Reading Goals and the Standards for Foreign Language Learning

Katherine Arens
University of Texas at Austin

Janet Swaffar
University of Texas at Austin

Abstract: The Standards for Foreign Language Learning *(1996) provide a new set of guidelines for the curricular development of second language (L2) or foreign language programs that will soon be in place across the United States to describe age-appropriate levels of student achievement, and against which teacher preparation and rewards will be measured. This essay traces the* Standards *as a template for an integrated L2 reading curriculum (Grades 4 through 16) and argues for the early inclusion of authentic reading materials in the L2 classroom.*

First, we model ways to visualize the cognitive demands that the Standards *place on students who attempt to fulfill them when learning to read in a foreign language. After that, with reference to a short reading text (included in the Appendix in the German original and in translation), we trace how these demands must be accommodated across a reading curriculum that spans grades K to 16 and make a case for the* Standards *as a tool that must be used to describe curricular sequences, not only learner achievement at particular age or grade levels.*

This essay addresses the *Standards for Foreign Language Learning* (1996) as guidelines that explicitly link a student's literacy skills in a second language with achievement outside the classroom.[1] The *Standards* were developed to describe age- and grade-appropriate levels for student achievement in foreign languages in the United States, to articulate shared concerns among all teachers of second languages. We find the *Standards* particularly applicable as a template for an integrated second language (L2) curriculum (Grades 4 through 16)[2] and as a model for rethinking the role of reading, using authentic materials for students to practice the textual skills vital to their success in the workplace and public life. By describing student achievement as more than their command of language forms, the *Standards* open a new vision of what an L2 curriculum can do to guide L2 learners' development from Grades 4 through 16, toward literacy skills that can lead toward success in the target-language culture.

Adopted by four national language organizations in the United States,[3] the five categories of standards — communication, connection, culture, comparisons, and communities — will figure prominently in future policy decisions about foreign language learning, since they describe student tasks in the classrooms and the outcomes of those classroom tasks. Significantly, the *Standards* provide the means to address the characteristic policy problems that teachers face when integrating reading into L2 classrooms:

- What is the role of students' native language in an L2 reading classroom?
- What role should language accuracy play in outcome assessment?

Katherine Arens (Ph.D., Stanford University) is Professor of Germanic Studies at the University of Texas at Austin.
Janet Swaffar (Ph.D., University of Wisconsin) is Professor of Germanic Studies at the University of Texas at Austin.

- What kind of comprehension should be assessed, and how?
- What other factors should be assessed, and how?
- What can students do with texts that are too difficult for them to translate (and does translation foster language learning)?
- What activities promote literacy in content culture as well as language?

The *Standards* address these questions by defining students' language ability not only as a command of language form, but also as an integrated set of cognitive and cultural skills.[4]

In what follows, we will first model ways to visualize the cognitive demands that the *Standards* place on students learning to read in a foreign language. After that, with reference to a short reading text (included in Appendix C in the German original and in translation), we will trace how these demands must be accommodated across a reading curriculum that spans grades K to 16. Through this example of a well-articulated reading curriculum, we will argue that the *Standards* represent not only learner achievement at particular age or grade levels, but also how language-learning achievement must be framed in curricular sequences (see, e.g., Wiggins 1998).[5]

It is noteworthy that, although designed by foreign language teachers in the United States for pre-adult learners, the Standards point to pedagogical, social, and transcultural planning and policy issues also addressed by the Council of Europe for adults (e.g., Trim 1973), most recently in the *TESOL Quarterly* (e.g., "Language Planning and Policy," 1996) and the *TESOL Journal*. The *Standards* do not view language skills in isolation. Instead, they are linked explicitly to issues of social appropriateness and cognitive capabilities. A skill such as speaking is defined as an age-appropriate activity in a community, based on sociocultural as well as linguistic criteria. Listening involves knowledge of what is listened to in a foreign language culture (radio plays, political speeches, comedy routines, and other genres), as well as the ability to discriminate intonation patterns, phonemes, and dialect pronunciations. Writing is not exclusively a question of grammatical correctness, but rather a complex social task that positions the writer within a cultural and historical community.

Crucially, there is a hidden issue in the adoption of such standards or thresholds for achievement, one that has not yet been discussed by researchers in English as a Second Language (ESL) and L2 learning: how the learning outlined by such target standards or thresholds requires a new vision of what reading is. That vision will especially require the reading of longer written texts and complex cultural documents, a kind of reading that has not yet been researched as part of student achievement. The typical reading study in L2 or ESL will use texts of one- to four-pages in length (e.g., Lee and Schallert 1997). Yet because of their limited scope, shorter texts do not necessarily represent the kind of cognitive and cultural difficulties that students, according to the *Standards*, must learn to negotiate. Indeed, the case can be made that the *Standards* require the kind of learning that has been described not in L2 research, but in linguistic and philosophical studies of speech acts, discourse analysis, psycholinguistics, and a range of literary theories.[6]

Taken as progress indicators for differences in cognitive maturity and learning goals, then, the *Standards* clearly require a second language curriculum of broader scope. They also require that the assessment of student achievement be tied into various intellectual, social, and cultural contexts — assessment strategies beyond those traditional in the United States, but parallel to international ones like the Council of Europe's threshold level goals for foreign language learning. Moreover, the new U.S. standards suggest (if not directly emphasize) that study of an L2 necessarily intersects other academic disciplines, society in general, and its cultural inheritance.[7]

The *Standards* project thus offers virtually the first framework for foreign language study in the United States that accommodates issues that have long been part of ESL and international L2 programs. In the next section, we will trace how the *Standards for Foreign Language Learning* describe learners' achievement in terms of a very specific accountability, recognizing the symbiotic relationship between the language learner and what can generally be called L2 texts, whether written, oral, or socially performative.[8]

The *Standards* and the Cognitive Demands of Reading

By setting different goals for each language activity, the *Standards* alter our focus on what a reader–audience will define as a successful learning outcome in learning foreign language. There are five categories under which the standards are organized:

communication
connection
culture
comparisons
communities[9]

Each of these categories highlights a different aspect of language learning that can be assessed discretely to some degree but can never be entirely divorced from the others. Each describes a kind of achievement that combines mastery of language forms with that of other social, cultural, and personal objectives. Together, they represent language as a complicated set of sociocultural negotiations, not just as a set of forms to be produced correctly.

An illustration often accompanying the statement of the *Standards* is a set of five interlocking rings (see

Appendix A), reflecting the interdependence of all five categories in describing overall language-learning achievement. While this graphic appropriately portrays the related and nonhierarchical nature of multiple factors in all language learning, it does not allow us to visualize the differences in the cognitive demands implied by each standard. Learning to read a culture's printed texts or other social patterns requires a student to negotiate multiple factors that are overtly interdependent.

A text such as a novel, for example, simulates various language uses and demands within a self-enclosed culture (some social, some cognitive, some cultural) in order to communicate their significance to an audience outside the text. Successful reading of that text, in consequence, can be defined in various ways. For an audience of contemporary readers, the culture in that text is presumably familiar to a great degree: both the form and the cultural content of the acts depicted are more or less known, and so the readers will experience a minimum of difficulty in understanding the text. When the readers are further removed from the text — by cultural position, by time or geography, or by language, for instance — they will have greater difficulty in recovering the text's meaning "successfully." The initial statement in Kafka's *Metamorphosis* is paradigmatic: "Gregor Samsa awoke out of uneasy dreams in his bed one morning and found he had been transformed into a cockroach" ("Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheueren Ungeziefer verwandelt" [Kafka, 56]). This sentence becomes incomprehensible if a reader does not know the language in which it is written, but equally so if that reader does not understand the whole premise of human-to-insect transformations. The former case can be considered a problem with the reader's abilities in the communications standards, with issues of appropriate language; the latter, a problem in making connections, in tying the text's premises about psychological states to its execution as physical reality.

For another example with an additional twist, consider Jane Austen's novel *Emma* (1816), which has recently been filmed several times. We suggest that the available strategies for "reading" variant English versions parallel a reader's options for comprehending foreign language texts. Thus, an ESL context illustrates pedagogical choices, using a text most readers of this paper are probably familiar with. Hypothetically, then, ESL teachers asking students to read *Emma*, or a segment from it, could ask them to draw comparisons between the novel and the screen versions. At the same time, those students might be asked to read the novel in other ways. For example, if they are asked to identify how people in *Emma* express their likes and dislikes, they are implicitly practicing the communication standards, since they must recreate the text in "appropriate language" (in this case, in the language of the text). In other versions of practicing communications standards, these same readers may be told to retell the story to a particular audience, or from a specified point of view (e.g., as a feminist novel, explained to college freshmen).[10] Here, they are more likely to retell the story rather than recreate it in its own voice — but the focus is on a language performance in either case.

If, in contrast, readers are supposed to read the novel and be assessed according to the culture standard, they might be asked to identify which of those same likes and dislikes confer prestige on a speaker in Emma's social milieu, and which tend to lessen that person's position — that is, they are asked to identify what part of the culture's social text is being simulated by the written text, and to understand how the story picks and uses its examples. This reading activity is a cognitively more complex task than that required in the communication standard task described above, even if it requires virtually the same language resources.

Because the *Standards* distinguish various aspects of language use in this way, each category foregrounds different relationships between the text, its context, the reader–audience, and goals involved in reading; at the same time, each category of the *Standards* also places different demands on reader cognition. Consequently, a classroom organized according to the *Standards* must, at times, require its students to produce language that will be assessed not only for formal accuracy, but also for fulfillment of these other kinds of cognitive, cultural, and social demands.

To illustrate this claim in more detail, it is useful to visualize the three components that factor into the reading process as seen through the lens provided by the various standards: the text, the readers–audience–learners, and the context of any verbal expression to be comprehended or practiced. When readers read successfully (however defined), they are drawing on this triad of factors that together yield the meaning of a text. This triad can be diagrammed as a triangle that loosely outlines what a text can "mean" correctly. Assessing a particular reading according to the *Standards*, therefore, actually requires one or more of the vertices of that triangle (any of the major components in the reading process) to be valorized at the expense of the other — visually, that vertex or those vertices are rotated into the apex slot, as the first and most important filter(s) directing the readers' interest. That is, a particular category of standards is set up as the norm for assessment, specifying a particular relation of input (what is read, and how it is to be read) and output. The students to be assessed as readers according to this norm, in consequence, will be rewarded for different outcomes than in other cases; the "comprehension" they are to demonstrate prioritizes differing outcomes. That is, they will undertake their reading somewhat differently, and the results of that process will be assessed differently.

Again, it is useful to visualize each of the *Standards*' categories as such a triangle diagram, summarizing a particular relationship of input and outcome that can be the definition of a "successful reading." Each diagram reorients and even recombines the basic triangle of meaning, depending on how the reader is to join the text in various ways (for instance, in replicating its language, or in establishing the parameters of what it sees as "proper society," as above). Depending on the reader's engagement, the flowchart of the reading process will be different. Each category of the *Standards*, therefore, casts the reading process as an alternative relationship among a text, its reader–audience, and the reading goals applied to it. The triangle model can thus aid us in demonstrating how the *Standards* posit different possible priorities in and evaluation criteria for the reading process: Each category of standards offers a different vision of how a text can be read and what it can be read for. To clarify that claim, let us now turn to each standard category individually, to see how each valorizes a different standard for success in reading.

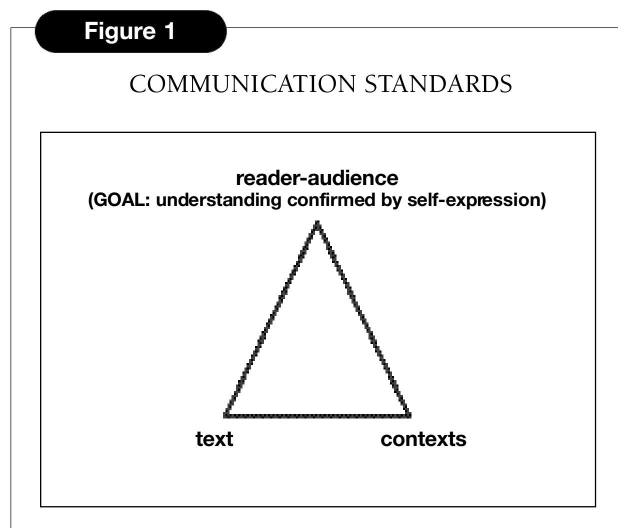
As we have seen with *Emma*, a text can be read for the information that its language offers — for the information that particular readers want to gain for their own purposes and be able to express. Such a goal is defined as part of the communication standards. Readers oriented this way are put in charge of what will be gleaned from a text, searching out information in order to express it or use it in a public forum as they wish. When this focus on a text's information (as opposed to its structure, or its meaning for a particular audience) drives a reading, directing readers' attention to its language, we can visualize the flow of the reading process by specifying what will be the dominant among the triangle's vertices. In this case, the priorities set by individual readers dominate, and so their goals are set at the leading apex of the triad, which each reader reaches in grasping parts of the text and its contexts (see Figure 1).

Because these readers seek to realize their own purposes, their reading energy is directed toward the text and its contexts, yet that energy nonetheless remains divided between the text and its context, and their personal reading goals. Each text only offers readers a circumscribed range of "correct" messages or meanings. Yet in this case, the reader will remain somewhat unconcerned with recovering those meanings in their integrity, and considerably more concerned with realizing his or her own purposes through the act of reading. According to these standards, readers read to recover the information they ultimately want to communicate, to learn to express the feelings and emotions that they associate with that communication, and to exchange opinions on topics with their expected communication partners. The readers are thus more than a passive audience, because they are themselves at stake, and so they read to balance what they learn about the text and its world (a secondary concern) with their own sense of what there is to enjoy or benefit from in sharing that communication with others.

Learners guided by the communication standards will thus read the text and its world for their own purposes; they will read out of the text what they believe they will use (or are directed to use). When students recreate the hypochondria of Emma's father and sister or the arrogance of Pastor Elton and his wife, they learn to appreciate nuances of character and intention in the Austen novel while they are enriching their language resources. This act of reading will therefore expand students' language register; their reading will be a success when they can retell the story in recognizable terms (thus filling the communications standards by communicating with an audience very like themselves — they retell the story as they want to hear it).

Figure 1

COMMUNICATION STANDARDS



There are, however, other categories of standards, other ways that readers can choose to read or that teachers can use to evaluate their success in reading. Students could, for example, look for the patterns of ideas and concepts in texts in order to compare them with their own, culturally familiar schemata for such concepts — not just to read out of a text, as they had done in the case of the communications standards. In this new alternative, these readers are trying to forge connections between the text's culture and their own.

Here, the gap between the meaning of a text and the meanings familiar to a group of readers emerge as extremely significant. *Emma* exists in a 1990s film version, the popular teen movie *Clueless*. Students might profitably make connections between the eras of these two versions of one story by viewing them both. They could then bridge the historical distance between the two by connecting parallel situations and filling in their gaps of knowledge and vocab-

ulary In the Austen novel, for example, they might identify the protagonists in *Clueless* that parallel figures in *Emma*, but on the basis of 1990s language and behavior. These two versions of the story come from two different cultures (one, the culture of current teenage Middle America, and the other, pre-Victorian England), each with very different standards of expression, and so they reflect two different value systems as well as two different kinds of language use.

If readers were confronting a text like *Metamorphosis*, they would confront many of the same problems, albeit with heightened language difficulties. Yet these readers can also overcome that distance by making connections between the situation in the story and their own lives — the frustrations of living with parental restrictions, for example, that the teenager thinks render him or her a social outcast ("feeling like a worm"). In either case, making connections between two versions of a story separated in time, space, and/or language, helps students build vital bridges between how the text presents concepts or information (as a pattern based in culture, rather than as information bits) and how an individual reader recognizes patterns of culture for his or her own purposes.

To highlight this distinction, the *Standards* draw a distinction between language learners who learn to make connections and those who learn (as was the case in the communication standards) about a foreign text without reference to much outside of their own culture and language. In the terms set by the connections standards, therefore, readers are explicitly supposed to connect their own world to the language or patterns expressed in a particular text — that is, to identify in what ways a target text offers depictions of behaviors, language use, activities, values, or responses to scenarios that are similar to or different from those in their own worlds. The connections standards applied to reading, then, emphasize a reader's ability to link their world with the world of the L2 society and its cultural contexts by means of a text — for instance, to reinforce and further that reader's knowledge of other disciplines, or to help them recognize the distinctive viewpoints characteristic of a second-language culture. By making connections between the familiar and the new, these readers make the text's contexts and integrity the primary norms for their success in reading, a dynamic illustrated by Figure 2.

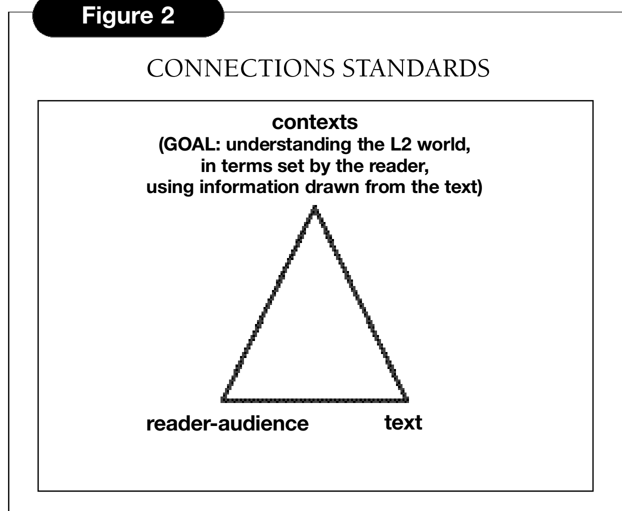


Figure 2

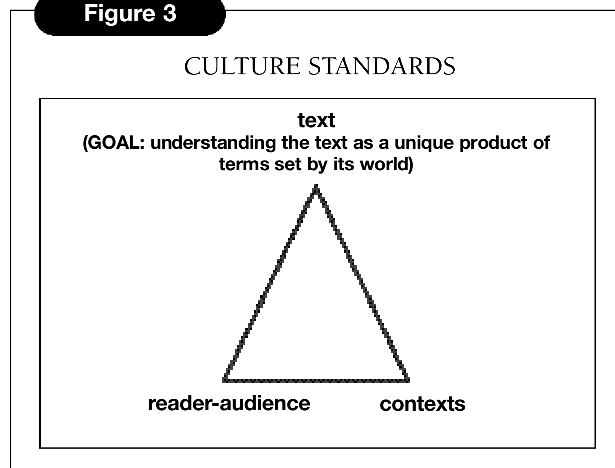
CONNECTIONS STANDARDS

According to this set of standards, readers are less focused on their own performance as communicators, and more interested in the kinds of cultural knowledge that a text exemplifies — in its various social and historical contexts, no matter how irrelevant these other contexts might be for the readers' own lives. Ultimately, however, evidence of that successful connection will be sought within the readers themselves: that they have, indeed, internalized "things American, Spanish, French, or German" through reading, and in a form that can be verified, confirmed, or expressed to others. In this case, it would not be judged an entirely successful reading if students could retell *Emma* in appropriate language, as it would have been for the communication standards. To fulfill the connections standards, students would have to recognize that stories like *Metamorphosis* or *Emma* or *Clueless* play in worlds with very highly developed, albeit differing, social patterns. These successful readers must be able to connect a character's individual actions into patterns that reveal the patterns in these different social worlds. That is, they must realize and be able to articulate that the daily experience of any culture has a distinct structure and a system of appropriate or inappropriate behaviors — that worlds in different times or places, or using different languages, are systematic in their otherness. Note, however, that this kind of reading connects a reader to another culture in general, not necessarily to the text as an independent voice.

When, however, a reader focuses more on the text itself as an artifact of a second or foreign language and its culture, the triangle shifts once again, to model the dynamics of a new reading process, one fulfilling the cultures standards. In this kind of reading, the text now is less an object by means of which readers inform themselves about context, and more a miniature of that language and culture: The text becomes more important, serving as a norm in itself, not simply as a source reflecting a particular context, or for readers to use for their own purposes. Readers of *Emma*, for example, need to recognize that men in the novel often articulate different likes and dislikes than do women, or that some behaviors lead to loss of prestige and influence. These text patterns suggest what values the society of Emma's day subscribed to, yet show them idiosyncratically, to characterize individuals. In this case, the text is seen as representing the

culture's patterns of values through individuals' (or individualized) behaviors or responses to social and political situations. Reading texts according to the culture standards thus means reading them as cultural documents rooted in a very specific time and place, not just as general human documents.

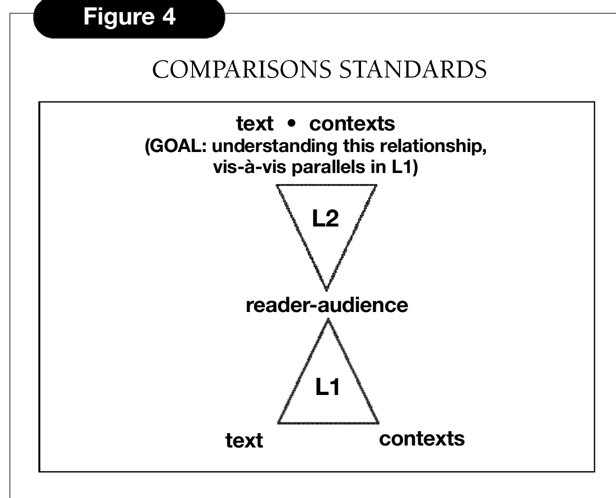
To model how readers gain knowledge and understanding in terms of the culture standards, then, the visual diagram of the reading process again shifts, so that the text and its integrity assume the dominant position in the triangle (not the general human context shared by text and reader, as it would have in the connections standards; see Figure 3).



When fulfilling the goals set by the culture standards, the readers' attention is directed outwards, toward another world — but to one specific version of that world, not to it in general. To fill these standards successfully, readers try to transpose themselves into the world of the text, rather than to connect general aspects or patterns of that outside world to their own. In this version of the reading process, the text becomes the most important element, as readers establish contacts with a new world and a new culture; the text becomes the filter and chief guide to the readers' very precise understanding of relationships between the systematic perspectives of a foreign culture and the practices of individuals within it (and readers do so within the framework of that text, not necessarily in relationship to their own culture). The culture standards, then, force readers to realize that the text's culture has its own integrity and so is not necessarily part of the readers' own world.

The communication standards emphasize how readers fulfill their own purposes (even at the expense of the integrity of the text and its messages). The connections and culture standards emphasize how readers learn to express new aspects of culture or to understand cultures alien to themselves in time, place, or language. Thus, to this point, the *Standards* have all been reader-oriented, indentifying types of univalent relationships that a reader may have with a text or its messages. The final two sets of standards emphasize two different and more complex relations: Comparison and community standards model the reading process as a pattern of contacts between two cultures and between two languages. They emphasize how readers make bridges across two cultures, rather than learning about a single culture (their own, or that of a text).

First, the comparison standards emphasize language use (word meanings, morphosyntax, discourse features, summaries that recreate textual points of view), explicitly comparing one community with another (not just filling the needs of an individual). Applied to reading, these standards emphasize how readers can compare a text's language and cultural patterns with the readers' own language and culture, in order to yield insights into how language use both mirrors and creates cultural difference. Whereas the culture standards emphasize particular patterns of another culture's activities (showing what is acceptable and what is not, or what behaviors prompt negative or positive responses), the comparisons standards focus on the actual language used to express these relationships, as used on both sides of the relationship; the readers are to identify and compare overtly how two languages (two cultures) express hierarchies of intent and priorities in their respective selection of certain forms and expressions in preference to others.



In the framework of the comparisons standards, readers comparing *Clueless* and *Emma* would have to highlight the differences in contemporary and historical versions of the same plot with reference to how similar phenomena or actions are expressed in the two versions. The students' reading must now explicitly recover not one, but two different cultural norms, one for today and one for early nineteenth-century England. This set of

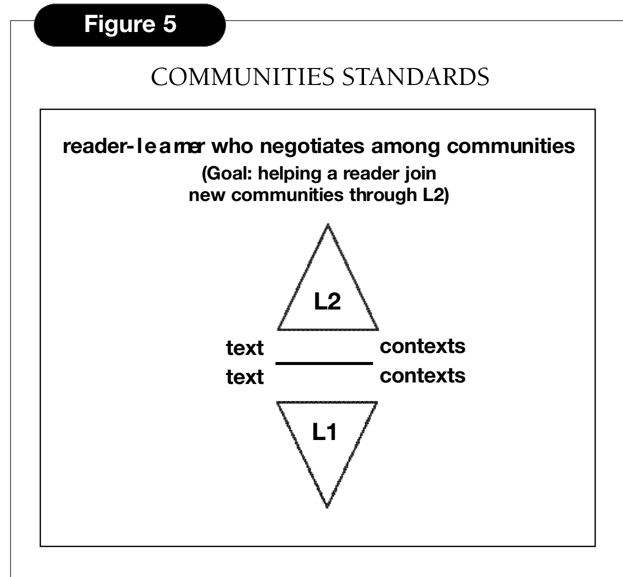
standards thus forces readers to make overt comparisons, and so the graphic modeling their reading process and its results now requires two triangles that mirror each other, reflecting how the learners juxtapose their own world and language usage with those of the text and its context. To read successfully according to these standards, readers must interrogate a text not for its own sake (or for the readers' willful purposes), but as coexistent with a cultural context; at the same time, the readers' own norms for expression and cultural context are juxtaposed with those of the text. The readers are not in the dominant position as a source of information about themselves; instead, they must contrast their grasp of their own culture with that of a text's culture.

Readers pursuing such comparisons will not just read a text like *Emma* as a "filter" for understanding of the relationships between cultural practices and perspectives of early nineteenth-century England (an extreme version of an L2 culture). Instead, *Emma* is now conceived as a message within a cultural context that needs to be compared systematically with the readers' own context, requiring explicit bridges between the two. These readers must thus compare a text's message (originating in a removed cultural context) with the products, practices, and perspectives of their own culture (see Figure 4).

To fulfill the objectives for a reading directed by the comparisons standards, then, readers must be cognitively mature enough to grasp two distinct language and cultural contexts simultaneously — to construct a logical comparison between two cultures on the basis of content, linguistic form, or other variables, according to the language available and valued in each individual cultural context. Learning how to read for such explicit comparisons leads readers toward biculturalism, in which readers note and evaluate each culture on its own terms.

When readers not only compare two cultures through their respective expressions, but also read to apply those insights to join into another cultural community through that act of communication (participating in two cultures, not just one), they are reading according to the communities standards. The readers in this case seek to identify key rhetorical features in texts, the conventions of genres, and how personal intent is expressed, so that they can determine, for instance, what they can say to whom inside a particular community within a culture. That is, the readers are looking for the ways to transpose themselves into a new world (the world of an L2, or of another era), out of their own (L1 or contemporary) culture (see Figure 5).

This category of the *Standards* represents the readers' capacity to be truly bicultural: to function as adequately in the world of *Emma* (England in the 1800s) as they do in that of *Clueless* (an American high school in the 1990s). These readers seek not only to recreate the cultural and linguistic patterns of a text as it speaks in its own context, but also to apply these patterns in their own lives (for their own purposes, but in the L2 community).[11]



The *Standards* also indicate how readers can use texts to become empowered in two different languages, by learning how to negotiate among all three points of the language-use triangle. Moving into a community beyond the sheltered environment of a classroom or textbook (a community in another time and/or one in another language), readers must actively learn how to negotiate, renegotiate, and express what they have learned from the text in its cultural situation (and from the information and rhetorical communication standards within that text). That is, readers must learn to realize their goals through situationally appropriate expressions, as those expressions are also reflected in a text in context.

In a real sense, therefore, the communities standards synthesize the goals of the previous four categories, putting learners who can apply them in charge of their real-world use of a second language for personal enjoyment and enrichment, for information, or for contact with new communities. In the triangle model of the reading process, new readers who have become independent learners thus move to the apex of the triangle. Such active readers must balance their choices of identity and their learning goals between the L1 and L2 contexts and learn to enact these identities and reach their goals in both contexts.

These individual diagrams model how each category of the *Standards* represents a different reading outcome, a different kind of reading that can be integrated into a curriculum and assessed on its own right and in combination with other categories. Moreover, since each diagram outlines a relation of text, reader, and context, they can be applied to assess the requirements of various reading situ-

ations across the L1 and L2. In a very real sense, what L1 native readers must do to bridge the almost 200 years between today's high school environment in *Clueless* and the world of *Emma* is similar in many ways to what L2 readers do.[12] In each case, the readers' resources will be different, but cognitive, language, and cultural knowledge plays into the act of reading in both languages: The act of reading always involves more than simply a negotiation of language form.

Practical Implications for Curriculum Development

The way we have just visualized the *Standards* and their application to reading reveals the very different cognitive demands that they place on readers compared with those imposed in the traditional L2 classroom. Importantly, the teacher who wishes to use the *Standards* in his or her classroom pedagogy must solve the problem of applying them to students at various grade and achievement levels. How can a teacher confront language learning in the full sociocultural dimensions expressed in the *Standards*, especially for young students or for those who have few resources in either L1 or an L2?

Most clearly, the question of reading in the primary grades becomes crucial, since certain kinds of age-appropriate reading are indeed practiced in both L1 and L2 cultures, even if not often in the L2 language classroom.[13] In either case, "age-appropriate language behaviors" require that students practice certain kinds of prereading or reading activities. In consequence, we believe that reading in the L2 cannot be delayed until the potential readers "have enough language" to read easily, because reading requires more than just linguistic knowledge. To integrate reading into the early phases of a curriculum, the *Standards*' frame-

Figure 6

GRADE 4

What is Asked	What Results or is Produced	Standards Goals
Draw a picture of the Easter Bunny engaged in various activities (hopping, sitting, painting, bringing eggs, etc.) and visualize "Easter-Egg City."	Learning new concepts on the recognition level and translating that understanding nonverbally	Connections—linking German vocabulary to concepts ("Hase mit langen Ohren, weißes Fell, bringt Eier, usw.")
Children list typical Easter Bunny objects, connecting them to words already known.	By extending the Easter Bunny concept to familiar household items, practice recognizing and building compounds	Communication—expressing compounds ("Das ist ein Osterhasetisch, -zettel, -eier, -korb, usw.")
Children see sentences from the text and "find the Hase hiding in other words."	Demonstrate implicit understanding of how compounds work	Comparisons—recognizing that German puts words together that English separates (linguistic comparison); recognizing what topics rabbits are associated with (cultural comparison)
Small groups write a note to Hanni with a list of Easter wishes.	Appropriate address ("Du") and politeness markers ("bitte")	Culture—knowing about practice of writing to bunny, appropriate manners and requests for this holiday
Each group presents its wish list.	Ability to lexate — use words in German to express wishes	Community—negotiating and exchanging ideas in appropriate German and/or in a German context as group consensus

work suggests that the sequence of tasks imposed on students (not simply the types of tasks) will be crucial, as will a careful choice of materials, if students' reading abilities are to be fostered and assessed in terms of these broadened pedagogical goals.

To assess learning according to the *Standards* (not just in terms of formal language use), teachers will have to learn to categorize reading tasks in terms of their complexity along various axes (linguistic, cognitive, cultural, social). Teachers will also have to place these tasks in sequences that accommodate the cognitive and linguistic needs of their students, as well as the *Standards'* goals that are targeted for their students' curriculum. Unless teachers balance the tasks they assign against the learning outcomes for which their students will be assessed, their students run the risk of being misassessed, and the teachers themselves may be penalized. In optimal L2 curricula, teachers consciously work to spiral students' abilities in all categories of standards across curricular levels in age-appropriate and context-sensitive ways. Moreover, these tasks assigned to students should be recycled across the curriculum, with the caveat that both the cognitive and linguistic needs of students dictate where materials and tasks appear in lesson planning and what kinds of standards achievement they reflect. That is, the language teacher can no longer plan lessons solely by assessing texts in terms of their language difficulty, because the *Standards*' categories define "language" as much more than language form or a "first 1,000 words."

The language teacher faces an even more complex situation when lessons for a single level become part of an integrated curriculum, in which student achievement and teacher accountability alike are to be assessed across a number of years. Many teachers will be forced to change their task sequences and assessment choices to gauge if their students achieve in the ways described by the *Standards*. They will also have to change their assumptions about the time students require to master these kinds of cultural and social knowledge as part of language learning. The *Standards*, however, offer a solution to this problem, because they describe the kinds of tasks a learner will need to undertake in age-appropriate fashion, not an absolute set of information to be assessed.[14] From this perspective, an L2 language learner can be held responsible for the ability to read various types of texts (e.g., a newspaper article or an excerpt from a novel), without being held responsible for any particular example of those text types. The policy decision of a particular school system can therefore require a language student to be able to read newspapers and short stories by graduation from Grade 12; the teachers in that system will have to decide which newspapers and stories are most appropriate for their students. The teachers, in consequence, will be required to implement such a policy decision across the available levels of L2 instruction. In the optimal situation, teachers will always prepare their students for work at later levels and so will decide across levels which kinds of novels or newspapers their students will actually be prepared to read. Reading the French or Spanish equivalent of *The Wall Street Journal* is different from reading the equivalent of *USA Today*, even though both are newspapers, and students who will eventually be expected to read one or the other will need different cultural and historical knowledge over the course of their curriculum.

To minimize the dissonance between levels of an L2 reading curriculum that fosters integrated skills-building, therefore, teachers must pay particular attention to early reading and to recycling of reading texts across the curriculum. Prereading activities in the L2 at early stages will prepare students to read more easily. Students who have seen and handled L2 books long before they actually read them will not suddenly be put off by a new set of typographical or layout conventions, for example — they will not be confronted with a physical problem that potentially complicates their language problem. Students who have seen a few minutes of Austen's *Emma* on film in English or history class in Grade 8 (as a sample of British English or as an example of English drawing room manners) will be better prepared to read the novel in Grade 12 than those who have never confronted any aspect of the early nineteenth century (even in its imagined form).

Such practical examples argue for the use of authentic texts early in the curriculum, as L2 theorists and practitioners (Grellet 1981; Lazar 1993; Nuttall 1982; Swaffar et al. 1991) have long argued. Yet the *Standards* as a curricular framework will require that teachers foster their students' engagement with those texts as more than just language samples. To argue this point in more detail, we have chosen a textual example that at first might seem odd: a newspaper article about the Easter bunny — a text clearly too difficult in cognitive terms for most grade-school readers, let alone in terms of what language resources it would impose on an L2 learner. Appendix C provides the original German text, as well as an English translation, to encourage readers without a background in German to test the efficacy of the suggestions that we will make. At first, many teachers might be inclined to dismiss this text as only a "cute" description of Easter customs, too difficult linguistically to make it worthwhile to use in most classes. Yet when explored from the vantage point of the *Standards*, the text offers rich linguistic and cultural opportunities for early readers and experts alike.

Thus our objective in imposing such an example is to demonstrate how authentic materials can be made an integral and informative part of the curriculum when a teacher recycles topical readings to foster standards achievement over all levels. To exemplify how this article about an

Easter bunny can be recycled across levels, we have developed a series of charts to illustrate how teachers can reuse materials across levels and anticipate reading and production tasks used in later levels. As the example is set up, each exercise is intended as part of a sequence that will move the ordinary readers across levels, based on a text (and its content or text type) which will recur at various points in the curriculum: first as part of a new task, later as review or warm-up.

Figure 6 presents a drawing task that is familiar and appropriate as a primary comprehension activity in vocabulary learning for Grade 4. At this young learning level, such an activity helps students to connect concepts with German words that they begin to recognize in sound and print. Grade 8 students with some previous exposure to German can also use drawing tasks — with different requirements assessed by the teacher as "successful" completion of the task. As an elaboration of the Grade 4 task, a student in Grade 8 would not only be asked to understand the words and draw the bunny, but also to form commands to classmates, so that others draw bunnies, eggs, or baskets correctly, as described; in this way, they move from simple comprehension toward the goal of independent communication.

Even a second-year Grade 12 or first-year college language class could profit from these two activities, but as

Figure 7

GRADE 8

What is Asked	What Results or is Produced	Standards Goals
Children compare American and German newspaper ads for Easter events.	Comparing holiday products in the U.S. and Germany to determine what practices are implied by these products and their marketing	Comparisons — identifying the gift giving in Germany as a children's second Christmas; emphasis on clothing, appearance in U.S.
Teacher gives characteristic Easter practices in Germany and U.S. — e.g., "Der Osterhase bringt Spielzeug."	Students identify most probable country of origin for the practice, then create their own sentences about what we do in the U.S.	Culture — ability to recognize different practices Communication — self-expression
Scan first two paras. of "Sein Name" for language indicating whether text is about German ideas about Easter Bunnies or Easter Bunnies worldwide.	Identifying the framing of information in this article	Connections — recognizing (primarily noun) phrases to establish the limits of their reference (e.g., "Hase" = "Kaninchen"= "Häschen" = "rabbit" = "Bugs Bunny" and "Roger Rabbit"
Read para. 3 for text language that reveals what Hanni Hase does, what Ostereistedt is.	Distinguishing references to unfamiliar cultural practices, geographical places	Culture — analyzing content and comparing with information available in own language to assess linguistic and cultural differences
Read rest of text for German idioms about rabbits expressed in other ways in other languages. Find 2-3 examples students recognize from popular culture in the U.S.	Students hypothesize about what cultural expressions tend to become global	Community — interpersonal communication about metaphors we live by, influence of U.S. television and movies, appeal of animals as icons for human behavior

warm-up exercises, advance organizers, or reviews of communication patterns, not as new learning components in a lesson plan or curricular sequence. Fourth graders need only communicate their recognition; eighth graders must not only recognize words, but also begin to communicate their own intents with words that they copy or rearrange; twelfth graders and college-age students will only begin to engage in age-appropriate language use when they move beyond recognition and the issuance of simple commands to making excuses or telling tales.

Along with accounting for the cognitive and linguistic maturity of their students, teachers sharing a curriculum designed around the *Standards* must be very specific about what they want students to do and what kinds of learning will be accomplished in the doing. To pinpoint the curricular expectations of each task in these more specific terms, Figures 6–8 present classroom scenarios in a tripartite format. They specify what students are asked to do, what assessable product results, and the relationship of student product to standards goals. The third category, the relationship of student product to standards goals, will be vital in grading or assessing class performance. If, for example, Grade 4 student A draws a picture of an Easter Bunny with an egg basket when the task has been set for that student to draw an Easter Bunny painting eggs, then she has connected images with only half of the intended thought. No matter how well-formed the sentences, she has erred in receiving the cultural content of the message (she has not communicated with that culture). Consequently, that student should not be graded as highly as student B whose picture shows the rabbit painting eggs — even if student B's bunny is not as well-drawn. Excellent drawing skills are not necessarily indices of understanding; these skills can be rewarded in other contexts, but not here.

Figure 8

GRADE 12

What is Asked	**What Results or is Produced**	**Standards Goals**
Students scan first paras. of first two sections to identify an unfamiliar practice with regard to Easter.	Contrast holiday practices in the U.S. and Germany to determine what perspectives are implied by these practices (museums, Ostereistedt)	Connections — identifying concept of "Volkskunde" as distinguished from the practices of popular culture in the U.S. (cartoons, Disneyland)
Students locate all terms for "Hase" in the text.	Small groups identify redundant references and nuances	Communication — working together to pool and check each others' understanding
Paras. 5-7 are read to contrast global and German references to rabbits.	Establish two categories: popular and literary references	Connections — literary references crossover, colloquial references tend to reflect cultural contexts
Read *Peter Rabbit* or another U.S. book like *The Velveteen Rabbit* and a German children's book about rabbits and Easter.	Contrast expressions — are rabbits in both versions polite? silly? like humans or having special capabilities?	Culture — analyzing animal stereotypes, discuss similarities and differences in cultural perspectives
Groups play at epithets, accusing others of rabbit characteristics ("Du bist eine Angsthase"/ "You're a scared rabbit"). Others deny the accusation.	Students use negation + "sondern" to defend themselves ("ich bin keine Angsthase, sondern ein tapferer Mensch")	Community — interpersonal communication moving from cultural comparison to expression and self-assertion within an L2 community (in the classroom or beyond)

Note too that not all the tasks suggested are immediately associated with reading the printed word on the page. The *Standards* recognize that language learning involves activities for specified purposes that enable people to do something culturally appropriate with a language's words. To read a text, therefore, a student must also "read" the cultural context that prompts and augments its messages — the cultural practices and situations associated with the act of reading. In this sense, all texts are products of practices that yield perspectives on a culture's people, places, events, and concepts, and students must learn these cultural practices as well as the words themselves. Learners must recognize what a newspaper article looks like in another language before they actually read its details. For a classroom activity to be valid in fostering reading in early grades, therefore, that activity must help prepare students to read a text, understand the cultural framework of its content, or (once it is read in a specified way) help them in articulating comparisons, communicating, making connections, understanding culture, or fostering their membership in L2 communities.

Using Texts Across the Curriculum

With this model of reading in mind, the chosen newspaper text, "His Name is Hare!"/ "Sein Name ist Hase!," might be targeted for use at various grade levels, as practice in the kinds of learning that fulfill various *Standards* categories. Each level between Grades 6 and 16 can indeed use the text, yet in varying ways. Figures 6–8 indicate a number of age-appropriate activities that involve the text, correlating each with standards that are fulfilled by a student engaging in each kind of learning.

These tasks are clearly designed for students who do not yet read a newspaper in their L1. Yet they also assume that these students can begin to look at and skim parts of such a text. Over the long term, tasks that ask them to do so will facilitate their abilities with any text later in the curriculum. Moreover, using a text that has an age-appropriate topic (the Easter bunny), but not necessarily age-appropriate vocabulary and syntax, is crucial to opening students' eventual sensitivity for the many kinds of unfamiliar readings that exist in the L2 culture.

Grade 8 students are cognitively more mature than Grade 4 students, especially in their abilities to express themselves coherently. Their resources in the L2 may still, however, be extremely restricted. Unlike Grade 4 students, however, they can be asked to find in a text those language resources that they lack to deal with a topic. They can seek out not just the random words that a Grade 4 reader might recognize, but a specific kind of required word, phrase, or expression. Grade 8 students thus need more defined activities that pinpoint what a teacher expects.[15]

These tasks set higher goals for the learner than do the ones set for Grade 4, especially with respect to communication, cultural knowledge, and connections. Grade 8 learners can be expected to interact with the text directly and to understand it in something more like their own voices (instead of simply appropriating parts of it for their own uses, as the Grade 4 tasks require). These tasks would also be appropriate for students in high school or college-level classes beginning their German instruction: for these older students, the tasks are cognitively and culturally straightforward.[16] These simple acts of communication, comparisons, and acquisition of cultural knowledge are nonetheless carefully isolated, so that their purpose and function within the L2 is clear. Such isolation is necessary so that students with less familiarity with the L2 can use their greater intellectual maturity to find their ways into this text.

The greatest differences between these Grade 8 tasks and those set for Grade 4 lie in that fact of intellectual maturity: These tasks target the comparisons and communities standards explicitly, not just implicitly. Whereas a Grade 4 student can be content to recognize that German Easter bunnies bring toys (a piece of cultural knowledge, since U.S. bunnies generally bring eggs and candy), a Grade 8 student must be able to draw explicit comparisons between the two cultures, and to begin to realize what is necessary to move into different cultural communities.

The student in Grade 12 and beyond must fulfill these tasks, as well, but as part of learning to manage even more complex cultural negotiations (see Figure 8).

These tasks move most explicitly toward filling all of the *Standards* by requiring age-appropriate language and cultural behaviors that grow out of the activity of reading. They build on the earlier tasks, in terms of language and cultural knowledge, but engage in a larger variety of tasks of self-expression and require more conscious control of cultural context and knowledge.

Although we will not provide a complete set of standards-oriented tasks, this text might also profitably be brought into a college classroom, from Grade 13 beginners through Grade 16 novice or advanced learners. For them, the text and the activities from the Grade 12 chart could be used as warm-ups or as part of an assignment in a conversation-composition class. However, since this text is also heavily laden culturally, it could also be brought into a class on the German Märchen (folk/fairy tales) to enhance students' sense of how such material plays into the German cultural imagination — as framed in the culture standards — or to indicate differences between newspaper prose and fiction (with possible reference to the communities standards, treating the two genres as appropriate for different reader groups).

"Hanni Hase," the German Easter bunny, can thus play different roles across a curriculum, while teachers in successive levels of L2 instruction can capitalize on students' familiarity with material that gets reused in ever more

sophisticated ways (spiraled). For Grade 4 students, the Easter bunny is part of the world that they know, and which can help them speak in or understand a new language. Grade 8 students no longer believe in Easter bunnies, but they are in the position to appreciate that Germans do things differently than we do in the United States. They can learn to discuss this difference from a hypothetical German point of view and to negotiate cultural stereotypes from other cultures, as they do in their own. Students in Grade 12 and above can not only learn to recognize cultural difference, but also to talk about characteristics of newspaper writing, or the differences between popular and high culture, a kind of learning that is a more sophisticated approach to the discourse of the text, as well as to its information.

Another crucial curricular issue arises at this point. Note that these exercises all involve a German text, but that they are not necessarily all executed in the German language. Part of the difficulty in establishing a curricular sequence is dealing with students who have language skill deficiencies (e.g., college freshman who have never studied an L2, or who have only learned the L2 orally and have never seen its written form, as is the case for many heritage students). The *Standards* suggest the importance of discriminating linguistic, cognitive, and cultural difficulties in establishing a curriculum, since a Grade 13 student who is cognitively treated like a Grade 4 student is not exposed to age-appropriate situations for language use. Instead, the *Standards* model suggests that a more fruitful approach would be for the teacher to control the language production required of students, while fostering age-appropriate language behaviors.

In this case, to use the "Hanni Hase" article, the teacher must assume that younger students know what the Easter bunny is and that older students recognize what newspaper filler items do. How these teachers require the students to "read" the text (to access its cultural knowledge and make appropriate connections about newspaper diction) depends just as much on the goals set for the curriculum as it does on students' linguistic abilities; their cognitive and cultural literacies need to be addressed, even when they clearly lack the ability to parse or translate most of its sentences. According to goals set in the *Standards*, then, comprehension of an L2 text and production of language acts based on or revolving around it may well have to be calculated in the curriculum and assessed separately, as different competencies.

The *Standards* and Curricular Development

The examples offered above argue that, when keyed to age- and culture-appropriate tasks that fulfill the *Standards*, virtually any reading text could be applied to sample situations for Grades 4, 8, 12, and beyond. Reading about the Easter bunny in German, French, or Spanish can be done in age-appropriate ways, filling various standards that a teacher or set of teachers have defined as the desirable outcomes for students in their curriculum.

To be sure, other teachers may decide that reading *Emma* as would a literary critic might be a more desirable outcome for a college student who began to study English as a second or foreign language in grade school, not for students in early stages of ESL coursework. Similarly, Kafka may not be the author to which novice readers of German in their institution might initially aspire. Preparing students to read texts at the aesthetic and intellectual level of *Emma* or *Metamorphosis*, however, must be undertaken at least as scrupulously and systematically as we outlined for a piece of newspaper filler, since particularly literary texts participate in their cultures in complicated ways. To prepare for and eventually read both illustrations, the *Standards* can guide students' development if a Grade 4 to 16 integrated curriculum is to be achieved.

The ability to read in these broadened ways, we feel, is the hallmark of a reading curriculum conforming to the goals set by the *Standards* project: Reading is at the center of such a curriculum. It supports students learning how to comprehend orally or in written form and how to respond to others with expression of self. Reading texts offer examples of the complex speech and language patterns of a culture and document its concerns, products, practices, and perspectives across age groups, sociolects, and historical eras. In reading, one finds the library of a culture, a library that anchors its various literacies.

Following the *Standards* will allow a teacher to move beyond language- and skills-based curricula and toward curricula that open doors to other disciplines and communities. At the same time, the *Standards* address the linguistic, cognitive, and pedagogical questions raised at the outset of this paper. Thus, they provide a framework that integrates the learning of language into the general learning that makes an educated person. Using this framework, teachers will be able to make language learning more relevant to their students' learning, because their pedagogy acknowledges that learning a language offers not only a new appreciation of grammar, but also the experience of becoming multicultural: learning to join new groups, with different cultural norms, different patterns of self-expression, and different concerns.

Notes

1. *The Standards for Foreign Language Learning* are part of an overall standards project for U.S. education, attempting to set up an overall framework for setting learning goals across 50 states without specifying exact curricula. The original project was funded in part by the National Endowment for the Humanities (Grant No. R211U30004). *The Standards for*

Foreign Language Learning (1996) were among the first of the projects completed and published (available for $20 a copy at: National Standards Report, P.O. Box 1897, Lawrence, KS 66044; 913-843-1211; Fax orders, 913-843-1274; credit card orders, 1-800-627-0629).

Instead of specifying what facts students at each level are to learn (what vocabulary and what structures, in the case of foreign languages), the *Standards* describe age- and area-appropriate competencies by describing what kinds of tasks and knowledge situations are age-appropriate for a student to learn to deal with. What is significant is that each area's learning is described both functionally and contextually, in terms of five indices: communication, connection, culture, comparisons, and communities. That is, each level of learner competence or achievement is to be described as a sociocultural function.

2. *The Standards* were developed specifically for L2 learners in the United States. Nonetheless, the present authors believe that their logic fits the ESL and EFL contexts as well.

3. The American Association of Teachers of French, the American Association of Teachers of German, the American Association of Teachers of Spanish and Portuguese, and the American Council on the Teaching of Foreign Languages.

4. For research analyses and pedagogical conclusions based on that research, see Barnett (1989); Bernhardt (1991); Kramsch (1993); Swaffar et al. (1991).

5. Note that the foreign language standards have been written to accommodate not only grades K to 12, but also the undergraduate curriculum (13–16), since the wording of each description automatically refers to age-appropriate language use. By extending the reach of the standards model in this way, AATG representatives on the development committee believed that the model would help to bridge many of the traditionally troublesome level transitions familiar to FL teachers (especially the gap between high school and college teaching styles, and the gap between lower and upper divisions in college).

6. For example, the *Standards* point to learner mastery of patterns of successful communication, including what J. L. Austin and John Searle (in an extension of the work of Ludwig Wittgenstein) describe as "speech acts," performative statements that change reality by the fact of their being uttered. The culture standard highlights the link between linguistic knowledge and the sociohistorical practices of a group, the subject of what Teun van Dijk calls "critical discourse analysis" (see his journal, *Discourse and Society*). The *Standards* are careful to discriminate age-appropriate language behaviors in patterns compatible with most recent psycholinguistic work. Finally, given the *Standards*' attention to language as a cultural and cognitive practice in the sense of Iser (1981) and Rosenblatt (1938) (and with both factors treated in tandem, since they cannot be isolated from another), literary text interpretation from the work of the New Critics on through current postcolonial criticism can no longer be conceived as apart from "basic" language learning, since the kind of cultural knowledge involved in interpreting a passage in a novel is intertwined with correct usage (as we will argue). The *Standards* expressly foreclose considering language form apart from language function at all levels.

7. An overview of the Council of Europe's goals for languages in general is found in van Ek's (1986) *Objectives for Foreign Language Learning*. These language goals begin with a model of communicative competence (parallel to that developed by Canale [1983] and Canale and Swain [1980]), and then add goals for social and sociocultural competence. Van Ek (1986) describes sociocultural competence as follows: "providing insight into other ways of thinking and other modes of behaviour; creating awareness of the sociocultural constraints on the learner's own behaviour patterns; contributing to the reduction of prejudice and stereotyping" (59–60). In a similar vein, social competence is described as the learner's will and ability to interact with speakers of the language, and involves personal factors such as motivation, attitude, self-confidence, empathy, and skill in handling social situations (35). Beyond these competencies, there are also goals for learners' cognitive development and affective development.

Specific volumes have been written for specific languages. For English, a recent volume adds a "learning to learn" goal to the aforementioned (van Ek and Trim, *Threshold Level* 1990 [1991]). The Council of Europe's publications on "threshold levels" for various other European languages include: *Un Niveau-Seuil* for French (Coste et al. 1981), *Kontaktschwelle: Deutsch als Fremdsprache for German* (Baldegger et al. 1981), and *Un Nivel Umbral* in Spanish (Slagter 1980). These volumes all offer specifications of basic competencies needed for individuals who would have occasional professional or personal contacts within the European community.

What the U.S. Standards and these "threshold level" goals share are: (1) an emphasis on sociocultural competence, communities, and social responsibility; (2) a discourse perspective; and (3) a sensitivity to cognitive dimensions of learning.

The authors thank Richard Kern of the University of California at Berkeley for these insights.

8. For an extended form of this argument, see the website designed by the authors for a Marshall Recovery Grant (1997) that will be administered jointly by the American Association of Teachers of German and the Goethe Institute: www.utexas.edu/courses/swaffar/distance/>. At this site, we present a more extended "how-to" that accommodates these various kinds of texts, exemplifying the kinds of tasks that fulfill the *Standards*' levels of achievement over a grade K to 16 foreign-language curriculum.

9. See Appendix B for the official statements describing each of the *Standards*.

10. *Emma* was chosen as an L1 example because it is familiar to most readers from recent film and video versions (most notable are three versions: dir. Douglas McGrath's 1996 version with Gwyneth Paltrow; A&E Networks' 1996 version starring Kate Beckinsale; and dir. John Glenister's 1972 BBC miniseries, as well as the rewritten and updated version represented in the popular teenage film *Clueless* (dir. Amy Heckerling, 1995).

11. True, the goal of having students use a text to speak like a figure in *Emma* or *Metamorphosis* may fall short of a hypothetical ideal. It is nonetheless realistic to ask students to engage in this conscious effort, much as those writers who write prequels or sequels to classic novels, e.g., Rhys' *Wide Sargasso Sea*, must try to do. Such efforts parallel pedagogical suggestions for role play as practice in developing sensitivity to the demands of different social contexts.

12. The authors do not deny the very real differences encountered by L1 and L2 readers trying to find the meaning of texts. However, we prefer to argue the commonalities here, since those commonalities are the keys to conceiving L2 learning as the evolution of a cultural literacy, not only a language

competence. Moreover, using the analogies between the two situations also makes it easier to conceive of an L2 curriculum without a clear break between the lower and upper division — a critical need in today's departments.

13. Questions about the relationship between cognitive development and language acquisition have traditions that go back to Piaget and Vygotsky (Tomasello 1996). Recent research on that relationship for L1 reading has emphasized neuropsychological processes (Vellutino and Denckla 1991) and early literacy acquisition, with emphasis on vocabulary (Mason 1984). In L2 research, theoretical differences among researchers using Universal Grammar approaches and those stressing sociolinguistic influences or strategy use have resulted in a diffuse pictice. For an excellent analysis of these problems as well as the relationship of diverse cognitive theories to assessment, pedagogy, and syllabus and curriculum construction for language learning, see Skehan (1998). For illustrations of current thinking about how experiential maturity relates to L1 cognitive processes, see Egan (1997).

14. The Advanced Placement Test Development Committee for German is entertaining ideas about how to accommodate these kinds of learning, as well (ETS presentation at the 1997 ACTFL convention in Nashville). There is no room in the average L2 curriculum in high school for a specific body of knowledge to be tested in the AP German test (the AP Test in German Literature, relying on a discrete reading list, was phased out more than a decade ago), but that does not preclude adding a section to a test that would include reading texts in literature and other genres, and asking questions that apply to the types of reading required in their specific genres. The former is an approach to "learning German" as a discrete body of facts; the latter frames the problem in terms of age-appropriate language behavior (e.g. "able to comprehend literary texts as distinct forms of communication").

15. Note that the types of exercises in both the Grade 4 and Grade 8 charts are also used on occasion as late as first-year college language courses for beginners. That use is not a priori bad, but such activities lack the kind of cognitive sophistication that a Grade 12 or Grade 14 student will need. Although they will find many more words than the Grade 4 student would, their language use will not necessarily be improved unless they also learn how to make appropriate comparisons and what kinds of knowledge about culture that these words attach to.

16. To bring up the issue of cultural sensitivity: yes, the Easter bunny is part of Christian mythology, but that does not render the text inappropriate for students of other religions, although it might only be appropriate for older students — those who are already comfortable with the existence of alternate belief systems and who are ready to interrogate whether or not Germany might be more heavily Christian than the United States.

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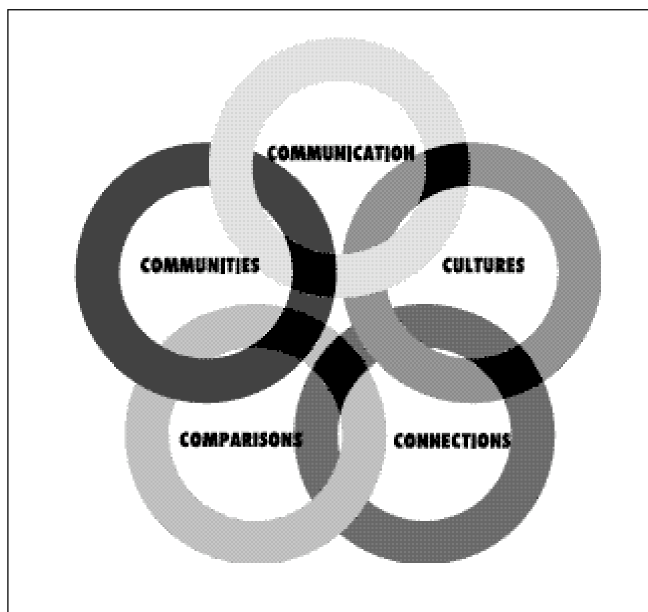
Appendix A

Standards for Foreign Language Learning



Appendix B

Standards for Foreign Language Learning

COMMUNICATION
Communicate in Languages Other than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.
Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES
Gain Knowledge and Understanding of Other Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

CONNECTIONS
Connect with Other Disciplines and Acquire Information

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.
Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

COMPARISONS
Develop Insight into the Nature of Language and Culture

Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.
Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

COMMUNITIES
Participate in Multilingual Communities at Home and Around the World

Standard 5.1: Students use the language both within and beyond the school setting.
Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

Source: *Standards for Foreign Language Learning: Preparing for the 21st Century*, p. 9

Appendix C

Sample Reading Text

His Name is Hare!
Secrets of a Long-Ear:
Everything You Ever Wanted to Know about Easter

[photo of a rabbit in the wild]

When the hare goes wild: Master Lampe is not only a fertility symbol and the bringer of candy eggs. He also appears in many European figures of speech — and plays quite widely varying roles in them.

Many people do not believe in Santa Claus. Fine, but the existence of the Easter Bunny lies beyond the shadow of a doubt. The proof: The first Easter Bunny Museum of the world, in Munich (Westenriederstraße 26, open daily from 10 am to 6 pm).

But where does the Easter Bunny come from? Maybe from Hungary, because the famous "Margarete Island" in the Danube at Budapest was originally called "Hare Island." Or does it come from Spain? The Phoenicians, in any case, called this piece of land "Rabbit Coast." Or is its homeland in the New World? Coney Island in New York means nothing other than "Rabbit Island" — from the Dutch *konjin*, rabbit.

Hanni Hare in Easter-Egg City

Maybe Hanni Hare in Easter-Egg City knows the truth. In this village in the vicinity of Bremen-Bremerhaven-Hamburg, there is a lot going on now. Because here in Easter-Egg City, the Easter Bunny has his workshop. Hanni Hare and his family work in their little house at the edge of the forest, day-in, day-out. Each year, about 5,000 letters with wish-lists and Easter pictures reach the Hare. As always, he and his helpers answer each letter and send a picture with the address: Hanni Hare, Am Waldrand 12, D-27404 Ostereistedt [Easter-Egg City].

The various interests around Master Lampe are, by the way, not only restricted to the Easter season. As the constellation "Hare" (Lepus) he shines at night in the southern hemisphere, and the hare in vaudeville hops around in the form of a white rabbit. The hare also bounds through numerous German proverbs and metaphors.

Not so in other languages. The "scared rabbit" mutates in Spanish into a "gallina" (hen) and into a "chicken" in English, to a "yellow-dog" or "fraid cat" [sic]. "To wait and see how the hare runs" becomes in English "to wait how the cat jumps." The "place where fox and hare bid each other Good Night" is called "beyond the rabbit-proof fence" in Australia. Seen from the other side, in the Anglo-Saxon, hare and rabbit are used for things attributed to other animals in German. "As mad as a March hare" (a neologism from "Alice in Wonderland" — Author Lewis Carroll) becomes in translation "fuchsteufelswild" (mad as a fox, "gone wild"); a "harebrain" is a "Spatzengehirn" (sparrow- or bird-brain), "Beach bunnies" are known to us as bathing nymphs ("Badenixen") and "dust bunnies" as "wool mice" ("Wollmäuse"). "Rabbit ears" are room television antennas, "rabbit food" is raw vegetables and fruits. "To chase a rabbit" means "need to be excused" ("mal austreten zu müssen").

In Buxtehude, the hare lost the race to the hedgehog, but came out better later in literature. Among classics are "The School for Small Hares" by Fritz Koch-Gotha and Albert Sixtus. Beatrix Potter wrote twenty-three books about Peter Rabbit ("Peter Rabbit," "Benjamin Bunny"). From Hollywood came the invisible rabbit "Harvey" (1950 film starring James Stewart) as well as the madcaps Bugs Bunny and Roger Rabbit.

"False Hare" on the Heath

What Mount Olympus was to the Greeks, the Hare Heath in Berlin is to the Germans. The Berliners like to fortify themselves with "False Hare" (Berlin chopped steak), and they mix themselves an "Applejack Rabbit" Cocktail (1/2 Calvados, 1/3 orange juice, 1/4 lime juice, 1 jigger orange bitters, with ice).

No one should claim, "my name is rabbit" ("to act the monkey" or "to play the giddy goat"). Because then the "Hare is in the pepper" [in hot water], or "there's the rub!" (as Hamlet said). Everyone knows that a large hare often hops out of a small bush ("there's many a good cock come out of a tattered bag").

The poet Eduard Mörike, at least, saw things quite practically: "The Sophists and the Preachers were arguing loudly: What did God create first? Maybe the chicken? Maybe the Egg? Would that be so hard to solve? First, an egg was thought up. But, dear, since there still weren't any hens, the hare delivered it!"

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Sein Name ist Hase!
Die letzten Geheimnisse des Langohrs:
Was man zu Ostern immer schon wissen wollte

[BILD]

Wenn der Hase fuchsteufelswild wird: Meister Lampe ist nicht nur Fruchtbarkeits-Symbol und Überbringer süßer Eier. Er kommt auch in vielen Redewendungen der Europäer vor — und spielt da ganz unterschiedliche

Rollen.

Viele glauben nicht an den Weihnachtsmann. Nun gut, aber die Existenz des Osterhasens ist über jeden Zweifel erhaben. Der Beweis: das Erste Osterhasen-Museum der Welt in München (Westenriederstraße 26, geöffnet täglich von 10 bis 18 Uhr).

Woher aber kommt der Osterhase? Vielleicht aus Ungarn, denn die berühmte Margareteninsel in der Donau in Budapest hieß ursprünglich Haseninsel. Oder kommt er aus Spanien? Die Phönizier jedenfalls nannten diesen Landstrich "Küste der Kaninchen." Oder liegt seine Heimat in der Neuen Welt? Coney Island in New York heißt auch nichts anderes als Kanincheninsel — von Holländisch *konjin*, Kaninchen.

Hanni Hase in Ostereistedt

Vielleicht weiß Hanni Hase in Ostereistedt Bescheid. In diesem Dorf im Städtedreieck Bremen-Bremerhaven-Hamburg herrscht jetzt emsige Betriebsamkeit. Denn hier in Ostereistedt hat der Osterhase seine Werkstatt. Hanni Hase und Familie arbeiten in ihrem Häuschen am Waldrand tagein, tagaus. Rund 5000 Briefe mit Wunschzetteln und Osterbildern erreichen den Hasen pro Jahr. Wie immer beantworten er und seine Helfer jeden Brief und schicken ein Bild mit Adresse: Hanni Hase, Am Waldrand 12, 27404 Ostereistedt.

Die Umtriebe von Meister Lampe beschränken sich übrigens nicht nur auf die Osterzeit. Als Sternbild Hase (Lepus) leuchtet er nachts in der südlichen Hemisphäre, und als weißes Kaninchen hüpft Mümmelmann aus Zauberhüten im Varieté. Vor allem turnt der Hase durch zahlreiche deutsche Volksweisheiten und Metaphern.

Nicht so in anderen Sprachen. So mutiert der Angsthase im Spanischen zur "gallina" (Henne) und im Englischem zum "chicken" (Hühnchen), zum "yellow-dog" (gelben Hund) oder zur "fraid cat" (furchtsamen Katze). Mal sehen, wie der Hase läuft, heißt im Englischen "to wait how the cat jumps." Der Ort, wo sich Fuchs und Hase Gutenacht sagen, heißt in Australien "beyond the rabbit-proof fence" (hinter dem Hasenschutzzaun). Umgekehrt bemüht man im Angelsächsischen Hase und Kaninchen für Dinge, die im Deutschen anderen Tieren zugeordnet werden. "As mad as a March hare" (eine Wortschöpfung vom "Alice im Wunderland" — Autoren Lewis Carroll) hieße übersetzt "fuchsteufelswild," ein "harebrain" wäre ein Spatzengehirn, "Beach bunnies" kennen wir als Badenixen und "dust bunnies" als Wollmäuse. "Rabbit ears" waren Zimmerantennen, "rabbit food" ist Rohkost. "To chase a rabbit" bedeutet, mal austreten zu müssen.

In Buxtehude unterlag der Hase im Wettlauf dem Igel, kam später aber in der Literatur groß heraus. Zu den Klassikern gehören "Die Häschenschule" von Fritz Koch-Gotha und Albert Sixtus. Gleich 23 Bücher über Peter Rabbit schrieb Beatrix Potter ("Peter Hase," "Benjamin Kaninchen"). Aus Hollywood kamen der unsichtbare Hase "Harvey" (Film mit James Stewart 1950) sowie die Chaoten Bugs Bunny and Roger Rabbit.

Falscher Hase auf der Heide

Was den Griechen ihr Olymp, ist den Deutschen die Hasenheide in Berlin. Die Berliner stärken sich auch gerne mit einem Falschen Hasen (Berliner Hackbraten) und mixen sich einen "Appeljack Rabbit" Cocktail (1/2 Calvados, 1/3 Orangensaft, 1/4 Lime-Saft, 1 Spritzer Orangebitter, mit Eis).

Sage niemand, sein Name sei Hase ("to act the monkey" oder "to play the giddy goat"). Denn da liegt der Hase im Pfeffer oder "there's the rub!" (wie es Hamlet ausgedrückt hat). Man weiß ja: Aus einem kleinen Gebüsch springt oft ein großer Hase ("there's many a good cock come out of a tattered bag").

Der Dichter Eduard Mörike jedenfalls sah es ganz praktisch: "Die Sophisten und die Pfaffen stritten sich mit viel Geschrei: Was hat Gott zuerst erschaffen? Wohl die Henne? Wohl das Ei? Wäre das so schwer zu lösen? Erstlich ward ein Ei erdacht. Doch weil noch kein Huhn gewesen, Schatz, so hat's der Has gebracht!

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—Hans Bach
Süddeutsche Zeitung 1997;72 (March 27-28, 1997).