

# U.S. Department of Education

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## APPLICATION FOR GRANTS UNDER THE

**INTERNATIONAL RESEARCH AND STUDIES PROGRAM CFDA 84.017A. SCHEDULE  
84.017A-3  
CFDA # 84.017A  
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**U.S. DEPARTMENT OF EDUCATION**  
**BUDGET INFORMATION**  
**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:  
 Georgia Tech Research Corporation

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY**  
**U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 81,800	\$ 94,200	\$ 94,200	\$ 0	\$ 0	\$ 270,200
2. Fringe Benefits	\$ 20,450	\$ 23,550	\$ 23,550	\$ 0	\$ 0	\$ 67,550
3. Travel	\$ 20,900	\$ 2,000	\$ 2,000	\$ 0	\$ 0	\$ 24,900
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
6. Contractual	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 19,616	\$ 15,872	\$ 16,872	\$ 0	\$ 0	\$ 52,360
9. Total Direct Costs (lines 1-8)	\$ 142,766	\$ 135,622	\$ 136,622	\$ 0	\$ 0	\$ 415,010
10. Indirect Costs*	\$ 48,003	\$ 46,813	\$ 47,163	\$ 0	\$ 0	\$ 141,979
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 190,769	\$ 182,435	\$ 183,785	\$ 0	\$ 0	\$ 556,989

**\*Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

- (1) Do you have an Indirect Cost Rate Agreement approved by the Federal government?  Yes  No
- (2) If yes, please provide the following information:  
 Period Covered by the Indirect Cost Rate Agreement: From: 7/1/2008 To: 6/30/2009 (mm/dd/yyyy)  
 Approving Federal agency:  ED  Other (please specify): Office of Naval Research
- (3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:  
 Is included in your approved Indirect Cost Rate Agreement? or,  Complies with 34 CFR 76.564(c)(2)?



**U.S. DEPARTMENT OF EDUCATION**

**BUDGET INFORMATION**

**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:  
Georgia Tech Research Corporation

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION B - BUDGET SUMMARY**

**NON-FEDERAL FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
2. Fringe Benefits	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
3. Travel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
6. Contractual	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
9. Total Direct Costs (lines 1-8)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
10. Indirect Costs	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

# Project Narrative

## Abstract Narrative

Attachment 1:

Title: Pages: Uploaded File: **1235-IRS abstract GOLDBERG.doc**

## Advanced/Intermediate Language and Culture through Song New Materials for Arabic, Chinese, Japanese and Russian

The proposed project responds to a critical need for advanced- and advanced-intermediate level course materials in Arabic, Chinese (Mandarin), Japanese and Russian that are authentic, engaging, flexible and stretch the crucial skills of listening comprehension, culture knowledge and cross-cultural reflection. The Georgia Tech School of Modern Languages (Applied Language and Intercultural Studies) proposes to develop in each of these four language areas one semester of computer-deliverable, advanced-level course materials that fully exploit the linguistic and cultural richness of song as a focal point for teaching and learning.

Songs are compact, authentic, and ripe with cultural and linguistic information. Situated in the social, cultural, economic and political discourse of their language communities, they have the potential, when embedded in a contextualizing and interdisciplinary network, to bring students rapidly and effectively into this discourse and engage them with a range and variety of cultural voices. Because of their "stickiness" or memorability, songs may potentially contribute to the learner's linguistic monitor, providing grammatical-syntactic models for language production; because of the lack of visual cues (unlike film), songs are conducive to a precision focus on discrete forms or morphology often missed in running speech because of their lack of saliency to learners. Equally important, songs, when properly scaffolded through learning tasks and placed within "webs of significance" via rich contextualizing material (paintings, historical documents, newspaper articles, poems and literature excerpts, interview or broadcast segments; etc.), become a lens to view the target culture from many angles and in many layers.

Our materials would be structured around a carefully chosen, richly annotated corpus of songs and supplied with a full pedagogical apparatus and a broad range of content in various media. They would stimulate focused linguistic development and the assimilation of deep cultural knowledge. Flexibility will be incorporated into our materials on two levels. Firstly, the computer-based delivery of a rich web of content/context surrounding the annotated main corpus of songs will allow engagement by high intermediate students, and guided exploration of cultural context on the part of more proficient readers. Secondly, the materials will be available to instructors for full-course adoption or integration into existing courses, or as self-standing modules, and our model will be readily adaptable to other languages through a downloadable template and design tools. The user interface and design tools will be created in consultation with the developers by a doctoral student in Digital Media. In general, our unique position and focus as practitioners of Applied Language and Intercultural Studies within a technological university with highly developed interdisciplinary coordination among faculty and programs situates us perfectly to pursue this project.

The course materials will undergo a many-layered process of testing, review and revision. They will be piloted at Georgia Tech and other institutions, evaluated both formatively and summatively by a general pedagogy expert and by specific language area experts. Faculty and students will give feedback in narrative, blog and questionnaire form and students will be pre- and post-tested with a battery of measures targeted to a focused set of specific skills we believe these courses will develop, including particular listening functions and an understanding of the discursive nature of cultural texts in the abstract, which we have defined in terms of 7 Cs: Context, Condition, Chorus, Conflict, Connotation, Comparison, and Continuity.

The paucity of LCT materials using song in other than an auxiliary function makes this project all the more crucial.

# Project Narrative

## Project Narrative

Attachment 1:

Title: Pages: Uploaded File: **1240-Advanced Language and Culture through Song Narrative.doc**

## **Advanced/Intermediate Language and Culture through Song**

### **New Materials for Arabic, Chinese, Japanese and Russian**

**1. Need for project.** The proposed project addresses the critical need for advanced- and advanced-intermediate level course materials in Arabic, Chinese (Mandarin), Japanese and Russian that are authentic, engaging, flexible and designed to stretch cultural knowledge along with the crucial skills of listening comprehension, linguistic precision, and cross-cultural reflection. Research studies concur that key factors in achieving advanced levels of language and cross-cultural proficiency are 1) desire to *acquire* the language, 2) perseverance to perfect communication beyond the survival level, 3) guided and monitored formal study, 3) extensive and intensive communicative practice in *authentic* contexts, 4) continuous cross-cultural reflection and 5) interest and time on task. This project aims to address each of these factors through the use of culturally authentic song, capitalizing on the attractiveness of the medium to increase student interest and time on task, capitalizing on the challenge of the listening experience to increase student attention to linguistic detail, and capitalizing on the authenticity of the culture's diverse voices to deepen students' examination of the complexity of what Geertz (1973) calls the "webs of significance" in which song, like all cultural products, is suspended.

As in other language schools across the country, Georgia Tech's (GT) School of Modern Languages (Applied Language and Intercultural Studies), henceforth abbreviated as **ML**, faces certain challenges in the design of upper-level content-based curricula for the LCT languages. First of these is the wide variation of skill and experience levels combined in the advanced-language classroom—from those students equipped with the minimal classroom-only preparation, to those who have studied or interned abroad, to native or heritage learners. A second curricular and pedagogical challenge presented especially by the high-intermediate

learner is that of directing focus to increased linguistic precision, variation and word play in a content-based classroom. And a third challenge, inherent in every level of instruction, is the identification of authentic and engaging texts—particularly oral texts—and the development of accompanying learner tasks that gradually stretch students linguistically and cognitively to excavate and assimilate their linguistic and cultural richness. By far the most difficult challenge, however, is finding a learning experience that has staying power, that touches students deeply, and that provokes out-of-class pondering, rehearsal and independent engagement. Needed are instructional models and materials based on culturally authentic texts that are high-interest, exciting, memorable, flexible in both learner goals and instructor integration, culturally and linguistically resonant, adaptable to today’s content-based curriculum and easily accessible for both independent and directed learning. Georgia Tech’s ML proposes to meet these curricular and instructional challenges through the innovative multimedia program that exposes students to a wide variety of linguistically rich and musically engaging songs. The materials and mode we will develop and disseminate through a specially designed computer interface will exploit the full potential of song as a focus of teaching and learning.

Songs are short vocal compositions situated in the social, cultural, economic and political discourse of their language communities. As a dense nucleus of culturally authentic material, song has the capacity, when surrounded with appropriate context, to bring students into this discourse and engage them with a variety of cultural voices. Our project will present a pedagogical model and coherent corpus of advanced and advanced-intermediate learning materials, structured around a carefully chosen body of song, richly annotated, and tailored to the needs and constituencies of our critical language areas. Flexibility will be a hallmark of the model in that the pedagogical framework will capitalize on the “peel-ability” of songs as

authentic texts; that is, their potential for examination at ever deeper layers with ever-varied lenses. At the same time, students of varied proficiency levels will be prepared to come together in a single conversation on a high plane of understanding and a range of relevant issues. The contextualizing and interdisciplinary network surrounding the annotated corpus of songs will include computer-based delivery of content in any medium deemed useful to achieve a deep understanding: paintings, historical documents, newspaper articles, poems and literature excerpts, interview or broadcast segments; etc.

Our proposed music selections offer an affectively rich vantage point from which to study the values of the target culture. Indeed, Cooper and Condon liken song study to archeological excavation where: “Lyrics resemble the historical remnants [from which] an archeologist must reconstruct cultural reality” (2004: 228). Songs, “saturated with sense,” naturally embed cultural knowledge, values and perspectives through a compressing of what we might call the **Seven Cs: Context, Condition, Chorus, Conflict, Connotation, Comparison, and Continuity**. Students will thus be guided to understand song from both *etic* and *emic* perspectives, specifically:

**C1.** A knowledge of the song’s generating **context**, that is, its time and place in the world, its sociohistorical backdrop or political climate

**C2.** A sense of **condition**; that is, some understanding of the situation(s), issues and agendas that birthed the song within this context (nostalgia, angst, playfulness, protest).

**C3.** An identification of **chorus**; that is, the heterogeneous voices evoked by the performance of a song in its original cultural context. These often-overlapping voices include the “authorial” voices of composer and lyricist, the narrative voice(s) projected by the text, the variegated voices

of the song's original historically- and culturally-situated audience(s), both actual and implied, all of whom are subsumed into the sonorous voice of the singer.

**C4.** A recognition of the nodes of **conflict** through which these voices express themselves; that is, the culture's tension points where potentially competing values, perspectives, visions internal to the culture clash and, ultimately, generate the seeds of culture change;

**C5.** An understanding of **connotation**; that is, the impact of factors such as the aforementioned on giving in-group meaning to words, the sense of a word that cannot be found in a dictionary look-up. The notion of connotation includes silence as well as sound, the pause as well as the utterance, particularly in the case of high-context cultures;

**C6.** An appreciation for the role of song in constructing and sustaining **continuity** of community identity and group cohesion; that is, the personal associations and emotional content that define communities of collective knowledge and experience within the target culture and demonstrate the diversity of overlapping identities and allegiances in society;

**C7.** The ability to make non-judgmental and contextualized **comparison** of perspectives and their practices both within and between cultures. Students should be guided to see how the views expressed in a particular song relate to the views of other groups (of age, nationality, ethnicity, socioeconomic class, etc) or of other eras.

In addition, aspects of style, such as instrumentation, vocal timbre, pitch (melody, harmony, register), rhythm and compositional form expose cultural traditions that may have deep historical and/or spiritual significance, while cultural/musical fusions illustrate the porosity of borders and the impact of itinerant and immigrant voices. It will be the goal of our course modules to organize this cultural knowledge as it relates to a carefully chosen corpus of songs and to

scaffold student exploration of and engagement in song through listening, reading, writing and speaking tasks, for the purpose of stimulating linguistic awareness, growing communicative precision, and generating expanding, if not contiguous tracts of dense cultural knowledge. In keeping with the mission of Georgia Tech's ML, our project will employ an interdisciplinary approach that merges culture, content and language in a stimulating learner-centered environment of the type specifically called for by the 21<sup>st</sup> century *Standards for Foreign Language Learning* ([http://www.actfl.org/files/public/StandardsforFLExecsumm\\_rev.pdf](http://www.actfl.org/files/public/StandardsforFLExecsumm_rev.pdf)).

**2. Potential for the Use of Materials by Others.** The treatment of song as a “discursive cultural nucleus,” that is, a compact mnemonic, whose voluminous cultural information may be excavated by learners through rich contextualization and a sound pedagogy will make these materials particularly effective and unique in the LCTs. To encourage use and replication at other institutions and in other languages, all materials will be available online for free download, including the course modules, the design tools and template. While some instructors may choose to use these materials as semester-long courses, the design will also allow for adoption as course segments, especially suitable for integration into content-based and LAC courses.

We will publicize our efforts through listserves, newsletters of professional organizations and National Language Centers, advertisements in professional journals, and sessions and workshops at major national language conferences, such as ACTFL (American Council on the Teaching of Foreign Languages), the Russian AATSEEL, the Arabic MESA, the Japanese ATJ and the Chinese CLTA. Further, we will organize a series of high-profile lectures on song, language and culture in the Atlanta area, open to the public and advertised to all area universities. Further, for the final two project years, we will maintain on a dedicated space of the website a user blog for each language that will provide for ongoing user review, sharing and critique.

**3. Account of Related Materials.** An endlessly rich resource, song is the material of *excavation* (cultural perspectives and the diversity of community voices); of *inspiration* (as students use their own voice to reproduce the sounds of the language or the voice of the charismatic performer); and of *elicitation* (inciting discussion of vital themes). However, despite the promise that song holds for the language and culture classroom, to our knowledge, song has never been systematically exploited as a pedagogical tool or as a focal point for the study of culture and this vacuum seems especially critical given the strong oral tradition of the LCT languages of this project. Indeed, Cooper and Condon report that few teachers, let alone language teachers, ever think of popular music as ‘serious music’ let alone ‘serious history’ (2004); Failoni’s review of the literature on song in the FL classroom reveals a paucity of scholarly articles combined with a general relegation of song to the status of entertainment and recreation and, further, that teachers tend to avoid songs that do not reflect the ‘grammaticality’ of the textbook. While isolated songs and song tasks appear on the web as occasional course fragments, we know of no project in any of the targeted languages that employs song as the base resource and illustrates a model for contextualized content clustering, for multi-level linguistic and cultural analysis, and for integration into the curriculum either as full course or supplementary support material. Our assessment of song in the classroom reveals, likewise, that teachers typically 1) incorporate it on a limited basis to reinforce items of grammar or vocabulary that correspond to a textbook unit or 2) employ children’s songs to teach numbers, classifiers, etc. or to create their own lyrics for the purpose of grammar instruction. In other words, song tends to be viewed chiefly as one more grammatical *tool*, but rarely as the *object* of study or as a lens into the broader culture. Uncommon is the treatment of song as art, as culture, as history, as philosophy, as group identity, as the ways of words, as the actual voices of people.

Russian is a slim exception to this situation. Tall and Vlasikova's *Let's Talk about Life* (1995), for example, includes a unit on rock music, but it is largely devoted to sparking conversation about the culture of music-listening and concert-going among Russian youth (admittedly an important topic). Minimally annotated, the songs include no tasks that exploit the pieces linguistically, culturally, or musically. The new DVD ROM course by Slava Paperno, et. al., *Advanced Russian: From Reading to Speaking* (not available for review at the time of this writing) includes 13 songs but, judging from available description on the web, they 1) play a secondary role in a program structured around actors' readings; 2) are accompanied by a level of annotation that would actively inhibit their use as learning material by truly advanced students; 3) are supported by prose English translations; and 4) comprise only five performers of the same style and thus unreflective of Russian music in its diversity.

While authentic *written* texts of all kinds, from journalistic to literary, have received a great deal of attention in pedagogical enterprises, the oral texts seem to be much neglected. One exception, of course, is that of film, for which we are just beginning to see published and web-based instructional support programs in some of the LCT languages. An example of these is the online, content-based Arabic film course, *Perspectives: Arabic Language and Culture in Film*, by Alwani, et al. (<http://www.alucen.com/perspectives/>), which employs a 3-phase pedagogical framework of pre-viewing, viewing and reviewing to films from the Arab world with the express purpose of stimulating discussion and analysis of historical events and social perspectives. In Russian film pedagogy, the following stand out: Kashper, et al. *Cinema for Russian Conversation* (2005) and Mesperova's *Kinotalk: Russian Cinema and Conversation* (2006). These textbooks, however, are primarily intended as conversation courses and are constructed similarly to the aforementioned Arabic 'language through film' course; they provide an implicit

introduction to Russian culture, but only inasmuch as it is represented in the films themselves. Learner engagement in cultural understanding is not an explicit goal.

Notably, *song* -- which has never been effectively developed in the LCT languages as a focal point for pedagogy -- presents advantages and potentialities not latent in film. For example:

- Songs provide an inherent "stickiness," a quality of memorability that is distinct from all but the rarest of individual film dialogue lines and, especially in the structural incorporation of repetition with variation, can easily become an inner voice providing grammatical-syntactic models for language production. This "Song Stuck in My Head" phenomenon has been examined by Tim Murphey (1990) as potential practical application of Krashen's "Din in the Head" phenomenon in language learning (Krashen, 1983).
- It has long been recognized that the more advanced students get, the more difficult it becomes to stretch their language in terms of precision. Song provides distinct advantages over film in this regard. Film provides visual cues (gesture, facial expression, action, background) that help fill in the meaning gaps of uncaught dialogue (this, in addition to the filmmaker's built-in redundancy). Thus, film dialogue can often be effectively "gisted" by the intermediate-advanced language student with little loss of overall comprehension. In contrast, songs are pure listening material engaging top-down and bottom-up processing and listening strategies not only at the word but also at the phrase and discourse level. Thus, songs are conducive to a precision focus on discrete forms or morphology that are often missed in running speech because of their lack of saliency. Moreover, while film dialogue is largely situational, song lyrics generally present a range of style, register and trope, often in productive tension with the musical setting.

- Songs are compact, densely-packed vehicles for linguistic and cultural exploration. In addition, they may be integrated into lessons with greater ease and economy, in contrast to purchased or borrowed film, whose 2-hour viewing block requires careful scheduling.

**4. Likelihood of Achieving Results.** Georgia Tech's ML enjoys a unique position within a top-tier technological research university that strives to integrate the humanities disciplines with engineering, computing and the hard sciences, both in terms of academic programs and cross-disciplinary team-teaching enterprises and through dual and interdisciplinary degrees. With its cutting-edge curriculum and applied-language focus, ML has achieved remarkable success in its mission to develop high levels of language proficiency combined with professional competency and cross-cultural negotiation skills, and has been recognized for its innovation at the State level, with the University System of Georgia's Excellence in Teaching Award for Research Universities (2004), as well as at the national level: In testimony January 25, 2007 before the US Congress, Diane Birkbichler, Director of the Foreign Language Center at Ohio State University, acknowledged GT as one of four programs that serve as models for FL study, especially for its innovative joint-degree programs. In an institution with no language requirement, the School of ML has achieved consistent enrollment growth at an increase of 126% compared to the national average of 13%<sup>1</sup> during the 2001-09 period with specific gains in the LCTs even more remarkable (see footnote). Complementing the high motivation and practical orientation of our students who acknowledge the need for professional-level proficiency, our extensive efforts at advanced-level course development depart from the traditional literature model to reposition

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<sup>1</sup> ([http://www.mla.org/pdf/06enrollmentsurvey\\_final.pdf](http://www.mla.org/pdf/06enrollmentsurvey_final.pdf)); At GT: Chinese: 160%; Japanese: 135%; Russian: 73%; Arabic: 217%

language as the lens for exploration of and reflection on other cultures and one's own. Content-based and applied course models combine perspectives from a variety of disciplines through, for example, the authentic social narratives of business, law, education, art, etc., as projection and investigation of a nation's self-understanding. Thus, the Investigators in each of the languages bring to the project the shared goal of building advanced proficiency and intercultural communication, an interdisciplinary and learner-centered mindset, experience and expertise in task-based pedagogy and content-based course design, and a track record of collaboration.

Project completion will be assured by a realistic timeline (see Section 6) for materials collection, interface design, task development, course piloting and assessment. In terms of raw material—the songs themselves—we plan to use streaming audio, housed at our site and linked to the built-in media player of our downloadable interface. While streaming audio/video does not allow downloading, it is our view that rights-holders will be more amenable to song permissions for streaming non-commercial (free) educational distribution. We anticipate negotiating some concessions in exchange for use permission as long as they do not jeopardize educational quality, e.g. payment of modest fees, discrete advertising through link to artist or distributor site.

For the interface that will serve as the web-based materials delivery platform, we are fortunate to be surrounded by abundant technical expertise at GT and will work closely with a doctoral student in Digital Media on the design of an attractive, learner-centered software that will meet our criteria of compactness and inclusiveness; logical organization; ease of use for students; variability of components and efficiency of compilation for materials authors. The interface will also be self-standing, downloadable and "finishable," so that instructors at other institutions and in other languages can easily plug in their own content (see Section 11).

Ongoing critical input will be provided in the following ways to ensure adequate formative and diagnostic assessment of materials construction: 1) regular oversight through annual visits and interviews conducted by an outside pedagogy expert; 2) formative and summative evaluation of each set of course materials by language pedagogy specialists; 3) blogging, questionnaires and teleconferenced focus groups with materials users at other institutions; 4) narratives and questionnaires completed by students of the pilot courses.

In terms of student outcomes, we have identified a modest corpus of performance objectives on which we plan to focus in our preliminary assessment (Section 9). It is expected that students completing the pilot courses using the project materials will demonstrate:

- **Increased sensitivity to word connotation in context**
- **Increased cultural knowledge/intercultural reflection as described in the 7Cs (p. 3-4)**
- **Increased knowledge of target-language idiom (a function of the stickiness of song)**
- **Transfer of song recall to heightened awareness of specific language features**
- **Improved ability to gauge emotion through intonation**
- **Improved pronunciation**

Given the paucity of research in this area, we have chosen outcomes in listening, culture and linguistic precision that we intuitively suspect will be impacted by this project. We are also curious as to whether the emotional delivery of a message through song can provoke greater reflection on the cultural topic. Available research on language learning through song does give reason to believe that such outcomes are not unrealistic, as a small corpus of studies hints at the possible learning facilitation of song compared to speech. Schon et al., for example, found that learning a new language, especially in the early stages, benefited from the motivational and structural properties of song (2008). In English as a Foreign Language, where songs have

commonly figured in the curriculum, researchers found song study to produce benefits in both listening and speaking proficiency (Escobar, Socorro, Marleny, & Arboleda, 2005), to serve as an effective motivational strategy (Ajibad & Ndububa, 2008), to provide exposure to authentic everyday and idiomatic language (Diamond & Minicz, 1994; Safnil, 1996), to make learners aware of subtle cultural nuances (Milano, 1994), and to enhance learners' long-term memory of material (Newham, 1995). Similarly, in SLA research, studies have identified the role songs play in learners' interlanguage (Tarone, 2000) and in increased vocabulary uptake (Milton, 2008), and have proposed song as a primary vehicle for teaching a FL (Barry & Pellissier, 1995; Kramer, 2001). In fact, recent research in psycholinguistic studies has found that mapping linguistic and musical information enhanced language learning (Schon et al., 2008), thus indicating the potential benefits of song as an inherently potent organizer of material and catalyst for learning.

**5. Expected Contribution to Other Programs.** We expect this project to have impact both within and outside its host institution. Aside from its own joint degrees in *International Affairs and Modern Languages* and *Global Economics and Modern Languages*, ML collaborates frequently with the other component Schools of GT's unique "Liberal Arts" College: Economics; Public Policy; International Affairs; History, Technology and Society (HTS); and Literature, Culture and Communication (LCC). We envision a number of possibilities for expansion of our concept, particularly in collaboration with the LCC and GT's Music Department in the College of Architecture, but we also anticipate the popularity of these materials for integration into our very popular team-taught LAC courses, which pair faculty from ML with, e.g., faculty from International Affairs, Economics, Architecture, or History, in the design and delivery of innovative, theme-based courses. While the materials will contribute to the specific goal of

effective advanced-language pedagogy in each of the LCTs of the project, they will provide a model and template for expansion into other languages as well.

In terms of the project's extra-Institute impact, our Plan of Operation includes promotion and wide scale dissemination of materials through various methods including: 1) email notifications to FL department Chairs, 2) announcements via listserves, professional journals, newsletters and websites, 3) presentations at professional conferences, and 4) permanent web-accessibility of the final product. In addition, we will send the materials on disk to all relevant major professional journals for review in the "textbooks" rubric. As described previously, we believe the project's task-based study of song will find eager users and that the program's flexibility, which will not only allow flexibility in use of LCT materials, but plug-in capability for other languages and other content via a downloadable template, will be very attractive to instructors wishing to replicate or adopt song study as a component of their instruction.

**6. Plan of Operation.** Our plan of operation is coherently designed to ensure the successful completion of the project, with a logical timeline, adequate faculty time dedicated to design and revision, and varied, multilayered procedures to ensure formative and summative assessment and wide scale dissemination of the project

During **Year 1**, Fall, the four course designers will prepare course descriptions, sketch and share task types, outline course materials, draft song lists and research permissions and collect contextualizing material. They will work collaboratively and with a doctoral student in Digital Media to design and build by Spring semester the computer interface. Institutions will be identified for Years 2-3 piloting of materials. In late Spring or Summer, the Investigators will make trips to the regions of their specialization to gather materials and negotiate song permissions and will complete course sketches accordingly. Summer of Year 1 will be dedicated

to active development using the programming interface. An outside pedagogy expert will visit GT to interview developers and review the project progress during late Summer.

In **Year 2**, Fall will be devoted to redaction of Arabic and Russian course materials for use in piloting at GT and other institutions in the Spring. Feedback of both students and instructors at outside institutions will be collected and pre- and post- testing conducted on students in the courses. Outside language area experts in Arabic and Russian will interview developers and review the course materials, as well as submit a summative evaluation in summer. Russian and Arabic faculty will dedicate the Summer of Year 2 to revising materials according to this combination of feedback and will make presentations on the project at national conferences (MESA and AATSEEL). Two speakers will be invited to Atlanta for our high-profile public lecture series on Song, Language and Culture.

In **Year 3** we will follow the same procedure, with Chinese and Japanese faculty conducting intensive development, piloting, evaluating and revising materials. During summers of Years 2 and 3, the general pedagogy expert will continue to review project progress on site and the GT interface designer will continue to do troubleshooting and revision of software as well as establish downloading and template distribution. In Year 3, we will promote our materials through list servers, letters to FL departments, advertisements in professional journals and newsletters, and conference presentations by Chinese and Japanese faculty at ATJ and CLTA, with Russian and Arabic faculty presenting at the national ACTFL conference using departmental funds. Two more speakers will be invited for the lecture series and completed materials will be sent to major professional journals for review.

**7. Quality of Key Personnel.** The PI and co-investigators will have responsibility for materials development, teaching of pilot courses and assessment in their respective language areas. Project Investigators' complete bios may be found at <http://www.modlangs.gatech.edu/faculty-staff/>

**Principal Investigator, Stuart H. Goldberg, Assistant Professor of Russian** (Ph.D., Slavic Languages and Literatures, University of Wisconsin—Madison). *Areas of specialization:* Russian literature and culture, Polish literature, language pedagogy. Dr. Goldberg designed GT's Russian curriculum and leads Georgia Tech's intensive summer immersion program in Moscow. His teaching experience and course design include Advanced Russian; Russia in the 21st Century: Politics, Strategy, Economics and Culture (team-taught with faculty from International Affairs and Economics); Russian 20th Century in Literature and Film; Russian Short Story from Sentimentalism to the Absurd; Apocalypse and Messianism in Russian and Polish Culture and independent studies in Russian poetry and mass media. Dr. Goldberg was recipient of a Fulbright grant for research in Moscow on Modernist Russian poetry. Key Publications: *A Heavy Curtain at the Entrance: Mandelstam, Blok and the Boundaries of Mythopoetic Symbolism* (under review); articles on Russian poetry in *Russian Literature, Slavic and East European Journal, Slavic Review* and *Slavonic and East European Review*. His article exploring the influence of Jewish Kabbalah on one of the masterpieces of Polish Romantic theater was republished in Polish in a collection for the Polish Academy of Sciences.

#### **Co-Investigators**

**Rajaa Aquil, Assistant Professor of Arabic** (PhD, Applied Linguistics, Georgetown University). *Areas of specialization:* processing of connected spoken language and second language acquisition; proficiency development, cultures through metaphor, applications of technology to pedagogy. Advanced-level teaching and course design include: Understanding

Arabic Culture; and Men, Women and Islam. Prior to GT, Dr. Aquil was Head of the Arabic component of the Linguistic Correlates of Proficiency Project at the Center of Advanced Study of Languages at the University of Maryland, and Research Assistant in Arabic language testing at the Center of Applied Linguistics. *Recent publications*: the Saudi section of “Ultimate Arabic: Basic Saudi” in *Ultimate Arabic Beginner-Intermediate, Living Language* (Random House); “Issues in Arabic Language Testing,”(co-author) in *A Handbook for Arabic Language Teaching Professionals in the 21st Century* (Erlbaum Assoc.).

**Paul B. Foster, Associate Professor of Chinese** (Ph.D., East Asian Languages and Literatures, The Ohio State University). *Areas of specialization*: 20th century literature and culture, including Lu Xun, the icon of modern Chinese literature, and popular martial art fiction master, Jin Yong. Dr. Foster’s advanced level teaching and course design includes: the University System of Georgia Summer Study in China and the intensive summer abroad program, Chinese LBAT (Language for Business and Technology), which he alternately co-directs. *Recent publications*: *Ah Q Archaeology: Lu Xun, Ah Q, Ah Q Progeny and the National Character Discourse in Twentieth Century China* (Lexington Press, 2006), numerous journal articles and conference papers, including “The Geopolitics of Kung Fu Film,” *Foreign Policy In Focus* (2007). Dr. Foster is an Associate of the China Research Center, an alliance of local scholars which provides cultural, economic, political and business research and information in Georgia and the Southeast and a member of the Advisory Board of the Georgia Chinese Language Educators.

**Rumiko Shinzato, Professor of Japanese** (Ph.D., Linguistics, University of Hawaii). *Areas of specialization*: pragmatics, cognitive linguistics, and Japanese traditional linguistics. Advanced courses Dr. Shinzato has designed and taught include: Linguistic Typology, the Japan Intercultural Seminar, Technical and Scientific Japanese. She has been an investigator in the

development of on-line Japanese 1002 and 2001, and developed web-based conversations.

*Recent publications: Synchrony and Diachrony of Okinawan Kakari Musubi in Comparative Perspective with Premodern Japanese* (co-authored) (Languages of Asia Series, Global Oriental Publishers), *Intermediate Reader in Technical and Scientific Japanese* (National Foreign Language Resource Center) and numerous articles in such journals as *Linguistics*, *Language Sciences*, *Journal of Pragmatics*, *Japanese/Korean Linguistics*, *Gengo Kenkyu* and *Kokugogaku*.

### **Key Consulting Personnel**

#### **Pedagogy Expert (Overall Assessment)**

**Richard Robin**, Associate Professor, Russian and International Affairs, George Washington University (Ph.D., Slavic linguistics, University of Michigan). *Areas of specialization:* methodology of Russian language teaching, technology in language teaching, listening comprehension; proficiency-based teaching; distance learning. *Selected publications:* “Learner-Based Listening and Technological Authenticity”; “Computers and Pedagogy in Russian: Where Have We Been? Where Are We Going?”; *Golosa: A Beginning Course in Russian*; *Russian Listening Comprehension*; *Political Russian*; *On the Air*; *Russian for Russians*. Dr. Robin serves as a senior researcher at the National Capital Language Resource Center and also coordinates distance-learning projects using authentic foreign-language materials. He is recipient of a number of awards for teaching and materials development.

#### **Language Area Specialists**

**Arabic, Project Year 2. Mushira Eid**, Professor of Arabic and Linguistics, University of Utah. *Areas of specialization:* Arabic language, linguistics, cultural studies, cultural identities through film, proverbs as oral texts, obituaries as written texts. Dr. Eid is one of the first to investigate the interaction between vernacular and standard Arabic in the Arab media, using recordings of radio

and television broadcasts as basis for her analysis. Publications include: *The World of Obituaries, a cross-cultural and historical study of Arabic, English, and Persian texts*. Professor Eid is the founder of the Arabic Linguistic Society (ALS) and Past President of the American Association of Teachers of Arabic (AATA).

**Russian, Project Year 2.** J. Martin Daughtry, Assistant Professor of Ethnomusicology, New York University (Ph.D., Ethnomusicology, UCLA). *Areas of specialization:* song, sound and culture; Russian music and the younger generation of Russian bards; sound and music of war zones. Key Publications: articles in *Ethnomusicology*, *Poetics Today*, *Ethnomusicology: A Contemporary Reader*; co-editor of *Music in the Post-9/11 World*. Dr. Daughtry's research project "Virtual Fluency: an Experiment in 'Thick' Translation of Songs" deals with the creation of an artificial space of dense knowledge in the real-time translation of songs.

**Japanese, Project Year 3:** For the third year of the project, we are considering: Seiichi Makino (Professor, Pedagogy, Princeton University); Kazumi Hatasa (Professor, CALI, Purdue University); and Yasu-Hiko Tohsaku (Professor, SLA, University of California, San Diego)

**Chinese, Project Year 3:** Galal Walker, Professor, East Asian Languages, The Ohio State University, and Director, National East Asian Languages Resource Center at The Ohio State University and the OSU Chinese Flagship Program. Selected publications include co-authorship of *Chinese: Communicating in the Culture* and audio programs for beginning Mandarin; he has edited the five-volume series and ancillaries for *Spoken Cantonese: Context and Performance*.

## **8. Budget and Cost Effectiveness.**

During **Year 1**, expenses of \$190,769 (including indirect costs which GT will hold to 35%) provide \$81,800 of salary, allowing for 1 course release and summer salary for each of the four developers and the engagement of a doctoral student in Digital Media for the academic year. An

amount of \$20,450 will be paid in fringe on the faculty salaries; while \$5,416 in tuition remission is required by GT in support of the doctoral student. For travel to collect materials and permissions we have budgeted \$20,900; \$12,000 for compensation for copyright permissions; \$2000 for honorarium and domestic travel for the outside evaluator.

During **Year 2** our budget of \$182, 435 will provide \$94,200 in salary to support two materials developers, Goldberg and Aquil, at 100% commitment level during Fall and provide each a Spring 1-course release and summer salary for course revisions and development, as well as support for troubleshooting and revisions of interface by the doctoral student. Fringe for faculty will be \$23,550; doctoral student tuition remission \$1872. The amount of \$6,000 is included as compensation for copyright permissions; \$2000 for honoraria for formative and summative evaluation by Arabic and Russian experts; \$2000 for travel and honorarium for the evaluator; \$2000 for conference travel for Aquil and Goldberg; \$4000 for visiting lecturers.

The total budget for **Year 3** (\$183,785) provides the same categories of allocations, including salary for materials development and conference travel for Foster and Shinzato, as well as the addition of \$1000 for paid advertising in professional journals and newsletters.

This investment will result in the creation of four semesters of advanced course materials, in Arabic, Chinese, Japanese and Russian, made freely available to a broad range of universities for use either as the primary text for semester-content courses on language and culture through song or as fully integratable ancillary material to enrich a wide range of advanced and advanced/intermediate language, content-based or LAC courses.

**9. Evaluation Plan.** In terms of Program evaluation, ongoing critical input will be provided in the following ways to ensure adequate formative and diagnostic assessment of materials construction: 1) regular oversight through annual visits and interviews conducted by the general

pedagogy expert, who will visit Atlanta each year of the project; 2) formative and summative evaluation of each set of course materials by a pedagogy specialist in that language to be conducted during the spring and summer of the intensive development year; 3) blogging, end-of-course questionnaires and teleconferenced focus groups with instructors piloting the courses at other institutions; 4) narratives and questionnaires completed by students taking the pilot courses; and 5) pre- and post- testing of students in pilot courses to gauge progress within a concrete skills set defined in terms of our projected outcomes.

Faculty questionnaires will solicit evaluation of the effectiveness of both the materials and the computer interface from instructors who piloted the courses. Specifically, we will request concrete suggestions for improvement and an evaluation of student progress in comparison with their experience using other similar-level content-course materials, such as learner affect: general linguistic progress; growth in speaking; reading; listening; writing; lexicon; workload and degree of challenge; flexibility of use, adaptability to different proficiency levels; quality of task construction; and approach to culture, particularly in terms of our highlighted 7Cs. We will also maintain separate blogs for each language, through which instructors at other institutions can submit testimonials regarding their experiences in adoption or adaptation of the materials and share course syllabi, tasks, realia, links, additional songs, or general comments.

The student questionnaires, in addition to eliciting specific judgments of the usefulness, quality, and organization of the course materials, will include questions targeted toward motivation and level of engagement, which we believe will be particularly high in the context of our course materials. Specific data to retrieve will be: 1) whether students used the “resources for further listening”; 2) if so, how they rate their comprehension of the songs on first listening and 3) how they rate their comprehension of the songs at course end; 4) excluding the songs in the

course, roughly how many songs in the FL did they listen to during the semester and is this more or less than usual. A jump in the number of “extracurricular” songs listened to and, particularly, a more thorough ultimate than initial comprehension of these songs, implying active listening outside the class framework, would be deemed indicators of high motivation and engagement.

For student progress assessment, we will employ a variety of measurement techniques to test the objectives outlined in Section 4, also shedding some light on the premises of our project and the efficacy of song and of our specific materials as tools for language and culture pedagogy.

- **Pre and Post-testing for increased sensitivity to word connotation in context.** Using discrete lexical items rich with idiomatic cultural connotation (e.g. “work”) selected from the course songs, pre- and post-test measures will include a combination of: diagnostic lexical decision tasks, free-associations tasks, and open ended statement completion tasks. The same format will be used in the post-test with the addition of a question in which they will be asked to contrast and expand on the word collocation and cultural connotation in their own and in the target language and culture based on the studied songs.
- **Pre- and post-testing for increased cultural knowledge and intercultural awareness as described in the 7 Cs.** Learner sensitivity in each of the areas of culture outlined on pages 3-4 will be assessed via pre-and post- testing on both understanding of the *concept* of culture and with reflection on target-culture learning through the course. In the first type of assessment, to test students' awareness of the concept of the seven Cs of culture outlined for the project, we will play for them both pre- and post- course a set of songs in English (from their home culture) and ask them a battery of questions that will require them to comment on *context, condition, chorus, conflict, connotation, comparison, and continuity*. Improved sensitivity to the dynamics of culture will show up as more precise answers in post-test measurements. In the second type of

assessment, we will utilize pre- and post- home-written structured reflective essays on course-related target culture themes as triggered by a question or keyword that students will examine through the lens of each of the 7Cs. Essays will serve as an indicator of both quality of critical thinking and cultural knowledge/awareness in the contexts of the songs studied. In essay evaluation, we will attempt to quantify student reflection through critical text analysis using such methods as the Awareness Measurement developed by Ingulsrud and colleagues (2002) as an index of cross-cultural awareness: Using the formula  $A = R/C = 1.0$ , where “C” is the number of “Recognition” or information items and “R” is critical “Reflection” on these items, the technique provides a numerical score based on the number of substantive Reflections for each Recognition. Faculty collaboration during Year 1 will be aimed at achieving team inter-rater reliability in use of this system.

- **Assessment of increased knowledge base of target-language idiom (a function of the stickiness of songs)**, as demonstrated by quantitative and qualitative (fidelity of) song recall. In this post-testing measurement, the students would be asked to recall and record as many song lines of the course content songs as they can remember within a given time frame.
- **Pre- and post-measurement of transfer of song recall to heightened awareness of certain language features.** To test whether song can serve as an internal monitor for grammar and syntax students will receive at pretest a set of English sentences translated from the course songs that display distinctive and challenging grammatical or syntactical features. Their task will be to produce oral taped translations of these statements in the TL. At post-test, students will review their pre-test tapes and display any correction of error in new recitations. They will then be given a new set of English statements for oral translation that contain similar linguistic features to assess the extent of transfer.

- **Improved ability to gauge emotion through intonation**, as measured by student classification of emotional content of recorded conversational turns in pre-and post-testing.
- **Improved pronunciation**, as measured by taped pre- and post-course reading.

**10. Adequacy of Resources.** In keeping with the GT Strategic Plan that emphasizes the need to “prepare our students for lifelong engagement within an international setting” and to “impart a greater awareness and appreciation of broader differences in language, culture, and custom...as part of an international team,” the ML has been a leader in designing programs, both domestic and abroad, that focus on the development of deep linguistic and cultural knowledge in future professionals of a wide range of fields. As a technology-focused institution, Georgia Tech presents rich resources to support our activity in this regard. As described in Section 4, GT provides inexhaustible opportunities for interdisciplinary collaboration with faculty in other fields.

In terms of technological capabilities for this project, the ML itself has an authoring lab with video/audio recording and editing and digitizing equipment and software, as well as dedicated technology support. We will be able to draw our graduate student programmer from the Ph.D. program in Digital Media within GT’s Ivan Allen College of Liberal Arts and, if necessary, additional support from the Ph.D. program in Interactive Computing in the College of Computing. The GT Digital Media Ph.D. offered by the School of Literature, Communication, and Culture, provides theoretical and practical foundation for digital media researchers in academia and industry and is led by an internationally known faculty who combine scholarship in the arts and humanities with a depth of experience in computationally sophisticated environments. Graduate students of this program specialize in fields such as virtual reality, augmented reality, educational computing, online communities, responsive environments,

artificial intelligence, bioinformatics, interactive video, and game design. For demonstration of sample projects from this program, see:

<http://www.cnn.com/video/?/video/podcasts/showandtell/site/2008/01/01/st.ga.tech.cnn>

**11. Final Format.** The computer interface will be collaboratively designed by the Investigators and the programmer in consultation with faculty in GT's Digital Media and Interactive Computing. At this point, we envision an engaging but functional divided-screen design with the following components: 1) a non-scrolling media player with special controls, including 5- and 10-second auto rewind and Praat Wave Form (visualization of voice) (top); 2) a left menu with links to other sections (other units, grammar, culture notes, listening tasks, open-ended questions, etc.); 3) text of song at center (with roll-over annotation of selected lexicon and hyperlinked cultural context), programmed to appear only after student completion of certain tasks; 4) scroll bar at middle right; and 5) window for pictorial and textual annotation and additional content. A significant amount of the programmer's efforts will also go into creating the quality "back side," which will allow the developers to efficiently add, edit and meaningfully link materials.

In terms of pedagogical structure, we will employ a standard pre-listening, (multiple) listening, and post-listening task format with various iterations according to the different linguistic and cultural foci of the task cluster. Each of the listening phases will be multitasked; for example, students may be asked to gist the message and later complete a cloze requiring careful attention to linguistic elements (only after completion of this task will song lyrics become available). The culture-focus tasks will be similarly scaffolded with, for example, a pre-listening task that probes word connotations in the home culture followed by a listening task that requires a simple negative-positive or association task related to the connotation of the word used in the song. Each culture task would then take students deeper into the song's discursive layers. Post-

listening tasks will require more reflective and deeper cultural and cross-cultural exploration and will be composed of: 1) "Questions for understanding" (devoted to leading the students step by step, deeper into the song, unobtrusively focusing their attention on those aspects and details necessary to achieve a full understanding); 2) "Questions for discussion" (devoted to broader issues both within the culture and comparatively between target culture and home culture); 3) "Topics for writing or debate and 4) Suggestions for further investigation (including additional background reading or other songs related thematically, artistically, or by period).

Accompanying the tasks will be a full resource cluster, including annotation (lexical, stylistic, cultural), notes on grammar and syntax; photographs of *realia*, and newspaper articles, excerpts from histories, prose and poems, video clips and other songs that target the cultural context. Roll-over of specially selected and marked words will provide English translation or, when possible, explanations in the target language; other words will be hyperlinked to reveal visual props, photographs of *realia*, linguistic/stylistic annotations or contextual content in various media.

The working title for the **Russian** course is "Russian Culture in 25 Songs," intended for 4<sup>th</sup> year students and designed to provide expanding tracts of deep knowledge about Russian culture, while continuing to develop language skills in all modalities. Songs will be chosen primarily on the density of cultural information they encode, on their musical or lyrical quality, and on their potential to engage, incite and elicit discussion. While the songs will inevitably provide excellent illustration of advanced grammar, syntax and stylistics (which will be exploited), they will not be chosen for their potential to illustrate or reinforce forms. The songs will collectively engage a broad range of themes and cultural models: Approximately 1/3 will come from contemporary (mostly rock) music and guitar poetry (bards), a very important genre

in Russia, with the remainder representing a range of diverse styles and genres: traditional folk, classical romances, Gypsy songs, urban romances and revolutionary, camp, art and pop songs.

One example is Boris Grebenshchikov's, "Moscow October Song" (Moskovskaia oktiabr'skaia, 1994). This song, superlative in every regard, would be catchy, but hardly comprehensible in any meaningful way to an advanced language student who could understand every word but lacked deeper cultural knowledge. To someone versed in the history and cultural situation of the Soviet Union and Russia in the early 1990s, aware of the changing and debated attitudes towards sexuality and the West, prepared to experience allusions to such disparate texts as Bulgakov's *Master and Margarita* and the Soviet national anthem, the song becomes a brilliant evocation of the quixotic struggle of the post-Soviet Russian Communist party and those who share their social outlook to come to terms with a society they can no longer control. The contextual knowledge base necessary for such an understanding can be acquired by advanced students pursuing a well-delineated and directed study of engaging texts. The holistic cultural knowledge that emerges, however, transcends the individual topics and source texts, for the songwriter has already synthesized them into a densely compact (16 lines), potent and memorable whole. Themes for post-listening discussion and writing might include the fate of socialism after the fall of the Soviet Union in Russia and the U.S. and changing social mores and their impact on society.

The **Chinese** and **Japanese** courses, "Advanced/Intermediate Chinese/Japanese Language & Culture through Popular Music," will be structured similarly to one another, and designed for 3<sup>rd</sup> and 4<sup>th</sup> -year students with organized, compact, and compelling study material to foster in-depth cultural literacy while simultaneously developing students' language skills in all modalities. Popular music selections will be chosen with consideration for the density of

embedded cultural information, popularity/quality in contemporary discourse, and potential to channel students into active engagement with the material and in discussion. In Japanese and Chinese, cultural content goes hand in hand with linguistic content at the Advanced/Intermediate Level and these two dimensions will be equally addressed. Specific course materials for each music selection will include the video/audio of the Chinese/J-pop song via karaoke (KTV) and music video (MV) format. In Japanese and Chinese, students will be required to manipulate the song's melody, lyrics, alliterative and rhyming potential to compose their own facsimile.

In **Japanese**, music selections will collectively engage a broad range of cultural models critical to post-war Japanese social and political discourse. For example, "Children Who Do Not Know the War," is a representation of the disparity between war-generation parents and their children, whom the older generation views as unworthy, slacking, while the younger generation struggles for recognition and seeks a way out of their existential predicament. Another popular song, "Examinee Blues," with 8-bar chord progression and banjo ostinato, conjures the image of miserable pre-college student life. This is a social life "tasteless as chewing sad[ness]," wrestling with mnemonics for  $\sqrt{2}$ ,  $\sqrt{3}$ , Sine and Cosine while dodging issues of face and shame, a primary source of generational dissonance in post-war Japanese culture. In general, music selections drawn from the latter half of the 20th century exemplify the social disorder and environmental destruction created by reindustrialization and accompanying social/political ennui informing existential sensibilities through the early 21st century.

In **Chinese**, the music selections will again collectively engage a broad range of themes and cultural models. The majority of the songs will come from contemporary popular music (rock, R&B, folk) from Hong Kong, Taiwan and Mainland China. The balance will be drawn from a diverse range of sources-- from revolutionary drama songs to classical television. For

example, Bu Xueliang's 1993 Taiwan R & B song, "Zi Yue" [Confucius/The Philosopher Says] combines the sensibilities of modern Chinese/Taiwanese youth coming to grips with a classical philosophical education while confronted with a modern/post-modern world. "Zi Yue" is one of those pieces that would likely be incomprehensible even to someone who understood all the words, without the deep structural-cultural knowledge that this course will generate.

The **Arabic** course will focus on historical themes reflecting different eras of the Arab history as represented by Egypt. The Arabic variety chosen is Egyptian Arabic and Modern Standard Arabic, the formal variety which all Arab countries use in writing, reading and in some listening. Egyptian Arabic is the colloquial variety that Arabic native speakers in Egypt use in listening and speaking and, due to Egyptian media, is the most widely spoken and understood in the Arab world. Other Arabic varieties may be included in later phases of the project.

Some 15-30 songs will be identified as exemplary of typical cultural and historical dimensions in Arab history. These will include, for example: 1) Religious songs, such as "طلع البدر علينا" [tala<sup>ˈ</sup>a al.badru <sup>ˈ</sup>alayna] sung by mashaari al <sup>ˈ</sup>affaasi (Elostazintel, 2007) whose lyrics center on welcoming the Prophet to Al Medina, describing him as the full moon. It is sung with background chorus but without any instrumental accompaniment and thus prompts exploration of the fundamentalist doctrine of radical Islam which warns of the danger of instruments to distract and lead people astray. Mashaari's voice and style are touching and spiritual, especially since he is specialized in reciting the Qur'an. 2) Patriotic songs, such as the very mellow (in contrast to U.S. student expectations) قوم يا مصري [ˈu<sup>ˈ</sup>um yamaSri] *Oh Egyptian, Rise up*, by Sayyid Darwish, a song of the 1919 revolution, addressing the emotional and romantic nature of Arabs and beseeching them to wake up and defend their countries. 3) Songs by Abdel Halim Hafez, Shaddia, and Mohamed Abdel Wahab demonstrating the national and pan-Arab ideology

after the 1952 revolution and the Gamal Abdel Nasser period. 4) Songs representing the period after the 1967 Six-Days War and the defeat felt by all Arabs at that time. 5) Popular music representing the Camp David peace agreement signed during Sadat's reign. 6) Contemporary popular music representing the era of globalization and the spread of the satellites. 7) Post-9/11 and the reaction towards fear of Islam and current events taking place in the Middle East.

**12. Provisions for Pre-testing and Revision.** As discussed in previous sections, pilot courses will be taught using the project materials at GT during the spring of the intensive development year (Year 2 for Arabic and Russian; Year 3 for Chinese and Japanese). In addition, during Year 1, we will identify colleagues at other institutions with a range of profiles to teach pilot courses using the materials during this same semester (Year 2 or 3). We will maintain separate blogs on the materials website for each language, through which instructors at other institutions can submit testimonials regarding their experiences in adoption or adaptation of the materials, share links to course syllabi, comments or additional materials or songs or realia. Direct feedback from and observation of the students, in combination with the suggestions of the external reviewer for each individual language group (review to be completed in April), as well as the commentaries of teachers from other institutions via questionnaires, blogs and teleconferenced focus groups, will then be used as the basis for an extensive final round of revisions to be completed during a following summer of dedicated development.

**13. Competitive Preference Priority.** Our project fits the stated goals of competitive preference Priority 1, the development of specialized instructional or assessment materials focused on Less Commonly Taught Languages, including Arabic, Chinese (Mandarin), Japanese and Russian.

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# Project Narrative

## Other Narrative

### Attachment 1:

Title: Pages: Uploaded File: **1236-Goldberg CV.pdf**

### Attachment 2:

Title: Pages: Uploaded File: **1237-Aquil CV.pdf**

### Attachment 3:

Title: Pages: Uploaded File: **1238-Foster CV.pdf**

### Attachment 4:

Title: Pages: Uploaded File: **1239-Shinzato CV.pdf**

STUART HARRIS GOLDBERG  
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**EMPLOYMENT**

- 2004-            Assistant Professor of Russian  
Georgia Institute of Technology, Atlanta, GA
- 2003-2004      Visiting Assistant Professor of Russian  
Georgia Institute of Technology, Atlanta, GA
- 2001-2002      Visiting Instructor of Russian  
Davidson College, Davidson, NC
- 1996-1997      Teaching Assistant  
University of Wisconsin, Madison, WI
- 1993-1994      Executive Assistant  
International Press Center & Club, Moscow, Russia
- 1992            Admissions Officer (first class of M.B.A. students)  
Kazakhstan Institute of Management, Economics, and Strategic Research,  
Almaty, Kazakhstan

## COURSES TAUGHT

- The Russian Twentieth Century in Literature and Film
- Russia in the 21<sup>st</sup> Century: Politics, Strategy, Economics, and Culture (team-taught with International Affairs and Economics)
- Beginning, Intermediate and Advance Russian (including syntax and literature at Middlebury College Russian School), as well as Russian for heritage learners
- Independent studies dealing with Russian poetry, Russian prose and Russian mass media
- The Russian Short Story from Sentimentalism to the Absurd (Davidson College)
- Apocalypse and Messianism in Russian and Polish Culture (Davidson College)

### Courses Developed at Georgia Tech

Russia in the 21<sup>st</sup> Century: Politics, Strategy, Economics and Culture (with Adam Stulberg and Mikhail Klimenko) – capstone course for Russian Studies minor, with Languages Across the Curriculum component, RUSS 4813/ECON 4813/INTA 4803/INTA 8803. Taught, spring 2008.

Russian 20th Century in Literature and Film, RUSS 3222/LCC 4823. Taught, spring 2004; IUCC approval, spring 2007.

Advanced Russian II, RUSS 3002. IUCC approval, spring 2005.

Advanced Russian I, RUSS 3001. Taught, fall 2004. IUCC approval, spring 2005.

## PUBLICATIONS

### Refereed Journal Articles

“The Shade of Gumilev in Mandel’shtam’s *Kamen’* (*Stikhotvoreniia* [1928]).” *Slavonic and East European Review* 87.1 (2009), 39-52.

“Christianity and Romanticism in Tjutčev’s ‘Pevučest’ est’ v morskix volnax.’” *Russian Literature* 54.2 (2008), 177-200.

“Blok’s Living *Rampa*: On the Spatial and Conceptual Structuring of the Theater Poems.” *Slavic and East European Journal* 49.3 (2005): 474-89.

“Bedside with the Symbolist Hero: Blok in Mandel’shtam’s ‘Pust’ v dushnoi komnate.’” *Slavic Review* 63.1 (Spring 2004): 26-42.

“Konrad and Jacob: A Hypothetical Kabbalistic Subtext in Adam Mickiewicz’s *Forefathers’ Eve, Part III*.” *Slavic and East European Journal* 45.4 (2001): 695-715. **REPRINTED** in Polish translation by the Polish Academy of Sciences, as “Konrad i Jakub: Hipotetyczny podtekst kabalistyczny w III części *Dziadów* Adama Mickiewicza.” In *Polonistyka po amerykańsku: Badania nad literaturą polską w Ameryce Północnej (1990-2005)* [Polish Studies American Style: Studies in Polish Literature in North

America (1990-2005)]. Ed. Halina Filipowicz, Andrzej Karcz, and Tamara Trojanowska. Warsaw, Poland: Instytut Badań Literackich Polskiej Akademii Nauk, 2006. 56-76.

“The Poetics of Return in Osip Mandel’štam’s ‘Solominka.’” *Russian Literature* 45.2 (1999): 131-47.

### **Book Chapters**

“‘Kak trudno rany vrachevat’...’: Mandelstam’s ‘Prescient’ Evasions of Bloom.” In *Russian Literature and the West: A Tribute to David M. Bethea. Part II*. Ed. by Alexander Dolinin, Lazar Fleishman and Leonid Livak (Stanford Slavic Studies. Vol. 36). Stanford: Stanford UP, 2008: 27-43.

“Preodolevaiushchii simbolizm: Stikhi 1912 g. vo vtorom izdanii ‘Kamnia’ (1916)” [Overcoming Symbolism: The Poetry of 1912 in the Second Edition of Mandelstam’s *Kamen’* (1916)]. In “*Sokhrani moi rech’...*” 4/2. Moscow: RGGU, 2008: 487-512. **Solicited.**

### **Encyclopedia Article**

“Nikolai Fedorovich Shcherbina (1821-1869).” In *Dictionary of Literary Biography. Volume 277. Russian Literature in the Age of Realism: Writers of Short Fiction, Poetry, Drama, Philosophy, Criticism*. Ed. Alyssa Dinega Gillespie. Detroit, MI: Gale, 2003. 344-50.

## **LECTURES AND PRESENTATIONS**

### **Invited**

“‘To Anaxagoras’ in the Velvet Night”: New Considerations on the Role of Blok in Mandelstam’s ‘V Peterburge my soidemsia snova.’” Lecture presented at University of Southern California, Department of Slavic Languages and Literatures, April 14, 2008.

“‘To Anaxagoras’ in the Velvet Night”: New Considerations on the Role of Blok in Mandelstam’s ‘V Peterburge my soidemsia snova.’” American Association of Teachers of Slavic and East European Languages, Wisconsin Chapter Conference, Madison, WI, 2007.

“Pripodnimaiu plenku voshchenoi bumagi...’: Osip Mandel’štam i mifopoeticheskii simbolizm.” Lecture presented at the Mandel’štamovskoe obshchestvo (Mandelstam Society), Moscow, Russia, March, 15, 2006.

Discussant, “Poetry and Poetics,” National Conference of the American Association of Teachers of Slavic and East European Languages, San Diego, CA, 2003.

“Raising the Onionskin: An Approach to the Problem of Mandelstam and Mythopoetic Symbolism.” *The Legacy of Osip Mandelstam: an international conference commemorating the 25th anniversary of the gift of the Mandelstam papers to Princeton University*, Princeton, NJ, 2001.

### Submitted

Discussant, “Theatricality: The Hidden Meanings of Soviet Theater, Film, and Music,” Annual Meeting of the Southern Conference on Slavic Studies, Charlottesville, VA, 2009.

“The Shade of Gumilev in Osip Mandelstam’s *Stikhtvoreniia* (1928).” National Conference of the American Association of Teachers of Slavic and East European Languages, Philadelphia, PA, 2006.

“*Avant le Bloom*: Mandelstam’s Presciently Meta-Bloomian Poems and Essays.” National Conference of the American Association of Teachers of Slavic and East European Languages, San Diego, CA, 2003.

“The Christian-Apocalyptic Worldview in Sergei Solov’ev’s *ASSA*.” National Conference of the American Association of Teachers of Slavic and East European Languages, New York, NY, 2002.

“Blok’s Living *Rampa*.” National Conference of the American Association of Teachers of Slavic and East European Languages, New Orleans, LA, 2001.

“(Kul’t)ura: Ivanov’s ‘Ellinskaia religiia stradaiushchego boga’ and the Mythopoetics of Mandelstam’s *Tristia*.” American Association for Advancement of Slavic Studies, 33<sup>rd</sup> National Convention, Arlington, VA, 2001.

“Blok vs. Symbolism: Toward a Topography of Citation (1907-1909).” National Conference of the American Association of Teachers of Slavic and East European Languages, Washington, D.C., 2000.

“‘U groba’ simvolistskogo geroia: Blok in Mandelstam’s ‘Pust’ v dushnoi komnate.’” National Conference of the American Association of Teachers of Slavic and East European Languages, Chicago, IL, 1999.

“Konrad and Jacob: A Hypothetical Kabbalistic Subtext in Adam Mickiewicz’s *Dziady, Część III*.” National Conference of the American Association of Teachers of Slavic and East European Languages, San Francisco, CA, 1998.

“The River’s Madness and Evgenii’s Path: Chaos and Cosmos in A. S. Pushkin’s *Mednyi vsadnik*.” North American Pushkin Society panel, National Conference of the American Association of Teachers of Slavic and East European Languages, Toronto, 1997.

“Zinaida Gippius’ ‘Bol’ or ‘The Case of the Missing Colon.’” American Association of Teachers of Slavic and East European Languages, Wisconsin Chapter Conference, Madison, WI, 1997.

“‘Pevuchest’ est’ v morskikh volnakh’: Faith and Reason in Tiutchev.” National Conference of the American Association of Teachers of Slavic and East European Languages, Washington, D.C., 1996.

“The Poetics of Return in Osip Mandelstam’s ‘Solominka.’” National Conference of the American Association of Teachers of Slavic and East European Languages, Chicago, IL, 1995.

“Creative Moment and Time in the Poetry of Osip Mandelstam.” American Association of Teachers of Slavic and East European Languages, Wisconsin Chapter Conference, Madison, WI, 1995.

## GRANTS AND FELLOWSHIPS

### As Principal Investigator

2005	Fulbright Scholar “Mandelstam, Blok and the Boundaries of Mythopoetic Symbolism” 11 months of research in Moscow and St. Petersburg, Russia	\$35,600 + travel expenses
2005	Ivan Allen College ISERF Grant To support summer grant writing.	\$2000
2004	Georgia Tech Center for International Business and Research Grant For development of Georgia Tech abroad programs in Russia.	\$3000
2004	Ivan Allen College ISERF Grant To support summer grant writing.	\$2000
2004	Georgia Tech Center for International Business and Research Grant For curricular expansion in Russian program.	\$3000
2000	University of Wisconsin Vilas Travel Grant Funded Research at Mandelstam Archive, Princeton, NJ.	≈\$500
1997-1999	Dolores Zohrab Liebmann Fellowship (national award)	\$54,000 + tuition
1996	ACTFL Oral Proficiency Interview Workshop Grant Funded participation in training workshop.	≈\$750
1996	Ted and Walter Wysocki Scholarship	≈\$4000

Funded language and cultural study at Jagiellonian University Summer School, Krakow, Poland.

1995-1996	Title VI Foreign Language and Area Studies Fellowship	\$9,076 + tuition
1995	Alternate, Jacob K. Javits Fellowship	
1994-1995	University of Wisconsin Knapp Fellowship	\$13,100 + tuition

### **As Investigator**

2008-10	Department of Education Title VI Grant Critical Languages/ROTC program development
2005-07	Department of Education Title VI Grant Russian and East Asian program development

### **HONORS AND AWARDS**

1996	Edmund Zawacki Scholarship (University of Wisconsin) Awarded for excellence in the study of Polish.
1993	Doris de Keyserlingk Prize for Excellence in Russian (Williams College)

### **SERVICE**

#### **CAMPUS CONTRIBUTIONS**

##### **Strategic Development of Russian Program**

- Took a central role in organization of year-long academic exchange with the Academy of the National Economy (Moscow, Russia). MOU, February 2009.
- Organized "Georgia Tech Intensive Summer Russian Program in Moscow," new program at the Academy of the National Economy, Fall 2007.
- Organized and led "Georgia Tech in St. Petersburg" (intensive summer immersion program), Fall 2005.
- Designed Minor and Certificate in Russian Studies, Fall 2004.
- Expanded Elementary Russian I-II to 4-0-4 credits, Fall 2004.

##### **Ongoing Russian Program Commitments**

- Director, Georgia Tech Intensive Summer Russian Program in Moscow
- Coordination and evaluation of adjunct teaching in ML Russian program
- Advising of students pursuing Minor or Certificate in Russian Studies
- Advising of students planning study abroad and internships in Russia
- Faculty Advisor, Georgia Tech Russian Club

**Outreach**

- Organized Russian Film Series: *First on the Moon* (dir. Aleksey Fedorchenko, 2005), *Two in One* (dir. Kira Muratova, 2007), *Alexandra* (dir. Alexander Sokurov, 2007), April 16-24, 2008.
- Organized concert: Russian Underground Artist & Troubador/Jester Psoy Korolenko in *Bed & Sofa (Love for Three)*: A rap poetic and keyboard accompaniment to the silent masterpiece, March 12, 2008.
- Organized concert at Georgia Tech Ferst Center, Richards Gallery, by Russian guitar bard, Ekaterina Boldyreva, February, 20, 2007.

**PROFESSIONAL CONTRIBUTIONS**

**Secretary-Treasurer**, North American Pushkin Society, 1998-

**Grant proposal reviewer**, National Endowment for the Humanities, 2004; Fulbright Program, 2005-06

**Manuscript reviewer**, University of Wisconsin Press, 2004; *Pushkin Review*, 2007-08, *Russian Review*, 2009

**Panel Chair**

"Mothers and Magdalenes: Russian Women Writers and Orthodoxy," National Conference of the American Association of Teachers of Slavic and East European Languages, Philadelphia, PA, 2006.

"The Construction of Gender in Russian Culture," National Conference of the American Association of Teachers of Slavic and East European Languages, New York, NY, 2002.

"Poetry and Poetics," National Conference of the American Association of Teachers of Slavic and East European Languages, New Orleans, LA, 2001.

"Acmeist Poetry and Criticism," National Conference of the American Association of Teachers of Slavic and East European Languages, Washington, D.C., 2000.

**I. EARNED DEGREES**

**Ph.D.** in Applied Linguistics, Georgetown University, August 2006  
*Dissertation:* The segmenting/parsing unit in Cairene Arabic spoken language  
*Advisor:* Dr. Alfonso Morales

**MA** in Teaching English as a Foreign Language (TEFL), American University in Cairo (AUC), June 1981

**BA** in English language and literature, Faculty of Arts, Cairo, Egypt 1974

**II. EMPLOYMENT**

Georgia Institute of Technology Assistant Professor of Arabic	Aug. 2008- to present
University of Utah Visiting Assistant Professor	Aug. 2007 – Aug. 2008
The Center for Advanced Study of Language, (CASL) University of Maryland, College Park Full time Faculty Research Assistant, Head of the Arabic component	Aug. 2005 - Aug. 2007
University of Maryland, College Park Lecturer of Arabic	Jan. 2005 - Aug. 2005
Center of Applied Linguistics (CAL) and National Capital of Language Resource Center (NCLRC) Research Assistant	Sept. 2003 - Sept. 2004
Second Language Testing, Inc, Bethesda, Maryland Materials developer and project manager	July 2003 - Sept. 2003
American University in Cairo Center for Adults and Continuing Education, USAID English Language Program Full time English language instructor	June 1981 - June 1996

### **III. TEACHING**

#### **Courses Taught**

##### **Georgia Institute of Technology Atlanta,**

ARBC 1001 Elementary Arabic I	(19 students)
ARBC 3001 Advanced Arabic I	(2 students)
ARBC 1002 Elementary Arabic II	(16 students)
ARBC 3813 Men-Women and Islam	(10 students)
ARBC 1318 Understanding Arabic culture	(23 students)

##### **University of Utah**

##### **Salt Lake City**

Elementary Arabic I	(30 students)
Elementary Arabic II	(25 students)
Intermediate Arabic I	(15 students)
Intermediate Arabic II	(15 students)
Selected topic in Arabic Phonology	(15 students)
Language, religion and culture in Arabic	(9 students)
Advanced directed reading course (Independent studies)	(1 student)

##### **University of Maryland**

##### **College Park**

Elementary Arabic I	(15 students)
Elementary Arabic II	(12 students)
Intermediate Arabic I	(12 students)
Intermediate Arabic II	(10 students)
Advanced Arabic I	(10 students)
Advanced Arabic II	(9 Students)

### **IV. Research and Other Professional Experience**

**Review panelist** for the 2009-2010 National Security Education Program Boren Scholarships (NSEP) for Study Abroad. Houston March 20, 2009

##### **The Center for Advanced Study of Language, (CASL)**

##### **University of Maryland, College Park**

Full time Faculty Research Assistant and head of the Arabic component of the Linguistic Correlates of

Proficiency project (LCP) Aug. 2005 - Aug. 2007

Lead research team in research, and investigating the acquisition of advanced functional proficiency by USG personnel in Arabic. Incorporated technology in language assessment. Designed more than 30 computer-deliverable tasks covering more than 40 features of grammar, phonology, morphology, syntax, vocabulary and lexis to identify strengths and weaknesses of English-speaking Arabic learners' skills in listening and speaking Modern Standard Arabic and Egyptian Colloquial Arabic.

##### **Center of Applied Linguistics (CAL) and National Capital of Language Resource Center (NCLRC)**

Full time Research Assistant Sept. 2003 - Sept. 2004

Conducted research on Arabic proficiency tests, at NCLRC, was in charge of reviewing Arabic textbooks, developed criteria for textbook evaluation for the Arabic K-12 Web Arabic Teaching Network project, and wrote reviews posted on K-12 Arabic teaching NCLRC Website and Newsletters.

### **Other Professional Experience**

#### **Center of Applied Linguistics (CAL)**

Editor and voice talent

Aug. 2006

Edited video script translated from English to Arabic for “Welcome to the United States, Refugee Guide Resettlement Orientation Video Participated as voice over talent for the Arabic version video.

#### **CASL, University of Maryland, College Park**

Dialect linguistics analyst

Feb. 2005 - Aug. 2005

Analyzed linguistic distinctive features of Urban Hijazi Arabic dialect in the domains of phonology, morphology, syntax and lexicon; Collaborated in writing the report for Arabic Variant Identification Aid Project, supervised by Dr. Bill Young.

#### **Random House**

Freelance materials developer

April 2005

Created and wrote five lessons teaching Saudi, Urban Hijazi Arabic, appeared in Ultimate Arabic

Beginner, (2006), Living language, Random House.

#### **Second Language Testing, Inc, Bethesda, Maryland**

Materials developer and project manager

July 2003 - Sept. 2003

Developed listening materials for Arabic listening comprehension tests

Consultant and translation manager, reviewed, edited translation of The Massachusetts Comprehensive Assessments System (MCAS) Guide to the MCAS for Parent/Guardians Arabic version 2003 and 2004. Coordinated between translators and desktop publishers.

#### **Center of Applied Linguistics (CAL)**

Consultant on the Arabic Web Project

July 2002

Reviewed and edited Arabic reading and listening tests for grammatical and cultural usage

#### **Committee and administrative work**

##### **At the American University in Cairo**

Chair of the Professional Development Committee

Sept. 1992- June 1993

Member in English Club Committee

Sept. 1993- June 1994

Member in Curriculum Development and Testing

Sept. 1994- June 1995

Member in Professional Development

Sept 1995- June 1996

### **V. Publications and Presentations**

#### **Publications**

Aquil, R. (2004), Review of the Arabic Language K-12 Textbook Series Iqra'. *The Arabic K-12 Teachers' Newsletter*. The National Capital Language Resource Center. Vol. 1, No, 1.

Aquil, R. (In press), Review of the Arabic language K-12 Textbook Series 'Uhibu Al Arabia. *The Arabic K-12 Teachers' Newsletter*. The National Capital Language Resource Center. Winter Issue.

Winke, P., & Aquil, R. (2006). Issues in Arabic Language Testing. In E. England, Z, Taha, & K. Wahba, (Eds.) *A Handbook for Arabic Language Teaching Professionals in the 21<sup>st</sup> Century*. Lawrence Erlbaum Associates. (pp. 221-235)

Aquil, R. (2006). *Ultimate Arabic: Basic Saudi*. In *Ultimate Arabic Beginner-Intermediate*, Living Language, Random House.

### **Presentations and papers at conferences**

Aquil, R. (2009). Empirical evidence: Stress a perceptual unit in Cairene spoken Arabic. Paper at the 23<sup>rd</sup> ALS Symposium at the University of Wisconsin, Milwaukee, April 3-5, 2009.

Aquil, R. (2008). The Syllable: Perceptual Unit in Egyptian Arabic. Paper at the 22<sup>nd</sup> ALS Symposium at the University of Maryland, College Park, March 8-9, 2008.

Long, M. & Aquil, R. (2006). Linguistic Correlates of Proficiency, at Defense Language Institute Diagnostic Assessment Summit. Monterey, December 2006.

Long, M., Gor, K., Aquil, R. (2006). Linguistic Correlates of Proficiency: Sample Arabic Tasks, at Fourth Annual Symposium on Teaching and Learning languages to Native-like levels of proficiency. Washington, DC., October 28, 2006.

Panel Chair of Arabic Strand: Teaching, learning, & Assessing High-Level Arabic, at Fourth Annual Symposium on Teaching and Learning languages to Native-like levels of proficiency. Washington, DC., October 28, 2006.

Aquil, R. (1994). Personalizing vocabulary; future's path to learning. Paper presented at CDELT 14<sup>th</sup> National Symposium. English Language in 2000. Nasr City, Cairo.

Aquil, R. & Iskander, S. (1994). See no English, hear no English, speak no English. Paper on learning styles given at IATEFL 28<sup>th</sup> International Annual Conference, Brighton, England.

Aquil, R. (1993). Reframing misbehavior in the EFL classroom. Paper on cultural issues in foreign language classroom presented at TESOL '93: Designing Our World, Atlanta, USA.

Aquil, R. (1992). A holistic teaching of modals. Paper given at the 26<sup>th</sup> International IATEFL Conference, Lille, France.

# Paul B. Foster, Ph.D

## CV Overview

### *Education*

Ph.D., 1996. East Asian Languages and Literatures, Ohio State University, Columbus

M.A., 1989. East Asian Languages and Literatures, Ohio State University, Columbus

B.S., 1982. Mechanical Engineering, *cum laude*, University of Michigan, Ann Arbor

### *Employment*

Spring 2006 – Present. *Associate Professor of Chinese*, School of Modern Languages, Georgia Institute of Technology. Atlanta, GA

Fall 1999 – Spring 2006. *Assistant Professor of Chinese*, School of Modern Languages, Georgia Institute of Technology. Atlanta, GA

Fall 2004 – Spring 2006. *Chinese Examiner*. Georgia Perimeter College, Gwinnett University Center, Critical Languages Program. Lawrenceville, Georgia

Summer 2004. *Program Designer & Recruiter*, University System of Georgia Summer Study in China

Summers 1999 – 2002. *Program Director/Co-Director, On-site Co-director, Instructor*, University System of Georgia Summer Study in China

1998 –1999 *Chinese Examiner*. Georgia Perimeter College Critical Languages Program. Atlanta, Georgia

1996 –1999. *Chinese Instructor*. International Baccalaureate Program, North Atlanta High School, Atlanta, GA

### *Research Interests:*

- Jin Yong's Wuxia 武侠 Martial Arts Fiction
- Kungfu Film and Popular Culture
- Lu Xun & National Identity
- 20th Century Chinese Intellectual History

### *Publications*

“The Geopolitics of Kung Fu Film,” (Silver City, NM & Washington, DC: *Foreign Policy In Focus*, February 8, 2007). <http://www.fpif.org/fpifxt/3980>. Also highlighted in *Foreign Policy In Focus*, “World Beat” <http://www.fpif.org/fpifzines/wb/3991> (February 12, 2007), [Vol. 2, No. 7](#).

“The Geopolitics of Kung Fu Film,” Reprint in *China Currents* Vol. 6, No. 2 (Spring 2007).  
[http://www.chinacenter.net/China\\_Currents/spring\\_2007/cc\\_foster.htm](http://www.chinacenter.net/China_Currents/spring_2007/cc_foster.htm). Originally published in  
*Foreign Policy In Focus* (February 8, 2007). Silver City, NM & Washington, DC.  
<http://www.fpif.org/fpiftxt/3980>.

*Ah Q Archaeology: Lu Xun, Ah Q, Ah Q's Progeny and the National Character Discourse in Twentieth-Century China*. Lanham, MD: Lexington Books, 2006.

“Social Drama and Construction of the Ah Q Discourse: An Interdisciplinary Reading Strategy to ‘The True Story of Ah Q’ and Its Intertextual Derivations.” [China Information](#) 20.1 (Jan. 2006): 69-102.

“Ah Q Progeny – Post 1949 Creative Intersections with the Ah Q Discourse.” [Modern Chinese Literature and Culture](#) Vol. 16, No. 2 (Fall 2004): 184-234.

“Ah Q Genealogy: Ah Q, *Miss Ah Q*, National Character and the Construction of the Ah Q Discourse.” [Asian Studies Review](#) Vol. 28, No. 3 (Sept. 2004): 243-266.

“Jin Yong’s Linghu Chong Faces off against Lu Xun’s Ah Q: Complements to the Construction of National Character.” [Twentieth-Century China](#) Vol. 30, No. 1 (Nov. 2004): 82-117.

“A Language and Cultural Practicum Course in Nanjing: Maximizing the Student’s Use of Chinese.” *Frontiers: The Interdisciplinary Journal of Study Abroad*. (Fall 2001): 121-128.

“The Ironic Inflation of Chinese National Character: Lu Xun’s International Reputation and Romain Rolland’s Critique of ‘The True Story of Ah Q’ and the Nobel Prize.” [Modern Chinese Literature and Culture](#), Vol. 13, No. 1 (Spring 2001): 140-168.

## **Translations**

Forthcoming Translation. "Breaking Out of Ghost Pagoda: A Social Tragedy in Three Acts." By Bai Wei. In *Columbia Anthology of Modern Chinese Drama*. Ed. Xiaomei Chen. New York: Columbia UP, 2009. 60 pages.

“The Bygone Age of Ah Q.” By Qian Xingcun. Trs. with Sherry Mou. In *Modern Chinese Literary Thought: Writings on Literature 1893-1945*. Ed. Kirk A. Denton. Stanford: Stanford UP, 1996. 276-88. Trans. of “Siqule de A Q shidai,” 1928.

“My Opinions on Creativity.” By Lu Yin. Trs. with Sherry Mou. In *Modern Chinese Literary Thought: Writings on Literature 1893-1945*. Ed. Kirk A. Denton. Stanford: Stanford UP, 1996. 235-7. Trans. of “Chuangzaode wo jian,” 1921.

## **Reviews**

*Paper Swordsmen: Jin Yong and the Modern Chinese Martial Arts Novel*, by John Christopher Hamm. University of Hawai'i Press, 2005. 348pp. US\$49.00, ISBN 0-8248-2763-5 (cloth).  
[MCLC Resource Center Publication](#) (Copyright January 2006).

*Fictional Authors, Imaginary Audiences: Modern Chinese Literature in the Twentieth Century*, by Bonnie S. McDougall. *China Review International* Vol. 10, No. 2 (Fall 2003): 429-434.

*A Guide to Chinese Literature*, by Wilt Idema and Lloyd Haft. *Education About Asia*, Vol. 4, No. 1 (Spring 1999): 52.

*The City in Modern Chinese Literature and Film: Configurations of Space, Time, and Gender*, by Yingjin Zhang. *China Review International*. (Fall 1997): 588-92.

### ***Presentations***

- 1/17/09 Panel Discussant. Transformations of Gender: Chinese Revolutionary Narratives in a Global Context. Southeast Conference for the Association of Asian Studies.
- 3/02/06 Keynote Presentation. “Kungfu Fiction, Film and Popular Culture.” Year of China Lecture Series, Kennesaw State University.
- 1/16/05 “Dis-respecting Faces: Multifaceted Metaphorical Violence of Sons against Fathers Described by the Generational Warfare Tactic.” Southeast Conference for the Association of Asian Studies. Lexington, Kentucky.
- 1/18/04 “Ah Q Progeny – Post 1949 Creative Intersections with the Ah Q Discourse.” Southeast Conference for the Association of Asian Studies.
- 1/18/03 “Genealogy of the Ah Q Discourse: Lu Xun and National Character in Twentieth Century China.” Southeast Conference for the Association of Asian Studies.
- 10/4/02 Panelist, Faculty Exchanges in China. 14<sup>th</sup> Annual International Conference, Sino-American Education Consortium. Kennesaw State University.
- 4/19/02 Invited presentation. “Jin Yong’s Linghu Chong Faces off against Lu Xun’s Ah Q: Complements to the Construction of National Character in Popular and Elite Literature.” Chinese Pop Culture Conference. University of Illinois at Urbana – Champaign.
- 3/28/02 Ivan Allen College Lecture. “Jin Yong’s Linghu Chong Faces off against Lu Xun’s Ah Q: Complements to the Construction of National Character in Popular and Elite Literature.”
- 1/19/02 “National Character Complements: The Intersection of Lu Xun’s National Character Critique and Jin Yong’s Epic Martial Arts Fiction.” Southeast Conference, Association for Asian Studies, University of Tennessee, Chattanooga.
- 1/19/01 Summer Study in Nanjing, China. Asian Council Meeting, University System of Georgia.
- 9/21/00 Summer Study in Nanjing, China. UGA Study Abroad Conference. Panel: “System Opportunities (and Challenges) in Africa and Asia.”
- 3/17/00 “An Overview of Modern Chinese Literature.” The Asian Studies Curriculum Enhancement Program. University System of Georgia. Georgia College and State University Seminar/Workshop, “Perspectives on East Asia.”

- 2/18/00 “Language and Cultural Practicum Course in the Field—Maximizing Students’ Use of the Target Language in Nanjing, China.” Georgia Association of International Educators, Annual Conference, Savannah, Georgia.
- 1/17/98 “The Ironic Inflation of Chinese National Character: Lu Xun’s International Reputation and Romain Rolland’s Critique of ‘The True Story of Ah Q.’” Southeast Conference, Association for Asian Studies, University of Virginia, Charlottesville.
- 1/19/97 “Ironic Nationalism: Liang Qichao’s *New Citizen* Prefigures Lu Xun’s Negative Discourse on National Character.” Southeast Conference, Association for Asian Studies, Armstrong Atlantic State University, Savannah, Georgia.
- 11/2/90 “The Contingencies of Canonization: Value and Valuation in Modern Chinese Literature and Criticism.” Midwest Conference on Asian Affairs, Indiana University, Bloomington.
- 10/29/89 “‘The True Story of Ah Q’ as a Social Drama.” Midwest Conference on Asian Affairs, Michigan State University, East Lansing.

### ***Classes Taught***

Chinese 1001	Elementary Chinese I
Chinese 1002	Elementary Chinese II
Chinese 1011	Accelerated Elementary Chinese I
Chinese 1012	Accelerated Elementary Chinese II
Chinese 2001	Intermediate Chinese I
Chinese 2002	Intermediate Chinese II
Chinese 3001	Chinese Society & Culture I
Chinese 3002	Chinese Society & Culture II
Chinese 3003	Intermediate Chinese III
Chinese 3004	Advanced Chinese I
Chinese 3022	Chinese Society & Culture II
Chinese 3801	Special Topics: Chinese Business
Chinese 3691 RCI	Chinese for Current Events (LBAT)
Chinese 4901	Special Problems I
Chinese 4699	Independent Undergraduate Research

### ***Study Abroad/LBAT:***

- LBAT, Shanghai 2008. Co-Director
- LBAT, Shanghai 2007. Developer; Co-Director
- USG Summer Study in China, Yangzhou 2002. Developer; Co-Director
- USG Summer Study in China, Nanjing 2001. Co-Director
- USG Summer Study in China, Nanjing 2000. Co-Director
- USG Summer Study in China, Nanjing 1999. Developer; Director

### ***Faculty Advisor to Student Groups:***

- The Chinese Student Association
- The Hong Kong Student Association

- The GT Wushu Club
- The Capoeira Cordao de Ouro Club.

### *Academic Advising*

Fall 08 – Present **Chinese Advisor.** School of Modern Languages.  
 2001-2004 **Chinese Advisor.** School of Modern Languages.

### *Committees*

Fall 08-Present Member. Georgia Tech Honor Committee  
 2007/08 Co-Chair. Chinese Search Committee  
 Spring 2006 Member. French Search Committee  
 2005/06 Chair. Chinese LBAT Development Committee  
 2005/06 Chair. Chinese Major Development Committee  
 Spring 2005 Member. Chinese Search Committee.  
 Spring 2003 Member. Permit and Overload Committee.  
 2001/02 Member. School of Modern Languages Executive Advisory Committee  
 Fall 2001 Member. Spanish Search Committee.

### *Honors and Awards*

2003/04 **Nominated**, School of Modern Languages, 2004 CETL/BP Amoco Junior Faculty Teaching Excellence Award  
 2002/03 **Recipient**, IAC E. Roe Stamps Excellence in Teaching Award for Junior Faculty.  
 2001/02 **Nominated**, School of Modern Languages for IAC Roe Stamps Excellence in Teaching Award for Junior Faculty.

### *Local Professional Associations:*

- **Associate**, the [China Research Center](#) 中国经济政治研究中心, an alliance of local scholars which provides cultural, economic, political and business research and information in Georgia and the Southeast.
- **Member**, the Advisory Board of the GCLE: [Georgia Chinese Language Educators](#) 佐治亚洲中文教师协会, a working group of Chinese teachers and administrators from Georgia schools (K-16) that teach Chinese, or are considering implementing a program.

**Rumiko Shinzato (Simonds)**  
**Professor**  
**School of Modern Languages**  
**Ivan Allen College**  
**Georgia Institute of Technology**  
**March 10, 2009**

**I. EARNED DEGREES**

Ph.D.	1984	University of Hawaii	Linguistics
M.A.	1978	University of Hawaii	Linguistics
B.A.	1977	Tokyo University of Foreign Studies	English

**II. EMPLOYMENT**

Professor	School of Modern Languages Georgia Institute of Technology	2004-Present
Associate Professor	School of Modern Languages Georgia Institute of Technology (on leave: 1999-2001)	1996-2004
Assistant Professor	Dept. of Modern Languages Georgia Institute of Technology	1991-1996

**III. TEACHING**

**A. COURSES TAUGHT**

JAPN 1001-3002 (Elementary, Intermediate, and Advanced Japanese)  
JAPN 3061-3061 (Technical Japanese I and II)  
JAPN 3691 (Technical and Scientific Japanese, LBAT)  
JAPN 3693 (Japan Today, LBAT)  
JAPN 4500 (Japan Intercultural Seminar)  
JAPN 4133 (Introduction to Linguistics)  
LING 4xxx (Linguistic Typology)

**C. OTHER TEACHING ACTIVITIES (selected)**

- Assisted as secondary investigator in the development of on-line Japanese 1002, and 2001 funded by BOR of USG. 2003.
- Developed web-based conversations for Japanese 1001 and 1002. 2002-2003.
- Participated in the Oral Proficiency Workshop, American Council on the Teaching of Foreign Languages. November, 1994.
- Participated in site visits for the EAGLE (Engineers Alliance for Global Education) program to Japan. Summer, 1993.

## IV. SCHOLARY ACCOMPLISHMENTS

### A. PUBLISHED BOOKS AND PARTS OF BOOKS

#### Books

- *Synchrony and Diachrony of Okinawan Kakari Musubi in Comparative Perspective with Premodern Japanese* (with Leon A. Serafim, 50% authorship, accepted for Languages of Asia series, Global Oriental Publishers).
- *Intermediate Reader in Technical and Scientific Japanese*. The National Foreign Language Resource Center. 1997.

#### Parts of Books

- "Nominalization in Okinawan: From a diachronic and comparative perspective." In: Foong Ha Yap and Janick Wrona (eds.), *Nominalization in Asian Languages: Diachronic and Typological Perspectives*. Volume II: *Asia Pacific Languages. Typological Studies in Language*. (in press) Amsterdam/Philadelphia: John Benjamins.
- "Subjectivity, Intersubjectivity, and Grammaticalization." In: Satoko Suzuki (ed.). *Emotive Communication in Japanese*, pp. 15-33, 2006. Amsterdam: John Benjamins.
- "Wars, Politics, and Language: A Case Study of the Okinawan Language", In: *At War with Words*, Mirjana N. Dedaić and Daniel N. Nelson (eds.), pp. 283-313, 2003. Mouton de Gruyter.

### B. REFEREED PUBLICATIONS

#### B.1. REFEREED JOURNAL PUBLICATIONS

- "Morphophonological variability and form-function regularity: a usage-based approach to the Japanese modal adverb yahari/yappari/yappa." (Rumiko Shinzato 60%, Kyoko Masuda 40%) *Language Sciences* doi:10.1016/j.langsci.2008.08.001.
- "(Inter)subjectification, Japanese syntax and syntactic scope increase" *Journal of Historical Pragmatics* 8.2: 171-206. 2007.
- "On the Old Japanese *Kakari* (Focus) Particle *kosō*: Its Origin and Structure (with Leon A. Serafim, 50% authorship), *Gengo Kenkyu* 127: 1-49. 2005
- "Some observations concerning mental and speech act verbs", *Journal of Pragmatics* 36: 861-882. 2004.
- "Experiencing self vs. observing self: The semantics of stative extensions in Japanese", *Language Sciences*, vol. 25, issue 2, pp. 211-238, 2003.
- "Cognition, epistemic scale and functions of Old Japanese question particle *ka*", *Linguistics* 40-3, pp. 553-578, 2002.
- "*Ka no kakari musubi to suiryoo no jodooshi no kyooki ni tsuite*", *Journal of Canadian Association of Japanese Language Education*, vol. 4, pp. 52-64, 2001.
- "Reconstructing the Proto-Japonic kakari musubi, \*...ka...-(a)m-wo " (with Leon A. Serafim, 50% authorship), *Gengo Kenkyu* 118, pp. 81-118, 2000.

- "On grammaticalization of Japanese connective *tara* " (with Sono Takano Hayes, 50% authorship), *Journal of Canadian Association of Japanese Language Education*, vol. 3, pp. 39-50, 2000.
- "An integrated approach in business Japanese: Connecting the classroom to the outside business and volunteer groups" (with Masato Kikuchi, 50% authorship), *Global Business Language*, 1998 issue, pp. 35-58, 1998.
- "Intermediate reading materials in technical and scientific Japanese", *Sekai no Nihongo Kyoiku*, no. 4, pp. 119-138, 1996.
- "A cognitive analysis of structural dichotomies", *Gengo Kenkyu*, no. 109, pp. 1-22, 1996.
- "The modal and discoursal functions of temporal auxiliaries -- A cognitive account", *Journal of Asian Pacific Communication*, vol. 5, no. 1-2, pp. 89-103, 1994.
- "Where do temporality, evidentiality and epistemicity meet? -- A comparison of Old Japanese *-ki* and *-keri* with Turkish *-di* and *-mis*," *Gengo Kenkyu*, no. 99, pp. 25-57, 1991. (Also reprinted in *Nihongo-gaku Ronzetsu Shiryo*, no. 28, 1993.)
- "A unified analysis of Japanese aspect marker, *te iru*", *Language Quarterly*, vol. 31, no. 1-2, pp. 41-57, 1993.
- "Epistemic properties of temporal auxiliaries -- a case study from Okinawan, Japanese and Old Japanese", *Linguistics*, vol. 29, no. 1, pp. 53-77, 1991.
- "Dooshi + *te iru no asupekuto* -- *kateisei to yuugensei o mochiite no kijutsu*", *Bungaku Gogaku*, no. 127, pp. 60-74, 1991. (with Mari Hayashi 50% authorship)
- "Kotengo no *ki to keru no kubetsu o megutte*", *Kokubungaku Gengo to Bungei*, no. 105, pp. 99-105, 1990. (Also reprinted in *Nihongo-gaku Ronzetsu Shiryo*, no. 27, 1992.)
- "Okinawa hoogen kako no jodooshi *an, tan ni tsuite*", *Kokugogaku*, no. 140, pp. 57-59, 1985.

## B.2. OTHER REFEREED PUBLICATIONS (selected)

- "Grammaticalization pathways for Japonic nominalizers: A view from the Western periphery." *Japanese/Korean Linguistics* 16: 2009. Stanford: CSLI.
- "From 'Emergence' to 'Ability': A Case of Japanese *naru* and *dekiru*." *CLS* 40: 365-379. 2008.
- "From quotative conditional to emotive topic markers: A case of *tteba* and *ttara* in Japanese." *Japanese/Korean Linguistics* 15: 173-183. 2007. Stanford: CSLI.
- "From imperatives to conditionals – A case of *~shiro/are* and *~te miro* in Japanese", *CLS* 38: 585-600. 2004
- Kakari *musubi* in comparative perspective: Old Japanese *ka/ya* and Okinawan *-ga/-i*", (with Leon A. Serafim, 50% authorship), *Japanese/Korean Linguistics* 11, pp. 189-202. edited by Patricia Clancey. Stanford: CSLI. 2003.
- "Jooken no setsuzoku joshi kara danwa/taijin kinoo no joshō e -- *tara, ttara no bunpoo ka*" (with Sono Takano Hayes, 50% authorship), *New Directions in Applied Linguistics* 2, edited by Masahiko Minami and Yukiko Sasaki Alam, pp. 127-142. Tokyo: Kuroshio Shuppan. 2001.

- "Kakari musubi: Its functions and development," *Japanese/Korean Linguistics* 8, edited by David Silva, pp. 203-216. Stanford: CSLI Publications. 1998.
- "Perception vs. cognition as manifested in Japanese syntax", *The Nineteenth LACUS Forum*, pp. 84-93, 1992.
- " Old Japanese *ki* and *keri* reconsidered: realis vs. irrealis information", *Papers from the Middlebury Conference on Japanese Linguistics and Japanese Language Teaching*, pp. 136-149, 1991.

### C. OTHER PUBLICATIONS (selected)

- Monthly English Columns in *The Ryukyu Shimpo Newspaper*, January 1992 -December 1992.
- "Study of the Okinawan Language -- Its Contribution towards Japanese Linguistics," *The Ryukyuanist, The Newsletter of the International Society for Ryukyuan Studies*, no. 8, 1990.

### D. PRESENTATIONS

#### Invited Presentations (selected)

- "Okinawan and Japanese *Kakari Musubi*: Previous and Current Work, and Future Prospects" (With Leon A. Serafim), From *Aza*, through *Sanzan*, *Loochoo*, and *Ryukyu*, to Okinawa, to Uchinanchu Diaspora: Where is Okinawan Studies Headed? **Center for Okinawan Studies Conference 2009**, Honolulu, HI, March 19-22, 2009.
- "*Kakai musubi saiko - Okinawa-go to no hikaku no kanten kara*", **Symposium of Kansai Linguistics Society (KLS)**, Kobe, Japan, October 26-27, 2002.
- "The interplay between Ryukyuan and Japanese languages", **1st International Conference for Ryukyuan Studies**. Okinawa, Japan, August 7-9, 1991.
- "Old Japanese *ki* and *keri* reconsidered: realis vs. irrealis information," **Middlebury College Japanese School's Twentieth Anniversary Conference on Japanese Teaching and Japanese Linguistics**, Middlebury, Vermont, June 15-17, 1990.

#### Submitted Presentations (selected)

- "On Existence, Emergence and Disappearance Verbs", 41st Annual Meeting of the **Societas Linguistica Europaea (SLE)**, Bologna, Italy, September 17-20, 2008.
- "Yoohoo kiban moderu wo mochiita *yahari/yappari/yappa* no bunseki", **Association for Teachers of Japanese (ATJ)** Seminar, Atlanta, Georgia, April 1, 2008.
- "A corpus-based study of phonetic variants: A case of Japanese modal adverb, *yahari/yappari/yappa*". 9<sup>th</sup> conference of **International Pragmatic Association (IPrA)**, Göteborg, Sweden, July 8-13, 2007
- "Grammaticalization Pathways for Japonic Nominalizers: A View from the Western Periphery". 16<sup>th</sup> **Japanese/Korean linguistics conference (J/K 16)**, Kyoto, Japan, October 7-9, 2006.

- “Relativism vs. universalism in the development of modals” (with Foong Ha Yap). 39th annual meeting of the **Societas Linguistica Europaea (SLE)**, Bremen, Germany, August 30-September 2, 2006.
- “From quotative conditional to emotive topic markers: A case of *tteba* and *ttara* in Japanese” (with Satoko Suzuki). 15<sup>th</sup> **Japanese/Korean linguistics conference (J/K 15)**, Madison, Wisconsin, October 6-9, 2005.
- “(Inter)Subjectivity, Japanese Syntax and Grammaticalization” 9<sup>th</sup> conference of **International Pragmatic Association (IPrA)**, Riva del Garda, Italy, July 10-15, 2005
- “Perfective auxiliary to discourse markers: A case Old Japanese *tari*”, **From Ideational to Interpersonal: Perspectives from Grammaticalization (FITIGRA)**, Leuven, Belgium, February 10-12, 2005.
- From “Emergence” to “Ability”: A Case of Japanese *naru* and *dekiru*, the 40<sup>th</sup> meeting of **Chicago Linguistics Society (CLS)**, Chicago, Illinois, April, 15-17, 2004.
- "Two types of modality and grammaticalization", the 8th **International Pragmatics Conference (IPrA)**, Toronto, Canada, July 13-18, 2003.
- "From imperatives to conditionals – A case of *~shiro/are* and *~te miro* in Japanese", the 38th meeting of **Chicago Linguistics Society (CLS)**, Chicago, Illinois, April 25-27, 2002.
- "*Kakari musubi* in comparative perspective: Old Japanese *ka/ya* and Okinawan *-ga/-i*" (with Leon A. Serafim 50% authorship), the 11th **Japanese/Korean Linguistics Conference (J/K 11)**, Santa Barbara, California, June 29-30, 2001.
- "Reconstructing the Proto-Japonic *kakari musubi*, \*...ka...-(a)m-wo" (with Leon A. Serafim, 50% authorship), 119th meeting of **Linguistic Society of Japan (LSJ)**, Kobe, Japan, November 27-28, 1999.
- "*Kakari musubi*: Its functions and development," 8<sup>th</sup> *Japanese/Korean Linguistics conference (J/K8)*, Ithaca, New York, July 25-27, 1997.
- "The perception/cognition distinction", 20th **International Systemic-Functional Congress**, Victoria, Canada, June 19-23, 1993.
- "Language death of Okinawan and Ainu", 14th annual meeting of **American Association of Applied Linguistics (AAAL)**, Seattle, Washington, February 29 - March 3, 1992.
- "The Ryukyuan and Japanese Languages: Their historical relationship and the movement to replace Ryukyuan", 50th annual meeting of **Association for Asian Studies (AAS)**. New Orleans, Louisiana, April 11-14, 1991.

## V. SERVICE

### A. PROFESSIONAL CONTRIBUTIONS

1. Temporary employment (selected)
  - *Irasshai* (Georgia Public Television Distance Learning Japanese Program) National Advisory Board, 1995-1997.
  - Executive Committee Member, International Society for Ryukyuan Studies. 1991-

- present.
- Coordinator of Pennsylvania Governor's School Japanese Program, University of Pittsburgh, 1989.
2. Conference organized
    - Co-organizer of the 20th Annual Conference of South Eastern Association of Teachers of Japanese, March 19-20, 2005
    - Co-organizer of the 12th Annual Conference of South Eastern Association of Teachers of Japanese, March 29-30, 1997
  3. Editorial and Reviewer Work for Technical Journals
    - *Morphology*
    - *Japanese Language and Literature*
    - *Journal of Japanese Linguistics*
    - *Journal of Historical Pragmatics*
    - *Southwest Journal of Linguistics*
    - *Gengo Kenkyu*
    - University of Hawaii Press
    - John Benjamins Publishing Company
  4. External Reviewer for Tenure and Promotion
    - Macalester College
    - Carnegie Mellon University.
    - University of Hawaii.
    - University of San Francisco.
    - Clemson University.

**B. CAMPUS CONTRIBUTIONS (selected)**

- Member for Search Committee for Chinese tenure-track position. 2007-2008.
- Unit advisor for Japanese. Fall 2006-present.
- Faculty advisor for Japanese Society (Students' organization). Fall 2006-present.
- Faculty advisor for Japanese Language House. Summer 2006-Spring 2007.
- Chair for Executive Committee task force. Spring 2006.
- Member for the Chair's 5<sup>th</sup> year review committee. Spring 2006.
- Chair for Search Committee for Chinese tenure-track position. December 2004.
- Chair for Search Committee for Spanish tenure-track position. December 2004.
- Chair for Search Committee for Japanese tenure-track position. December 2003-March 2004.
- Member of P & T Committee, School of Modern Languages. Fall 2001-Spring 2003.

**C. OTHER CONTRIBUTIONS (selected)**

- Internship Program Assistant for Phil McKnight, Fall 2007- Spring 2008
- Interviewer for applicants for the JET (Japan Exchange and Teaching) program sponsored by the Ministry of Education, in Japan, February, 2005, 2006, 2008.
- Site organizer for the Southeast Region of Japanese Speech Contest & Japan Academic Challenge, March 17, 2007.
- Moderator/Judge for 2nd Japan Bowl, organized by US-Japan Society & Japanese Consulate, 1998-1999.

**VI. GRANTS and CONTRACTS**

**A. AS PRINCIPAL AND CO-PRINCIPAL INVESTIGATOR (selected)**

- Research Assistance grant (in Japan)  
Northeast Asian Council, Association for Asian Studies  
Amount Funded: \$3,000 (April 2007)
- Research Assistance grant (in USA)  
Northeast Asian Council, Association for Asian Studies  
Amount Funded: \$1,500 (December 2004)
- Research Assistance grant  
Northeast Asian Council, Association for Asian Studies  
Amount Funded: \$1,500 (November 1999)
- Japanese-Language Teaching Materials Donation Program grant  
Japan Foundation  
Amount Funded: \$2,000 (November 1998)

**VII. HONORS AND AWARDS**

July 2008: Okinawa Bank Foundation 2008 Research Award  
August 1992: 1992 LACUS President's Commendation

# Budget Narrative

## Budget Narrative

Attachment 1:

Title: Pages: Uploaded File: **1234-Budget Narrative.doc**

## Budget Narrative

This proposal does not require cost sharing or matching funds (Eligibility Information, p. 23, III.2), and therefore part B of the Budget Summary Form shows no cost sharing amounts.

### A. Senior personnel

- a. Stuart Goldberg, Principal Investigator. The budget includes funds for one course of release from teaching and \$12,000 of summer salary in the first year, as well as 100% commitment to the grant during the fall of year two, a course release in spring of year two and \$15,000 summer salary during the summer of year two. Stuart Goldberg will be the principal developer of the Russian course materials.
- b. Rajaa Aquil, Co-Principal Investigator. The budget allows for one course of release from teaching and \$12,000 of summer salary in the first year, as well as 100% commitment to the grant during the fall of year two, a course release in spring of year two and \$15,000 summer salary during the summer of year two. Rajaa Aquil will be the principal developer of the Arabic course materials.
- c. Paul Foster, Co-Principal Investigator. The budget includes funds for one course of release from teaching and \$12,000 of summer salary in the first year, as well as 100% commitment to the grant during the fall of year three, a course release in spring of year three and \$15,000 summer salary during the summer of year three. Paul Foster will be the principal developer of the Chinese course materials.
- d. Rumiko Shinzato, Co-Principal Investigator. The budget allows for one course of release from teaching and \$12,000 of summer salary in the first year, as well as 100% commitment to the grant during the fall of year three, a course release in

spring of year three and \$15,000 summer salary during the summer of year three.

Rumiko Shinzato will be the principal developer of the Japanese course materials.

B. Other personnel

- a. Digital Media Ph.D. student. The budget provides for a Research Assistantship during fall and spring of year one and the summers of years two and three to create and troubleshoot the computer interface for development and delivery of the course materials.

C. Fringe benefits apply to Goldberg, Aquil, Foster and Shinzato.

D. Travel

a. Domestic

- i. The second and third year budgets each include \$2000 for presentations by the principal developers at professional meetings. We estimate the expenses at \$1000 per trip, with Goldberg and Aquil traveling in year two and Foster and Shinzato in year three.

b. International

- i. The first-year budget includes \$8100 for travel by Foster to China (Beijing, Taiwan, Shanghai, Hong Kong) to collect materials and secure copyright permissions. We estimate \$3300 total airfare (Atlanta-Taiwan-Hong Kong-Shanghai-Beijing-Atlanta), \$1200 (airport transfers and local travel), \$3600 for lodging and meals (\$200/day, Max. Per Diem rates: HK \$479; Taipei \$275; Beijing \$381; Shanghai \$360). [approx. 18 days]
- ii. The first-year budget provides \$4700 for travel by Goldberg to Russia to collect materials and secure copyright permissions. We estimate \$1200

total airfare, \$250 for visa and registration, \$450 (airport transfers and local travel), \$2800 for lodging and meals (\$200/day, Max. Per Diem rates: Moscow \$371; St. Petersburg \$426). [approx. 14 days]

- iii. The first-year budget allows \$4000 for travel by Aquil to Egypt to collect materials and secure copyright permissions. We estimate \$1600 total airfare, \$200 (airport transfers and local travel), \$2200 for lodging and meals (\$160/day, Max. Per Diem rates: \$267). [approx. 14 days]
- iv. The first-year budget includes \$4100 for travel by Shinzato to Japan to collect materials and secure copyright permissions. We estimate \$1200 total airfare, \$370 (airport transfers and local travel), \$2530 for lodging and meals (\$180/day, Max. Per Diem rates: \$408). [approx. 14 days]

E. Equipment. No equipment costs included.

F. Supplies. No supplies requested.

G. Contractual. N/A

H. Construction. N/A

I. Other

- a. Tuition Remission. This line shows \$9360 for tuition coverage for the doctoral student on the grant. Georgia Tech requires that this amount be included. This amount does not carry overhead charges.
- b. Permissions. This line provides \$12,000 in the first year and \$6,000 each in each of years two and three for the securing of copyright permissions for the use of songs in the project.

- c. The budget includes \$6,000 for travel and honoraria (\$1000 per trip honorarium and estimated \$1000 domestic travel) for a general pedagogy expert to come to Georgia Tech once per year and review the progress of the grant.
  - d. The second-year budget provides \$1000 each for a Russian pedagogy expert and an Arabic pedagogy expert to complete formative and summative evaluations of course materials.
  - e. The third-year budget provides \$1000 each for a Chinese pedagogy expert and a Japanese pedagogy expert to complete formative and summative evaluations of course materials.
  - f. The second and third year budgets each allow for one visiting lecturer (\$1000 honorarium and estimated \$1000 domestic travel).
  - g. Advertising. The year three budget provides \$1000 for publication of ads in professional trade journals.
- J. Indirect costs. Calculated at 35% of expenses, not including tuition remission.