society at least, time is indeed running out." "Repertoire: Der Rosenkavalier," Salzburg Festival 2006, accessed 4 October 2005, <http://www.salzburgfestival.at/spielplan_werk.php?lang=2&id=968&sommerflag=0#>

[17] "Wunderbares Kaleidoskop," Salzburg im Internet, salzburg.com, accessed 4 October 2005, <http://www.salzburg.com/sn/sonderbeilagen/artikel/1034297.html>

[18] "Amazon.com: DVD Search Results: rosenkavalier," Amazon.com, 4 October 2005 <http://www.amazon.com/exec/obidos/search-handle-url/index=dvd&field-

keywords=rosenkavalier&search-type=ss&bq=1&store-name=dvd/ref=xs_ap_1_xgl74/102-8671558-1182542>

[19] "College of Liberal Arts: Degree Plans: Language and Writing Requirements (Area A)," College of Liberal Arts, The University of Texas, 5 Oct 2005 <http://www.utexas.edu/cola/degree_plans/area_requirements/area_a/>

CHAPTER FIVE

Ideal Sequences and Practical Realities

In the introduction to this dissertation, I framed the discussion of the problems facing teachers of advanced language learners in terms of my own experience as a lecturer at Texas A&M University and, more recently, at Texas State University. As noted there, my initial impression, confirmed in subsequent teaching in these programs, was that lack of planned continuity or articulation between levels and concomitant expectations for student learning led to confusion and frustration among students and faculty. In the first several weeks in my current position at Texas State University, I've continued to be convinced of the necessity of having a scaffolded curriculum that includes extensive reading of authentic materials from multiple viewpoints from the earliest levels onward. Consequently, in this chapter I will discuss how I adapted the precepts outlined in theory in chapters 1-4 to the practical needs of actual students at the institution in which I am currently employed. To do so I drew on the information and proposals of each stage in my analysis.

The teaching philosophy I implemented was based on the analyses in Chapter 1 which identified different trends in the teaching of literature in FL departments. Particular emphasis was on problems facing foreign language departments: declining enrollments in all languages but Spanish, the exclusion of non-transactional and literary texts from the language classroom, the institutionalization of the language/literature split through the growing practice of having language instruction farmed out to lecturers, adjuncts and language institutes (Berman 1994; Jurasek 1996; Philips 2003; Swaffar

2003). Further analyses examined the suggestion that multi-competences and multiple literacies are needed at all levels of FL instruction to provide the coherence necessary in order to assess student progress toward institutionally established learning objectives (Kramsch 1989 and 2002; Byrnes 2001; Blyth 2003; Patrikis 2003; Kern 2004; Byrnes et al 2004; Swaffar and Arens 2005). Chapter 1 concludes with a summary of literature on curricular practices in developing new ways to integrate literature and culture into the FL classroom from the earliest levels to intermediate levels and beyond (Maxim 2000 and 2002; Barnes-Karol 2002; Berg and Martin-Berg 2002; Burnett and Fonder-Solano 2002; Byrnes and Kord 2002; Frantzen 2002; Byrnes and Sprang 2004; Swaffar 2004). All of this research points to institutionalized problems as well as to new theory- and praxis-based methods of dealing with these problems.

Monoliteracies in Traditional Lower-Division FL Programs

The foregoing experiences have helped me appreciate, however, that program deficiencies must be addressed in a variety of ways that will depend largely on available options. Analysis of the German program at Texas State revealed that students faced a distinct discrepancy between learning approaches and expectations in their beginning and intermediate levels as contrasted with assignments and learning goals at advanced levels. In the first three semesters at Texas State, for example, the program uses Treffpunkt Deutsch, a textbook with edited, pedagogical texts that serve primarily the goals of teaching culture (in the ethnographic sense) and new vocabulary through referential texts (see Chapter 1, also Kramsch 1989 and 2002, Blyth 2003), but at the expense of

presenting texts that offer multiple viewpoints. For example, *Kapitel 2* presents "Fatma Yützel erzählt," a redacted text about a German-Turkish girl (Fatma) and her friendship with a German girl, while giving, arguably, stereotyped ideas about Germans and Turks living in Germany (for example, Germans do not socialize with their neighbors, while Turks do.).

Given my research for Chapter 1, coupled with my prior experience with the difficulties advanced students at A&M encountered, I decided to augment the textbook with supplementary readings. I had two objectives for multiple literacies in mind. First, I wanted to introduce more viewpoints so that students could reflect and discuss different opinions and responses to the Other in the sense of Lacan. Second, I wanted to expose students to a style of reading more like the one most students would be using in their first language -- reading for meaning rather than word-for-word. Unless they could adapt that strategy, the hope of achieving the reading comprehension necessary for exposure to multiple types of texts would remain unrealized.

In a sense, these two objectives converge when viewed holistically. As discussed in Chapter 1 and in Kramsch (1989), such texts equate culture with learnable facts, often providing a single opinion as "fact," rather than the multiple viewpoints that characterize all but extremely monocultural communities. Aimed at and edited for English-speaking learners, rather than at German-speakers, single texts that generalize about perceptions, whether edited or not, fail to speak from an authentic perspective. The “post-reading” activities only reinforce a sense of normative rather than richly diffuse points of view. They required students to read details of the text in order to determine whether the

statements were in fact true or false rather than asking them to assess those details as a message pattern and the significance of those messages as cultural commentary with which they, the students, agreed or disagreed.

Aside from the cultural implications of such an approach, the focus of reading activities that emphasize details over the repetitive and discursive clues to semantic patterns (Kramsch's charge of "atomism"), reinforce the impression that all words of a passage must be understood in order to read for meaning. By encouraging that strategy, even inadvertently, such activities help develop student reading practices that pose formidable barriers to students who go on to advanced classes. In advanced courses the quantity and unfamiliarity of reading renders reading word for word and turning to a dictionary when vocabulary is unfamiliar an impractical option. Dictionary reference is not only time-consuming, but also interrupts the cognitive processing essential for making sense out of a print text (e.g. Kintsch and van Dijk, 1978).

Consequently, rather than use this particular reading selection, I decided to start with a reading exercise to show students that they could in fact, read in a foreign language without having to understand every single word. I gave them a text written mostly in English but with certain lexical items replaced with nonce words, such as "bodiddly," "lolgerfratz" and "turkno." I asked the students to then figure out what was going on in the text and to determine from context what the nonsense words meant (or might mean.) Encouraged by the classroom acceptance of speculation, the class determined what most words meant, or in some cases, that the words belonged to specific

categories of vocabulary, such as colors or family relationships, often the first stage in vocabulary acquisition (e.g. Parry 1991).

Introducing Multiple Literacies in Lower-Division Courses

To encourage reflection about and awareness of multiple viewpoints, I then gave my beginner students a number of authentic texts from the Internet -- autobiographical pages from personal websites or home pages.[1] I told the class to read through the text for what they could understand, rather than to understand every word or needing to translate every word. Their task was to find out the basic facts about the person expressing their views on the web site each student selected: how old the person was, where s/he was from, what s/he liked to do, and any other information they were able to get from the text.

As recommended by Maxim (2000 and 2002) and discussed in Chapter 2 as well, I had the students work in pairs and allowed initial discussion in English. Students were encouraged to look beyond a single proscriptively correct reading of the text and consider it critically in terms of the age, gender, and social context of the writer or person written about. When they focused on these issues, students with very little German were able to glean information about the subjects, such as they were in some kind of relationship with a significant other, without having to know the words "liiert" or "verheiratet," what religious practices those persons engaged in (the religious preference, if discussed, would be identifiable as a cognate.) In the discussion that followed the text-based activity, students learned about aspects of the German school system, internships, relationships,

and other cultural phenomena framed by the variety in language and viewpoints uncovered on the web pages.

As a further example of ways to expand units on reading and critical thinking, I suggest augmenting another typical text in Treffpunkt Deutsch, "Ich, Überbleibsel aus einer implodierten Galaxis," with Internet selections. The "Überbleibsel" entry is a biographical narrative by East German author Frank Rothe, who began "neu zu denken" after the events of 1989-1990 (367). The same chapter includes a profile of married East German dentists Ulrike and Matthias Sperber. The short reading segment (less than 500 words) tells students that once the Sperbers had gotten used to life in the West, "im Urlaub fahren sie jetzt nach Westeuropa oder fliegen auch mal in die USA, und wie die meisten Bürger der ehemaligen DDR sind sie sehr froh, dass Deutschland wieder ein Land ist" (393). Implicitly equating, then, most former citizens of the GDR with "happy free capitalists," the text ignores and reduces the multiple viewpoints that exist in the former East (and West) about German unification.

To supplant this single perspective with multiple literacies when I use the text in a third-semester course next semester, I will introduce post-reading activities with German language web logs or messages from web forums, such as those from Spiegel Online,[2] and ask students to identify differences or similarities between the Sperbers' pre- and post-unification lives (i.e. their single viewpoint about the value of change) with the viewpoints expressed in these other examples. Instead of only before and after contrasts the material aspects of life (Arbeitsplatz, Wohnung, Auto, Urlaubsziele) pre-unification with the Sperber's new-and-improved post-unification lives, students can, for example,

learn about nostalgia for the state-run nursery schools, the job security, and the sense of community many bloggers and forum posters seem to associate with pre-unification. In this broader sociocultural context, even the change in the Sperbers' lives emerged as going from a life that was "bescheiden, aber auch stress- und risikofrei" to one that is "stressig, aber viel interessanter" (393).

Read in isolation, texts such as that about the Sperbers easily lead to students to make facile generalizations ("life got a lot better for East Germans after unification") and provide no opportunities for adult language learners to process information critically. As emphasized in Chapters 2 and 3, students in a second- or third-semester may lack the linguistic aptitude to speak or write analytically in the FL about topics written from varying perspectives, but they do have the critical thinking skills to understand and comprehend the difference in meaning between perspectives. Gaining practice in such skills is crucial to students moving forward in a language curriculum in which they will be exposed to literary texts as early as the fourth semester. Indeed, because critical thinking skills and exposure to multiple viewpoints are central to the humanities curriculum, it is crucial that language instructors include these in their courses.

In a curriculum where Treffpunkt Deutsch is being used, reading selections such as those detailed above can also be supplemented with film texts that reflect alternate sociocultural viewpoints. For example, an East German colleague at Texas A&M supplemented her students' reading of these texts about German unification, which she told them were, in her opinion, "*sehr* biased," with recent articles such as "Deutsche Einheit: Jeder Fünfte will die Mauer zurück."[3] An instructor using Treffpunkt Deutsch

can use films such as Good Bye Lenin! to illustrate a sympathetic perspective on East German experiences, and Herr Lehmann, from the more critical West German perspective. These works, in turn, can be compared to articles about the Ostalgie phenomenon, including television programs such as Die DDR-Show. With this variety of courses, students can begin to access the multiple literacies surrounding issues of German unity. These experiences, and the research and writing of this dissertation, have convinced me that considerably more primary research and curricular models are needed to investigate ways to develop multiple literacies in students and assess whether such programs encourage less stereotypical attitudes toward the culture of the language studied (e.g. Wright 2000). Such research would also need to address pedagogies designed to ease the transition to advanced coursework for students exposed heretofore only to a non-holistic FL curriculum.

Reworking Advanced Courses in Existing Programs

To address the problems that my advanced or fifth-semester class seemed to be facing, I drew heavily on Chapter 4 which explores problems existing in at the early advanced level in the FL curricula and that chapter's proposals to address these problems. Most of the theorists cited commence their reflections by asserting that too many language programs work on the assumption that language acquisition stops in the fourth semester and that students at this point are poised to undertake advanced work. In other words, these studies support my personal experience that intermediate level courses are frequently viewed as a stopping point between language learning in lower-division and

content teaching in upper-division, rather than a stage on a continuum of learning. A key problem posed in all such critiques: language skills may be refined in advanced grammar courses, but as a whole, advanced course work (especially that in literature and culture) rarely addresses ways to foster further development of language abilities in social interaction.

As noted at the outset, the German curriculum at Texas State University presents practical challenges not directly addressed in preceding chapters. Bridge courses such as the one I describe in Chapter 2 do not exist at Texas State. Those students who elect a minor in German in their fourth semester move directly into upper-division coursework. As a minor in German is the sole option at present, but the best foundation on which to build a major program, developing courses that continue to engage students and facilitate their progress in language acquisition becomes a paramount concern.

At Texas State, as in most postsecondary schools, immediate modifications in a program are not practical for bureaucratic reasons.[4] Moreover, with German enrollments far lower than those of Spanish (and French), having a special course as a prerequisite for upper-division coursework places those courses at risk of being under-enrolled. With these kinds of time and bureaucratic constraints in place, the immediate problem facing an instructor in my situation is not only how to introduce the ideas of multiple literacies into lower-division work, but also how to restructure existing upper-division courses that have a large proportion of students coming directly from fourth-semester German classes at Texas State.

Working with the syllabus I was given for German 3302 (a third-year literature survey course covering the years 1618 to 1900), I quickly recognized that the majority of my students (with a couple of notable exceptions, one being an Army-trained near-native speaker) was unprepared for talking or writing about authentic literary texts. Indeed, as Jurasek (1996) notes and as discussed in Chapter 2 of this dissertation, these students were experiencing a formidable gap between expectations in their fourth-semester and the demands of this upper-division course. The were working with extensive reading of texts from literary periods with which they had no prior familiarity most of which were written in a style at least as daunting as the average Shakespearean drama is to English students confronted for the first time with literature from an earlier era.

Without a bridge course or transition preparation in prior courses, the performance bar is set that much higher. After students found themselves unable to make sense of either the language or the story of the excerpts they read of Grimmelshausen's Simplicissimus, the *Ringparabel* from Lessing's Nathan der Weise, and Goethe's Die Leiden des jungen Werther, I decided to make English translations of all texts available on Blackboard alongside the German-language ones, following the advice of Kern (1994) as well as Janet Swaffar in oral communication.[5] I told the students they were not cheating by looking at the English translation first before looking at the German, but that they were expected to read the German, and that classes and exams would be in German. This strategy seems to have greatly reduced the overall anxiety level and allowed us to talk in German about historical and literary issues. Instead of spending the bulk of class time helping students understand the factual content of what is being said, we could now

focus in German on how, for example, E.T.A. Hoffmann's Der Sandmann reflects various aspects of Romanticism.

That said, it is worth observing that introduction of such discourses is not made easier by the fact that the students language experience thus far has exposed them to neither such concepts nor the abstract terms needed to discuss them. Students' experiences in talking about literature are frequently limited in the first four semesters to answering purely referential or true/false questions, in which they simply regurgitate facts or opinions they have read, without understanding how to connect their answers to larger issues or express their ideas about what those issues imply. They have little experience in speaking or writing about what the text is about in global terms, what the topic is, how it reflects a given historical period (such as the Thirty Years' War) or a literary period (such as Romanticism).

To combat this increasingly acknowledged gap in beginning and intermediate instruction (e.g., Byrnes and Kord 2002), I decided to give the class handouts based on Susanne Kord's "discourse training" vocabulary (Byrnes and Kord 66).[6] Giving students different versions of the handout, one for poetry and another for prose texts, I first wrote the first part of the statements on the board, such as "dieses Gedicht dreht sich um…" or "in diesem Text ist die Rede von…" and elicited responses about how they would finish them if they were talking about particular texts we had already read in the course.

Modeling the sentences in this way allowed the students to see how one could make general statements about the text (and practice prepositions using different cases) before looking at individual text excerpts in groups. I then assigned the groups of

students different excerpts in class and asked them to make statements about that segment, such as "diese Strophe dreht sich um…," "in dieser Strophe spricht das lyrische Ich/der Erzähler von…" or "in diesem Absatz ist die Rede von…," reworking the more general statements into ones which describe specific parts of texts under consideration. As a follow-up assignment, I had each student make a number of statements about the text on an online discussion forum on Blackboard. By doing this work online, students' own use of these discourse tools was reinforced by seeing postings from other learners.

I have attempted to introduce multiple literacies into the course where possible in order to help contextualize what the students were reading. The only text ordered for German 3302 prior to the beginning of the Fall semester was the reader Deutsche Literatur in Epochen by Barbara Baumann and Birgitta Oberle, a book that describes epochs in German literary history for an educated reader who is versed in German language and its literature and, unlike my students, is likely aware of the different cultural intertexts at play in it.[7]

Introducing Multiple Media Literacies

Thus to augment the excerpted readings and in addition to electronic versions of literary texts taken from the Projekt Gutenberg archive I made available on Blackboard, I began the semester by giving lecture-style overviews of new historical and literary periods designed to bridge my students' knowledge gap.[8] Outlines were projected using a document camera, so that the class could follow along and take notes; moreover, any documents used in class were put up in a folder on Blackboard so that students could

check their notes against the original documents. As the semester progressed, students were assigned research projects about the historical background of periods such as the Napoleonic Wars and the Congress of Vienna.[9] Students worked in groups to give informal presentations in German about what they had learned from their research. Many students found German-language documentation on Wikipedia, while others uncovered informative findings in both German- and English-language history texts. Throughout these informal presentations, the major goal was to note differences in weighting and focus (what identity issues were and which ones were considered important, marginal, or omitted). Contrasts often stemmed from country of origin or, in the case of Wikipedia, the interpolations of a particular author with regard to these events.

To further introduce multiple literacies, I decided to center a segment of the course around the reception, adaptation and translations of the Faust legend. Prior to reading segments of Faust I, I introduced films in the classroom that would enable students to explore the cultural intertext of the Faust legend in German cultural and literary history while, at the same time, provide them with additional examples of reiteration and expansion of the story's language and plot features.

We watched F.W. Murnau's Faust (1926) in class over a series of three days. Prior to viewing it, I had the students read an online German-language article on the historical figure of Faust. As the film has English-language intertitles, after forty-five minutes or so, I stopped the film each day to review the plot, asking the students to briefly summarize in German what they had seen. I prompted them with key vocabulary terms on the chalkboard not available to them from the film, such as "der Erzengel," "die

Wette," "der Pakt," As a follow-up assignment, students were asked to give a summary on Blackboard (in German) of the day's viewing.

After the film was finished, different versions of the Faust legend were reviewed to explore the larger impact of this story in a variety of cultural settings from the Volksbuch and the English Faust Book (giving Faustus' grotesque death scene from the original, in both Early Modern German and English.) Students were given examples of what Murnau took from Volksbuch from the 16th century and from Christopher Marlowe's English translation of it from 1604 and incorporated into his version of Faust that was not present in Goethe's version (such as the magic carpet ride to Parma), what elements he simply invented for his film. I also gave them examples of other German authors who had written versions of the Faust story, citing Friedrich Maximilian Klinger, Heinrich Heine, Klaus and Thomas Mann, and the different treatments of the legend in each.[10]

Moving to film and television, I pointed to the existence of filmed versions based on the legend such as István Szabó's 1981 film of Klaus Mann's Mephisto (1936), Richard Burton's version of Christopher Marlowe's Doctor Faustus (1967), and J. Michael Straczynski's use of the Faust story as a subplot in the television space opera Babylon 5 (1994-1998). Finally, with music, I gave examples of the various operas, symphonies and overtures that had been inspired by Goethe's Faust I and Faust II, and the English Faust Book. Rather than being a mere list of anecdotes, this post-viewing presentation served as a template for culture projects that students will undertake in the last two weeks of the semester.

Applying Literary and Cultural Theory in a Traditional Setting

In a future course, one which implements the measures I have thus far elaborated, a course segment on Faust would need to be further developed in order to apply the precepts of Chapter 4 in my dissertation with regard to the reading of Schnitzler's "Traumnovelle." I would need to look for background readings that students could use to undertake a competent sociocultural reading of Goethe's Faust I. In Chapter 4, the goal was to select examples of contradictory discourses about Victorian morality that would shed light on issues in "Traumnovelle" as well as reinforce vocabulary students needed to talk about the work in increasingly sophisticated German. In a revised version of the course segment on Faust, I would look for historical parallels to Faust I rather than contemporary views, because popularized, readily understandable versions of the plot existed in a historical continuum.

Instead of having the class draw inferences about connections between the cultural discourses surrounding Goethe's time and place and their own, for a literary survey course my objective has been to encourage a sense of changing values and perspectives reflected in literary and other media sources over time. To do that, the class would need to compare variants of the Faust story that emerged in different genres and different eras. Nonetheless, as with "Traumnovelle," activities would be designed to have students read or view excepts from such sources through the theoretical lens of Lacanian identity construction by asking them to select passages in which characters referred to laudable and reprehensible behaviors, and hopes and regrets or rationales for engaging in transgressive acts such as making a pact with the devil.

As the foregoing reflections about the rationale behind my transition measures indicates, course revisions for the initial advanced German class at Texas State were also informed by Chapter 3 of the dissertation. There I describe critical and theoretical discourses that inform an instructor's knowledge of a particular work under examination in an advanced literature course. The critics' representations of Schnitzler as cultural critic, decadent, or Freudian all contribute to how an instructor can present a work; moreover, these perspectives exist as multiple discourses surrounding the work in the post-structuralist sense. I demonstrated there how such critical theories, when applied systematically as reading strategies for bridge courses as well as an advanced literature course help students make independent inferences and judgements about readings based on textual evidence.

Reading tasks based on, for example, phenomenological, semiotic, or post-structural approaches enable students to make inferences about how cultural forces affect one's identity. Such theory is useful beyond the illustrated applications in Chapter 3, as an instructor could develop a course and assignments that apply theory in these ways to look at cultural discourses from different times and places. The characteristic language patterns and their implications apply just as readily as a encoding strategy for discourses of East Germans in the 1980s as they do for the discourses among *fin-de-siècle* Viennese.

The suggestions in these chapters rest on a command of the literary and film theory. Their classroom applications are relatively straightforward, but as argued in this dissertation, rarely applied as classroom teaching strategies. As experience using Murnau's Faust this semester at Texas State shows, the multiple historical and literary

discourses in the creation of a filmic adaptation (exemplified in Murnau's translating not only Goethe, but also the earlier Volksbuch and English Faust Book into a visual re-telling) brings up the question of how to teach Eyes Wide Shut as an adaptation of Schnitzler's "Traumnovelle."

Limitations of this study

As a series of pedagogical case studies in the cause of multiple literacies this dissertation does no more than point to problems and suggest solutions that have much wider ramifications than those illustrated here. Because it attempts to illustrate how three generally separate fields – cultural, literary, and pedagogical studies – can inform the teaching of literature to undergraduates, it poses suggestions without evidence about their efficacy. But while not pedagogical research in the traditional sense of research or experimental studies, I see a distinct need for descriptions of courses and programs that strive to offer students multiple literacies and for curriculum descriptions that illustrate how courses can build on one another in their pedagogy and their performance expectations. Individual articles based on the premises of multiple literacies as described in this dissertation might want, in addition, to detail the syllabus, learning outcomes (in terms of language learning and content), the types of activities, and examples of student work from the beginning to the end of the semester. An analysis of that work would specify the features that constitute signs of progress, stasis, or regression as the case might be.

Individual articles, however, fail to fill the pressing need for professional discussions about curricular issues and overviews that shed insight into what kinds of courses belong in what sequence in a given FL program. And in today's postsecondary environment, other permutations of curricular questions arise that need to be written about as source texts for changes in the current teaching climate. Most FL departments today confront the need for inter- as well as intra-cultural studies as, for example, Humanities courses in English translation, English language courses that provide a writing component, or courses serving general education curricula. Adapting to such programs poses problems for faculty members trained only in teaching language courses with twenty to twenty-five students. Some general education or humanities programs offer popular courses with more than 150 students, a challenge that would need to be met with modifications of the pedagogies for the small-class format discussed here. Exploration of such frameworks for teaching multiple literacies needs to be undertaken by colleagues with experience in this realm.

Graduate education and Undergraduate teaching

Beyond being a venue for publication, the precepts of multiple literacies apply to graduate programs. The benefits of merging graduate study of culture and literature with the pedagogy of a FL program that extends from beginners to its most advanced students are manifold. Most graduate programs in foreign languages that offer such training tend to separate students preparing for lower division coordination and applied linguistics from coursework specializing in literature or cultural studies. Thus for applied linguists

and for the graduate students as a whole, the training in teaching and curriculum development tends to stop with the intermediate learner. Implicitly, the impression that the advanced learner has completely different learning needs is perpetrated by graduate programs that truncate fields within the discipline. This overriding focus on the first two years of language study is acerbated by the fact that the teaching experience of graduate students, their on-the-job training, is often restricted to the first two years of language learners. Professors teach upper-division content courses, because teaching assistants are presumed by parents and state legislatures to be less competent to do so. Graduate students rarely know what actually goes on in upper-division courses in their programs because of this language/content split.[11]

This split is also reinforced by the hierarchical relationship between graduate students and faculty in many departments at comprehensive universities. Graduate students teach lower division courses so that faculty members, especially tenure-track faculty, can do research and publish. As an example, faculty members in European and Classical Languages at Texas A&M University were recently directed by the administration to recruit incoming graduate students who could teach lower-division courses, so that professors would be able to spend more time on research and publication, rather than teaching language courses.[12] Given the research-oriented mission of schools like Texas A&M, such mandates make sense, even if they ultimately contribute to the curricular disjuncture that consequently exists between lower, intermediate, and upper level coursework.

In sum, graduate students receive training as language teachers, but not as teachers of literature and culture in the sense of multiple literacies. To be sure, lower division coursework gives experience in teaching culture in the first two years, but it is culture presented in most textbooks as learnable laundry lists of facts. These facts as such bear little resemblance to the cultural discourses in the content (literature, film, cultural studies) that is studied in graduate school. Rarely do such courses ask students to consider pedagogical applications of interpretive theories or controversial issues. Even rarer are discussions of how to adapt such applications for different learning levels and different student audiences. .

The reality of the job market in all but Spanish is that very few graduate students will end up in a tenure-track position as their first job out of graduate school, fewer still will be teaching a graduate seminar like the type they had in graduate school. As a lecturer or visiting assistant professor (especially in smaller programs), they will likely teach everything under the sun – language, literature and culture at all levels. At Texas A&M, for example, I taught first, second and third semester courses, plus German 321: "Intro to German Civilization and Culture." The course was essentially trial by fire for me, because nothing in my graduate training had prepared me for how to teach a course beyond the first four semesters of language study. One former colleague of mine teaching at Augustana College, Lisa Seidlitz, an applied linguist, found herself teaching an "Introduction to Literature" course her first semester as a visiting assistant professor and she conveyed to me a similar sense of being unprepared in the sense of being able to

apply her extant knowledge of literature to the advanced-learner audience she was asked to serve.

One remedy I suggest that would not involve any program revisions as such would be to incorporate pedagogical components into existing syllabi. In short bi-weekly assignments students could create such pieces of the larger planning process as course descriptions, exercises, proposals, lesson plans, quizzes, tests, writing assignments, group work, projects, portfolio planning, or (ultimately) syllabi for different undergraduate learning levels. Over a span of eight to twelve courses graduates enroll in, particular features of course planning could be integrated into the extant presentations of language, culture, and literature at the graduate level. If every graduate course focused on one aspect of developing courses for an undergraduate curriculum, providing students with feedback about feasibility and optimal efficacy of their expectations, new PhDs would emerge with at least theoretical concepts of how to confront the practical problems they face on the job market.

A graduate student in a program that had coordinated such features into their studies would then be poised to work with faculty mentors for at least one semester after they have reached doctoral candidacy. During this semester-long of team teaching, the experienced professor and the graduate student would discuss learning goals, realistic student expectations, lesson plans, syllabus construction, selection of readings, use of technology and media, test construction, grading – in short, all the things that go into the creation and implementation of a course. Many of these practical aspects of teaching exist in lower-division teaching, but their application in upper-division will be different from

how it would be done in a first semester course. An essay grading key for third semester German will likely not be applicable in judging how well a student describes how the idea of "Harmonie" is reflected in Goethe's Iphigenie auf Tauris.

Such suggestions in no way detract from the intellectual work demanded at the graduate level. On the contrary, the need to interpret multiple viewpoints and engage in systematic thinking and articulation of that thinking is fundamental to graduate learning. The applications of that learning need to be embraced, rather than eschewed. Instead of assuming that students assimilate multiple literacies through exposure to language in and of itself, the world of FL teaching must realize the necessity of capitalizing on opportunities for exposing students to multiple literacies by developing programs from first year through graduate training that teach learners ways to uncover the breadth and implications of the cultural diversity inherent in that language.

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[1] One could argue that personal home pages can be problematic because a certain level of technological literacy is necessary to build a web page. I would argue that a text written by a real person, regardless of level of technological literacy (and, arguably, income level), is more authentic than an edited text which may or may not have an editorial agenda or intent.

[2] "SPIEGEL ONLINE Forum," SPIEGEL ONLINE, spiegel.de, 20 October 2005 <http://forum.spiegel.de>

[3] Constance Hauf, personal communication, 13 October 2005. "Deutsche Einheit: Jeder Fünfte will die Mauer zurück," Stern, stern.de, 13 October 2005 <http://www.stern.de/politik/deutschland/?id=529441>

[4] In discussions with Dr. Robert Fischer, the department head, I discovered that creating a new course (a hypothetical bridge course that would lead into upper-division work) entails 18 months of bureaucratic entanglements with university-wide committees and the Texas State System Board of Regents before a new course can be taught. Robert Fischer, personal communication, 7 October 2005.

[5] I am indebted to Janet Swaffar as well for encouraging me to do this.

[6] I thank Dr. Kord for her willingness to e-mail me a copy of the handout only partially reproduced in the article.

[7] Here is an "Amazon.de an der Uni-Studentenrezension" from the book's page on amazon.de: "Die Autorinnen Barbara Baumann - Eisenach und Birgita Oberle führen uns in ihrem Werk durch die Welt der deutschen Literatur. Die Literaturgeschichte wurde in 23 Kapiteln geschildert. Es fing an mit der althochdeutschen Literatur der Karolingerzeit, weiter wird über Hoch-und Spätmittelalter ; Humanismus; Barock; Sturm und Drang und folgende Epochen bis zur Literatur im wiedervereinigten Deutschland berichtet. In jedem Kapitel werden die wichtigsten Autoren vorgestellt, die gesellschaftliche Lage der damaligen Zeit erklärt und kurze Textbeispiele gegeben. Am Ende jedes Kapitels findet man eine

Zusammenfassung der jeweiligen Epoche in Form einer Kurzbiographie. Nicht zu vergessen ist die übersichtliche und mit großer Sorgfalt zusammengesetzte Zeittafel. Dieses Buch ist nicht nur für Schüler und Studenten zu empfehlen, sondern für alle, die sich für deutschsprachige Literatur interessieren." The amazon.de page for the book also links to a "Favorites" page, where customers put together lists of their favorite books (or books on particular topics) sold through amazon.de: "Deutsch-Abitur mit Erfolg!!!: Eine Liste von anne_beddingfeld, erfolgreiche Abiturientin." "Amazon.de: Bücher: Deutsche Literatur in Epochen," amazon.de, 20 October 2005. <http://www.amazon.de/gp/reader/3190013993/ref=sib_dp_rdr/302-8985910-4310414#reader-link>

[8] I am here using the online texts for reasons of availability. Students should always be referred to appropriate scholarly editions of classical authors.

[9] Baumann and Oberle (1996) does not treat the Napoleonic Wars, occupation of German land by French troops, or the Congress of Vienna as historical background in the chapter on Romanticism, but instead mentions it briefly at the beginning of the chapter on Biedermeier (139).

[10] We briefly examined the *Sturm und Drang* take of Klinger's Faust's Leben, Thaten und Höllenfahrt (1791), moved to the satirical view of Heine's ballet Der Doktor Faust (1851), then to the depiction of a Faust who sold his soul to the Nazis in Klaus Mann's Mephisto (1936), and finally to Thomas Mann's Doktor Faustus (1947), with the life of the syphilitic composer, whose downfall paralled that of the Nazi regime.

[11] See also Jennifer Roberts, Examining the Cohesion of a Four-Year German Language Program: A Case Study of The University of Texas at Austin, dissertation, The University of Texas at Austin, 2003.

[12] Larson Powell, personal communication, 27 August 2005.

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