

Digitally deconstructing a pícaro: examining the role of the Digital Humanities in the L2 learning
and teaching of *Lazarillo de Tormes*

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Abstract

This paper addresses different digital strategies taken from an L2 perspective in the analysis of the classic picaresque novel, *Lazarillo de Tormes* (1554). I combine the strengths of two digital humanities tools in order to better bridge the cultural divide that may stand between the L2 learner and the narrative's *pícaro*. This study aims to blend the use of LIWC, a digital sentiment analysis tool, with Storymap, a digital mapping software from Knightlab, in order to create a robust linguistic, historic and geographic analysis. The combination of software platforms will quantify and display the emotional associations that Lázaro, the protagonist of the novel, expresses towards each physical landmark he mentions. This analysis aims to reveal the strategies used in the first-person narrative to tie emotions, either positive or negative, to each specific location mentioned in central Spain. By plotting each place that appears in the narrative and reviewing the data of the sentiment analysis, my project is designed to better understand why the protagonist is so specific when mentioning, sites, towns, and cities both in Spain and abroad. This study effectively blends Digital Humanities tools and traditional literary analyses in order to show how the inclusion of advanced technologies in the L2 classroom has the potential to unlock cultural, historical and geographical information hidden in the target culture's literature.

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Chapter 1 - Introduction

The picaresque novel is a staple of Spanish literary history and therefore a work from this genre is bound to appear on the reading list of many second language (L2) literature courses. However, L2 students may find these narratives difficult to understand due to various linguistic and cultural barriers. In order to bridge the gap between L2 students in the 21st century and the 16th-century protagonist of a Spanish picaresque novel, I propose infusing elements of Digital Humanities (DH) into the process of traditional literary analysis. These DH components will enhance L2 students' understanding of a foreign culture, which in turn will increase their engagement with literature – in this case, with a picaresque text. In this report, I will first outline the L2 literature pedagogy research that has informed my study. I will then briefly define my interpretation and use of Digital Humanities scholarship before highlighting the unique features of the Spanish picaresque novel, *Lazarillo de Tormes* (1554), and explain what makes it ideal for a DH-inspired study. Finally, I will describe the methods and results of my DH-inflected analysis of the picaresque novel and explain how these methods can be beneficial in both L2 literature and second language pedagogy.

Chapter 2 - Examining L2 Literature Through Digital Humanities

Second language literature holds a vital role in the process of acquiring a second language. However, a large number of L2 language students do not realize the substantial language skills that can be acquired through literature. Tarey Reilly notes that reading in the target language exposes students to vocabulary and sentence structures that can be examined and processed at the student's own pace (3). Kimberly Nance adds that this type of independent study associated with literature classes actually contributes to students' life-long learning and retention of the second language, even if they do not use the second language frequently after graduation (8). Stephen Krashen maintains that reading is the "most powerful tool we have in language education and that it can improve students' use of the target language from "elementary level to authentic language use" (15). Therefore, an L2 literature course that instills an L2 reading habit that students carry throughout their lives can greatly impact language learning outcomes.

In order to ensure that L2 students reap the benefits that L2 literature has to offer, teachers must provide students with opportunities to be engaged in the classroom (Nance 27). Elizabeth Bernhardt explains that in order to encourage student engagement, L2 literature teachers must be careful not to overestimate their students' prior linguistic and cultural knowledge and be willing to adjust coursework and lesson plans according to students' current abilities (3). She adds that "by their very nature, students in the foreign language literatures come to the task of reading foreign-language literary texts from knowledge bases that are incomplete, lopsided, and perhaps crassly stated, simply inaccurate" (3). This lack of experience does not mean that students are incapable of understanding great works of literature in the target language, but rather that teachers need to adjust their methodologies in order to accommodate gaps in linguistic, cultural, historical, and even geographic knowledge needed to interpret a text.

Sandra Harper provides a comprehensible methodology that addresses these linguistic and cultural knowledge gaps to ensure that L2 students are equipped with the necessary information to successfully analyze an L2 narrative. Harper's method can be effective in transforming what Nance classifies as disaffected students into engaged learners (27). Harper proposes lesson plans containing three phases: preparatory, interpretation, and synthesis. In the preparatory phase, teachers focus on content through methods such as class discussions, videos, and activities that help reduce the linguistic or cultural disparity that students may face while reading an L2 text. Next, the interpretation phase focuses on the students' opinions and interpretations. During the interpretive phase, Harper encourages L2 literature teachers to remain open to listening and learning from their students' points of view, keeping traditional instructor-centered lectures or "teacher talk" to a minimum. Lastly, in the synthesis phase, students demonstrate their understanding through assessments. However, some teachers caution that lengthy essays or difficult exams can reduce students' engagement with literary content. According to Bernhardt, "Within a literature context, the tired essay form that is used to learn interpretive skills in a foreign language might not be the only solution. Other opportunities to use interpretive skills need to be provided" (204). As such, an effective L2 literature class focused on project-based learning can alleviate students' stress and improve their attitudes not only towards their L2 literature class, but towards literature and reading more generally.

In terms of fostering a more creative, project-based L2 literature classroom, Digital Humanities (DH) offers a variety of tools that may capture the interest of a 21st-century student in ways that the 16th-century text alone may not. Digital Humanities tools offer students the opportunity to investigate and illustrate specific linguistic, historic, and geographic information provided by the literary text. Generally, scholars incorporating digital tools into humanistic

studies fall within two major categories: humanities computing, or a “field of study” focusing on technology, and the Digital Humanities, or a “methodology” that incorporates digital platforms to enhance work in the humanities (Gardiner and Musto 4). For the sake of this study, I will focus on the latter category (Digital Humanities) as my analysis of L2 literature is the main focus and digital tools are incorporated solely to enhance my literary interpretation. However, defining the DH category can be complicated. In fact, the Digital Humanities have been defined broadly and diversely by many humanities scholars. So broad are the definitions that Melissa Terras argues that the “big tent,” or a highly inclusive school of thought that allows many methods to be considered a part of Digital Humanities, renders the term DH meaningless because everyone could be considered a digital humanist (268). On the contrary, Lisa Spiro argues for an inclusive approach to DH and rather than assign a strict definition, she proposes the adaptation of a “statement of values” of the Digital Humanities (1). She considers the following elements core DH values: openness of resources and information, collaboration amongst peers, collegiality within the community, valuing diversity and embracing experimentation as the core values of digital humanities (Spiro 7-11). Katherine D. Harris echoes many of these values from the pedagogical perspective. She too emphasizes collaboration among educators and students as well as students and their peers (8). She also promotes shifting the focus of the class from the product or final outcome to the process and design of a DH product (Harris 9).

The “big tent” approach defined above is the most conducive definition to L2 classrooms because it allows for the flexibility necessary to remain focused on the target language and texts while incorporating digital tools and DH teaching strategies into the L2 course. Additionally, incorporating a DH-inflected teaching philosophy into a L2 literature course shifts the focus away from a final project and towards a more creative, on-going design process that will in turn

greatly increase student engagement and encourage them to interact with both literature and the target language in new ways (Harris 2; Nance 27). I have crafted my own interpretation of DH and its use in L2 classrooms from Harris's and Spiro's aforementioned lists of DH characteristics. My definition focuses on three key aspects: collaboration in the target language, task-based (or process focused) courses, and open access publishing of students' DH products. Incorporating these three concepts into L2 literature classes, will not only improve L2 language ability, but also allow students to develop skills that go beyond L2 literature. The collaborative nature of DH-projects encourages an interdisciplinary study while creating a tangible product (Garner and Musto viii; Cro 10). For example, geographers, linguists and literature experts alike can join forces to build a more robust digital project. Second language literature students also have the opportunity to combine elements from other humanities fields, which allows them to view literary works through a different lens and create more complex projects while learning how to function in a team environment and contribute to a group's goals. Furthermore, according to Kara Kennedy, many students are lacking digital literacy, or the ability to understand and use digital tools (6). As the need for these skills continues to rise in the work force, L2 literature teachers can help build students' confidence in the use of digital tools and prepare them for success. In addition, Kennedy connects the use of DH-infused pedagogy to gender diversity in the digital workspace (13). Digital Humanities projects allow students to publicly share their work and feel as though they are impacting their world (Cro 19). Therefore, the more students, both male and female, producing DH-content, the more communities are represented intellectually in published works. However, while DH-inflected pedagogy in the L2 literature classroom has various benefits, there are a few challenges for which an L2 literature teacher should prepare, two of which are most relevant to this study. First, due to the collaborative nature

of a DH-inflected course, it may be difficult for some students to come together as a group (Antonioli and Cro 141). Secondly, technology is a fantastic tool, but it only takes one Wi-Fi malfunction to put a halt to digital work. This issue points to the logistic and accessibility issues that L2 teachers must take into account when implementing DH projects. It is of the utmost importance for teachers to be prepared to handle these types of issues in order to maintain an effective learning environment.

Chapter 3 - Selection of the Picaresque Novel

In order to develop an effective DH method for L2 analysis of picaresque novels, it is essential to define what makes the genre unique. It emerged in the second half of the *Siglo de Oro*, or Spain's Golden Age (16th century). During this time, a new spark of excellence in narrative and a growing literate population helped spur the nation into becoming a laboratory for experimental literary genres. According to B.W. Iffé, Spanish authors during this century valued “variety and vitality” in their works and thus “...they tried and tested genres and formal devices which were eventually to find their way into the main body of European fiction” (1). It is this type of experimentation that inspired an anonymous Spanish author, disillusioned by the poverty and corruption rampant in Spanish society, to create a new literary genre that aimed to capture the problems facing the declining nation. I chose this anonymous author's novel, *Lazarillo de Tormes*, because it is the first picaresque novel published in 1554. Additionally, the novel consists of a revolutionary first-person narrative and the use of common vernacular, both of which set it apart from the narratives and literary genres published before. Emilio Carilla describes this new mixture of every-day language with complex narrative as “...lo culto y lo popular.... Es decir, obra de arte que procura, a través de la lengua, resolver el problema del especial personaje autobiográfico...” (111-12). Therefore, the anonymous author uses the narrator's manner of speaking to further develop his character.

The protagonist of the novel also sets the genre apart and has earned its own moniker, the *pícaro*. The character is not a wealthy or knightly hero galivanting around the Spanish countryside. On the contrary, this new character is more of an “anti-hero,” as he or she displays the opposite of traditional heroic traits. The *pícaro* comes from extremely humble beginnings and the narrative focuses primarily on his or her day-to-day life as a member of the Spanish

lower class. According to Giancarlo Maiorino, “*Lazarillo de Tormes* is the earliest narrative about the low culture of a vagrant who became a protagonist in the emergent genre of the picaresque, which grew out of a culture of utter indigence on the arid plains of Castile” (4). As the first *pícaro*, Lázaro serves as the blueprint for future authors who would cultivate their own protagonist’s antiheroic essence. Lázaro establishes his identity as a member of the lower class by narrating his early experiences as the child of peasants. According to Douglas M. Carey, this upbringing had a profound effect on the protagonist: “Lazarillo will violate the social code, be caught, tacitly confess, suffer punishment, and seek a new master - this is the repeated pattern of the work” (36). Just as he watched his parents steal, repent, and face the early modern Spanish penal system, so too does the *pícaro* follow this pattern of behavior throughout the entirety of this pseudo-autobiographical novel.

Another unique feature of many picaresque novels is the complexity of the narration. The novel begins with a prologue in which an adult Lázaro addresses an unknown authority figure to whom he respectfully refers as “Vuestra Merced.” While the identity of this interlocutor remains anonymous, Gomez and Moriana argue that Lázaro is confessing to religious authorities, possibly even to the inquisition due to the high volume of religious quotes and undertones found throughout the novel. Regardless of the true identity of this *Vuestra Merced*, Lázaro clearly directs this narrative towards an individual holding a position of power who has asked the *pícaro* to give a personal account for some sort of legal case: “Y pues Vuestra Merced escribe se le escribe y relate el caso muy por extenso, parecióme no tomalle por el medio, sino del principio, porque se tenga entera noticia de mi persona...”(25). Therefore, one could logically conclude that the story about to unfold was written with the purpose of self-justification, or self-defense. The complexity of the narration is also emphasized in layers of time and characters. After the

prologue, Lázaro begins telling his life-story from his birth. The *pícaro*, acting as narrator, seems to be distant from his own life story, almost as if they were two separate entities. It highlights the nuance of the novel's narrative process, which is most prevalent in the early shifts in timeline, and how that approach effects the reading experience: "...it [the narration] exploits the division of self-implicit in autobiography – the chronological distance between the events and their narration – to produce a double protagonist, two first persons, each of which the reader assimilates to himself and clothes in his own voice" (99). The chronological gap creates a protagonist narrator separate from his former self. Flashbacks allow the narrator enough distance from the events to criticize as well as defend various situations that transpired throughout his childhood.

As a result of this ingenious narrative style, readers witness a man reflecting on past events and relating their relevance to his innocence in the legal case with *Vuestra Merced*. Yet instead of merely addressing the case at hand, the *pícaro* chooses to divulge his entire life story. According to Claudio Guillén, "Lazarillo refiere los hechos capitales de su existencia, se sumerge en la duración de su vida, porque estos hechos son el fundamento de su persona" (271). However, the *pícaro* is careful to highlight his hard work and morality all while downplaying his transgressions. In other words, he shifts the blame to others and indicates that his circumstances provoke any evil actions he took. Carey adds, "Lázaro's attempt to deemphasize his shortcomings and play up his dubious successes represents a purely human, albeit avoidable approach to confession" (38). For example, he nearly kills the blind man at the end of the first chapter but justifies his actions as a means of revenge for maltreatment. Likewise, his stealing food from the priest was also permissible because of the priest's criminally stingy attitude towards his bread supply. This inability to take responsibility for poor behavior while

taking full credit for successes is commonly referred to as self-defense (Morosky and Ross 72). Blaming others as a self-defense mechanism is not only projected outward but also accepted internally. Lázaro himself believes that the morally questionable acts he has committed are justified by weaving his life experiences, both good and bad, into a complex tapestry that defines his life and justifies any actions he may have taken.

Chapter 4 - Current Study and Methodology

Despite the complexity and innovation of the novel's protagonist and narration techniques, many L2 students may initially find it difficult to engage with the narrative. The Digital Humanities ultimately has the power to change this and turn disaffected L2 literature students into engaged learners. As an L2 literature student myself, my personal journey with *Lazarillo de Tormes* began with a simple DH tool – a word-frequency analysis - and has grown into a fascination with the *pícaro* and his journey. Later, through close-readings of the text, I noticed a significant amount of geographic investment, especially in the early chapters of the novel. The geographic investment of a work of literature refers to the quantity of words in a text that define a specific place (Wilkens 804). However, noticing the appearance of geographic markers in a text alone does not equip a researcher for a wholistic study of space and place in a novel. In fact, Heuser et al critiques the sole reliance on the geographic investment to interpret literature “Without knowledge of the ways places were invoked in fiction, maps of general geographic investment are, to a certain degree, intractable to interpretation” (1). It is necessary, then, to investigate beyond simply the frequency and order of usage of proper place nouns in a story. The current study will combine ideas from multiple disciplines in the humanities using a digital format to both analyze literature and display results, just as experts have suggested (Gardiner and Musto 56; Cro 17; Kennedy 14; Davidson 713). The current study will draw from digital tools in both the linguistic and geographic humanities to produce a more robust analysis of the emotional and geographic investment in the Spanish picaresque novel.

The research process utilized in “The Emotions of London,” a pamphlet by Stanford University scholars Ryan Heuser, Franco Moretti, and Erik Stiener, serves as the inspiration for this study. These researchers generated a digital map of London that visually demonstrates both

the geographic investment and the frequency of either pleasant or fear-based emotions associated with particular spaces in several 18th-, 19th-, and 20th-century English texts. First, Heuser et al quantified the proper nouns in English found in the literature, then sorted out all words that did not pertain to locations within the city of London. Then, the researchers selected a group of 200 words surrounding each geographic site in order to test its emotional context. A group of people read and tagged each cluster of words as either fearful or cheerful. If more than half of the taggers were in agreement with the emotion used to describe the text, that geographical point was assigned that emotion. While the Stanford study informed the bare bones of my methodology, the current study on DH-infused pedagogy in a Spanish picaresque novel demonstrates some fundamental differences, largely due to the resources available. The Stanford study focuses on the sites of London, whereas the current study focuses on the rural regions of Spain. Instead of gathering the overall sentiment of landmarks in one city as told by several works of literature over three centuries, the current study will focus on the emotional associations of specific landmarks made by one character in one novel. Additionally, in my methodology, no geographical points were removed from the study based on region; even those geographic points located outside of Spain were included, given that the current analysis is focused on the protagonist and not on a specific city. The current study aims to deconstruct the context of each geographic site that the *pícaro* mentions in his life-story and visually represent his emotional experience in each site on a digital map of Spain.

According to Ryan Heuser, “a computer cannot add meaning to a place; it can only count place names” (25). I wanted to test this assumption by implementing the use of a digital sentiment analysis tools. Therefore, in order to digitally investigate the significance of geographic sites that appear in *Lazarillo de Tormes*, the current study employs two tools: the

Linguistic Inquiry and Word Count (LIWC), a sentiment analysis tool developed by linguists at the University of Texas, and Storymap, a free program from Northwestern University's Knightlab that allows for the creation of digital maps. I began by conducting a close reading of the text and listing each sentence in the novel that included a geographic site marked as a proper noun. I then plotted these places in the order in which they appeared in the fictional narrative. For geographic sites that appear more than four times, in this case Salamanca and Toledo, the city name was not given a separate map point or sentiment test so long as it occurred within 300 words of its previous reference and did not constitute the setting of two different events. I chose to use the Storymap digital mapping platform because it allows the user to move from point to point on a digital map much like the narrator-protagonist Lázaro moves from town to town in central Spain. Storymap also allows the researcher to add more detailed content, such as images, media, and text alongside each plot on the map. In this way, audiences or readers – like L2 literature students – can essentially travel along Lázaro's route while also interacting with my research. For those locations that were more difficult to pinpoint, such as minor street names or rural churches, I used the information cited in the footnotes of the dual language edition of the novel (edited and translated by Stanley Appelbaum) to help establish an accurate location.

Next, I collected samples of the text surrounding each geographic site in order to analyze the emotional context in which the location was mentioned. However, two main issues arose in the attempt to mimic the Stanford method of collecting 100 words before and 100 words after the geographic site. First, many of the geographic points occur so closely together, sometimes even in the same sentence, that it is difficult to generate an individual sentiment analysis for each term. For this reason, I examined 100 words before and 200 words after each place term in order to ensure that each location would generate a unique sentiment reading. The second challenge

had to do with the chronological break in the narrative. *Lazarillo de Tormes* is divided into a prologue and 7 chapters, each of which act as separate episodes in Lázaro's life. The *pícaro* is a different age, in different circumstances, and often times in a different location in each episode, so it is inappropriate to combine word samples from two different chapters of the novel.

However, a geographic site appears in the first sentence of the first three episodes without the required 100 words preceding the site. In those cases, I collected 300 words after the site in order to respect the individuality of each chapter, but also analyze the same amount of words for each geographic site. Conversely, in a few instances, a place term occurred at the end of a chapter. Again, with the goal of separating the chapters but obtaining a robust word sample in mind, I examined the 300 words before the geographic location.

Ultimately, I collected 31 word samples and ran them through the LIWC sentiment analysis program using the 2007 Spanish dictionary, the most recent available in Spanish. According to James Pennebaker, The LIWC dictionary was created by linguists at the University of Texas as a database of English words and emotions connected to them (5). The English dictionary has been translated into several languages including Spanish (15). This sentiment analysis program scanned and sorted each word in my 31 word samples into pre-established categories programmed into LIWC's dictionary. These categories included grammatical information (like first-person pronouns) as well as emotional information (such as words that communicate anxiety or anger). For more clear and concise results, I chose to reduce the many categories available down to two antithetical categories, positive and negative emotions, which allowed me to best determine the general sentiment associated with a particular geographic site.

Chapter 5 - Preliminary Results

It would seem that Heuser had a point when he said that machines are not capable of assigning meaning to a geographic site. Unfortunately, the current Spanish dictionary in LIWC was unable to appropriately accommodate 16th-century Spanish. After running the selections of text through the digital sentiment analysis, it was clear from the data that this was not the best tool for this particular study. The analysis program was only able to find and assign a positive or negative emotion to a small percentage of the passage in each of the 31 passages, and many of the interpretations had been taken out of context. While these problems were common to each of the 31 passages, I will present one passage as a case-study that perfectly illustrates the challenges of this methodology for early modern Spanish texts.

In the example below, the computer was only able to identify 14 out of 300 words as conveying a positive or negative emotion. This accounts for only .046% of the passage. These 14 words clearly do not comprise enough of the passage to make a sensible conclusion as to the overall sentiment of this selection of the text. Moreover, there are words that appear in the text (such as *oración*, *consideración*, *acabar*, *demonio*, *ruinoso*, *echado*, *sabroso*, *ladrón*) that could in fact contribute to the overall sentiment of the passage, yet they do not appear in the program's analysis. Figure 1 illustrates LIWC's findings for one of the 31 word samples in this study.

vives.Y así pasamos adelante, hasta la puerta del mesón, adonde pluguiere a Diosnunca allá llegáramos, según lo que me sucedía en él.Era todo lo más que rezaba por mesoneras, y por bodegoneras y turroneas y rameras, y así por semejantes mujercillas, que por hombre casi nunca le vi deciroración.Reíme entre mí, y aunque mochacho, noté mucho la discreta consideración delciego. Mas por no ser prolijo, deo de contar muchas cosas, así **gracioso**s como denotar, que con este mi primer **amo** me acaecieron, y **quiero** decir el despidiente y,con él, acabar. Estábamos en Escalona, **villa** del duque della, en un mesón, ydiome un pedazo de longaniza que le asase. Ya que la longaniza había pringado ycomídose las pringadas, sacó un maravedí de la bolsa y mandó que fuese por él devino a la taberna. Púsome el demonio el aparejo delante los ojos, el cual, como suelen decir, hace al ladrón, y fue que había cabe el fuego un nabo pequeño,larguillo y ruinoso y tal, que por no ser para la olla, debió ser echado allí.Y como al presente nadie estuviese sino él y yo **solos**, como me vi con apetito**goloso**, habiéndome puesto dentro el sabroso olor de la longaniza (del cual **solamente** sabía que había de **gozar**), no mirando qué me podría suceder, pospuestotodo el **temor** por **cumplir** con el **deseo**, en tanto que el ciego sacaba de la bolsa eldinero, saqué la longaniza, y, muy presto, metí el sobredicho nabo en el asador, elcual, mi **amo** dándome el dinero para el vino, tomó y comenzó a dar vueltas alfuego, **queriendo** asar al que de ser cocido, por sus deméritos, había escapado.Yo fui por el vino, con el cual no tardé en despachar

Figure 1: The words marked in red were detected by LIWC sentiment analysis to convey a positive or negative emotion.

Furthermore, some of the words that the software did recognize in this sample are taken out of context and therefore interpreted as an emotion that they do not in fact convey. For example, the word *amo* is interpreted as conveying a positive emotion. However, in this context, Lázaro is using the word to refer to his blind master, who is merely another character in the scene. The *pícaro* interchanges the terms *el ciego* and *mi amo* in order to refer to this character. I argue that since *ciego* (blind man) is not assigned an emotion, then *amo* (master) in this instance should not be assigned an emotion. Most likely, the program misread the word *amo* as a first-person verb (that means “I love”) and therefore assigned it a positive emotion. Another misinterpreted term is *villa*. In the context of the passage it simply means a town, but the sentiment analysis assigned it a negative emotion. This is likely due to the fact that in modern Spanish, the word “villa” could be used similarly to the word “slum” in English. Figure 2 illustrates the emotional assignments given for this passage of text discussed above and cited in Figure 1.

| | A | B | C | |
|----|-----------|--------|--------|--|
| 1 | Word | EmoPos | EmoNeg | |
| 2 | vives | X | | |
| 3 | graciosas | X | | |
| 4 | amo | X | | |
| 5 | quiero | X | | |
| 6 | villa | | X | |
| 7 | solos | | X | |
| 8 | goloso | | X | |
| 9 | solamente | | X | |
| 10 | gozar | X | | |
| 11 | temor | | X | |
| 12 | cumplir | X | | |
| 13 | deseo | X | | |
| 14 | queriendo | X | | |

Figure 2: The words marked with “x” in the EmoPos column represent positive emotions. The words marked with “x” in the EmoNeg column represent negative emotions.

Finally, the LIWC sentiment analysis tool classified this passage overall as having more of a positive connotation than negative. Yet my traditional close-reading contradicts this assessment. The passage in fact leads up to the most widely recognized scene in the novel, in which the blindman harshly punishes Lázaro for stealing his *longaniza*, a type of sausage. Although in the beginning of the passage, the *pícaro* does acknowledge that he and the blind man shared some humorous experiences, he decides to skip through these positive experiences in order to focus on a single traumatic event: “Mas por no ser prolijo, *dejo de contar muchas cosas, así graciosas como de notar, que con este mi primer amo me acaecieron, y quiero decir el despiciente y, con él, acabar*” (61, emphasis mine). Not only does this experience force Lázaro to part ways with his first master, but the text sample also emphasizes Lázaro’s extreme hunger as a motivation for stealing the sausage. Therefore, I concluded from my close reading that the passage has a slightly more negative connotation.

As I compared the results of the LIWC sentiment analysis with each geographic site that appears in the text, I noticed that Lázaro never stepped foot in several of the places he mentions in the narrative. Therefore, geographic sites that are merely mentioned in passing do not warrant a place on the Storymap because they are not relevant to the *pícaro*'s formative journey. I remained intrigued by the fact that an anonymous author chose to use real geographic sites in a fictional story, so I began to investigate the significance of each site on Lázaro's journey. I returned to my data and analyzed the same text using a traditional low-tech method of close-reading and analysis surely familiar to literature instructors: writing columns on a whiteboard. I began by separating the list of geographic points I had collected from my previous research and divided them into two groups: places that Lázaro physically experienced, and places he only mentions. I discovered a distinct purpose for the inclusion of geographic points in the novel: to develop the setting of major life lessons that ultimately shape the *pícaro*'s identity. The new discoveries prompted by the LIWC analysis and my own close-reading and analysis meant that I would need to modify my initial assumptions as to how the use of technology, specifically the Storymap tool, could be utilized to allow L2 students to understand a picaresque novel on a deeper level.

Chapter 6 - Mapping the Pícaro's Journey

Given that recognizing the sites mentioned in the novel requires knowledge of the geography of central Spain, most L2 learners studying *Lazarillo de Tormes* will not automatically comprehend the significance of the journey. The anonymous author includes both small towns and early modern urban centers, which are not easily recognizable to people outside of the region. However, the use of these specific geographic sites is crucial to the narrative because they serve as distinctions between the life events and lessons that took place at different moments in the *pícaro's* life. In this way, Lázaro personalizes the towns he mentions. Julia Domínguez explains the *pícaro's* use of geography in his story in this way:

Su relato atraviesa y organiza lugares, los selecciona y los reúne al mismo tiempo en un recorrido espacial que convierte en suyo, privatizándolo. De esta manera, las calles, las plazas, los pueblos y las ciudades de Salamanca y Toledo que se dan cita en El *Lazarillo de Tormes* se transforman, por intervención del Lázaro errante, en lo que de Certeau denomina "lugares practicados" a raíz de la experiencia del *pícaro*, reflejo en suma de su relación con el mundo. (260-61)

In essence, the reader is able to understand the physical world from Lázaro's perspective largely as a consequence of the protagonist's retelling of experiences in specific geographic sites.

The starting and ending points of the *pícaro's* journey also hold special significance that would have been recognized only by local readers of the time. According to Giancarlo Malorino, this novel is one of the first to embody the "common migration from the peripheral countryside to the commercial hub of society" (6). Salamanca and Toledo, the Spanish cities that mark the beginning and end of Lázaro's migration, were known by locals to value two distinct principles: education and business. Malorino continues by explaining, "The protagonist's journey begins in

Salamanca, the city of learning, and ends in Toledo, the city of business” (6). These descriptions of the beginning and end points of Lázaro’s physical journey coordinate with the *pícaro*’s priorities at different moments in his life. While his early experiences in Salamanca, Escalona, Torrijos, and Maqueda tend to end with life-lessons, the later episodes in Toledo deal more with different jobs and various successes Lázaro experienced as a result of that work (6). Thus, the geographic sites in the novel directly correlate with the *pícaro*’s character development.

Although these geographic sites are vital to the narrative, it is unrealistic for L2 literature teachers to expect their students to comprehend their implications automatically. Bernhardt explains that in the process of reading L2 literature, L2 students will be challenged by two foreign concepts (3). The first challenge is posed by the second language structure and vocabulary. The linguistic abilities and 21st-century perspective of L2 students make the 16th-century novel more difficult to understand. Harper suggests that L2 teachers should establish an understanding of basic cultural and historical contexts of the literary works chosen for their classes for this very reason (403). The second challenge facing L2 literature students is the cultural implications of the text. For example, students will not recognize the names of small early modern villages, nor will they have a mental referent to help them visualize the story. As an L2 literature student myself, I too confronted the unfamiliarity of the geography and the subsequent difficulty of constructing a mental image of the scenery in central Spain. Short of a field trip to the actual geographic sites mentioned in the novel, which would cost thousands of dollars and several months of planning, using tools in the Digital Humanities has equipped me as an L2 learner with the cultural knowledge necessary not only to effectively interpret an L2 narrative, but to facilitate my future L2 students’ engagement with and interpretations of L2 literature.

In order for L2 literature learners to better visualize the journey that shapes the *pícaro*'s identity, I propose a method that overlaps two different digital mapping tools to construct a comprehensive map of the *pícaro*'s physical journey throughout central Spain. The resulting map will act as both a remedy for common misunderstandings that L2 learners experience when reading *Lazarillo de Tormes* and also as a pedagogical tool for L2 literature teachers. My map is organized into slides that represent each geographic site that Lázaro visits; however, the same format could be replicated to accommodate a character's journey in many picaresque novels. Each slide consists of the direct quote from the original text that contains a town or landmark, a two-dimensional (2-D) map of the present-day topography of the towns mentioned using a default map available on the Storymap platform, as well as an immersive three-dimensional (3-D) image from Google Maps that allows for a tour of specific landmarks that Lázaro experiences. I then customized the markers of each site on the Storymap with the numbers one through six to represent the chapter in which the specific sites appeared. These numbers help serve as a timeline to allow students to interact with a visual representation of the passing of time along the journey. In essence, my map serves as an all-inclusive virtual tour of the *pícaro*'s walk from Salamanca to Toledo. This mapping method perfectly aligns to best practices outlined in L2 literature pedagogy, L2 learning, and Digital Humanities frameworks. Readers can access my digital exploration of the *pícaro*'s journey on Storymap at the following url:

<https://storymap.knightlab.com/edit/?id=lazaros-journey>.

Before delving into an individual reading of *Lazarillo de Tormes*, it is imperative that L2 instructors allow students to first explore the journey as a whole in order to give them context that will reduce spatial and cultural gaps they may encounter while reading the narrative. Second language students will recognize that Lázaro and the blind man are walking from site to site, but

they may not completely grasp the magnitude of their expedition. I utilized Google Maps in order to connect 21st-century students more directly to this 500-year-old journey. According to Google maps, completing the journey from Salamanca to Toledo would take 52 hours of non-stop walking. Today, the same trip could be taken in 3 hours and 14 minutes by car using two main highways (A-50 and N-403). The map also reveals that Lázaro would have walked through a portion of the Sierra de Gredos mountain range during his journey from Salamanca to Almorox. The *pícaro* never mentions mountains or rough terrain in his narrative and, as a result, L2 learners can miss implied messages about the expedition that help shape Lázaro's identity. The journey he embarks upon in the early chapters is actually much more grueling than it would seem if one were to read the text without knowledge of the geography or terrain. Thanks to digital mapping, a new understanding of the physical distance between each town, especially Salamanca and Almorox, raises new questions regarding the amount of time that passed between leaving one site and arriving at another, the mode of transportation (if any) that the protagonist may have utilized, and even which specific route he took. These are only a few examples of ways in which Google Maps can prompt readers, and especially L2 students, to more deeply consider the narrative and ask important questions regarding the literary journey. One explanation for these uncertainties, which could be discussed with L2 literature students could be the narrative's chronology – the fact that the events of the journey transpired long before Lázaro narrates them from memory as an adult. Figure 3 demonstrates the Storymap slide dedicated to the overview of the *pícaro*'s journey that inspires the aforementioned questions about the narrative.

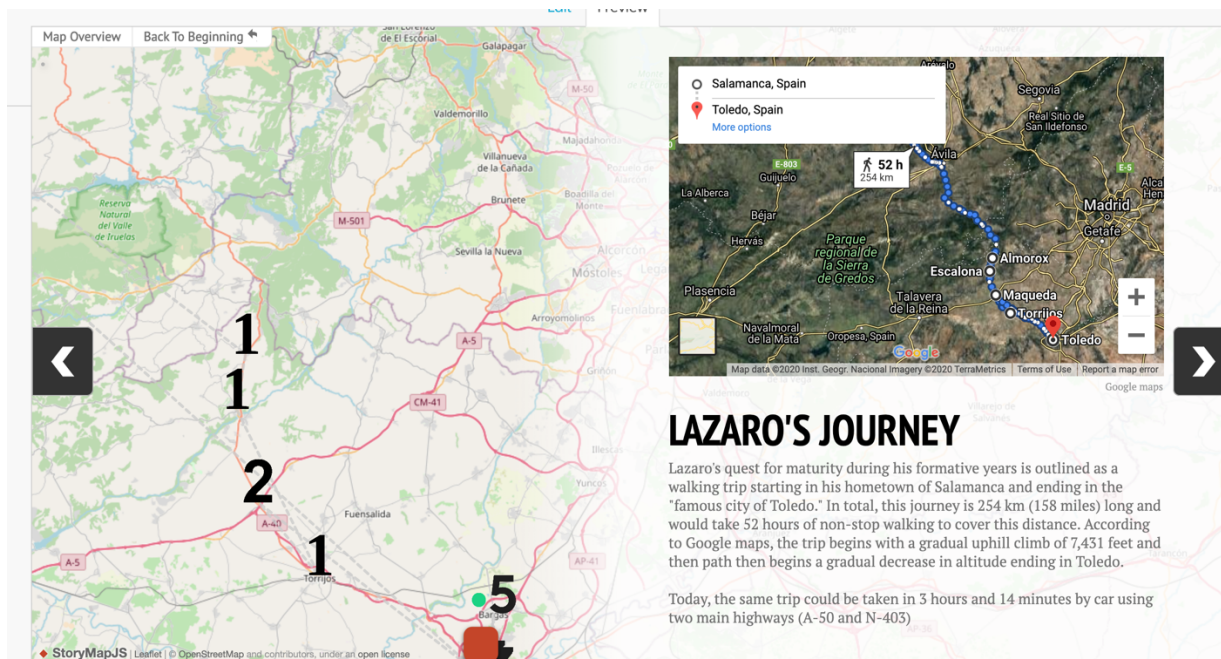


Figure 3: An overview of Lázaro's journey from Salamanca to Toledo.

In addition to revealing hidden information in the text, the combination of 2-D and 3-D maps give L2 literature students opportunities to both recognize the coordinates of significant landmarks on a map and to immerse themselves in the surrounding area. In other words, the map allows L2 literature learners to put themselves in the protagonist's shoes. For example, Figure 4 presents the 2-D Storymap slide depicting Lázaro's exit from Salamanca, and the embedded 3-D image from Google Maps allows student to see the bridge that the *pícaro* refers to at the edge of the city. They will also notice that the bridge crosses the river Tormes, from which the protagonist gets his name. Then, students can maximize the 3-D Google image embedded in the slide (see figure 5) and explore the bridge and the sculpture of a bull that plays a significant role in the narrative. Students are able to move around within the image and witness first-hand what it is like to cross this bridge, allowing them to imagine Lázaro's journey.

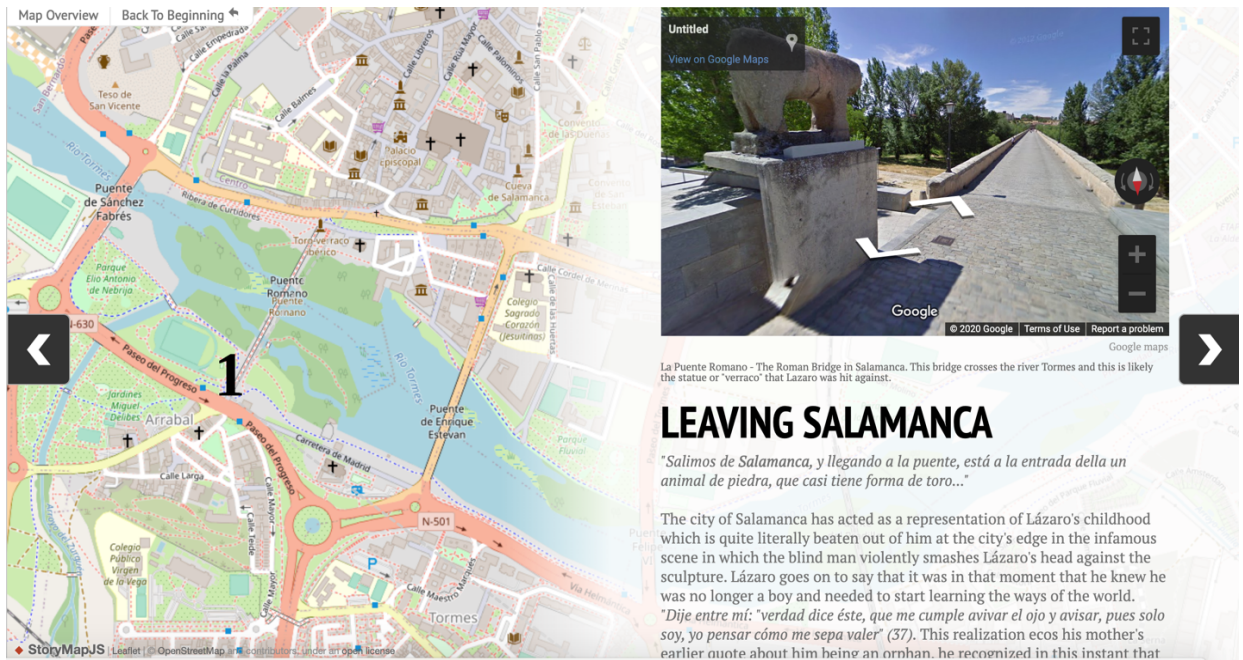


Figure 4: The left side of the image represents the 2D image of the bridge crossing the river Tormes. On the right is the 3D Google image that can be maximized for a full immersion experience.



Figure 5: An example of the maximized 3D Image of the bridge over the river Tormes, Students can examine the statue of a bull and even use the arrows in the image to move across the bridge just as Lázaro does in the narrative.

Combining these 2-D and 3-D maps with passages from the text allows students to engage with spaces, especially those that seem insignificant in the narrative, in order to draw their own conclusions. For example, the town of Torrijos is mentioned only once in the text as Lázaro escapes his blind master: “Y dejéle en poder de mucha gente que lo había ido a socorrer, y tomé la Puerta de la villa en los pies de un trote, y antes que la noche viniese di conmigo en Torrijos” (74). While this stretch of the *pícaro*’s journey is presented as a minor detail in the narrative, creating a Storymap slide encourages a deeper analysis of the context in which the town is mentioned. Torrijos is the first town to which Lázaro flees after injuring his master, and it represents his first experience as an independent person with no parent or guardian to guide him. Based on the context within which this geographical location is mentioned, we know that Lázaro was rushing to escape Escalona in order to avoid facing consequences for severely injuring his blind master. Using the map feature, we see that Lázaro would have had to walk 16.1 miles from Escalona to Torrijos, a journey that would take nearly six hours. It would be a very long and difficult trip for an adolescent to make, but yet it is humanly possible to complete within a day. Students can use geographic distances as well as images of Torrijos to prompt deeper reflections on the protagonist’s feelings and experiences in this town.

Additionally, the numbered markers on the Storymap reveal a geographic discrepancy in this leg of the journey that would not be detected simply by reading the novel (see Figure 6). After Lázaro escapes to Torrijos at the end of the first chapter, he begins the second chapter in Maqueda. This would mean the *pícaro* backtracked eight miles to the west, away from his stated destination of Toledo. This discrepancy is not explicitly pointed out in the narrative and therefore, students can work together to brainstorm possible explanations. Perhaps this retreat is connected to the first-person narration and is evidence that Lázaro’s memory of early events in

his life is fading. Or maybe the *pícaro* had contemplated returning to Salamanca instead of continuing to Toledo. Whatever the case, this is the perfect opportunity for L2 literature students to think critically in their target language by producing a logical explanation that may be reinforced with textual evidence. Second language literature teachers should remain open to all explanations given by the students and encourage them to look for evidence in the narrative that supports their interpretation.

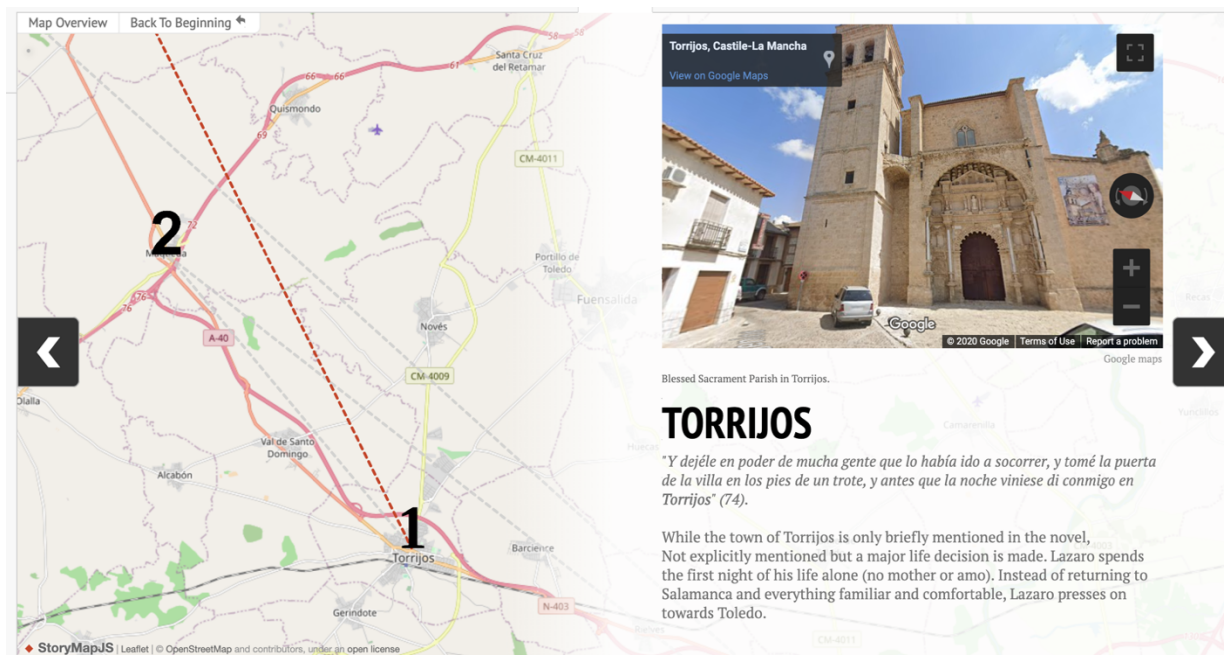


Figure 6: Slide of Torrijos, the town the *pícaro* runs to after violently escaping his first master. By zooming out on the map on the left, we see Lázaro's retreat to Maqueda which is located 8 miles west in opposite direction of Toledo.

Along with revealing information not mentioned explicitly in the text, the method of blending two digital maps also strengthens L2 literature pedagogy approaches by allowing students to more accurately visualize the setting. Many L2 students will have very little knowledge of the topography of central Spain, not to mention the layout of Toledo. Take for example the *Triperia*, the street in the heart of Toledo where Lázaro goes to buy meat. The street

is narrow, with several small shops neatly packed together, and does not resemble the streets or supermarkets to which many L2 students are accustomed (see Figure 7). The 3-D google image on the right allows students to explore the street as if they were actually there to shop. Teachers could even create a scavenger hunt that encourages students to navigate through the winding narrow street in order to find information on store signs or restaurant menus. This activity promotes L2 students' use of the target language while also providing them with a mental referent of the street (albeit modernized) through which the *pícaro* is walking in the narrative.

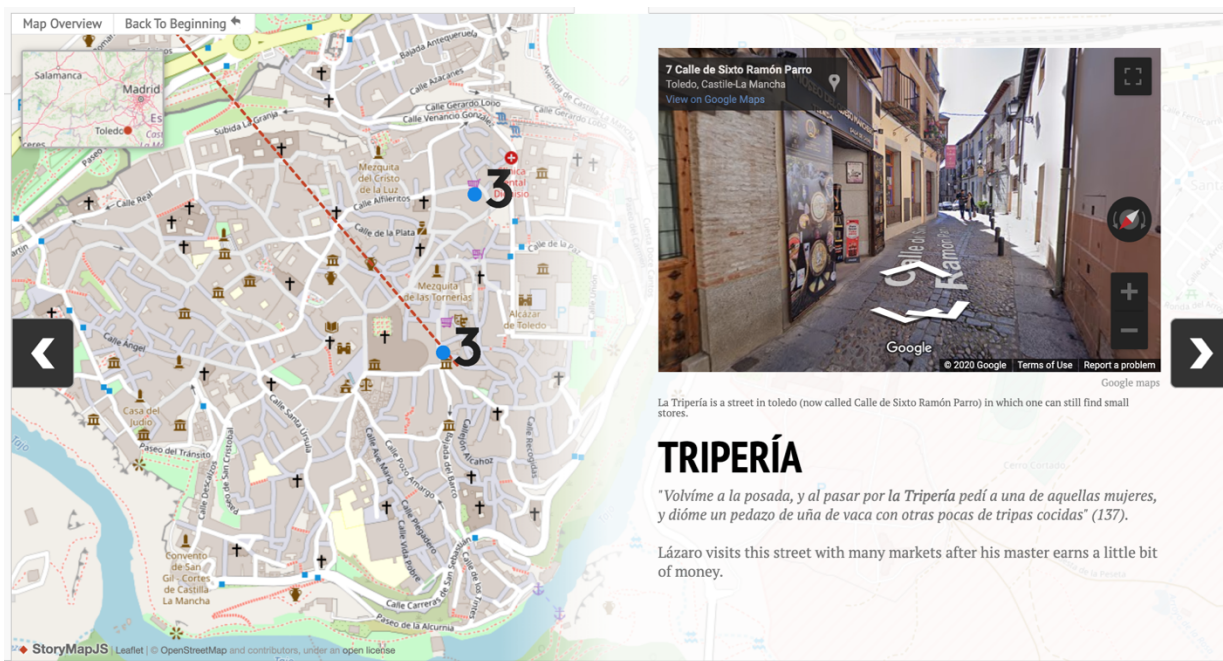


Figure 7: The 3D image of the Tripería gives L2 students a more realistic mental referent of a street Lázaro mentions in chapter 3.

Chapter 7 - Conclusions and Implications

While the sentiment analysis produced by LIWC software did not generate the expected results, it still holds implications for L2 literature pedagogy. LIWC and other digital sentiment analysis programs serve as the perfect tools for students to analyze the tone of a passage in a new way. Instead of a traditional read-and-respond approach to a classroom discussion on literary tone, L2 literature teachers can allow students to run sections of a text through a sentiment analysis program. Then, just as I analyzed the results generated by LIWC in my study, L2 students can critically evaluate machine-generated data and compare it to their own conclusions based on a close reading. This type of digital analysis activity will increase students' engagement while also promoting digital literacy, given that they may realize both the capabilities and limitations of technology. In addition, L2 students will spend time working with individual words in the target language and discover diversity in meaning that ultimately improves their language skills. Such software can also act as a springboard that ultimately leads to a deeper and more creative analysis of a narrative, just as it inspired me to return to my data and enthusiastically analyze the same novel using a traditional low-tech method.

The combination of digital mapping tools like Storymap and Google Maps also enhances engagement in second language literature classes because it allows students to experience the protagonist's geographic references first-hand and to investigate information not explicitly stated in the novel. This mapping method can be utilized effectively in two distinct manners in a L2 literature classroom. First, L2 literature teachers can use a pre-made map, like the one created for this study (Johnston), during the preparatory phase promoted by Harper. In this case, L2 students would gain an understanding of the geographic layout of central Spain, which facilitates a clearer mental referent of the setting and, in turn, leads to a better understanding of the narrative as a

whole. The second way to employ this particular mapping method is during the synthesis or assessment phase of Harper's lesson flow. The use of these digital tools in the assessment phase agrees with the framework of a DH-inflected L2 literature course (Cro; Harris; Spiro) by keeping the focus on the novel while giving students the opportunity to work collaboratively on an interdisciplinary digital project that will ultimately be publicly accessible online. Students will start by interacting with the text through close readings in order to locate every geographic site in the narrative. Then, students will work collaboratively to plan and design their own Storymap layered with both 2-D and 3-D images. Students will be responsible for selecting one of the eight default maps provided by Storymap that best communicates their interpretation. Next, students have the interdisciplinary task of plotting geographic and historical sites as they search for the 3D Google maps image that they believe best represents each scene. Once students complete their projects, the Storymaps can be published to a class blog or shared on social media so that the students' research is openly accessible to the public. The only complication with this method that L2 literature teacher should be aware of is that the Storymap platform only allows access and edit privileges to one account at a time, for any given project. As such, students working together will not be able to edit the same Storymap project from their own individual digital devices simultaneously. This obstacle is easily overcome by students working in intervals with the same digital device (perhaps in a computer lab or sharing a class laptop), or by students using their own digital devices and taking turns signing into the Storymap account in order to add their contributions to the map.

While the mapping method can be applied to many picaresque novels, it can also lead to intriguing comparisons between picaresque works and other narratives based on a journey or geographical movement. The geographic sites that Lázaro actually visits are all in the region of

Spain known as *La Mancha*. However, all of the sites he merely mentions are located outside of this region. Many are even located outside of Spain. This is noteworthy because, upon close analysis, it seems that the *pícaro* downgrades the *La Mancha* region through sarcastic humor and elevates places outside of the region. Some 50 years later, *Don Quixote de la Mancha*, arguably the most influential work in Spanish literature, mirrors this same attitude towards the *La Mancha* region. Utilizing excerpts from both texts and an interactive map, like those used in my study, students could compare and evaluate the attitudes of both protagonists towards the *La Mancha* region.

In addition to exciting potential literary projects, the fusion of 2-D and 3-D maps also aligns with effective second language teaching strategies, as the use of these tools perfectly fits within ACTFL's world readiness standards outlined by the five C's: communications, cultures, connections, comparisons, and community. For example, the collaboration and close reading of the L2 text ensure that students are communicating in the target language while the exploration of a pre-made map or the creation of an original Storymap advances their knowledge of the target culture's geography. As such, they gain an understanding of cultural objects – such as monuments, the design of early modern streets and towns, and architecture – located in the cities and towns of the target culture. While exploring the 3-D component of the mapping method, students make comparisons between their own surroundings and the physical spaces presented in the L2 novel. Finally, by publishing their results, students are granted the opportunity to participate in online L2 communities and create new content to be explored and shared by others.

In conclusion, the implementation of Digital Humanities elements that encourage thoughtful analysis of a literary text not only align with best teaching practices in L2 language and literature pedagogy, but is also a crucial step towards increasing student engagement with

literature. As this project has shown, piecing apart an early modern Spanish novel and digitally displaying diverse interpretations allows students to view a picaresque narrative in a different light. These types of technology-based investigations act as a motivator for 21st-century L2 students to interact with a text that they may initially perceive as old and irrelevant. It also allows students to identify with the protagonist's life story, make human connections with the culture and history of the target language, and compare this culture and history to their own. As a result, they will find relevance not only in this fundamental picaresque novel, but also in their target language and its literature.

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