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Poetry, Politics, and Pedagogy:
Defining and Developing Critical Literacies in Intermediate-Level College French

By

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By

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B.A., Clemson University, 2006

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An abstract of
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Abstract

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By Margaret Keneman

To begin with, this study expands on existing notions of foreign language literacy and critical literacies (Freire, 1993; Hasan, 1996; New London Group, 1996; Swaffar and Arens, 2005) by positing student voice and "production of knowledge" (Hasan, 1996) as central to the development of critical literacies in a foreign language. Using this definition, the primary investigator worked with several university-level French instructors to design two modules to represent the tenets of a critical literacies pedagogy. These modules were then integrated into a standard French 201 curriculum, a curriculum that, according to the syllabus, focuses on skill building and the acquisition of cultural literacy. With each module, students were asked to analyze and (re)produce the following textual genres: (1) slam poetry, and (2) political appeal. This study explored how this critical literacies pedagogical approach influenced student learning in a French 201 course for approximately one semester. A second French 201 course acted as the control group in which no formal critical literacies pedagogy took place.

This study used a mixed methods research design in order to investigate the research questions. Important quantitative findings provided evidence that a critical literacies pedagogical approach did not deter students from learning the traditionally taught grammar points in French 201. Furthermore, qualitative findings indicated that most students valued the opportunity to practice linguistic features (i.e., grammar points) by producing work that was of personal and/or political importance to them. While students were not always aware of their own linguistic progress and critical literacies development, their final slam poems and political appeals revealed their efforts to convey their sense of self as well as their "cross-cultural awareness" (Kramsch & Nolden, 1994) in a way that was often linguistically appropriate and stylistically sophisticated. Student development of critical literacies in a foreign language is ongoing and extends well beyond one semester of instructed learning, but this study illustrates the potential learning outcomes should such a pedagogy be implemented. Practical implications, assessment issues, and suggestions for future research are also discussed.

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I would also like to thank other friends, family, and colleagues without whom I could never have completed this project. My mom and dad have been there for me throughout the entire process, even when I would call them in Chicago at 3am in the middle of the week. They would remind me of the always important, albeit sometimes cliché motto: "don't give up." My aunt Meesie and Uncle Brad would let me come stay, work, and snack at their house in Atlanta when I could not stand to be another night in the library. A very important person in my life, Daniel Finnerty has been there to motivate me and remind me to "dig deep, and stay focused" throughout the final stages of this project, which were also sometimes the most difficult. The rest of my family in New Jersey, Las Vegas, and California, my many amazing "family-friends" in France, the Neal family in Winnetka, and Daniel's family in Atlanta have also been wonderful "supporteurs."

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CHAPTER I: INTRODUCTION

> *"There is a voice inside of you*
> *That whispers all day long,*
> *'I feel that this is right for me,*
> *I know that* this *is wrong.'*
> *No teacher, preacher, parent, friend*
> *Or wise man can decide*
> *What's right for you—just listen to*
> *The voice that speaks inside."*
> - Shel Silverstein, *Falling Up*

The elimination of foreign language departments over the past several years has

made national news. The reports are relatively widespread, but consider the following

examples. In 2008, when the German department at the University of Southern California

closed, some might have thought that the reason was because fewer students were

enrolled in German when compared with a "more popular" language such as Spanish, for

example. However, as reported in the *Chronicle of Higher Education,* "it isn't just

numbers that are an issue; it's an entire mind-set," an assertion that was supported by the

example from Amherst College that there are one-third fewer Spanish faculty members

than 25 years ago (Corral & Patai). More recently in 2010, a highly publicized series of

departmental closures took place at the State University of New York at Albany. In a

New York Times article about these closures Foderaro stated, "more often than not,

foreign languages – European ones in particular – are on the chopping block" (2010, para.

4). In 2011, Berman of the American Association of University Professors (AAUP)

portrayed Albany as "a notorious example of contemporary xenophobia" (2011, para. 1)

and compiled a list of other college and university language programs that have been

eliminated, cut back, or threatened with reduction, including the graduate program of

French at Rice University, the foreign language BA at Tennessee State University, and the French and Spanish degree programs at Louisiana Southern University.

Many members of foreign language departments across the nation immediately express frustration as departments are closed and instinctively blame administrators who seem to devalue the humanities. The frustration is magnified by the perception that a similar attitude prevails among the general public. Be that as it may, pointing accusatory fingers does not often lead to a solution. A close look at how the department operates, what does and does not work, and how foreign language learning and teaching can keep up with the changing face of education might, on the other hand, yield positive results. Many researchers who envisioned a future for collegiate foreign language education began to identify several specific problems with university-level foreign language departments as early as the 1990s and continue to make calls for curricular change today (Byrnes, 1998; Byrnes, Maxim, & Norris, 2010; James, 1996; Kern, 2002; Kramsch & Nolden, 1994).

In 2003, the Modern Language Association (MLA) organized the Ad Hoc Committee on Foreign Languages – a committee of noted foreign language scholars led by former MLA President Mary Louise Pratt – to study the best way to teach language and culture in higher education, particularly in response to the foreign language crisis characterized by departmental closures due to low enrollments or an administrative mind-set that does not prioritize humanities research and teaching. The resulting MLA Report (2007) summarized the major issues, the most significant being a gap that exists between what is often considered "foreign language instruction" and "the study of foreign language literature." This gap represents a dividing of the study of foreign languages into

two categories that should otherwise be interwoven. Furthermore, the MLA Report found that foreign language literature courses are often narrowly focused to represent canonical literature only.

The MLA Report echoed many earlier calls for change made by foreign language scholars who already observed the language/literature bifurcation and the narrow focus of many foreign language courses at the university level (Barnett, 1991; Bernhardt, 1995; Henning, 1993; Hoffman & James, 1986; James, 1996). It suggested that foreign language departments redesign their curriculum by dismantling the language/literature bifurcation and offering a wide variety of courses beyond the scope of canonical literature. Many foreign language departments have responded to the latter suggestion by developing a variety of upper-division courses beyond the traditional literature sequence. Departments have been more resistant, however, to revise the lower-level "language" curriculum[1], a curriculum that often prioritizes equipping students with certain communicative skills before challenging them to consider and analyze textual content. This kind of approach, known as communicative language teaching (CLT), has dominated the foreign language classroom since the early 1980s. The approach's primary objective is to help students develop communicative competence, a construct theorized by linguist Dell Hymes in the mid-1960s. In theory, communicative competence is the ability to make appropriate linguistic choices for specific social contexts. As Canale and

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[1] The traditional two year-language sequence is characterized by formal language instruction whereas the courses offered at the upper level follow the traditional framework that divides the teaching of literature into the century or literary/cultural movement to which it belongs. Although this study posits this division as problematic, there are few other terms to describe the different levels of foreign language learning, other than "lower-level" and/or "upper-level." Therefore, to avoid confusion, this study will sometimes use the traditional classification where "language courses" refer to lower-level courses and "literature courses" refer to upper-level courses. Ideally, once the language and literature gap is bridged, foreign language departments will classify the sequence of courses differently, but for now, these traditional terms must suffice.

Swain (1980) later outlined, a student who demonstrates communicative competence can be accurate (grammatical competence), appropriate (sociolinguistic competence), strategic (strategic competence), and coherent (discourse competence). More recently, researchers suggest that CLT gives students the opportunity to express themselves creatively in a variety of contexts and exposes students to authentic classroom instruction that formally integrate culture and language (Omaggio Hadley, 2001; Shrum & Glisan, 2005).

Communicative competence was a welcome change from earlier form-focused approaches to language teaching and was widely welcomed among language practitioners. However, as Byrnes (2006), Swaffar (2006), and Kramsch (2006) point out, there have been some major discrepancies between the theory behind communicative competence and its actual operationalization in the foreign language classroom. First of all, the approach has often been reduced to focus on students' development of oral skills only. While oral communication is arguably the most prized modality by learners, written texts are without question important representations of language and culture and they deserve attention, even at the beginning level (Byrnes, 2006). Furthermore, in an effort to get students to speak as much as possible using CLT, the students' personal lives, instead of issues related to the target culture, are often the subject of discussions and activities. This self-referential bias in CLT is most likely due to the assumption that students will find it easier to talk about themselves than the target culture. Some instructors may even avoid using texts, documents, and artifacts from the target culture altogether, out of fear that the content will be too difficult for elementary language learners. As CLT promotes self-referential and often stereotypical thinking (instead of cross-cultural awareness, for

example), Swaffar (2006) has found that "students report no change or even a negative shift in their views about the culture of the language they are studying" (248).

Finally, Kramsch (2006) discusses the element of functionality that inevitably pervades the CLT classroom. While the pedagogical approach may be framed around some cultural content (such as the theme of ordering food in a Parisian *café*), it is often reduced in a superficial way that imposes a "tourist-like" identity on the language learner. Kramsch explains why this is highly problematic and why revised pedagogical approaches for the foreign language classroom must promote more complex competencies:

> It is no longer appropriate to give students a tourist-like competence to exchange information with native speakers of national languages within well-defined national cultures… Language learners are not just communicators and problem solvers, but whole persons with hearts, bodies, and minds, with memories, fantasies, loyalties, identities. (p. 251)

The problem is further complicated as students, on the one hand, are given a "tourist-like competence" of the language but, on the other hand, are measured against the standards of a native speaker in order to demonstrate command and proficiency. This manifests itself in the classroom as much emphasis is put on grammatical accuracy, native-like pronunciation, and native-like understanding of literary texts so that students can demonstrate their ability (or lack thereof) to "exchange information with native speakers."

As it might be expected, these pedagogical approaches put an enormous amount of pressure on adult learners who are often under the impression that their non-native status puts them at an eternal disadvantage (Cook, 1999; Kramsch, 1997; Maxim, 2006).

Cook (1999) and Kramsch (1997) theorize that students are concerned about never being able to achieve a level of competency that allows them to feel confident as a participant in the target culture. Offering courses that represent canonical literature only perpetuates this problem. Students are faced with a body of literature that, even for the native speaker, represents the most sophisticated and artistic form of expression and is often reserved for a very elite audience. To make matters worse, students who at the early stages of the curriculum were expected to understand and appropriate the language for basic communicative purposes are suddenly expected to be literary critics of texts charged with social, historical, and cultural nuances.

The progressive educational reformer Paulo Freire (1970) discussed a banking concept of education that explains the possible repercussions if one authoritative source of knowledge dictates the learning process in the classroom, which is precisely the case with the native speaker as the learning goal in the foreign language classroom. In essence, the banking concept of education refers to a system where the teacher is the all-knowing authority figure while the student is a blank slate; the teacher knows everything and the student knows nothing. The teacher teaches by making deposits (i.e., information, facts, and knowledge) into the student's bank (i.e., mind). The student is ultimately expected to accept the knowledge he or she received from the teacher, and there is little to no room for critical inquiry, reflection, or debate. For Freire, this is the primary educational tactic in oppressive societies. Many teachers today (foreign language or otherwise), particularly at progressive institutions, would probably contest the allegation that they are inherently teacher-centered, not to mention oppressive. However, pedagogical approaches that use the native speaker as a model for students to emulate can provoke the perception that

there is one authoritative source of knowledge in the foreign language classroom. As a result of this perception, students might fall into a trap where they willingly accept information, facts, and knowledge while their (potential) multilingual capacities and contributions are undermined.

As a rejection of the banking concept of education, Freire (1993) advocated for what is known as an emancipatory or problem-posing education. At the heart of this type of education is the concept of critical literacy, which refers to an individual's ability to decode the ideological dimensions of texts, institutions, and social practices, as well as the ability to analyze and *challenge* characteristics of these ideological dimensions (Freire & Macedo, 1987). Individuals do not merely accept what they are taught, they have the opportunity to reflect, debate, disagree, and even bring a new perspective to a dialogue based on their previous experiences. As students' previous experiences are always treated as valuable foundations for learning, they do not simply come to class as blank slates. Freire (1993) argues that such a "practice of freedom" will allow "men and women [to] deal critically and creatively with reality and discover how to participate in the transformation of their world" (p. 97). Ultimately, this practice of freedom is also meant to create a more egalitarian environment in both the classroom and society as a whole.

As the 21st century world has become multifaceted and multidimensional, and sometimes even more divided and hierarchical as a result, Freire's definition of critical literacy has shifted in scholarly discussion and research (e.g., Vasquez, 2004) to encompass and mean critical literacies. Even today, the concept of critical literacies is often promoted to empower men and women from socially and economically

disenfranchised communities. This study, however, explores beneficial applications in the foreign language classroom, a space where students are often trying to overcome their perception of the native speaker who dominates their learning. This impetus for this study was based on the observation that students who successfully complete a traditional university-level language sequence often only demonstrate a functional literacy that allows them to code and decode texts in the foreign language and gives them a sense of some dominant cultural values. It may be rewarding and impressive to see students read and write in a foreign language, but students deserve to feel like they can recognize and adhere to cultural norms as well as participate in society in a variety of contexts and in a transformative way: critical literacies.

Although the concept of *critical* literacies is not often discussed in terms of foreign language teaching, approaches that are designed to foster literacy development have found their way into the FL classroom in recent years. One of the most notable changes in collegiate foreign language education framed by the concept of multiple literacies has taken place at the Georgetown University German Department (GUGD). The project was driven by a genre-based approach to foreign language teaching, which guides students' awareness of language conventions and cultural practices by way of their representation in textual genres. Once students develop this awareness, they can reproduce the genres in a way that demonstrates their literacy. On the same token, reproduction of a variety of genres in a variety of contexts demonstrates multiple literacies development. Through the use of this pedagogical approach, it is expected that students can become "competent and literate non-native users of German who can employ the language in a range of intellectual and professional contexts and who can also

draw from it personal enrichment and enjoyment" (GUGD, 2000). In a similar way, Swaffar and Arens (2005) have proposed a multiple literacies approach to foreign language teaching that uses genre to challenges students to understand and reproduce the complexities of a foreign language. Researchers such as Kern (2000), Allen (2009), and Allen and Paesani (2010) have also proposed literacy-oriented pedagogical approaches that allow students to engage in textual analysis and (re)production. While they make mention of genre, their focus is more on using the literary in order to foster literacy development. Despite this fundamental difference from a genre-based approach, they have also considered the term "multiliteracies" in order to account for the range of contexts in which students are interpreting texts.

The present study was guided by many elements from previous research, but incorporates theories of learning that go beyond previous literacy-oriented approaches for the foreign language classroom. For example, although the genre-based pedagogical approach adopted by the GUGD (2000) and Swaffar and Arens (2005) has been hypothesized to promote multiple literacies development across the curriculum, its focus is not necessarily on creative expression and the development of voice, which are important learning outcomes of a critical literacies pedagogy. It is hypothesized that these learning outcomes will be achieved through "reflection" and "production of knowledge" (Hasan, 1996) in order to empower the language learner so that he or she might begin to feel confident to participate in the target culture. Furthermore, the critical literacies pedagogical approach does more than use the literary to foster textual analysis and interpretation, which is often the strategy of Kern (2000), Allen (2009), and Allen and Paesani (2010). Finally, through the use of a critical literacies pedagogical approach,

students are given the opportunity to ultimately analyze and challenge language features and cultural practices as they envision their participation in the target culture.

Statement of the Problem

Over the past 30 years, beginning- and intermediate-level foreign language classrooms have been implementing instructional approaches to foster students' development of communicative competence. While this methodology has advanced foreign language instruction beyond decontextualized structuralist approaches of the 1950s and 1960s, the ability to communicate competently in a foreign language often only gives students functional access to the target culture. Students deserve the opportunity to develop a voice and identity that allows them to actively participate in the target culture (Cook, 1999; Canagarajah, 2004; Kramsch, 1997; Maxim, 2006). Research on alternative classroom instructional approaches designed to foster critical literacy/literacies development in disciplines such as English and social studies has indicated that such approaches empower students in a variety of ways (e.g., Fisher, 2007; Jocson, 2008; Morell, 2004; Weiss & Herndon, 2001). Over the past 20 years, there have been many theoretical discussions positing the benefits of similar literacy-based approaches in the foreign language classroom (e.g., Byrnes, 1998; Byrnes & Kord, 2001; Byrnes & Sprang, 2004; Byrnes et al., 2010; Kern, 2000; Swaffar & Arens, 2005). However, there have been a limited number of classroom empirical studies that have investigated literacy-based approaches to foreign language teaching (Allen, 2009; Allen & Paesani, 2010; Byrnes et al., 2010; Hanauer, 2012). Furthermore, no empirical studies have been found that examine a critical literacies pedagogy in the foreign language classroom. Therefore, classroom research regarding such an approach deserves attention.

Purpose of the Study

The purpose of this study was to investigate the effects of a pedagogy that has the potential to help students develop critical literacies in a foreign language. More specifically, a critical literacies pedagogy was implemented in a French 201 course and consisted of two modules based on the textual genres slam poetry and political appeal. After having read, discussed, and analyzed each textual genre, students were asked to author their own slam poems and political appeals. Students were also given the opportunity to revise their writing based on peer and instructor feedback. Finally, the students presented their texts to the class to be critiqued and analyzed. As stated in Maxim (2006), the "act of presenting one's own [text] to the class and then having the [text] analyzed draws on the methodology outlined by Kramsch [(1997)] and Kramsch and Nolden [(1994)] that recognizes student writing as a legitimate and highly revealing source of cultural meaning" (p. 257). The study ultimately investigated the effects of this pedagogy by measuring student learning and critical literacies development using a variety of assignments and assessments and by exploring students' perceptions, preferences, and opinions regarding the pedagogy.

Research Questions

The present study was guided by the following research questions that were addressed when considering intermediate-level college French students:

1. How do students who are exposed to a critical literacies pedagogy perform on biweekly foreign language assessments (i.e., short-term learning of grammar) as compared with students who are exposed to traditional CLT instructional approaches?

2. How do students perform on a literacy-based assessment[2] after having been exposed to a critical literacies pedagogy (i.e., long-term learning)? How does their performance compare with that of students who are exposed to traditional CLT instructional approaches?

3. For students in the course taught using a critical literacies pedagogy, what are their initial perceptions, preferences, and opinions regarding their experiences learning a foreign language? Do these perceptions, preferences, and opinions change over time when exposed to a critical literacies pedagogy? If so, how?

4. How does a critical literacies pedagogy affect student learning on the following measures: (1) written assignments, and (2) performance projects?

Theoretical Framework

It is important to consider the different theories of critical literacy and how these theories are related to the present research study. As previously mentioned, Freire's (1993) notion of critical literacy has informed this research study, primarily because a corresponding pedagogy that promotes its development can challenge a banking educational concept. As previously mentioned, the banking educational concept often pervades the foreign language classroom by way of the idealized "native speaker" whose authority leaves little room for students' multilingual potential to be acknowledged and appreciated. Communicative language teaching employs instructional approaches that partially transcend the banking educational concept (i.e., students work together and talk about themselves while the teacher acts as a guide), but the "native speaker" is always

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[2] The pre and post literacy-based assessment used in this study was designed to measure literacy and aspects of critical literacies development in a genre-based pedagogical context. The contents and design of this assessment will be explained in further detail in Chapter 3.

present as the ultimate source of knowledge. A pedagogy based on the tenets of critical literacy dismantles the idea that there is only one source of knowledge.

Hasan (1996), an applied linguist and language scholar, identifies a similar notion of literacy called reflection literacy, which shares many characteristics of critical literacy. Reflection literacy values students' prior knowledge and capabilities, and views students not as individuals who should consume information and facts, but instead as individuals who are capable of producing discourse that might contribute to society's ever-changing corpus of knowledge. Hasan explains that "participation in the production of knowledge will call for an ability to use language to reflect, to enquire and to analyze, which is the necessary basis for challenging what are seen as facts" (p. 408). While Hasan insists that reflection literacy and critical literacy should not be confused, the proposed study envisions participation, production of knowledge, and reflection – in the same way that she describes – as important elements of a pedagogy designed to promote the development of critical literacies.

According to Hasan, reflection literacy accomplishes what two other types of literacy, recognition literacy and action literacy, cannot. In a way, recognition literacy is a kind of functional literacy in that it equips learners with certain linguistic coding and decoding skills, but language as a mode of social action is ignored. As a result, learners do not have the power to ask questions or seek explanations; they are simply expected to accept certain facts (Hasan, 1996, p. 388). Action literacy, on the other hand, refers to the entire spectrum of literacy pedagogy (not including, of course, a pedagogy that might promote reflection literacy). Hasan suggests genre-based pedagogy as the best example of literacy pedagogy.

Essentially, a genre-based pedagogy is an approach to literacy development that gives students the opportunity to explore and understand the social, historical, and cultural elements of a variety of textual genres so that they may eventually (re)produce the genres on their own (see Byrnes, 1998; 2002; Byrnes, Maxim, & Norris, 2010; Byrnes & Kord, 2001; Byrnes & Sprang, 2004; Hyland, 2003; Swaffar & Arens, 2005). Hasan discusses the advantages of a genre-based pedagogy as well as the criticism of it, and ultimately explains:

> …in the range of pedagogic practices that are associated with genre-based literacy, there is no explicit element designed to encourage… reflection. In this respect, recognition literacy and action literacy are alike: both encourage conformism; the difference is that recognition literacy does not enable discursive action, whereas action literacy equips pupils to act with their language. (p. 405)

While the proposed study has developed a critical literacies pedagogy that is designed to encourage Hasan's notions of reflection, it has also been influenced by elements of a genre-based pedagogy. Students will be expected to rely on specific genres to guide their learning. However, in order to prevent conformism, students will be asked to not only reproduce knowledge, but also encouraged to express their own voice so that their multilingual status might be recognized and validated.

The term critical literacies (instead of literacy) used in the proposed study is supported by the New London Group's (1996) theory of multiliteracies. Related to rapid advancements in technology, the New London Group, ten educators who met for a week in New London, New Hampshire in 1994, redefined the concept of literacy in a way that accounts for the multitude of information and multimedia technologies that pervade

classrooms today. They argued that "literacy pedagogy now must account for the burgeoning variety of text forms associated with information and multimedia technologies. This includes understanding and competent control of representational forms that are becoming increasingly significant in the overall communications environment, such as visual images and their relationship to the written word…" (1996, p. 61). The New London Group also envisioned language, culture, and literature as interactive components in the classroom, instead of mutually exclusive areas of instruction that need to be dealt with separately. As such, grammar instruction, cultural awareness, and reading activities could be addressed in one lesson to engage and promote multiliteracies. Although this study only represents two textual genres (instead of multiple), the methodology used to engage students with the genres asked students to call on a multiplicity of modalities and view language learning as an integrated process. Furthermore, it is already hoped that, in future research, a more elaborate curriculum driven by a critical literacies pedagogy would include a wider, more multiple variety of genres.

While Freire (1993), Hasan (1996), and the New London Group (1996) offer the primary theories about literacy that have informed the proposed research study, it is important to remember that their work is most often situated within the context of first language[3] pedagogy. Theory from scholars in second language[4] acquisition and foreign

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[3] The notion of a classroom where students are speaking their first language or native language is slightly problematic in today's multicultural world. In the U.S., for example, students in English classes might speak a language other than English at home. These students may be bilingual students of English and another language, or they may be advanced ESL students. Even the concept of the English language itself is multifaceted, where some ways of speaking are more privileged than others (Gee, 1998). It is important to keep these variations in mind when thinking about "first language" classroom instruction. However, it is necessary to use "first language" and/or L1 in order to have a point of reference when talking about foreign language (FL) or second language (L2) learning.

language pedagogy has also informed the proposed research study. Specifically, Swaffar and Arens (2005) make the following assertions about literacy:

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

This idea of empowerment is particularly important when considering the foreign language learner who is attempting to develop a voice that is not necessarily a "native" voice, but one which allows for participation in the target culture all the same.

With this in mind, it is expected that by the end of a curriculum taught using a critical literacies pedagogy, students will be able to do the following: (1) move beyond initial stereotypes they have about the target culture; (2) express themselves creatively in the target language; (3) engage in a variety of tasks of self-expression (speaking and writing) while aware of cultural context and knowledge; (4) identify and use certain language features that are particular to certain textual genres; (5) self-reflect on their experience as learners of another language (Hasan, 1996); (6) develop their voice within the context of the target culture; (7) communicate appropriately in a range of contexts in

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[4] The terms foreign language (FL) and second language (L2) are often used interchangeably, but there is a difference between the two. A foreign language (FL) is most often learned at a distance from where it is actually spoken (e.g., learning French at a university in the United States). For this reason, students often have less exposure to the language than they would if they were immersed in the culture where it the language is spoken. On the other hand, second language (L2) learning happens when an individual is (most often) living in a culture where a language other than their first language is spoken and they are learning this second language as a result. Immigrants to the United States, for example, are labeled English as Second Language (ESL) learners, because they are in a culture where English is primarily spoken, but English is not their first language. Although foreign language and second language learning are, in fact, different, this study is concerned with adult learners for which the learning obstacles are very similar, whether learning a foreign or a second language. Furthermore, while the environment for the two learning processes are somewhat different, that is not to say that second language research cannot be relevant to foreign language research and vice-a-versa.

the target language; and (8) not only decode the foreign language and related cultural

practices, but also analyze and *challenge* characteristics of these practices. It is important

to keep in mind that this study insists that students occupy a unique position as adult

learners of a foreign language. It is expected that students will be able to communicate

appropriately (as well as creatively and critically), but that should not be confused with

the expectation that students will arrive at a native level of proficiency.

<p align="center">Significance of the Study</p>

The present study will benefit researchers in the field of second and foreign

language acquisition for several reasons. First of all, this study designed a pedagogical

approach that goes beyond current literacy-oriented approaches (e.g., Georgetown

University German Department, 2000; Kern, 2000; Swaffar & Arens, 2005) by positing

critical literacies as a multifaceted yet holistic construct to measure learning in the

foreign language classroom. As previously mentioned, the development of critical

literacies can be extremely valuable as individuals do not merely accept what they are

taught, but they also have the opportunity to reflect, debate, disagree, and even bring a

new perspective to a dialogue based on their previous experience. Furthermore, a critical

literacies pedagogy prioritizes learning goals such as the development of a multilingual

voice by way of both generic *and* creative expression as well as reflection (Hasan, 1996).

In other words, this study gave students the opportunity to learn the conventions of a

foreign language and a target culture, while also encouraging them to focus on self-

expression and identity development in a new context. While a critical literacies

pedagogical approach differs from other literacy-oriented approaches, this study builds

on previous research that has already investigated literacy-oriented approaches in the

foreign language classroom. Continuity with previous studies can allow for hypotheses to be supported and even validated.

This study is also important because it offers an alternative to CLT shortcomings that often emphasize the development of oral skills only, and have a tendency to encourage much self-referential thinking on the part of the student (i.e., the student talks about personal experiences without considering those personal experiences in the context of the target culture). While much foreign language research offers evidence in support of the CLT instructional approach, there is criticism that it may not be rigorous enough as students are not necessarily challenged to think about: (1) the complexities of the target culture, and (2) the cross-cultural experience that is learning a foreign language (Kramsch, 2006). A critical literacies pedagogy encourages students to think about these issues and go beyond the development of communicative competence.

In terms of the study's long-term implications, hypotheses are made regarding how a critical literacies pedagogical approach might be effective across the university-level foreign language curriculum. Although department wide curricular revision is high stake, previous research (Byrnes, Maxim, & Norris, 2010) has illustrated how a four-year literacy-oriented FL curriculum can bridge the language/literature gap that so frequently characterizes university FL departments. However, due to research limitations related to time, resources, and manpower, the present study was not able to replicate a full four-year curricular revision. On the other hand, elements from the present study are transferrable to other levels of FL instruction and could easily be adapted in a variety of courses. Therefore, future research could use the present study as a foundation to develop

a critical literacies pedagogical approach that spans the curriculum. Empirical data could

then be collected in an effort to continue to support previous research.

CHAPTER II: REVIEW OF LITERATURE

The Oxford English Dictionary attributes two primary meanings to the word "literacy": (1) "the quality, condition, or state of being literate; the ability to read and write," and (2) "the ability to 'read' a specified subject or medium; competence or knowledge in a particular area" (Literacy, n.d.). The word originated after "illiteracy," which was coined first to label the majority of a population who could not read and/or write. The traditional definition of literacy as the ability to read and write is concrete in concept, but it is often vague and difficult to measure because there are differing degrees of being able to read and write. In 2004, the United Nations Educational, Scientific and Cultural Organization (UNESCO) offered a more global and revised definition of literacy as "the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and a wider society" (p. 13). This describes how literacy has the potential to empower individuals, but fostering such literacy development for everyone is a worldwide problem. In particular, research in "first language" settings (i.e., language arts, social studies, literature, etc.) illustrates problems that arise in various contexts and at various levels of learning, as well as solutions proposed by literacy scholars. This review of literature will begin by examining the problems and solutions that are particularly relevant to the current situation in foreign language instructional settings.

The second section of this chapter will address theoretical and curricular approaches to literacy development in collegiate foreign language education. Specifically,

many foreign language scholars have pointed to a curriculum that promotes literacy development to address one or a combination of the following issues: (1) the gap between language and literature courses in many foreign language departments (Byrnes, 1998; Byrnes et al., 2010), (2) the self-referential bias that often typifies communicative language teaching (Byrnes, 2006; Kern, 2000; Swaffar, 2006), and (3) the privileging of the native speaker (Kramsch & Nolden, 1997, Maxim, 2006). In an effort to resolve some of these issues, several researchers have devoted much time to designing (Byrnes, 1998; Byrnes & Kord, 2001; Byrnes & Sprang, 2004; Byrnes, Maxim, & Norris, 2010) and theorizing (Kern, 2000; Swaffar and Arens, 2005) potential literacy-oriented approaches to foreign language instruction. In the third section of this chapter, the few empirical studies that have investigated the effectiveness of literacy-oriented approaches to foreign language teaching will be discussed, as well as relevant empirical studies that researched the use of texts and/or emphasized content in lower-level foreign language classrooms. The review of literature will conclude by discussing what distinguishes literacy from critical literacy in the foreign language classroom, namely, the theme of voice and empowerment. This theme ties together the five seemingly different publications (Canagarajah, 2004; Cook, 1999; Kramsch, 2009; Maxim, 1998; Maxim, 2006) that are discussed in the last section of this chapter and that relate specifically to the present study.

Literacy, Multiple Literacies, and Critical Literacies Research

For many people, the concept of literacy might bring to mind the ability to read and write. However, most scholars, researchers, and educators today are aware that the term has taken on a much more complex meaning, particularly over the past few decades and with the technological revolutions that have characterized the turn of the 21st century.

Gee (1998), a linguist and a member of the New London Group (1996), is such a scholar who defines literacy beyond the cognitive ability to code and decode words by way of reading and writing. Instead, in order to define literacy, Gee begins with the term discourse defined as a socially situated "identity kit" (1998, p. 51). He explains that people are individuals who belong to communities,[5] and different discourses exist for different communities. Gee refers to this kind of discourse as Discourse with an upper case "d," and distinguishes it from the discourse process, which is the general notion of language in use. According to Gee, Discourse is ideological and represents the values and viewpoints held by specific communities. Furthermore, Discourses put forth concepts at the expense of others, which results in marginalization. This can obviously happen on a small scale (e.g., an insult) or on a much larger scale (e.g., social injustices for a group of people).

Gee expands his definition of Discourse into two categories: (1) primary Discourse, and (2) secondary Discourse, where primary discourse is the "socio-culturally determined way of using our native language in face-to-face communication with intimates" (1998, p. 54). Secondary Discourse is more complex, and comes by way of either acquisition or learning (Krashen, 1987; Krashen & Therrell, 1983). To reiterate, learning is intentional, conscious, and explicit, while acquisition is incidental, subconscious, and implicit. For Gee, literacy is "control of secondary uses of language (i.e., uses of language in secondary discourses" (1998, p. 56). Furthermore, he distinguishes between "dominant literacy," which is control of a dominant (secondary) Discourse, and "powerful literacy," which is essentially control of a secondary Discourse

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[5] It would be very rare and/or unlikely to find anyone who belongs to only one community. Even in a tight woven, small group of isolated individuals, different "inter-communities" can be established based on age, gender, vocation, etc.

that can be used to critique other secondary Discourses, including dominant Discourses. This is important with regards to foreign language education, since learning/acquiring a foreign language is precisely the learning/acquisition of Discourses. However, a language should not be perceived as a single Discourse, which is often the case in the foreign language classroom. Arguably, this focus on a singular, dominant Discourse only confuses learners as it ignores the plurality and interchangeability of Discourse.

Gee's voice can also be heard in *Multiliteracies: Literacy Learning and the Design of Social Futures* (Cope & Kalantzis, 2000), which is a larger publication that represents work from members of the New London Group (1996). Drawing on the New London Group's preference for the term multiliteracies, the contributors elaborate on specific problems with traditional literacy education in a world that is rapidly changing due to advancements in technology, multilingualism, and cultural diversity. Examples of advancements in technology include cyber-schooling[6] (C. Luke, 2000) while examples of cultural diversity include post-apartheid South Africa (Newfield & Stein, 2000). In terms of the first instance, a traditional literacy pedagogy (i.e., cultivating learners' listening, speaking, reading, and writing skills) does not suffice when cyber-schooling is in play, because it does not account for the multimodal and interdependent resources available thanks to technology. In terms of the second instance, a traditional literacy pedagogy (i.e., teaching reading and writing solely as cognitive skills and without considering social context) undermines the multicultural and multilingual demographic within a post-

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[6] Cyber schooling, more often called "distance learning" today, is the umbrella term that refers to any kind of course that has an online component where students interact virtually instead of in the classroom. These kinds of courses can be controversial, as instructors and students alike are concerned that virtual interactions are not as productive or socialized as the face-to-face interaction that happens in the classroom. On the other hand, especially when considering foreign language education, the Internet allows students to access and experience authentic texts and communities in ways that were not possible (or were very expensive) in the past.

apartheid South African classroom. To conclude, these researchers illustrate case studies of a multiliteracies pedagogy in action which support their theories positing its advantages.

Gee (1998) and other researchers who contributed to *Multiliteracies: Literacy Learning and the Design of Social Futures* (Cope & Kalantzis, 2000) explicitly point to the importance of "being critical" as a key component of literacy and/or multiliteracies. Be that as it may, most of these researchers are not necessarily associated with movements in favor of *critical* literacy development. A. Luke (2000), however, has been redefining critical literacy within an Australian context since the 1990s. As previously mentioned, critical literacy movements were initially sparked by educational reformer and activist Paolo Freire (1993). Through dialogue, an important tenet of critical literacy, Friere and Macedo (1987) continued to synthesize a definition of critical literacy, while Henri Giroux (1988; 2011) later joined forces as one of the founders of critical pedagogy. For these scholars and activists, fostering the development of critical literacies has to do with rectifying social inequalities that are the result of the highly institutionalized educational system. Luke, aware of the revolutionary nature of critical literacy movements in the United States, poses the following questions: "What happens when a radical approach to literacy education moves into the tent of a secular state education system? Does it lose its critical edge? Is it a matter of appropriation, oppressive tolerance, and 'selling out'?" (2000, p. 448). These questions are important in any discipline that employs a critical literacies pedagogy under less radical circumstances[7] but still envisages its profound potential to foster learning and development.

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[7] While the issues that exist in the foreign language classroom are problematic and unfortunate, it might be too extreme to impute its shortcomings and inadequacies only to social injustice. In fact, many students

Luke defines critical literacy according to a sociological perspective and argues that it is not about personal voice, but is instead about access to discourse. He refers to Bourdieu's (1999) concept of "linguistic markets" and argues that different kinds of student practice translate into power and value. He then illustrates the meta-language around Australian approaches to critical literacy development which are as follows: (1) coding practices: developing resources as a code-breaker, (2) text meaning practices: developing resources as a text participant, (3) pragmatic practices: developing resources as a text user, and (4) critical practices: developing resources as a text analyst and critic. According to Luke, a critical literacy pedagogy includes the above practices and, ultimately, "emphasizes direct instruction in the workings of mainstream texts of significant exchange values in… social fields," (2000, p. 459). Learning in such a way, it is hypothesized that students will be able to access dominant discourse.

Banks (1991), on the other hand, argues that students should have access to a variety of voices or stories in the classroom. For Banks, students are denied access in schools precisely because knowledge is institutionalized and dominant discourses are the only discourses presented by the curriculum. Banks also explains that it is the educator's responsibility to reformulate the canon by representing a plurality of voices. As Banks points out, such an alternative curriculum challenges Hirsh (1987) who lists facts that must be learned by students to become "culturally literate." Students who are exposed to

who find themselves in a position to study a foreign language in the United States are members of privileged groups often related to their socioeconomic status or racial/ethnic background. Some critics might wonder why a revolutionary pedagogy that is designed to empower oppressed individuals would be relevant to such students. Notwithstanding the idea that the foreign language classroom has the potential to be an oppressive space even for students who have access to privileged discourse in their native language, Freire (1993) also argues that, in order for a critical literacies pedagogy to be truly effective and revolutionary, all individuals who co-exist should be exposed to it (i.e., it is not just the oppressed who needs to revolt but, and perhaps obviously, the oppressor needs to change). For this reason, it is completely acceptable, if not necessary, to implement a critical literacies pedagogy in spaces that accommodate (only) non-marginalized individuals.

the dominant canon are learning a very specific type of culture (e.g., "high") that is, of course, important to consider. However, culture is not limited to dominant values and traditions. All too often, the foreign language classroom perpetuates the simplified idea of "cultural literacy" in a similar way. Foreign language instructors may be under the impression that they are teaching culture when they give students general information about traditions and values pertaining to a particular dominant group of people. Banks alludes to the deficiencies in privileging cultural literacy as a learning outcome, because it expects students to accept information about culture without being critical. The case studies to support Banks' theories are taken from junior high and high school social studies classes, but this problem of "teaching (one) culture to promote cultural literacy" happens all too often in the foreign language classroom.

Teaching popular culture is one way to go beyond the teaching of dominant, high culture traditions and values. Morell (2004) argues that popular culture (e.g., music, film, television, mass media, and popular sports) should be included, if not prioritized in high school English classes in the United States because "popular culture plays a central role in dictating how youth define themselves in relation to the larger world as well as framing their practices (i.e., dress, speech, or recreational activities) within that larger world" (2004, p. 39). Morell acknowledges that popular culture can and does portray young men and women in problematic ways, but this does not mean that popular culture is not an indispensable resource in the classroom. On the contrary, teachers can give students the opportunity to recognize the inequalities and stereotypes that appear in popular culture, which fosters critical thinking. Ultimately, Morrell offers three main reasons in defense of popular culture: (1) popular culture consumption involves

intellectually rigorous literacy practices,[8] (2) teaching popular culture can help young

people make connections to academic texts and concepts, and (3) popular culture can

facilitate a critical reading(s) of the worlds of America's youth.

Spoken word and slam poetry are artistic forms of expression that represent other,

perhaps less well-known, forms of popular culture. Weiss and Herndon (2001) define

spoken word poetry as follows:

> It is a modern-day poetic form rooted in the oral traditions of African griots, the
>
> blues, Baptist preaching, and storytelling. In recent decades, we find strains of
>
> [spoken word] in the free-association methods of the surrealists and in the protest
>
> songs and poems of the antiwar, feminist, and civil rights movements. Spoken
>
> word today draws upon… historical influences as much as it does upon hip-hop
>
> and other music, pop culture, vernacular speech, and traditional poetry. It is a
>
> performance-oriented poetry the best examples of which begin with a precise and
>
> well-*written* poem. (p. xix, emphasis original)

People either perform their spoken word poems at "open mic" events or in a more

competitive format known as a poetry slam.[9] Both formats give poets the opportunity to

showcase their work before an audience. The Nuyorican Poets Café in New York City,

one of the most celebrated venues, has been hosting spoken word and slam events since

the mid-eighties. More recently, spoken word and slam poetry has become very popular

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[8] In a 2011 interview with Morell, he explains that the implications of his argument have changed with the changing face of the Internet. Students today are not only consumers of popular culture, but also producers. In the late nineties, young people would use the Internet to listen, watch, read, and primarily consume information. Today, with editing features (such as Wikipedia) and publishing features (such as YouTube) students can become even more engaged in literacy practices where they produce their own work.

[9] Some poets, artists, and scholars identify a clear distinction between what is considered spoken word poetry and slam poetry. Slam poetry has rules and is competitive, which are two notions that are not typically associated with artistic creation. For these reasons some spoken word poets prefer not to be included in the slam category. Other spoken word poets simply view the slam experience as a moment to showcase their work.

among young people. In 1997, James Kass founded Youth Speaks in San Francisco, a "not-for-profit organization dedicated to the free and undaunted expression of teenagers" (Weiss & Herndon, 2001, p. xix). The organization has had remarkable success helping students develop their writing, thinking, and performance skills outside of the classroom. For these reasons, spoken word and slam poetry and the culture that surrounds these genres is being integrated into classroom instruction.

Fisher (2007) and Jocson (2008) recently researched the effects of teaching spoken word poetry in urban classrooms. Since spoken word poetry became such a popular mode of expression among teenagers in the late nineties, Fisher explored how teachers were using such out-of-school literacy practices in school. Fisher spent time at University Heights High School in the Bronx working with the Power Writers, an elective spoken word poetry group directed by a celebrated teacher named Joe Ubiles. Ubiles challenged students, who were often facing disciplinary problems, to put their passion and energy on paper. Students in the Power Writers also participated in regular peer feedback workshops coined "reading and feeding days." At first, Fisher found that there were tensions fostering a safe space and students were reluctant to share their (very personal) work, which is often the case with any peer feedback activity. Over time, however, students warmed up to each other, and were encouraged to cultivate their own language. Fisher identified this kind of encouragement as the promoting of Students' Right to Their Own Language (STROL). Fisher reported multiple findings in support of the use of spoken word classroom in urban classrooms, including the confidence instilled in students once they were able to use their own language (STROL).

Jocson (2008) conducted a similar ethnographic study where she observed, interviewed, and worked with seven students at a San Francisco area high school. These students were all members of the poetry program "Poetry for the People" (P4P), where they worked together to create and participate in a community of student-teacher-poets (STPs). According to Jocson, "poetry in the context of P4P is treated as a medium for political and artistic empowerment" (2008, p. 69). The program provided all students with a course reader that explained the programs mission statement, three ground rules, and instructional materials such as writing guidelines, technical checklists, and tips for poetry readings. Jocson identified two processes that contributed to students' progress and success in the P4P program: (1) workshops ("poetry as process"), and (2) rewriting ("poetry as product"). Jocson found that students sometimes hesitated and did not always provide comprehensive comments to each other, but when they did, they "participated as both apprentices and experts in a unique empowering *process* that provided each of them a space to delve into issues relevant in their lives" (2008, p. 104-105). Furthermore, Jocson found that rewriting (ultimately leading to "poetry as product") allowed students to imagine a different world. Students were able to rewrite misperceptions and stereotypes, which forced them to "imagine themselves as active members of society and as agents in changing the course of their lives and others'" (2008, p. 129). Ultimately, for Jocson, the P4P program was a literacy practice ("poetry as practice") where poetry served as a medium for students to address issues that were important for not only personal reasons but also in a much larger social and political context.

Ultimately, the aforementioned scholars view literacy development as a source of empowerment that allows individuals to participate in society and provoke social change.

This powerful notion of literacy resonates with Gutierrez's (2008) argument that students have a (civil) right to their own language. Unfortunately, this right is often undermined by a one-size-fits-all approach in U.S. schools propelled by the assumption that "sameness is fairness" (Gutierrez, 2000, p. 171). Gutierrez argues that schools must engage students in hybrid language practices that honor students' right to language and literacy. For Bloomaert (2008) the problem is only worsened when "non-elite" forms of writing are performed by those who are not fully inserted into elite economies of language, which is often the case for immigrants to Western societies. Because migration is more common today than ever, it is important to think of research around literacy not only within "first language" contexts, but also as individuals learn second and foreign languages.

Literacy in Second and Foreign Language Education

While it is important to consider how literacy is defined within the context of first language education, Kramsch and Nolden (1994) warn about taking theoretical models from native language literacy. According to Kramsch and Nolden, it is important for learners to acknowledge and to accept that they are using a language that is not theirs to express a world that is or isn't of their choosing. In order to do this, Kramsch and Nolden favor oppositional practice, a theoretical term initially coined by de Certeau, Jameson, and Lovitt (1980). In the foreign language instructional context, oppositional practice gives students the right "to position themselves at equal par with, i.e., in (op)position to, the text, by virtue of the very linguistic and conceptual power that the text has given them" (Kramsch & Nolden, 1994, p. 29). Through oppositional practice, students can develop their own voice and become authors in their own right. What they author is

precisely their response to an original text. This response is constructed by (1) re-evaluating events from the original text, (2) re-structuring information from the original text, and (3) re-locating meaning from the original text. Through oppositional practice, learners become conscious of the way their language(s) and prior cultural experiences shape their reality, which is always changing as they continue to learn.

Byrnes (1998) complements Kramsch and Nolden's revised definition of literacy for the foreign language classroom by proposing a curriculum that fosters students' development of multiple literacies. Based on her observations, current FL curriculums continually fail to ensure that students learn the foreign language in a non-trivial way. Furthermore, they do not educate students in a way that extends the learning experience throughout their undergraduate experience and into graduate study. These failures are the result of a "curriculum by default," which lacks continuity as courses are taught and evaluated as separate entities. A "curriculum by design," on the other hand, happens when "all teaching faculty members of a department engage deliberately in building a consensus about what constitutes knowledge in the foreign language field, about what the large educational outcomes should be, and about how individual courses can provide interrelated avenues for students to gain that knowledge" (Byrnes, 1998, p. 270). Many factors prevent departments from implementing a curriculum by design. First and foremost, it requires much time, dedication, patience, and collaboration to develop, which will be illustrated below in the discussion of the curricular work by the Georgetown University German Department (GUGD). Also, the stakes are higher when student achievement depends on the entire department instead of individual courses. Finally, the unfortunate and often denied reality is that research is prioritized over teaching within the

academy, and many do not consider curriculum development a matter of research. In other words, in the same way that "language" courses are distinguished from "literature" courses, foreign language research (i.e., second language acquisition (SLA), applied linguistics, pedagogy, etc.) is distinguished from literary research, and faculty members overlook the two discipline's obvious interdependence.

Kramsch (1998), by adopting a sociocultural perspective on second language learning research and steering clear of either an exclusively linguistic or literary forms of exposition illuminates the ways "language" and "literature" research intersect. Kramsch lists four issues that must be addressed when studying a foreign language (in both lower- and upper-division courses): (1) academic literacy versus vernacular orality, (2) schooled versus unschooled forms of knowledge, (3) information versus interpretation, (4) canonical culture versus everyday culture. These dichotomies exist and pose challenges in foreign language departments, as well as other humanities departments at many universities and K-12 institutions. For example, current foreign language courses at the lower level often privilege orality (not necessarily vernacular, however), but students are expected to be academically literate once they arrive in upper-level courses. Similarly, canonical culture is often privileged at both the lower- and upper-level of instruction. Kramsch explains that while English departments have addressed the challenges collaboratively by bringing the field of English composition (i.e., lower-level) theoretically and pedagogically closer to literary-cultural studies (i.e., upper-level), foreign language studies research has not.

A multiple literacies approach to foreign language teaching provides the theory and pedagogy to tackle the challenges that Kramsch (1998) mentions and, ultimately,

bring foreign language and literature courses closer together. Not only does a multiple literacies approach require the principles of a curriculum by design, it also asks students to consider and acknowledge their position as a nonnative speaker. Byrnes (1998) explains that current approaches to FL teaching "ignore the individual nonnative reader who does not belong to the discourse community in which the native text was produced and for which it was intended" (p. 279). The awareness on the part of FL students that texts are often written with a native speaking audience in mind is not meant to put them under the impression that they cannot participate in the target culture because they are not members of this audience. On the contrary, students can begin to position themselves as multicultural, multilingual readers of the text, who can offer new insights and interpretations based on their background and previous experience. Furthermore, the awareness can be expanded as students come to realize that, especially today, no culture is one-dimensional. Ultimately, "a multiple-literacies approach allows an expansion of theory [and] allows language learning to arise in diverse discourse communities, oral and written..." (Byrnes, 1998, p. 279). As previously mentioned, the native speaker and its well-defined culture is an illusion, and culture is multidimensional and ever-changing, which is often reflected in vernacular orality, unschooled forms of knowledge, interpretation, and everyday culture (Kramsch, 1998).

Byrnes and Kord (2001) reported some of the challenges they faced as they revised their curriculum at Georgetown, both at the upper-level (a literature course) and at the lower-level (a language course) in order to ultimately arrive at a more holistic continuum of learning over time. For Kord, one of the biggest problems with foreign language literature courses is that they are designed under the impression that students

have very advanced language skills in order to participate. Sometimes they are even designed in the same way that an English literature course would be designed at an American university, where most students' first language would be English. Operating in this way is not only unfair but also illogical, because even those students who have had several years of high school foreign language experience will still need some training as they continue to learn a foreign language. Furthermore, such a student should be considered an exception, and most students do not have so much prior experience. Finally, even those students who began their language learning sequence as beginners at the university level should, theoretically, be in a position to continue foreign language study until their fourth/final year if they so choose. The current system in place, however, with only upper-level literature courses that are far too advanced for such a learner, ultimately denies such a learner that opportunity.

What ends up happening to upper-level literature courses as a result of the current system is even more problematic. The course obviously cannot function as planned because students are not advanced enough linguistically to keep up. Byrnes and Kord (2001) explain the result:

> scholarship on the teaching of literature frequently engages in pursuits that would be considered outdated and methodologically questionable in literary scholarship, concentrating, as it often does, on questions regarding plot and author biography. [And] language acquisition in the literature classroom is not targeted, but implicit: …L2 acquisition is either ignored entirely or indirectly targeted by comprehensible input and unstructured "discussion." (p. 37)

There are, of course, the departments that have intermediate (often 300-level), "bridge" courses that claim to address these issues. Kord, however, argues that language acquisition should continue to be explicitly reinforced, even in the most advanced literature courses. On the other hand, Kord warns about teaching a literature course by focusing on language features and development only. It is imperative to recognize and attend to students' cognitive, contextual, and stylistic sophistication, as well as their linguistic accuracy. Ultimately, Kord emphasizes the importance of addressing language acquisition in upper-level courses, but once students begin scholarly analysis, their "errors seem a relatively minor concern so long as they impair neither understanding nor students' ability to sustain a sophisticated argument" (2001, p. 47). It is important to consider Kord's research even when revising the lower-level foreign language course since departmental restructuring has long-term goals that might eventually require upper-level curricular revision as well.

By *first* addressing the challenges faced by foreign language faculty members who teach upper-level literature courses, Byrnes and Kord (2001) are implicitly indicating that the problem of unprepared students in literature courses is not necessarily the fault of inadequate language courses, which is often the assumption. This, of course, does not mean that lower-level language courses are exempt from curricular revision; after all, that is precisely the focus of the present study. However, curriculum revision for lower-level language courses is not just a matter of asking students to learn more grammar and to become more accurate before they can participate in upper-level literature courses. Byrnes suggests linking content and language in pedagogy at the lower level. In the same way that upper-level literature courses should put more focus on

language acquisition, lower-level language courses should include more content areas that exemplify a range of textual genres.

Byrnes and Sprang (2004) highlight the narrative and the political speech as two genres that allow the learner shift from high intermediate into advanced and beyond. These two genres must be sequenced respectively in order to honor the demands of long-term L2 development. The narrative genre asks students to balance three cognitively complex elements by retelling a story (either personal or public). Students who retell a story practice temporal coherence, verbalization of even structure, and casual coherence. According to Byrnes and Sprang, casual coherence carries particular importance because it empowers students to make their own judgments as they retell a story from their own perspective. Students can transfer their ability to narrate a series of events as a coherent whole when they write a political speech. Furthermore, students can work towards more sophisticated language use, such as the ability to establish cause and effect relationships between abstract concepts.

To reiterate, the revisions that take place in the lower-level courses and the upper-level courses are not mutually exclusive. In the same way that upper-level courses should put more emphasis on language acquisition by "conceptualizing L2 development as a long-term process within a coherent four-year program that is designed to facilitate students' evolving accuracy, fluency, and complexity" (Byrnes & Kord, 2001, p. 50), lower-level courses should illuminate the social, historical, and cultural aspects of language by using content (genre) to contextualize even the earliest stages of the learning process. As a result, any adult student enrolled in a French 101 course can and should have high expectations that he or she will be able to eventually use a foreign language at

an advanced level. According to Byrnes and Sprang (2004), "…language development throughout the advanced stages of language learning leads to an expanding capacity to situate the learners' performance between expected language use in the L2 culture(s) and their desire for an individual voice in the L2 culture" (p. 53). Ultimately, this genre-based approach proposed by the Georgetown University German Department have unified the lower and upper-level courses and have allowed for language development to progress to its highest potential.

In a detailed monograph that appeared in the *Modern Language Journal*, Byrnes, Maxim, and Norris (2010) elaborate on the specificities of the Georgetown University German Department's curricular revisions (as well as provide empirical evidence from this curriculum reform that attests to its effectiveness, which will be described in more detail below). In particular, they refer to extensive research and theory in support of a genre-based approach to foreign language teaching, and posit why such an approach has so much potential in all courses that span the four-year curriculum. In essence, Byrnes, Maxim, and Norris favor the use of genres because they exemplify "specific discursive, sentential, and lexicogrammatical strategies," and they are "socially and culturally embedded text types… ideally suited for modeling and exploring how language functions in a specific situation to convey meaning" (2010, p. 83). Furthermore, and perhaps most importantly, Byrnes, Maxim, and Norris address the writing processes that are an integral part of a genre-based pedagogical approach to promote literacy development. Literacy, as even the traditional definition would suggest, is not only a question of reading but also writing. In other words, even in the most traditional sense, it would not be enough to just read different textual genres: the writing and (re)production of textual genres would need

to happen in order to demonstrate literacy. Therefore, Byrnes, Maxim, and Norris describe the Prototypical Performance Writing Task (PPT) that engages students with textual genres, which they first read and, later, reproduce with creativity and sophistication.

The genre and corresponding PPT that Byrnes, Maxim, and Norris include as an example in the monograph is a political appeal. Each PPT functions according to the same guidelines: (1) students analyze a model text by identifying its discursive, sentential, and lexicogrammatical features, and (2) students consider and make use of the same features when writing their own texts. Byrnes, Maxim, and Norris acknowledge the static and prescriptive characteristics of an approach with such clear guidelines, but argue that "students first need significant guidance before they can engage in the desired [L2] play and variability]. …only once they know their generic conventions are they able to subvert them for their own communicative and ideological purposes, thereby gaining their own distinctive voices" (2010, p. 117-119). For example, Byrnes, Maxim, and Norris explain that students, once they understand the conventional functions of the political appeal, can expand their understanding to include the idea of a parodied political appeal, which can be both subversive and creative.

Swaffar and Arens (2005) are two other seminal voices to be heard when considering literacy and foreign language education. Like Byrnes and Kord (2001), Byrnes and Sprang (2004), and Byrnes et al. (2010), Swaffar and Arens emphasize the use of genres to promote a cross-cultural literacy. They explain that genre is "the palette of socially constructed discourse practices within any given culture" (2005, p. 8). Therefore, understanding genre is an integral part of literacy and social interaction.

Furthermore, genre knowledge facilitates the challenging of social conventions and often is at the root of positive social change. As previously mentioned, however, an individual cannot necessarily challenge social norms and conventions if he or she is not familiar with them in the first place. For these reasons, Swaffar and Arens envision a genre-based pedagogy that gives students access to a variety of textual genres and allows students to explore and analyze their linguistic and discursive features. In particular, Swaffar (2004) highlights the *précis* as a reading process with four distinct parts that lends itself particularly well to genre analysis and helps students identify particular cultural (and linguistic) patterns. According to Swaffar and Arens, such an approach to reading (and writing, although less emphasized) "…emerges as particularly useful for tying literary readings to goals of cultural literacy and to individual empowerment in expression" (Swaffar and Arens, 2005, p. 81). As students become more aware of a variety of genres with certain conventions, they can develop the ability to not only understand and reproduce the genres, but also think critically about why they operate the way they do.

Another important contributor to the field of literacy and foreign language education is Kern (2000), who indicts the CLT emphasis on the oral modality and, instead, advocates for a literacy-based approach. Kern emphasizes that the four modalities (speaking, reading, writing, and listening), which have a tendency to be dealt with separately in the foreign language classroom, are interdependent. He proposes literacy as a construct to be developed in the language classroom, precisely because literacy education values written texts. This is not to say that Kern holds a traditional definition of literacy that expects the student to develop cognitive reading and writing abilities. Instead, Kern's working definition argues that literacy is "socially-, historically-,

and culturally-situated" and is characterized by "creating and interpreting meaning through texts" (2000, p. 16). He further explains that literacy "…entails at least a tacit awareness of the relationships between textual conventions and their contexts of use and, ideally, the ability to reflect critically on those relationships…" (2000, p. 16).

In order to get students to reflect critically, Kern suggests using four curricular components originally proposed by the New London Group (1996). These curricular components include: (1) situated practice (immersion), (2) overt instruction, (3) critical framing, and (4) transformed practice. There are an infinite amount of activities that can correspond to each curricular component depending on the goals of each one. For example, situated practice encourages students to explore "spontaneous responses to texts" as opposed to the "normative" interpretations often provided by the teacher and/or the native speaker. Overt instruction activities allow students to focus on the actual meaning behind the words and the genre of the text. Critical framing activities encourage students to distance themselves from the text so that they can "examine the nature of the text-response relationship itself." Transformed practice is concerned with activities that allow students to redesign the text. It becomes clear during transformed practice that reading and writing can never be taught mutually exclusively. Allen (2009) and Allen and Paesani (2010) have proposed particular texts and modules that use Kern's curricular components in French courses at a variety of levels. This research will be discussed in the next section, as both studies provide empirical evidence in favor of literacy-oriented instruction.

Ultimately, Kern's (2000) approach is different from that of Swaffar and Arens (2005) and the research out of the Georgetown University German Department (Byrnes,

1998; Byrnes et al., 2010; Byrnes & Kord, 2001; Byrnes & Sprang, 2004) because it focuses less on genre and more on the literary as the basis of instruction. According to Kern and Schultz (2005):

> …the expressive and aesthetic functions of language use, which are most often defined by and as the literary, are of keen interest for their implication in the reciprocal relationships [between reading and writing]. Although expressive and aesthetic functions are central to the goals and practices of university foreign language, they have received scant attention in instructed SLA. Moreover, inclusion of the literary highlights the importance of *interpretation*… (p. 382, emphasis original)

The present study sees potential in merging elements from both approaches (genre-oriented and literary-oriented) so that students can experience instruction with specific guidelines as well as the opportunity for artistic expression and interpretation. Furthermore, the central focus of the present study is the development of student voice, which has only been addressed from an implicit or secondary standpoint in previous research. For this reason, it makes sense to pull those elements from previous research that *do* attend to the development of student voice for the design of the pedagogy represented in the present study.

Bridging the Gap: Literature and Literacy-Oriented Approaches in the FL Classroom

As illustrated above, defining and investigating the concept of literacy is a relatively new undertaking for foreign language researchers and teachers. Before considering literacy as a learning goal and before proposing literacy-oriented approaches as a solution to the problem of language/literature bifurcation, scholars were examining

the role of literature in FL curricula (Martin & Laurie, 1993, Shanashan, 1997). As a result of this research, many scholars have supported the use of literature as textual input at various levels of foreign language instruction (Barette, Paesani, & Vinall, 2010; Fecteau, 1999; Frantzen, 2001; Hoecherl-Alden, 2006; Katz, 2001; Martin & Laurie, 1993; Maxim, 2002; Weber-Fève, 2009). These scholars often proposed including activities and tasks around literature at the lower-level instruction so that students might have exposure to processes such as reading comprehension, interpretation, and literary analysis. Furthermore, it has often been hypothesized that such exposure at the lower-level of instruction will help students make a more smooth transition into upper-level literature courses. While this research is not directly related to literacy research,[10] it *is* concerned with bridging the language/literature gap and should, therefore, be reviewed in relation to the present study. Recent research on literacy-oriented approaches (based on theories discussed in the previous section) will then be discussed, and in particular, the supporting, albeit limited, empirical evidence.

Literature in Lower-Level Language Course. Martin and Laurie (1993) identified the attrition that has been characteristic of many university foreign language departments: students hesitate and ultimately do not enroll in upper-level courses "...at the end of their introductory language studies, at the point where language requirements (where these exist) have been fulfilled and majors must be declared" (p. 189). They attribute this

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[10] The role of literature, particularly canonical literature, in the foreign language classroom is linked to literacy research in the traditional sense. Students who are exposed to literature, either at the upper- or lower-levels of instruction, do have the opportunity to engage with dominant discourse in the target culture. However, canonical literature represents only one of the many dimensions that characterize a culture's tradition and values. Furthermore, treating literature as input to learn about a culture only addresses the reading and cultural awareness components of literacy development. At best, when literary analysis is involved, students are writing about the literature. Literacy development, on the other hand, engages the writing, speaking, and listening modalities in a way that challenges students to think across cultures (instead of thinking about one culture at a time) *and* think about themselves.

decline in upper-level enrollment to a mismatch of student and course goals. Students, they observed, are more interested in developing the four linguistic skills (speaking, listening, reading, and writing), while literary studies often defines the cultural content of the major and, by extension, course objectives. Because this mismatch was only based on observation, Martin and Laurie collected student views about the literary and cultural content in foreign language classes and concluded that more complex experiences could explain the attrition problem, instead of a simple distaste for literature. Martin and Laurie found that students, regardless of their major, were regular readers of literature in their L1. The also found that, over time, students' L1 literacy (i.e., reading ability and motivation) supported their L2 reading skills, a finding later supported by Fecteau (1999). What students "...clearly felt they lacked was the cultural background to enable them to relate to a foreign literature" (Martin & Laurie, 1993, p. 205). Martin and Laurie's conclusion is important, but confirms the unfortunate reality that foreign language learners feel deficient ("lacking") in the face of a culture to which they do not belong as natives.

Despite these findings, Maxim (2002) conducted a study that challenged college students to read a 142-page romance novel in their first semester of German. Results indicated that students were able to not only comprehend the novel over the course of the semester, but also perform well on traditional departmental language learning assessments. In fact, there was no significant difference in achievement between the treatment group (students who read the romance novel) and the control group. Maxim did not posit why students were able to successfully read literature at the beginning level, but it is possible that the sheer challenge empowered them and made feel capable instead of

unqualified (i.e., deficient). After all, the constant trend to prevent students from attempting to engage with target culture literature might point precisely to why students are anxious once they are given the opportunity. Furthermore, the accompanying pedagogy used by Maxim (adopted from Swaffar, Arens, & Byrnes, 1991) asked students to go beyond recognition of major events. Students were also asked to recognize the textual language (language features) used to convey these events. They then reproduced the textual language both orally and in writing and, ultimately, analyzed the events and textual language for cultural implications. This last step, in particular, might have provided students with a kind of "cultural background" that, according to Martin and Laurie (1993), might enable them to relate to the literature.

Other scholars have argued for similar curricular restructuring that includes the reading of literature in intermediate foreign language courses (Barette, Paesani & Vinall, 2010; Hoecherl-Alden, 2006). Hoecherl-Alden (2006) suggested replacing textbook reading passages with authentic children's books, short stories written for young adults, and autobiographies in the intermediate German classroom. Furthermore, she recommended using workshop-style readers' theater and enactment strategies to create a (language) learning community. She hypothesized that this move of classroom discussion away from traditional text-based and teacher-centered inquiries could foster communicative activities and critical thinking, "...since interacting with the literary text and enacting it is participatory social learning" (Hoecherl-Alden, 2006, p. 249). Hoecherl-Alden also identified the tourist view that students risk developing if the do not interact with the target culture while learning a foreign language. By interacting with literature, which offers culturally authentic information, students can avoid the tourist

view of the target culture. Barette, Paesani, and Vinall (2010) discussed specific

interactive reading strategies and process-oriented instruction that would permit the

reading of literature in beginning, intermediate, and advanced foreign language courses.

Furthermore, instead of trying to find appropriate texts for each level of language

learning, Barette et al. explain that text selection is secondary to implementing

appropriate strategies and instruction that correspond to the text. Barette et al. showed

how one Spanish novel can be appropriate at the beginning, intermediate, and advanced

levels, as long as the related activities are designed accordingly.

While Maxim (2002), Hoscherl-Alden (2006), and Barette et al. (2010) all

demonstrated ways that literature might be integrated into the beginning and

intermediate-level foreign language classroom, their approaches deal more with reading

comprehension and cultural awareness than literary analysis. Furthermore, writing

activities are not included in their approaches. Other scholars (Katz, 2001; Weber-Fève,

2009) propose the use of a structured input/output approach to promote both literary

analysis and (some) writing on the students' behalf, particularly at the intermediate level

of foreign language instruction. Both Katz (2001) and Weber-Fève (2009) base their

approach on Lee and VanPatten's (1995) method of teaching foreign languages that

argues for a great deal of comprehensible input. Lee and VanPatten design their method

within the context of grammar instruction, but Katz and Weber-Fève argue that input also

refers to the literal and figurative meaning of a literary text. Once students work with

input (i.e., once students understand the text), "students are led to focus on literary

elements... and to hypothesize what they consider to be the underlying meaning of the

text" (Katz, 2001, p. 160). An example of input that fosters literary analysis would be a

explication du texte vocabulary exercise where students, after having read a literary text, circle a textually enhanced adjective that logically finishes a sentence (Weber-Fèbe, 2009). By way of this activity, students continue to work with vocabulary that initially appeared in a literary text and they are pushed to consider both literal and metaphorical significations. These activities are quite repetitive so that students receive the "great deal" of input required by the Lee and VanPatten (1995) method. Finally, students engage in output activities, such as writing their own text (i.e., a poem or a letter) or writing a personal reflection about the literary text.

Regardless of approach and corresponding activities, the aforementioned scholars argued that literature should be included in lower-level language courses. In sum, the hope for these scholars, as articulated by Frantzen (2001):

> ...is that the use of literature will not only provide contexts for meaningful classroom dialogues in beginning, intermediate, and advanced foreign language classrooms but will also foster communication and collaboration among diverse faculty, whose goals for their students are essentially the same... (p. 109)

Be that as it may, these scholars do not specifically frame their findings in terms of literacy development. In a way, the use of literature is suggested to foster the development of reading skills and to raise critical awareness about dominant cultural values, but the holistic and transformative process that has the potential to happen due to extensive writing, identity development (on the part of the student), and cross-cultural awareness in the FL classroom is not a primary concern. Finally, while the above research sheds light on students' need for cultural background in order to feel confident as language learners and readers of literature, it does not specifically address the issues

that arise when non-native students, who have unique, already established cultural identities, try to negotiate new identities in the face of foreign cultures, which are often represented by literary texts written for native speakers.

Literacy-Oriented Approaches and Their Effectiveness. As reflected in the second section of this review of literature, literacy-oriented approaches are designed to situate the foreign language student in a position to do more than absorb and passively accept information about the target culture as depicted in literary texts (e.g., Byrnes et al., 2010, Kern, 2000, Swaffar & Arens, 2005). On the contrary, students play an *active* role, often through writing tasks, in literacy-oriented approaches. First, students practice by interacting with a genre (sometimes literary, sometimes non-literary) to understand and play with language features. By working alone as well as in pairs, in groups, and/or with the teacher, literacy-oriented writing tasks are often designed in a way that engages all of the traditionally separated skills (writing, reading, listening, and speaking). Finally, students can then use the foreign language features in their own writing to do anything from telling stories to discussing socially, culturally, and historically relevant issues. As a result of these writing tasks students can (begin to) imagine participating in the target culture. To reiterate, these activities go beyond the previously discussed reading/input activities that asked students to learn the culture using literary texts only.

Now that many scholars have dedicated their time designing (potentially) new and exciting approaches to foreign language teaching, the question remains: how do students perform, academically and otherwise, when exposed to these approaches? Unfortunately, many (if not most) foreign language departments are resistant to integrating a literacy-oriented pedagogy in their curriculum because doing so requires much time and effort. To

make matters worse, there is little empirical evidence supporting their effectiveness and, therefore, little tangible reason to jump on the bandwagon. The conundrum is that curricular reform is precisely what empirical researchers need in order to collect data. Fortunately, the Georgetown University German Department took on this undertaking and completely revised their curriculum according to a literacy-oriented model. While the undertaking initially "placed considerable demands on local stakeholders" (Byrnes et al., 2010, p. 160), the revisions at Georgetown have not been in vain and are based on closely examined theoretical perspectives and empirical processes.[11] Specifically, Byrnes et al. list the considerable evidence from a variety of empirical perspectives that illustrate ways in which learners who progress through the program generally end up as highly proficient users of German (e.g., Byrnes, 2009; Byrnes & Maxim, 2004; Byrnes & Sinicrope, 2008; Pfeiffer & Byrnes, 2009; Ryshina-Pankova, 2008) (2010, p. 160). Their own monograph (Byrnes et al., 2010) reports the positive development of students' syntactic complexity within the curriculum based on the prototypical performance writing tasks (PPTs). Furthermore, longitudinal data continues to be collected at the Georgetown University German Department in order to further investigate the effects of a literacy-oriented approach on student learning.

On a smaller scale, Allen (2009) and Allen and Paesani (2010) revised both advanced-level and beginning-level courses according to literacy-oriented model. Allen (2009) reiterates the idea that foreign language learners are not blank slates, and she refers to the New London Group's (1996) assertion that students possess a number of

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[11] It is important to mention that Byrnes et al. (2010) emphasized the essential need to revise assessment procedures when redesigning curriculum. The idea sounds obvious, but all too often do instructors find themselves teaching according to new approaches while using traditional instruments to measure student learning.

available designs in their first language. For these reasons, Allen proposes four course

modules using the holistic approach that integrates speaking, writing, reading, and

listening. These four modules happen in sequence as follows: (1) introduction to genre

and author, (2) immersion into genre through textual comparison, (3) development of a

metalanguage for meaning design, and (4) creation of a new text.[12] While Allen did not

methodologically measure students' achievement or proficiency within their writing, she

collected students' perceptions of the tasks that attested to their effectiveness. For

example, "roughly one third of the class felt that their confidence in writing had been

enhanced… [and] approximately half the class remarked that through completing reading

and writing tasks in the course, they had a greater awareness of how and why stylistic

devices are used in texts" (Allen, 2009, p. 379). Ultimately, Allen's study illustrated the

potential advantages to teaching a course anchored in a multiple literacies approach.

Although it would be ideal to completely redesign a curriculum like the Georgetown

University German Department, her research supports the possibility of revising one

course to start, which is the premise of the present study.

Be that as it may, Allen's (2009) research was conduced in an advanced-writing

course, whereas the present study took the more uncommon step of making curricular

revisions to an intermediate "language" course. When revising language courses to

include content, many researchers and instructors often avoid the lower-level courses for

obvious reasons: it is hard to imagine how students with low levels of linguistic

proficiency would be able to understand and engage with content. Allen and Paesani

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[12] In a way, the approach is based on genre because it asks students to consider the conventional language features particular to a specific genre. Student later use these language features when they create new texts of their own. On the other hand, the genres that are represented in Allen's study are literary. Although this kind of genre lends itself to multiple (artistic) interpretations, it usually represents dominant discourses of the target culture.

(2010) discuss the understandable anxiety that surrounds the idea of including content in introductory (beginning/intermediate) courses but also highlight the failures of communicative language teaching as well as the problems with "pre-set," often artificial, content in even the most contemporary textbooks. To address the latter two challenges, Allen and Paesani explored the feasibility of a pedagogy of multiple literacies in introductory foreign language courses. Perhaps their most important conclusion was that a multiple literacies approach in introductory courses allowed for tenured and tenure-track faculty with teaching assignments in more advanced literature and cultural studies courses to offer suggestions to those primarily charged with teaching introductory courses. The potential for such a dialogue serves as a reminder of one of the most important goals of a literacy-oriented approach: it would bridge the gap between language and literature courses (and faculty members) in most foreign language departments. Allen and Paesani's conclusion differs slightly from those previously mentioned, however, because it illustrates how faculty of literature and culture can provide their expertise in the 100-level course. Again, such collaboration would require time and commitment, but would ultimately heighten the potential for teaching content in lower-level language courses.

Tenured and tenure-track faculty with teaching assignments in a more advanced literature and cultural studies could potentially propose a variety of textual genres to be included in introductory foreign language courses. After all, as seen with Maxim (2002), foreign language students have been able to read a novel in a beginning-level course, and Barette et al. (2010) argue that "proficiency level does not dictate whether students can comprehend or analyze literature" (p. 218). However, it is important to keep in mind that

literacy development is not only a matter of comprehension and analysis, but also the ultimate "production of knowledge" (Hasan, 1996) on the part of the student. In other words, students are expected to produce their own texts (also worthy of analysis) in literacy-oriented course. Therefore, it might be wise in introductory foreign language courses to choose a genre that lends itself to variation such as poetry. Although students may be intimidated by poetry, as will be later explained by Maxim (2006), it is, after all, a genre that allows writers to be playful and adventurous, which foreign language students might appreciate.

Hanauer (2012), who proposes the idea of meaningful literacy instruction as a way to humanize the foreign language classroom, argues that "the whole perception of what learning a language is changes when authentic, meaningful, personal expression is at the center of literacy instruction" (p. 110). Hanauer believes that writing poetry facilitates this kind of expression. In response to students' as well as instructors' concern that writing poetry in lower-level foreign language courses might be too difficult, Hanauer analyzed a corpus of 844 second language poems generated over the course of six years and used a range of linguistic, textual, literary instruments to measure "text size, lexical category, the Lexical Frequency Profile (Laufer & Nation, 1999), poetic features, thematic organization, lexical content and degree of emotionality" (Hanauer, 2012, p. 111). Based on these analyses, Hanauer found that students' poetry was emotive and expressive. He also found that students managed to use simple (yet effective) vocabulary while also emphasizing visual imagery. Hanauer concluded that poetry writing is well within the abilities of FL students. Furthermore, Hanauer deems poetry a genre that gives students the opportunity to "learn about themselves, about the presence of others, and the

diversity of thought and experience that are so much a part of this world" (2010, p. 114). The present study is concerned with providing students with these opportunities, which are also valued by proponents of critical literacy as well as the scholars whose research will be discussed in the next section.

Voice and Empowerment: The Need for Critical Literacies in the FL Classroom

Students often have difficulty perceiving the wealth of opportunity that is possible as a result of studying a foreign language, including the potential to develop and grow personally as they interact with a new culture(s). Understandably, they often focus on factors such as linguistic inadequacy, cultural misunderstandings, and sheer intimidation that might impair their ability to interact with native speakers in a real life setting (e.g., at a café, a train station, or a dinner party). These realities are inevitable, but the problem becomes worse as students are further overwhelmed as they study a new language by the imaginary native speaker as the exemplary learning goal. When it comes to instructed learners, particularly adults, it is illogical and linguistically unrealistic to portray the native speaker as a learning goal. According to the traditional definition of a native speaker, only children can become native speakers of a language while young people, adolescents, and adults who are have learned a second or foreign language by way of instruction usually cannot, if only for cognitive and biological reason related to language and development.

Cook (1999) problematizes the traditional definition of the native speaker to address this issue that does not allow instructed learners to become members of the group. Cook refers to Labov's (1969) recognition of ethnocentrism in linguistics, which can be summarized as follows: "People cannot be expected to conform to the norm of a

group to which they do not belong, whether groups are defined by race, class, sex, or any

other feature. People who speak differently from some arbitrary group are not speaking

better or worse, just differently" (1999, p. 194). While almost all teachers and researchers

today would agree with this concept, Cook identifies the way it is taken for granted in the

second or foreign language classroom, precisely because instructed learners of a second

or foreign language are judged against the standards of another group, which is that of the

native speaker. Although it might not seem quite as problematic, Cook asserts, "…just as

it was once claimed that women should speak like men to succeed in business, Black

children should learn to speak like White children, and working-class children should

learn the elaborated language of the middle class, so L2 users are commonly seen as

failed native speakers" (1999, p. 195). This problem is directly related to similar

problems in urban classrooms in the United States as identified by proponents of critical

literacy pedagogy (e.g., Blommaert, 2008; Fisher, 2007; Freire, 1993; Freire & Macedo,

1987; Gutierrez, 2008; Jocson, 2008). In order to begin to rectify this problem, Cook

(1999) distinguishes between native speakers and L2 users (who were once L2 learners

and are native speakers of an L1). According to Cook, L2 users should be seen as a group

of their own that is not necessarily better or worse than a group of native speakers, just

different. For this reason, the pedagogy in the second and/or foreign language classroom

should set appropriate goals for L2 learners (i.e., deemphasize the primacy of the native

speaker) and include L2 user situations and roles. In other words, the successful L2 user

should exemplify the learning goal in the second or foreign language classroom as

opposed to the native speaker.

Another way to highlight L2 users' strengths instead of their weaknesses is to consider them multilingual subjects (Canagarajah, 2004; Kramsch, 2009). In particular, Canagarajah's (2004) ethnographic study explores how non-native speakers of English find their (multilingual) voice in their academic writing. Canagarajah defines voice as follows:

> [Voice is] …a manifestation of one's agency in discourse through the means of language. This largely rhetorically constructed manifestation of selfhood has to be negotiated in relation to our historically defined *identities* […], institutional *roles* […], and ideological *subjectivity* […]. These three constructs… can be imposed on us or ascribed to us. But it is at the level of voice that we gain agency to negotiate these categories of self, adopt a reflexive awareness of them, and find forms of coherence and power that suit our interests. (p. 268, emphasis original)

Using textography and rhetorical analysis, Canagarajah analyzed the journals of remedial and non-native speakers of English regarding their experiences learning English. Canagarajah found that, depending on their level of proficiency, students chose one of the following strategies to find their voice: (1) avoidance (the decision to avoid negotiating two conflicting discourses), (2) accommodation (the decision to accommodate one discourse at the expensive of another), and (3) opposition (the decision to oppose a dominant discourse without negotiating an independent voice). According to Canagarajah each of these strategies is problematic in its own way, and students should adopt a variety of strategies that allow them to confront discourse conflicts, acknowledge and resist dominant discourses, and, ultimately, construct an independent, multilingual voice.

In her most recent book length publication entitled *The Multilingual Subject: What Foreign Language Learners Say about their Experience and Why it Matters,* Kramsch (2009) explores in great detail the very personal and embodied transformation that learners undergo as they learn a second or foreign language and thereby become multilingual indivduals. Kramsch (2009) synthesizes abstract theories of language to help understand different concrete experiences on the part of the language learner. These experiences are illustrated through language memoirs, learners' testimonies, personal essays, narratives, and linguistic autobiographies. This qualitative approach to SLA research acknowledges the intensely subjective nature of learning a second or foreign language, which happens not only as a cognitive (i.e., mental) process, but can also be affectively and even, at times, physically demanding. More importantly, the language learning process is very personal and different for everyone, and it is important to honor individual experiences.

Many of Kramsch's (2009) conclusions are relevant to the present study, but one that stands out the most is her concept of symbolic competence, which evolved from her earlier notion of third place (Kramsch, 1993) to later become third culture. Essentially, the notion of third place or third culture represents the symbolic space that a language learner occupies as he or she navigates between two dichotomies, such as the L1 and the L2, the self and the other, or the "country of origin" and the "host country." While the third place or third culture was initially conceived as multiple and always subject to change, Kramsch (2009) decided it only really accounted for *two* opposing discourses present throughout the foreign language learning process, when in today's world many learners are negotiating multiple ones. For this reason, Kramsch redefined the notion of

third place as symbolic competence which is comprised of several abilities including "an ability to draw on the semiotic diversity afforded by multiple languages to reframe ways of seeing familiar events, create alternative realities, and find an appropriate subject position 'between languages,' so to speak" (2009, p. 200-201). While term symbolic competence is particular to Kramsch, it is related to the idea of voice: part of developing a voice means finding an appropriate subject position "between languages."

While Kramsch's research on the third place and symbolic competence focuses on theoretical issues, Maxim (1998, 2006) offers concrete pedagogical recommendations that have the potential to empower students and facilitate their development of a voice, without running the risk of being silenced by the presence of the native speaker. Maxim (1998), for example, illustrates a problem that arises when students "uncritically [accept] the information presented by the teacher or the teacher-authorized text," and students therefore "affirm the teacher's and text's preeminence as well as their subaltern status" (p. 408). This problem, as Maxim explains, represents the symbolic power (Bourdieu, 1999) that teachers enjoy and is granted to them. To counter this power relation, Maxim argues for authorizing the foreign language student by asking him or her to identify and define symbolic power by critically evaluating linguistic input, instead of simply viewing any given presentation as objective "truth" or "facts rather than facts assembled to express a particular viewpoint" (Maxim, 1998, p. 409). All too often the foreign language classroom is seen as space that perpetuates the latter interaction. Maxim illustrates a multistep process that involved watching and analyzing authentic German video as well as several staged writing activities that bridged the immense cognitive gap between controlled recognition and free production. Maxim analyzed students' work as they

participated in this process, and ultimately found that "students [succeeded] at uncovering the symbolic power inherent in the videos' presentation" and also "viewed the course and its pedagogy as a positive experience" (1998, p. 417). This research demonstrates the advantages to authorizing (i.e., empowering) foreign language learners.

Another important research study by Maxim (2006) illustrates the ways in which the reading and writing of poetry gives adult language learners a voice. He reiterates the importance of a literacy-based approach to foreign language teaching and addresses the possible benefits of teaching poetry at the early stages of foreign language learning. Maxim acknowledges that using poetry in the beginning-level foreign language classroom has its drawbacks: students may feel like poetry exemplifies a level of language that they will never attain, especially as adult language learners. Maxim contradicts this assumption and explains that by following a certain methodology (Mayley & Duff, 1989) to read, and more importantly to write their own poetry, adult foreign language learners can develop unique linguistic and even non-linguistic skills to the foreign language classroom. Most importantly, Maxim describes how writing poetry in the foreign language classroom can actually "deemphasize the primacy of the native speaker" and dismantle the idea that the foreign language is "some monolithic entity that [students] are fated to never master." By writing poetry in the foreign language, students are encouraged to play with words and develop their identity.

Based on this review of relevant literature, this study adapted instructional approaches from previous research (Byrnes et al., 2010; Fisher, 2007; Jocson, 2008) to guide the design of a critical literacies pedagogy for the foreign language classroom. For example, the use of slam poetry in this study as a genre to encourage student participation

and to promote their right to their own language was chosen after Fisher (2007) and Jocson (2008)'s research on the use of spoken word/slam poetry in urban classrooms in the United States. The study also accepted the Georgetown University German Department's assertion that the political appeal, with unique linguistic and stylistic conventions, serves as a useful genre to foster literacy development in the foreign language classroom. The use of the political appeal as a genre and coupled with certain literacy-oriented activities has been shown to guide students towards foreign language literacy development (Byrnes et al., 2010). Therefore, this study based many of the task worksheets (i.e., guidelines) and evaluation criteria on those created by the GUGD.

This study differed from previous research, however, because it emphasized the idea of student empowerment as an important facet of *critical* literacies development, a concept that has been considered in first language settings but has received little concentration in the foreign language classroom. This study posits that student empowerment can transpire as students begin to develop their own voice in a foreign language. Therefore, the curricular modules used in this study and to be outlined in the following chapter were adapted from Mayley and Duff (1989) and Maxim (2006), two previous publications that offered pedagogical suggestions to help foreign language instructors guide students towards their development of a voice.

CHAPTER III: METHODOLOGY

While one of the goals of this study was to expand on definitions of literacy/critical literacies in the foreign language classroom, other goals included (1) designing a curriculum to promote the development of critical literacies for intermediate learners of French as a foreign language (French 201), and (2) investigating the effects of this curriculum on student learning and critical literacies development. As aforementioned, previous research on critical literacies, empowerment, and the development of voice in both first and foreign/second language settings influenced the curriculum design process for the present study. In order to avoid anxiety or confusion that might have been caused just by virtue of the novelty of the approach, only eight weeks out of fifteen were revised to include activities that corresponded to a critical literacies pedagogical approach. Quantitative and qualitative methodological approaches were used to collect and interpret data. The specific details of the curricular revisions as well as students' experience will be described in more detail below.

Mixed Methods Research Design

A mixed methods research design was used in this investigation of a critical literacies pedagogy in the intermediate-level French language classroom. Many scholars (Cresswell, 2003; Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 2003) consider mixed methods research the "third methodological movement" because it mixes or combines the two methodologies, quantitative and qualitative, that have dominated social and behavioral research in the past. As with most new methodologies, it is not without debate among scholars. Johnson and Onwuegbuzie (2004, p. 15) argue, however, that mixed methods research is not meant to replace quantitative or qualitative research, but is

meant to "draw from the strengths and minimize the weaknesses of both in single research studies and across all studies." With quantitative and qualitative data supporting and speaking to each other, mixed methods research can answer questions that the two methodologies alone cannot.

 Rationale. This study used a mix methods design to answer research questions that required both qualitative and quantitative analysis. Quantitative analysis was required in this study to assess the effectiveness of a critical literacies pedagogy as compared to a traditional approach grounded in communicative language teaching (CLT). Qualitative analysis was required in this study to explore the students' opinions about the foreign language learning in general and the critical literacies pedagogy featured in this study. Tashakkori and Teddlie (2003, p. 15) explain that "a major advantage of mixed methods research is that it enables the researcher to simultaneously answer confirmatory and exploratory questions, and therefore verify and generate theory in the same study." Indeed, this study sought to simultaneously answer confirmatory and exploratory questions, and therefore, a mixed methods research design was appropriate.

 Implementation and priority. The ordering of the quantitative and qualitative phase is an important dimension of the mixed methods design and can be sequential or concurrent (Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 2003). This study primarily implemented a concurrent strategy as the assessment instruments and interview guidelines were pre-established, and both quantitative and qualitative data were collected throughout the course of the semester. While neither the quantitative data nor the qualitative data were necessarily prioritized, a large emphasis was placed on the qualitative data interpretation phase, particularly in response to Kern and Schulz's (2005)

discussion of the advantages of qualitative methodologies in foreign language research.
They argue:

> In light of the expanded definitions of literacy and the literary, which are evolving
> in response to increased attention to multiculturalism and multiple expressive
> modalities, qualitative research takes on added importance. As students grapple
> with difference as represented in texts from other cultures, their interactions with
> these texts becomes centrally important to our research. How students come to
> terms with and appropriate difference, how they are changed through our
> interactions both on an individual basis and within the interpretive communities
> of their language classrooms may well come to light best through ethnographic
> approaches, interviews, and think-aloud protocols. (p. 388)

This argument in support of qualitative research is also meant to reinforce the idea that
the quantitative phase did *not* drive the qualitative phase in the present study, which has
often been the case with mixed methods empirical studies that have traditionally
investigated foreign language learning in the classroom. In the present study, qualitative
data was collected in order to illustrate and give personality to the quantitative findings.
However, the qualitative findings reported in the present study could stand on their own
and generate theory for future research.

Participants and Setting

The participants in this study were 22 students enrolled in two sections of
intermediate-level French, French 201, at Emory University, a medium-sized southern
private research university. All 22 participants enrolled in one of the two sections of
French 201 using the college registrar system. Of the 22 students, 8 were enrolled in a

section that received no formal exposure to a critical literacies pedagogy (control group), and 14 were enrolled in the section that received a critical literacies pedagogical treatment designed for the purpose of the study (experimental group). Two students enrolled in the critical literacies condition were not present for the pretest and, therefore, their data was not included in the pretest to posttest analyses. Furthermore, one student, Jocelyn, declined to be interviewed (for reasons related to time), so it was not possible to triangulate interview data in her qualitative data interpretation.

Demographic information was collected prior to the treatment phase using a background questionnaire (See Appendix A). Table 1 presents the sample characteristics by course section. Fifteen (68%) of the participants were female and 7 (32%) were male. With regards to university classification, 12 (55%) of the participants were freshman, 6 (27%) were sophomores, 3 (14%) were juniors, and 1 (4%) was a graduate student. There were no seniors enrolled in either course section. Sixteen (73%) participants were native speakers of English, 3 (13.5%) were bilingual speakers of English and another language, and 3 (13.5%) were native speakers of languages other than English. Fourteen participants (63%) indicated they had already received between 3 and 4 years of prior instruction in French and 6 (27%) participants indicated they had received less than 3 years of prior instruction. The results of an independent samples t-test indicated no significant differences between the control group ($M = 3.06$, $SD = .94$) and the experimental group ($M = 3.14$, $SD = .86$) with regards to prior instruction, $t(20) = -.203$, $p = .841$.

The above descriptive statistics provide valuable information about the variability within the sample, which is important in the event that any quantitative findings from the

present study might be generalizable to other similar populations. However, the

qualitative component of the present study explored in detail the experience for

participants who were exposed to a critical literacies pedagogy. While it was expected

that some themes would resonate with several if not all students, it was also expected that

some students would have experiences unique to their individual self. Therefore, it was

important to humanize the 14 participants in the experimental group who were exposed to

a critical literacies pedagogy. Table 2 lists relevant background information for those 14

participants in an attempt to begin to illustrate their personae. Pseudonyms were given to

all students in order to ensure anonymity, which will be explained in more detail below.

Consent Procedures and Confidentiality

In compliance with Emory University's Institutional Review Board's guidelines

for research involving human subjects, informed consent was obtained for students who

wished to take part in this study (See Appendix B). Students were informed that the

confidentiality of their performance on all assessment measures would be maintained at

all times during the investigation. Participants were informed that results on the pre- and

posttest would not affect their course grade in any way, nor would instructors have access

to pre- and posttest data. Furthermore, their responses to interview questions were

entirely confidential and had no bearing on their final grade or their performance in the

course. Participants were informed that they could withdraw from the study at any point

in time during the semester, and that any data collected prior to their withdrawal would

not be analyzed.

Students were told that if they chose not to participate in the study they would be

asked to still participate in the classroom activities related to this study, as the critical

literacies pedagogy in this study could potentially be used in any intermediate-level French language course. They were also told if they chose not to participate in this research project, they would not be asked to provide assignments and assessments to be analyzed by the principal investigator. Finally, they were told that once data was collected, non-participants' work would be removed from the data and shredded. However, all students enrolled in the two sections of French 201 participated in the study and no students withdrew.

Classroom Procedures

As previously mentioned, this study was conducted in two French 201 courses. Traditionally, this course builds on beginning-level French courses (French 101 and 102) and, according to the syllabus, its objectives are skill-building and the acquisition of cultural literacy. A video-based instructional method, *Bien vu, bien dit* (Williams, Grace, & Roche, 2008) was used in both sections of this course, which met four times a week. *Bien vu, bien dit* is a textbook that revolves around a feature-length film created for the textbook, *Le chemin du retour*, which is broken down into 12 episodes at approximately 15 minutes each. Broadly speaking, *Le Chemin du Retour* is about a young woman, Camille, who lives in Paris and knows little about her grandfather's past and involvement in World War II. She fears that he collaborated with the Nazi's and betrayed his family and his country. Vocabulary, expressions, and grammar structures are embedded in the context of the film and explanations of new concepts appear in the textbook. The textbook also includes authentic materials such as images, stories, journals, and poems so that students can be exposed to elements of French culture. Grammar and culture activities also appear in the target language in the workbook for continued practice.

In this particular curriculum, emphasis is placed on oral communication, and the entire course is conducted in the target language. Everyday activities include watching *Le chemin du retour* and elucidating key points, grammar lessons, reading activities, culture lessons, and conversation practice in pairs and groups. During regular class time, instructors are generally free to introduce grammar points and conduct reading activities using a variety of informal methods. Technologically enhanced presentational materials such as the use of *PowerPoint* presentations and the Internet play a central role in the regular classroom activities of all French 201 sections.

For purposes of the proposed research study, one section of French 201 served as a control group in which no critical literacies pedagogy took place. The course met for approximately 14 weeks. For 12 of the 14 weeks, students watched one episode of *Le Chemin du Retour* and completed one chapter of the textbook per week. Every other chapter there was a cultural reading activity that lent itself to classroom discussion. Every two weeks (every two chapters) there was a fifty-minute traditional foreign language assessment (quiz). Students in this course also wrote two compositions over the course of the semester. Students were allowed to write a rough draft and a final version of their composition (See Appendix C for composition prompts). Students in this course also had to complete two presentation projects over the course of the semester, one small presentation project at the midterm and one more extensive presentation project at the end of the semester (See Appendix D for presentation guidelines). There was no cumulative final exam as part of this course.

A second French 201 course served as an experimental group in which a critical literacies pedagogy took place. In order to respect the existing departmental curriculum,

the course was not completely redesigned and some activities in this course remained the same (e.g. watching of the video, grammar lessons, and quizzes). This decision was made so that students would be prepared for traditional assignments on which their grades relied. However, activities that were hypothesized to promote the development of critical literacies replaced a variety of assignments such as readings, compositions, and presentation projects. Specifically, the model slam poem and political appeal replaced textbook reading assignments, and the composition and presentation projects were replaced by similarly structured assignments (i.e., writing and oral presentation was involved) that related to the slam poem or political appeal. The course followed a similar 14-week syllabus as the control group in that students watched one episode of *Le Chemin du Retour* and completed one chapter of the textbook per week. However, for eight of the 14 weeks (chapters 3-10) the course was taught using a critical literacies pedagogy. These eight weeks were divided into two modules lasting four weeks each: one four-week module on slam poetry and one four-week module on political appeal. Lessons for each module were integrated into the syllabus and followed a procedure adapted from Maley and Duff (1989) and Maxim (2006). This procedure is broken up into the following stages:

Stage 1: Preparing the text

Stage 2: Working into the text

Stage 3: Reading the text aloud

Stage 4: Analyzing cultural implications of the text

Stage 5: Composing texts based on chapter themes

Stage 6: Introducing and analyzing students' texts

Stage 7: Publishing students' texts

As previously mentioned, these stages replaced traditional activities such as readings

from the textbook, compositions, and presentation projects when applicable (See Table 1).

For each stage of the procedure, students participated in specific activities and

followed certain guidelines. "Stage 1: Preparing the text" was a short activity that asked

students to consider the main themes of the text before confronting the text itself.

Essentially, the activity operated as a warm-up that allowed students to situate themselves

in a specific context. Students also got the opportunity to listen and write a *dictée*

(dictation) that allowed them to preview the main ideas of the text using language with

which they were most likely already familiar (See Appendix E). The *dictée* was used

intentionally in order to ease students into the pedagogy using a traditional activity with

which they were already familiar. At the same time, when the instructor reviewed the

dictée with the students, she did more than correct spelling and grammatical errors; she

also asked students to brainstorm the subject matter of the short text. They discussed

themes informally and were encouraged to make free associations and talk about

anything that came to mind. This activity was designed so that students' prior experiences

could be acknowledged in the earliest stages of the pedagogical approach, an important

tenet of a critical literacies pedagogy.

"Stage 2: Working into the text" was a more elaborate stage with two parts, and

happened over the course of two class meetings. In Part I, the instructor read the first half

of the text while the students circled words they did not understand. The instructor then

asked the students to make a list of unknown words in the course's "Vocab Wiki" on

Blackboard. For homework, students were asked to define a few vocabulary entries in

their own words and illustrate a component of the text for homework (See Appendix F). In Part II, the students worked in groups. First, they shared with each other their illustrations of the first half of the text and explored their interpretation of the first half of the text. The students then worked together to hypothesize their own endings to the text. They posted these endings to the course blog in Blackboard. The students were expected to spend some time at home after class discussing the various endings of the text by posting comments into the course blog (See Appendix G).

The "Vocab Wiki," illustration, and group writing activities replaced the traditional vocabulary and comprehension activities that are usually dictated by the textbook. Traditional activities are meaningful and make students comfortable when faced with many unknown words and concepts. However, lists of vocabulary words that give an L1 equivalent can cause students to think that language operates according to a static system of signs and that words have different morphologies but similar, even equal meanings, across languages. Even when textbooks offer definitions of vocabulary to avoid the use of L1 translations, students can fall into the trap where they immediately accept information without acknowledging or questioning the variability, even uncertainty, that is intrinsic to language use. This can also happen when students answer question that test their comprehension of a text by looking for one "correct" answer. Alternatively, "Stage 2" allowed students to envision vocabulary and the meaning of the text in a collaborative, multidimensional, and creative way. It also countered the banking process (Freire, 1993) that is characteristic of traditional vocabulary and comprehension lessons. Students were allowed to create meaning in a way that acknowledged their already established competencies as adult learners.

Once students had hypothesized and discussed their own endings to the text, "Stage 3: Reading the text aloud" gave the students the opportunity to see the text in its entirety for the first time. The instructor read the original ending aloud one time and the class worked together to circle unknown words and add them to the "Vocab Wiki." The students then listened to the entire version of the text read aloud online. The instructor also posted the original version of the text in the blog, and students discussed the original ending and how it compared to the student endings on the course blog. Students were also expected to complete the "Vocab Wiki" with unknown words from the second half of the text for homework (See Appendix H). This process reinforced critical literacies practices that students were introduced to during "Stage 2."

Although students already completed a substantial amount of work interpreting the text during the first three stages, "Stage 4: Analyzing the text" was a two part process that allowed students to (1) think beyond their initial interpretations of the text, and (2) consider the language and discourse features of the genre in question. In Part I, students spent a portion of class discussing analysis questions that challenged them to consider cultural nuances implicated within the text (See Appendix I). Such a focus relates to critical literacies development because students can begin to recognize the variability that exists across cultures. In the same way that words are not always translatable, neither are traditions, social practices, or expressions. Students were encouraged to reflect critically on these differences, particularly in light of some stereotypes they may have initially made about French culture.

"Stage 4" operated like a traditional reading discussion in a foreign language classroom however, students had extensive background knowledge about the text based

on their vocabulary definitions, illustrations, and hypothesized endings. Although students' interpretations probably evolved and changed over time, their initial ideas laid the groundwork for discussion and, therefore, were validated as a starting point for learning. Instead of approaching the text as individuals with a "knowledge deficiency" that must be supplemented by knowledge from the teacher, the students approached the text as "multicompetent individuals" with background knowledge that is valued in the foreign language classroom (Cook, 1999; Kramsch, 1997; Maxim, 2006). In Part II, the students and the instructor worked together to identify the important characteristics that distinguished the genre in question from other genres. This exercise was designed to help students prepare to compose texts of their own that used the model text as a guide (See Appendix J).

"Stage 5: Composing texts" was another extensive assignment where students wrote their own texts that were expected to model the genre in question. Students received guidelines that asked them to consider specific language and discourse features of the genre before they began to write (See Appendix K). This stage replaced the traditional composition writing assignment typically completed in French 201 courses, where students are usually given a short question about their personal life to which they must respond in French. These composition assignments ask students to use the grammatical structures covered in the chapter, but they do not ask students use language features as they relate to genre. "Stage 5" in the critical literacies condition, however, asked students to (re)produce their texts in light of genre-related guidelines. Once they wrote their texts, students posted them to the course blog. They had a day to look at one another's writing online before "Stage 6: Introducing and analyzing students' text"

happened in class. This series of activities allowed students to analyze their peers' texts in the same way that they had analyzed the model text (See Appendix L). It was hypothesized that this would be the first step that would allow them to envisage their own writing as worthy of textual analysis, another important feature of a critical literacies pedagogy.

After the students had discussed and analyzed their texts in class, they had the opportunity for revisions before they did a final presentation of their texts before the class, once at the midterm and once at the end of the semester. At the midterm, students presented their slam poems orally. At the end of the semester, students chose either their slam poem or their political appeal to develop into a digital publication with a voiceover and corresponding images and/or visuals. These activities combined represented "Stage 7: Publishing students' texts" and replaced the traditional presentation projects that are typically completed in French 201 courses. Throughout the process, students had the opportunity to do a self-evaluation and peer evaluations, while also being evaluated by the instructor (See Appendix M). It was expected that the overall process would help students develop a sense of voice and experience a sense of empowerment in the space of the foreign language classroom.

For the two critical literacy modules, the primary investigator worked closely with specialists in 20th and 21st century French literature and Francophone literature to choose not only linguistically appropriate texts, but also texts that tell more than one story about French culture. Slam poetry and political appeal were selected as the genres for several reasons. First of all, they are by convention genres that allow individuals to be critical of the society in which they live. Also, they both have a performance aspect so they can be

not only read and written by students, but also said and heard. Finally, both corresponded

well with certain chapter themes from the *Bien Vu, Bien Dit* textbook and the

accompanying film *Le Chemin du Retour*. The modules began with a model slam poem,

"Roméo kiffe Juliette" by Grand Corps Malade (Grand Corps Malade & S Petit Nico,

2010), and a model political appeal, "L'appel du 22 juin" by Charles de Gaulle (Boutin,

2009), to replace reading activities from the textbook[13], which reflected themes from each

episode of the film *Le Chemin du Retour*.

　　　The first module on slam poetry happened during chapters 3, 4, 5, and 6 when, as

Camille began to learn details about her grandfather's involvement in World War II,

students learn about daily life in Paris during the German Occupation. The main theme

during these chapters is "des histoires personnelles et l'histoire collective" (i.e., personal

stories and shared history). The principal reading that appears in the textbook and that

students studied in the traditional CLT condition is entitled "Les Années doubles: Journal

d'une lycéene sous l'Occupation" by Micheline Bood (2007). This journal excerpt from

the 1940s gives readers an idea of a young girl experiencing struggles related to war,

hunger, and being separated from members of her family. The slam poem "Roméo kiffe

Juliette" used to replace the reading by Bood is not a journal entry and is therefore

different in structure, but the two texts share similar narrative qualities and storylines.

"Roméo kiffe Julliette," a contemporary interpretation of the classic Shakespearean play,

gives readers a glance into the life of two adolescents living in *la banlieue* of Paris.

Roméo and Juliette are in love, but are not accepted by their families and friends because

of their different religions and ethnic backgrounds. Like Bood, Roméo and Juliette must

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[13] The readings in the textbooks are narrative or expository non-fiction about life in France today or during World War II.

persevere every day to overcome certain difficulties. The texts have their differences, but by way of either one, readers are exposed to a young person's interpretation of a Paris rife with political and social instabilities.

The second module on political appeal happened during chapters 7, 8, 9, and 10, at which point Camille begins learning more about the possibility that her grandfather was a French *résistant*. The main theme during these chapters is "le héros en période de crise et le héros dans la vie quotidienne" (i.e., the hero during a time of crisis and the everyday hero). The principal reading that appears in the textbook and that students studied in the traditional CLT condition is entitled "La résistance expliquée à mes petits-enfants" by Lucie Aubrac (2007). This excerpt from a memoir illustrates a conversation between someone who witnessed the French resistance (Aubrac) and children from a later generation. "L'appel du 22 juin" by Charles de Gualle was used to give students in the critical literacies condition a similar testimony. However, by way of de Gaulle's speech, students were exposed to the persuasive nature of a genre that is different from the narrative-oriented slam poem they wrote during the first module. Ultimately, the subject matter of the slam poem and the political appeal are similar to the readings from the textbook that they replaced (respectively), but the texts chosen for the purposes of the study allowed students to focus on genre as well as content in the critical literacies condition. Awareness of genre sheds light on the way language functions in a social context, which is important for critical literacies development.

Data Sources and Instruments

The analyses of this study were based on data sources and instruments explained in more detail below. All instruments were designed by the principal investigator except

for the traditional foreign language assessments, which were designed by the publishers of the textbook *Bien vu, Bien dit*. The data sources and instruments are listed in approximately the order that they were collected over the course of the semester.

Background questionnaire. The questionnaire was designed to provide information about the sample such as demographic information as well as information regarding the participants' foreign language learning history (See Appendix A). Information gathered on this questionnaire was analyzed to determine and to report on similarities and differences between participants across the two course sections that were relevant to the findings of this investigation.

Interviews. In order to understand the participants' perceptions, preferences, and opinions regarding foreign language instruction as well as their experience with a critical literacies pedagogy in the foreign language classroom, qualitative data were collected using oral interviews at the beginning and end of the semester. These interviews were designed as a semi-structured conversation (Rubin & Rubin, 2005) with questions that alluded to perceptions, preferences, and opinions about foreign language learning in general and other thoughts about learning French by way of genres such as slam poetry and political appeal (see Appendix O for interview guides). Each interview was recorded and transcribed verbatim after the interview was conducted.

Literacy-based pretest and posttest. Assessing foreign language literacy ultimately needs to be based on the operationalized definition of literacy. The assessment that was administered in this study used an authentic text and corresponding open-ended questions that followed Kern's (2000) guidelines for assessing literacy and explored the "…particular ways that learners (1) make connections among textual elements, and (2)

interpret those connections in terms of their own knowledge, attitudes, and beliefs" (p. 275). The pretest was designed to assess participants' baseline literacy-level at the beginning of the semester. During the last week of the semester, the same test was administered to assess long-term literacy development in the two sections of French 201 (See Appendix P).

This assessment measured literacy in general by exploring the way learners made connections among textual elements within a Québecois flyer on recycling. Items that asked students to identify the important vocabulary and language features allowed students to demonstrate their awareness of lexical and syntactical features of the genre. Students also demonstrated their awareness and interpretation of discourse features by responding to questions that asked them to discuss the subject, the importance, and the cultural implications of the text.

This study also measured aspects of critical literacies development by exploring the way students interpret connections among textual elements in terms of their own knowledge, attitudes, and beliefs. For example, the last two items challenged students to demonstrate their "cross-cultural awareness" (Kramsch & Nolden, 1994), an important element of critical literacies development, by asking them to discuss differences between the flyer and a similar text they might see in a publication in their own culture. The wording of these items as well as the evaluation criterion allowed for multiple responses that acknowledged students' prior knowledge and background experience. Finally, the last item/activity gave students the opportunity to engage in "production of knowledge" (Hasan, 1996) as they created a flyer of their own.

Ideally, the final activity would have been evaluated by peers as well as the instructor and/or trained raters in order to uphold the critical literacies practice that does not rely on a single authoritative voice to validate and assess knowledge. For reasons related to time and availability, however, the assessment was only evaluated by trained raters. Still, giving the students the opportunity to further demonstrate their interpretation of the text by producing their own text has the potential to guide students towards the development critical literacies within an assessment context.

Observations. The principal investigator observed all class meetings in the course that used a critical literacies pedagogy and thereby assumed the role, as defined by Adler and Adler (1998), of someone who "observe[d] and interact[ed] closely enough with members to establish an insider's identity without participating in those activities constituting the core of group membership" (p. 125). The purpose of these observations were twofold: (1) to observe students' and the instructors behaviors and interactions as they experience the critical literacies pedagogy, and (2) to explore how the pedagogy grounded in theory unfolds in practice. Echo360 (2013), a classroom capture system, was used to record and digitize videos of every class meeting. This allowed the principal investigator to participate if needed in each class and to return to the recorded videos for observation at a later point in time.

Documents. The principal investigator had access to written assignments in order to understand how a critical literacies pedagogy influenced student learning. Documents included written assignments for each module and written work related to publishing their texts. In particular, the qualitative analyses focused on analyzing the completed slam poems and political appeals by students.

Traditional foreign language assessments. The principal investigator also had access to in-class assessments to understand how a critical literacies pedagogy influenced student learning. These traditional foreign language assessments were collected every two weeks (six times total over the course of the semester) and always had five components: (1) listening comprehension, (2) vocabulary, (3) questions about the film, (4) grammar, (5) open-ended response. However, the open ended response was not calculated in the total score as the question varied between the control and experimental group.[14]

Quantitative Data Analysis Phase

The present study was designed with respect to many quasi-experimental studies in classroom-based foreign language research that have used quantitative methods to investigated and compare two (or more) groups that underwent different pedagogical treatments. Therefore, the first two research questions, which focused on student gains in terms of language proficiency and literacy, were based on assessments and required quantitative data analysis. The third research question primarily explored students' perceptions, preferences, and opinions by way of interviews, but there was also a short 8-item questionnaire that was collected at the beginning (pretest) and end (posttest) of the semester and needed to be analyzed quantitatively. These quantitative analyses were conducted immediately following the treatment phase. However, before addressing

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[14] Traditionally, the open-ended response questions ask students to consider the reading assignments that appeared in the textbook. However, since the slam poetry and political appeal activities replaced these reading assignments in the experimental condition, the open-ended question had to be revised on the quizzes for the experimental group. In other words, the students in the experimental group did not complete the textbook reading assignments, so they would not have been able to respond to questions related to them. It would have been unreliable to compare students' performance on two different open-ended questions. However, the revised questions were worded similarly and asked about general comprehension so as not to veer too much from the traditional assessment procedures. As previously mentioned, only the reading, writing, and performance assignments (and corresponding in-class activities and homework) were redesigned according to a critical literacies pedagogy.

specific research questions, preliminary analyses were conducted to describe the sample

and assess for reliability. To describe the overall population and assess for possible

differences between the two course sections, continuous and categorical demographic

variables from the background questionnaire were analyzed. Continuous variables

including university classification and years of prior exposure to French were analyzed

using analysis of variance (ANOVA), and the categorical variable "gender" was analyzed

using a chi-square test. An interrater reliability coefficient was also computed to ensure

reliability of the literacy-based pretest and posttest.

With regards to the first research question, which measured student learning in

both conditions using traditional foreign language assessments, it was necessary to look

at the differences in student achievement on these assessments between the two groups.

In order to do so, total percentage scores on the assessments were calculated for all

participants at the end of the semester. An independent samples *t*-test was conducted to

compare participants' percentage scores in the two different conditions. With regards to

the second research questions, which measured students' literacy development using a

literacy-based pretest and posttest, it was necessary to compare the scores at the

beginning of the semester and scores at the end of the semester and look at the

differences between the two groups. Therefore, a repeated measures two-way ANOVA

was used to test for a time by pedagogical approach interaction effect. Finally, in order to

help answer the third research question, paired samples *t*-tests were conducted using

scores from the pretest and posttest questionnaire items, which asked students about their

perceptions, preferences, and opinions regarding foreign language learning. A repeated

measures two-way ANOVA was also conducted on scores from these items to illuminate

any differences in means between the two groups over time. The results of these data analyses will be reported in the next chapter. However, because the sample size represented in the present study is quite small, the findings must be interpreted with caution. Although the qualitative findings can stand on their own (as previously mentioned), they do, in fact, reinforce findings that might seem questionable or unreliable due to quantitative limitations that could not be controlled or prevented by the present study's research design.

Qualitative Data Analysis Phase

Early on in the research process, it was hypothesized that quantitatively oriented research questions would not necessarily get at the heart of the problem posited in the study. The critical literacies pedagogy represented in this study was designed to offer a personal learning experience to the student. It would be difficult to illustrate this personal experience using quantitative data and analysis alone, seeing as the sheer nature of quantitative methodology relies on a sample of individuals and does not usually shed light on the experience of individual participants. Also, because this study investigates the use of a relatively new pedagogical approach that has not been empirically investigated in many (if any) previous studies, it was important to use a research methodology that lent itself to exploration and reflection. Therefore, the third and fourth research questions were proposed to both deepen the interpretation of the quantitative findings as well as reveal complex themes that might not have been be able to permeate the quantitative analyses.

When conducting mixed methods research, Creswell (1998) suggests looking at the whole database to identify major organizing ideas. In accordance with this suggestion,

the interview transcripts, field notes, and written assignments were first examined simultaneously. After the initial reading of the data, the principle investigator decided to follow a grounded theory data analysis process, as it seemed to be the methodology that could best capture the very personal experiences of the students, and help answer the very general question "What's going on?" When discussing the basics of grounded theory, Corbin and Strauss (1998) explained:

> Although we do not create data, we create theory out of data. If we do it correctly, then we are not speaking for our participants but rather are enabling them to speak in voices that are clearly understood and representative. Our theories, however incomplete, provide common language (set of concepts) through which research participants, professionals, and others can come together to discuss ideas and find solutions to problems. (p. 56)

Therefore, data was coded according to open coding and selective coding guidelines. Also, memoing was used throughout the process to identify similarities, differences, and/or contradictions existing within one participant's experience or across participants' experiences. To remain faithful to the mixed methods nature of the research design, triangulation was used to combine and compare the quantitative and qualitative data interpretations and validate results. According to Creswell (1998, p. 202), triangulation "sheds light on a particular theme or perspective" and is referred to as one of the standards of quality and verification (or validity) of the data. Ultimately, however, theory generated out of the qualitative data interpretation process is the concentration of the discussion and conclusion (Chapter 5). Figure 1 serves as a visual interpretation that summarizes the qualitative data interpretation process.

Case Studies. Theoretical sampling is another component of grounded theory methodology that allows researchers to sift through the data to illustrate specific examples and generate further theory. This process was used to identify three participants who began to demonstrate critical literacies development according to low, mid-range, and high benchmarks, respectively. Obviously, the low, mid-range, and high benchmarks were relative to participants' position as students of French at the intermediate level. Therefore, the self, peer, and instructor evaluation criteria (see appendix N) were used to further analyze the students' writing and performance projects. During the course, the assignments were evaluated by students and eventually graded by the instructor based on language, content, and performance qualities. The language criteria assessed functional literacy and showed that students could use French accurately (or not), whereas the content and performance criteria went beyond functionality to begin to measure student voice. For example, students could have communicated their voice by writing a slam poem with a powerful conclusion or a political appeal that motivated people to act. Or, a student might have conveyed much emotion and feeling in his or her presentation, which could suggest his or her development of their voice in French. Of course, this was explored in further detail by reviewing field notes and students' reflections in their post-study interviews. Once the evaluations were triangulated with the observations and interviews, the three case studies were chosen.

It should be emphasized that the possibility that a student's critical literacies development would fall into the "high" category was unlikely, even relative to his or her position as a student of French at the intermediate level. This is because the critical literacies pedagogy implemented in this study did not represent a comprehensive

curricular revision. As students negotiated the activities related to the traditional textbook with the activities related to the critical literacies pedagogical approach, it would be difficult for them to engage in the development of critical literacies to its full potential. Furthermore, for all students, this was most likely their first formal encounter with a critical literacies pedagogy in the foreign language classroom. The development of critical literacies is an on going process that certainly extends beyond one semester of study and has the potential to continue for a lifetime. Nevertheless, the case studies of students at low, mid-range, and high benchmarks give an initial idea of how different students with different backgrounds responded to the pedagogical approach.

Researcher Positionality. Because of the qualitative nature of this research study, it is important to address the primary investigator's research background and biases because, according to Corbin and Strauss (1998), an interplay exists between the research and data, and this interplay is not entirely objective. Furthermore, Creswell (1998) explains, "Qualitative researchers approach their studies with a certain world view that guides their inquiries" (p. 243) and I must recognize this worldview so that it does not interfere with my analyses. My awareness of this worldview will also contribute to the reliability of my findings and data interpretation.

First of all, it is important to acknowledge that I am a non-native speaker of French who began studying the language when I was around the age of 12. Although I was young, I would have still been considered, more or less, an "adult learner" of a foreign language, because the approaches used in my French classes assumed that I could cognitively understand the mechanics of linguistic features. While that reality might explain why my research seeks to empower the adult learner by coming to terms with his

or her non-native status, I was not always of this ideology. For quite some time, I believed that the only way to master a foreign language was in the presence of native speakers and I was always striving to hide my American identity out of fear that it would suggest inadequacies and deficiencies when interacting with members of the French culture.

Obviously, this behavior was extreme and occurred mostly when I was an adolescent, but I find myself reflecting on it when I am feeling particularly tongue-tied or inadequate as a user of French. Then again, I am not drawn to a critical literacies pedagogical approach because somehow it manages to validate my insecurities. On the contrary, it was once I experienced teaching a foreign language that I began to recognize the disservice certain instructional approaches do to adult learners. I found myself frustrated as I stood in front of a class of intelligent, capable, and articulate adults who perceived me as authoritative because I held a textbook full of words and concepts they wanted to ascertain. It felt unnatural and confusing and, to make matters worse, I remembered that some of my own most valuable experiences learning about the French language and culture emerged out of discussion, trial and error, and even misunderstandings. In my opinion, the textbook and corresponding instructional approach could not promote these experiences. Around the same time, I was formally introduced to emancipatory and problem posing education, and I envisioned how elements of a critical literacies pedagogy such as reflection and dialogue could bring new life to the foreign language classroom.

Furthermore, I have studied French and English (British and American) literature at the academic level for the past 11 years. I have taught English as a foreign language for

one year in France and French as a foreign language for the past five years in the United States. Because of personal attraction to literature and the written word, I believe that literature can be a powerful tool in the foreign language classroom. Over the years, I have come to view literature in a way that includes both canonical and non-canonical texts as well as traditional and non-traditional textual genres. My research background and personal beliefs position me towards an inevitable bias for a critical literacies pedagogy in the foreign language classroom. I intend to be as transparent as possible when reporting the students' experiences with the critical literacies pedagogy that I have designed for this project.

CHAPTER IV: RESULTS

Presented below are the findings as they relate to each research question. Research questions # 1, # 2, and part of research questions # 3 used quantitative instruments to measure student achievement (# 1 and # 2) and to collect survey data (# 3) in an experimental critical literacies condition and a controlled CLT condition. These research questions were analyzed first to make general inferences about the effects of the critical literacies pedagogy in comparison with a traditional CLT pedagogy. To explore the effects of a critical literacies pedagogy in more detail, qualitative data was collected in response to questions # 3 and # 4 and to further explore students' collective and individual experiences. While answering the research questions, it was always important to keep in mind that students demonstrating critical literacies development should be doing the following: (1) moving beyond their initial stereotypes about the target culture; (2) expressing themselves creatively in the target language; (3) engaging in a large variety of self-expression tasks (speaking and writing) while aware of cultural context and knowledge; (4) identifying and using certain language features that are particular to certain textual genres; (5) self-reflecting on their experience as learners of another language; (6) developing their voice within the context of the target culture; (7) communicating appropriately in a range of contexts in the target language; and (8) not only decoding the foreign language and related cultural practices but also analyzing and *challenging* characteristics of these practices.

Quantitative Data Interpretation

Preliminary Analyses: Pretest Differences

Table 4 presents the pretest means and standard deviations per course section (control and experimental). In order to assess possible variability in foreign language literacy level among students across the two section of French 201 participating in this study, an independent samples t-test was conducted to compare participants' pretest scores by course section prior to the beginning of the treatment phase. The results of this test indicated no statistically significant difference for participants' performance on the literacy pretest (total score out of 28) by course section, $t(18) = -.971$, $p = .345$. In other words, participants in one section did not perform better on the literacy pretest than participants in the other section at the beginning of the semester, which indicates that all participants began the French 201 course with no significant difference in literacy levels.

Preliminary Analyses: Instruments

Reliability analyses were computed for the literacy-based pretests and posttests, which were designed by the principal investigator specifically for the purpose of the present study. Two raters were trained to grade the literacy-based pretests and posttests using a rubric established by the primary investigator. The principal investigator read the grading rubric with the raters to answer and clarify any questions about the rating process. The principal investigator also worked with both raters to grade one assessment before they accomplished the process on their own. After the rating process was complete, an interrater reliability coefficient was calculated to ensure reliability of the scoring of the literacy-based pre- and posttests. The interrater reliability coefficient was calculated based on the raw scores for each participant. The correlation coefficient was initially $r = .82$ indicating satisfactory reliability for the scoring of this instrument. Upon the initial calculation of the interrater reliability coefficient, the two raters met to resolve scoring

discrepancies, and scores were adjusted and reported accordingly. Reliability and item difficulty analyses were not computed for the biweekly foreign language assessments as they had been pre-established by the publishers of the *Bien Vu, Bien Dit* textbook and, presumably, had acceptable psychometric properties.

Analysis of Research Questions

      Research Question # 1: How do students who are exposed to a critical literacies pedagogy perform on biweekly foreign language assessments (i.e., short-term learning of grammar) as compared with students who are exposed to traditional CLT instructional approaches? Mean percentage scores and standard deviations for each condition are presented in Table 5. To compare students' performance on biweekly foreign language assessments who were exposed to a critical literacies pedagogy with that of students who were not exposed to a critical literacies pedagogy, an independent samples *t*-test was conducted on the participant's total quiz percentage scores. There was no statistically significant difference between the critical literacies condition ($M = 86.01\%$, $SD = 6.75\%$) and the traditional CLT condition ($M = 85.5\%$, $SD = 7.41\%$), $t(21) = .136$, $p = .893$.

      Students in the critical literacies condition did not perform better on the traditional foreign language assessments, and it was not necessarily expected that they would. However, the lack of significant difference between student performances in the two conditions provides evidence that a critical literacies approach does not deter from learning the traditionally taught grammar points in French 201. In a way, students in the critical literacies condition could have been at a disadvantage for several reasons. First of all, the critical literacies pedagogical approach was supplemental and its related activities replaced traditional activities from the textbook, so students in the critical literacies

condition spent less time explicitly working with material covered on the traditional foreign language assessments. Although grammar points were, in fact, included in the critical literacies condition, it was in in a different manner. Form-focused instruction in the critical literacies condition often highlighted language features as they related to the targeted genres instead of presenting language forms in a decontextualized manner (regardless of genre). Despite these differences in the critical literacies condition, the students still performed just as well on the assessments as students in the traditional CLT condition. This means that the critical literacies pedagogical approach did not prevent students from learning the grammar points that they were expected to learn in an intermediate-level French course.

Research Question #2: How do students perform on a literacy-based assessment after having been exposed to a critical literacies pedagogy (i.e., long-term learning)? How does their performance compare with that of students who are exposed to traditional CLT instructional approaches? Table 6 presents the literacy-based pretest and posttest means and standard deviations. To assess the effect of pedagogical approach (i.e., a critical literacies pedagogy versus a traditional CLT instructional approach) on participants' long-term literacy development, a two (pretest, posttest) x two (experimental, control) repeated measures ANOVA was conducted. The results (see table 7) indicated that there was no significant time by pedagogical approach interaction effect, F (1, 18) = .108, p = .746. There was no pretest to posttest increase in the traditional CLT condition, and the pretest to posttest increase in the critical literacies condition was not statistically significant, t (11) = .553, p = .591. Although there was no statistically significant difference between the two groups with regards to student performance on the

literacy-based assessment over time (pretest to posttest), it is interesting to point out that the mean of students' scores did, in fact, increase in the critical literacies condition (if only slightly), whereas the mean remained the same in the traditional CLT condition (see figure 2).

Research Question # 3: For students in the course taught using a critical literacies pedagogy, what are their initial perceptions, preferences, and opinions regarding their experiences learning a foreign language? Do these perceptions, preferences, and opinions change over time when exposed to a critical literacies pedagogy? In order to gather information about students' initial perceptions, preferences, and opinions about foreign language learning, a short 8-item questionnaire was administered to all 20 participants present for the pretest at the beginning of the semester (Appendix A). The questionnaire was administered again on the posttest (Appendix P) at the end of the semester to investigate whether or not these students' initial preference had changed. All 8 questionnaire items explored unique aspects of foreign language learning that are not constitutive of a single theoretical construct. These items were, therefore, analyzed individually because of their distinct nature. In order to assess change over time (from pretest to posttest) for each group separately, a paired samples *t*-test was performed for each item. A two (pretest questionnaire item, posttest questionnaire item) x two (experimental, control) repeated measures ANOVA was also conducted for each item to illuminate possible differences in change over time between the two groups.

Of the 8 items on the questionnaire, 3 yielded noteworthy findings. In particular, for participants in the critical literacies condition, there was a decrease in scores on item 4 ("I need to master grammatical concepts before I can read and understand authentic

French texts") from the beginning of the semester ($M = 5.17$, $SD = 1.030$) to the end of the semester ($M = 4.25$, $SD = 1.357$), $t (11) = 1.835$, $p = 0.093$. These results indicate that there was a non-significant trend ($.10 > p > .05$) for scoring lower on item 4 at the end of the semester. Although the difference in scores over time (from pretest to posttest) was not statistically significant when compared with participants' difference in scores over time in the traditional CLT condition, figure 3 illustrates the non-significant trend for the critical literacies participants with traditional CLT participants' scores from pretest to posttest in the background. This illustration is meant to explore differences that have the potential to be statistically significant should future studies investigate a larger sample size.

Furthermore, on item 7 ("It is important to learn colloquial expressions in a French class") there was a statistically significant increase in participants' scores from pretest to posttest in the critical literacies condition. Students in the critical literacies condition were somewhat indifferent about this statement at the beginning of the semester ($M = 3.67$, $SD = 0.887$) whereas they agreed with the statement by the end of the semester ($M = 4.25$, $SD = 0.865$), $t (11) = 2.244$, $p = 0.046$. Figure 3 illustrates the statistically significant increase in scores for participants in the critical literacies condition as compared with the increase in scores (which was not statistically significant) for participants in the traditional CLT condition. Although the increase in scores was not statistically significant in the traditional CLT condition, it is important to keep in mind that the mean score already indicated agreement with the statement at the beginning of the semester, and students did not drastically change this opinion over time (from pretest to posttest).

Finally, for students in the critical literacies condition, there was a slight decrease in scores on item 8 ("Grammar should be taught separately from culture because culture is very difficult to learn") from the beginning of the semester ($M = 3.67$, $SD = 1.372$) to the end of the semester ($M = 3.00$, $SD = 0.854$), $t(11) = 1.542$, $p = 0.151$. This survey item can be problematic because it covers one variable related to the idea of teaching grammar separately from culture and another variable related to the idea that learning culture is difficult. In other words, a student might agree with the first half of the statement and disagree with the second half or vice-a-versa, and then be unsure of how to answer the question. Still, it is important to highlight because qualitative data analyses revealed that, over the course of the semester, many participants shifted their views on the inclusion of culture in lower-level language courses, which will be discussed in more detail in the next section. Furthermore, although this decrease in scores was not statistically significant, it is possible that with a larger sample size and/or a longitudinal study that spans the course of more than one semester, the decrease in scores over time (from pretest to posttest) could yield statistically significant results. Figure 4 illustrates the decrease in scores for participants in the critical literacies condition as compared with the smaller decrease in scores for participants in the traditional CLT condition.

<div align="center">Qualitative Data Interpretation</div>

Analysis of Research Questions

To further explore students' perceptions, preferences, and opinions regarding foreign language instruction as well as their experience with a critical literacies pedagogy, interviews were collected before and after the study was conducted. As previously mentioned, participants' responses were initially sorted into three categories: (1)

perceptions, preferences, and opinions regarding foreign language learning, (2)

perceptions, preferences, and opinions regarding the critical literacies pedagogy used in

this study, (3) influences and effects of a critical literacies pedagogy on student learning.

A grounded theory methodological approach was then adopted to code the interview

transcripts, field notes, and documents for certain themes/concepts that resonated across

individuals and data sources. With regards to participants' opinions about learning a

foreign language in general (prior to the critical literacies pedagogical treatment), themes

emerged related to age, language immersion, group work, grammar instruction, and

culture. These themes will be discussed in response to the first part of research question

3. Other themes related to peer editing and assessment became apparent as students

discussed their experience with a critical literacies pedagogy. Students also elaborated on

their opinions about grammar instruction and culture in the foreign language classroom.

These themes will be discussed in response to the second part of research question # 3.

Themes related to the development of student voice and the possibility to be creative in a

foreign language will be discussed in response to research question # 4. Finally, a

theoretical sampling method was used to choose three students who represented low,

medium, and high levels of literacy development by the end of the critical literacies

pedagogical treatment phase. The experience for these students was analyzed in more

detail to deepen the understanding of both research questions # 3 and # 4.

Research Question # 3 (Part I): For students in the course taught using a critical

literacies pedagogy, what are their initial perceptions, preferences, and opinions

regarding their experiences learning a foreign language? Before students even discussed

their experience learning foreign languages in the classroom (i.e., perception of most

effective methods, preferred approaches, opinions, etc.), several students alluded to a potential factor out of their control – their age – that could either hinder or foster the foreign language learning process. Morgan, for example, when asked to discuss the ideal conditions for learning a foreign language immediately cited age: "I've read places it's easier to learn when you're younger obviously and I watched this video about the way children learn languages. It's easier for them as opposed to when you already know a language." Morgan's comment symbolizes a commonly held notion that individuals can only learn languages when they are young. People often refer to the child's "sponge-like brain" as the best resource for learning languages. This reality often prevents adults from studying a foreign language, out of fear that it's "too late." On the other hand, many individuals interested in studying a foreign language are aware that researchers have hypothesized[15] and instructors have implemented foreign language teaching techniques that are designed to mirror the way individuals learn languages as children. Zachary, for example, envisioned one of the best ways to learn a foreign language "through practice" because, according to him, "even when you're a baby you learn it from just hearing it and kind of repeating it back more than anything."

Two participants, Kristi and Ralph, bilingual speakers of English and another language (Georgian and Polish, respectively), reiterated the frustration that languages are more difficult to learn as adults. Both students perceived their exposure to more than one language at a very early age as testimony that it is "easier" for people to learn foreign languages when they are young. Kristi and Ralph, aware that they successfully could communicate in two languages, were discouraged that, as adults, the language learning

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[15] See, for example, Krashen and Terrell's (1983) theory of the natural approach.

process did not come with the same ease and finesse that it once did when they were children, at least from what they could remember. Kristi learned from her mother that she started kindergarten in the United States without any initial knowledge of English, but she otherwise had no memory of encountering any difficulties. Instead, Kristi remembered that she managed to "blabber" like everyone else in her class. In a similar way, Ralph had memories of learning to read and write Polish when he lived in Warsaw, and felt somewhat behind the other children in his class. On the other hand, he firmly believed it was his young age that allowed him to catch up eventually, which, from his perspective, was inevitably no longer to his advantage as an adult learner of French.

Mia, on the other hand, was one of the few students who saw older age as an advantageous factor when learning a foreign language. She explained that she had experience learning French in elementary school (once she was already a native speaker of English) and she believed that she "didn't really learn anything" because she was too young. According to Mia, it is "harder to teach younger kids" because it is not possible to "explain to a 7 year old why something is that way." Mia, who incidentally is a linguistics minor, found comfort in her ability to cognitively understand the mechanics of language use as an adult learner, and was certain that this understanding could contribute to her likelihood of becoming a proficient user of the foreign language. In comparison with her experience learning French as a child, Mia had very positive memories of her Spanish classes, which she began in middle school, a time when she could understand diagramed sentences and complex language features. She explained, "what I really like about Spanish is that I started it, like, at a point where I could conceptually understand everything all at once." To a certain extent, it is encouraging to hear Mia's continued

motivation as an adult learner, especially in light of so many of the other students who felt like their time had passed to learn a foreign language.

According to many students, the best option next to learning at a young age is the process of immersion. Kaylin explained, "I think really the best thing that you could possibly do would be just to immerse yourself in [the language]… it's kinda, like, sink or swim." Ralph, Kaylin, and Mia all envisioned the immersion process as most effective in a "study abroad" situation. Ralph, who attributed some of his success learning Polish to his experience living in Warsaw (even though his parents spoke Polish at home), argued: "the best way of [learning a language] is the total immersion method where you just, like, go for a month or two and live somewhere and you have to learn [the language]." Ralph discussed his sister's struggles learning Polish while living in the United States and had strong tendencies towards the idea that foreign languages are very difficult to learn outside of the country or region where the language is officially spoken. He was very resistant to the idea that a classroom could replicate the ideal immersion process that occurs when an individual is somewhere speaking a language other than their native language for an extended period of time.

Several other students were skeptical about the idea of immersion in the classroom, but not because they found it ineffective to studying abroad. Instead of being skeptical of the method itself, Zachary, Drake, and Ginny doubted their ability to succeed in an environment where only French was spoken. Drake, a very candid student albeit at times incoherent student, described experiencing setbacks in French class that force him to immerse himself in the foreign language: "I'm always hearing French you know just all the time and I don't know… like, what the (explicative) they're saying 'cause it's all

together." At the same time, Drake expressed his strong interests in learning the French language so he could better understand aspects of the culture, particularly French film. Often students like Drake, who are fascinated by a culture but hindered by the language barrier, end up taking courses offered in translation. Already, Drake was enrolled in a French film course conducted in English and often attended events sponsored by the French department that were accessible to both speakers of French and English.

However, not all students got discouraged by the language barrier and continued to persevere in a classroom that was conducted in the target language only. Ginny explained: "I guess I, like, was always kind of skeptical of, like, immersion just 'cause, like, I just thought that if, like, I did that I would just, like, get too freaked out and, like, wouldn't be able to, like, concentrate but, um, last semester was really the first year that my, um, teacher just like spoke in French the whole time and, like, it definitely got easier and I'm kind of, like, more open to that theory now." There is abundant research that supports the use of target language instruction (immersion) in the foreign language classroom (e.g., Dickson, 1996; Levine, 2003) and it has been the uncontested trend in foreign language classrooms in the United States for decades. Target language only instruction is especially important when considering a multicultural classroom of students who most likely do not share the same native language, and for which reference to an arbitrarily chosen L1 during instruction would be in vain.

On the other hand, it is important to remember the anxiety that adult learners experience in a classroom conducted in the target language only, where their developed competencies in their native language can no longer be of direct use to them (at least at first). Zachary and Ginny both indicated that they relied on group work to make them feel

more at ease in an immersion-based classroom. Zachary, a somewhat nervous freshman,

had a year and a half of prior experience with French. In his pre-study interview, he told a

story about his continued misunderstanding of his professor's use of the word *donc* ("so")

and his determination to find out the meaning of the word. When he discovered it was a

"filler word" he was relieved but also disappointed that the process was such a struggle.

In other words, Zachary was frustrated that the teacher lectured, gave certain answers, but

did not provide the space to ask questions and express curiosity about the complexities of

the language. He explained that he preferred a more interactive environment with "a lot

of kind of group work when everyone's kind of having to engage and no one gets kind of

zoned out and misses something." Similarly, Ginny had a positive experience working

with her peers in her previous French course (French 102). She described her class as

follows: "a group of people that were, like, we got really comfortable with each other I

think, like, we would all joke around." She explained how this informal space in which

the students shared with each other almost as often as the teacher lectured helped her feel

more comfortable speaking French.

While Zachary and Ginny preferred the open exchange of ideas with peers, other

students yearned for more linear structure in the foreign language classroom. Kaylin, a

international studies major, envisioned the foreign language classroom to operate in the

same way as a math or science class: "I would like to see… maybe like a spreadsheet of,

like, where we're going with this or with the lesson…" Although this comment seems

minor at first, it represents a common desire on behalf of foreign language learners. Often

due to pedagogical practices in other disciplines, students are very used to learning as a

process in which they receive information and store it in their memory until they need to

use it. In terms of learning a foreign language, this seems to many students like an acceptable process to follow. To be more specific, Mia praised the use of fill-in-the blank exercises for the following reasons: "…because, like, you see what you're doing wrong, like, you – you're forced to, like, understand, like, where you're weakest and where you're not understanding something…" Mia, again with her linguistics background, was very interested in learning all the nuances of a language out of hope that such knowledge could help her better communicate.

It should be pointed out that both Kaylin and Mia probably had too much prior experience to be in a French 201 course. Although they indicated on their background questionnaires that they only had around 4 years of prior experience, they revealed in interviews that they "fudged the truth" in order to take a course where they could continue to review grammar concepts before advancing into upper-level French courses. Even Mia, who had studied abroad in France on a 4-week summer program was aware that she should "be more comfortable just, like, speaking and not worrying about always having everything exactly right," but even that experience was not enough to give her the confidence she needed to enroll in the appropriate course for her language level.

The issue became even more complex as many students felt they already had a sufficient amount of grammar instruction, but still lacked confidence as users of French. Kristi, Debra, Kaylin, Mia, Ginny, and Drake all discussed the ample amount of explicit grammar instruction they had in previous courses. Drake explained: "I don't really care it's 'cause… [they] teach us the same thing every year you know and, like, I get it you know," a somewhat confusing statement, but seems to point to the frustration with relearning the same concepts every year. Kaylin, aware that she was probably ready to

take foreign language practice to the next level, explained: "I guess I would like to see a little bit more of, like, written lessons or, um, you know, like, an actual, like, structured lesson… like, it's, like, a lot of speaking and a lot of listening rather than, um, you know the grammar…" Despite this awareness that many students experience, students see grammar learning as a safety net and continue to prefer it at all levels of foreign language instruction. Mia's comment helps explain this conundrum: "I love the idea of being able to say something exactly how I want it to be said and for it to sound good and for anyone to understand that and to use just the right word that has just the right meaning." In a similar fashion, Ginny explained that she does not speak much in class because she is "nervous about making a mistake." Clearly, while students want to move beyond the traditional grammar practices, but they also feel like there is a barrier preventing them from truly expressing themselves.

Grammar was not the only construct that posed problems for students; they also had a difficult time relating to and understanding the value of learning French culture. Many of their comments about French culture were initially quite stereotypical. For example, Zachary mentioned the Eiffel Tower ("like the Eiffel Tower everyone knows, that's Paris"), Kaylin mentioned fashion ("it was interesting to kind of compare like fashion in France as far as like fashion in the US"), Ralph mentioned *baguettes* and impressionist art, and Debra mentioned *crêpes*. When asked about the value of cultural discussion in lower-level language courses, some students were hesitant. Kaylin believed it was more valuable to learn "everyday" vocabulary such as "being able to order food or like, [asking] where the bathroom is or directions when you're traveling." Zachary entertained the idea that culture could be integrated into the lower level classroom, but he

explained: "high art or culture is probably easier [to learn] just because, like, usually [it's] more defined but I think as people get more comfortable with it then you can throw in just kind of regular stuff too and they can still… appreciate it anyway… cause even when you're a little kid… you don't learn about graffiti…" Debra, even though she read *Le Petit Prince* in high school and did a project on a French painter, felt that the inclusion of culture in lower level-language classes could get "overwhelming" and suggested: "maybe one day have grammar or, like, vocabulary or whatever's on your syllabus and then one day, like, have a culture lessons."

Mia was the most adverse to the idea of learning culture in the foreign language classroom. Mia explained: "Culture isn't something you teach; it's something you experience. I don't think it should be focused on as much as everything else." For Mia, the inclusion of culture in the foreign language classroom would upset the hierarchy that dictates how language should be used according to certain conventions. For example, when asked about whether or not she was interested in learning colloquial expressions in the foreign language classroom, she was hesitant because, in her opinion, "[slang] is not correct." Her preoccupation with the idea that language use abides by a hierarchy was based on an experience she had with what appeared to be friends or acquaintances of Mexican nationality from her past. She bluntly stated, "Mexicans told me that if I wanted to learn Spanish I should go to Spain or to South America and not to Mexico." Obviously, Mia makes a bold claim that confirms how certain discourses within a language are privileged because of socioeconomic and cultural inequities. However, for Mia, these factors have no bearing on language and she firmly believed the following assertion: "I think language is separate from culture. I think that inherently they have to exist

separately." While Mia was the most extreme case, over half of the students in the course felt that learning culture at the same time as learning a language was an overwhelming task for many of them to envision.

On the other hand, several students did think that culture should be experienced at all levels of foreign language learning. Kristi explained: "I definitely don't think you have to wait. I think, um, I think the culture gives language its essence. I think because the language wasn't formed separately from the culture. It kind of grew and it – was enriched by the culture and I think, um, what a better way to learn a language than to experience the culture itself." Other students already had experience learning some culture in their previous French courses. Drake and Morgan, for example, were familiar with popular French singers/figures, Serge Gainsbourg and Carla Bruni, among others. Furthermore, both students wanted to see more culture lessons in the foreign language classroom. Drake explained that he was learning the French language specifically so that he could engage with the French culture, which he wanted to experience from an emotional perspective. Morgan hoped to see more inclusion of popular culture which, in her opinion related more to her personal and social life: "It's – more modern and it's, like, if I go over there that's what I'm going to talk to somebody about you know." Finally, for Ginny, learning about culture was a way to make the learning experience more enjoyable. She explained: "I definitely think you can learn a language without learning about the culture but that for me culture is just, like, a way to keep me interested in language and to, like, make it less, um, just like – mechanical." Ginny's statement reveals the way that learning about cultural practices and traditions might help students experience language in an entertaining way.

The comments made by students prior to the onset of the pedagogical treatment suggest, in some ways, that they had not yet experienced or developed qualities of critical literacies. In particular, all students in the course had prior experience learning French, and some had even visited France, but only two students (Drake and Morgan) appeared to have recognized cultural nuances that allowed them to modify their initial stereotypes about the target culture. In terms of creative expression in the target language, only Debra and Morgan described in-class activities that asked them to use their imagination. Otherwise, very few students made mention of using the language in a way that challenged them to think beyond appropriating vocabulary and practicing grammar rules. Students expressed their frustration at the redundancy of grammar lessons (sometimes decontextualized), and indicated that they had experienced few opportunities to engage in a variety of self-expression tasks (speaking and writing). Although it was not necessarily explicit, students' focus on the insistence of grammar instruction indicates that they most likely did not have prior opportunities to identify and use language features that are particular to certain textual genres. Finally, while students were reflecting on their experiences as learners of another language by virtue of the interview itself, some of the anxiety about learning a foreign language as an adult suggests that students did not often engage in regular reflection that might have illuminated their potential as multilingual subjects. Whether or not students negotiated some of these issues and began to develop critical literacies (as related to the foreign language) will be explored in the next section.

Research Question # 3 (Part II): Do students' perceptions, preferences, and opinions about learning a foreign language change over time when exposed to a critical literacies pedagogy? If so, how? Of the 12 students who were interviewed at the end of

the semester, only one student, Noreen, seemed genuinely opposed the activities associated with critical literacies pedagogy and one student, Drake, struggled to explain whether or not he found the critical literacies activities useful or enjoyable. All 10 other students interviewed at the end of the semester had at least one positive comment about the critical literacies pedagogy. Specifically, students discussed the advantages to "having a change of pace" from the traditional textbook and enjoyed seeing different types of cultural phenomenon being represented in their foreign language class. Mia stated: "I liked that there was, like, a variation of what we did from day to day, like, sometimes we watched – like, a music video or like something or and then we had the poems that we read and we kind of just, like, really got, like, different views of, like, the culture and that kind of stuff." Ginny elaborated: "I felt like I learned a lot of, like, different things that I wouldn't have necessarily, like, recognized before 'cause I mean, like, I guess in other classes it's always the same stuff." For most students, the approaches to grammar instruction and reading and writing activities were unfamiliar at first, but in the end many of welcomed the new experience.

In particular, students appreciated the opportunity to engage in more reading and writing tasks. For example, both Zachary and Ralph appreciated spending several days working on one text (either the slam poem by Grand Corps Malade or the political appeal by Charles de Gaulle). Zachary explained: "there was some things we did – that were more helpful , – especially when we would kind of sit down with something we had just listened to and, like, run through it – until you could – really figure out what it actually meant all together." In a similar way, Ralph stated: "Watching – and analyzing was pretty cool because, like, we spent enough [time] on it where we could talk about, like, every

element and that's like kind of, like, you know when you learn a language you learn all these big concepts but sometimes you, like, miss – stuff in between so – that was kind of good." These activities answered calls on behalf of students who wanted to move beyond the revision of grammar points. Furthermore, students acknowledged that the reading activities were completed not to supplement the grammar instruction, but as the focus of the lesson on a particular day.

A couple of students, however, felt bored with the close reading and concentration of only one text only for each module. Mia felt too much classroom discussion was spent on either the slam poem or the political appeal, and she would have rather seen more examples of each genre. Noreen did not even experience the reading, discussion, and analysis activities as such because they veered so far from how she traditionally conceptualized reading activities in the foreign language classroom. She explained: "I like – the more, like, traditional kind of, like, setup but I also really like reading things in French, like, the reading comprehension which I feel like we really don't do any of that." Like Mia, she felt too much time was spent on the model slam poem and political appeal and she would have preferred to read a longer text and write a response to it. She insisted that she did not see the point of reading non-canonical texts and writing her own renditions of the genre they represented.

Despite these few frustrations, the students participated actively in classroom discussions on the content of the readings and the related cultural and linguistic features. A particularly meaningful discussion happened during "Stage 4: Analyzing the cultural implications of the text" of the first module, once students had read the entire slam poem by Grand Corps Malade. Based on the students' hypothesized endings to the poem, it

became evident that they could not envision the setting of the original poem, which is *la banlieue* of Paris. If they were specific, student groups situated their hypothesized endings in Italy, California, or Caribbean Islands. If they were not specific, it was unclear if they were aware of the setting at all. This can be a common problem when teaching a foreign language, for several reasons. First of all, anyone learning about a city or region from afar is bound be unfamiliar with complexities of the place, and if he or she does have prior knowledge it might be limited or based on stereotypes. Furthermore, *la banlieue* is a culturally charged term. The direct translation of the word into English is suburb, which in American English also has much cultural significance and does not necessarily correspond to its French counterpart.

Some instructors might, understandably, be hesitant to address this complex issue, especially at the intermediate-level, out of concern that students would not have the linguistic means to discuss it. However, the issue actually lends itself to a great opportunity to facilitate cross-cultural awareness, an important aspect of critical literacies development. Therefore, the instructor used this topic to guide the initial analysis of the poem by Grand Corps Malade. Essentially, the instructor asked three guiding questions and showed a short video clip of images of *la banlieue*. Other than that, the students did the rest.

The first question the instructor asked was: "On est à Paris. Pouvez-vous me dire des mots pour décrire la ville de Paris?" The students offered the following responses: "tranquille," "la Tour Eifel," "la capital de la mode," "la Seine," "beaucoup de vieux bâtiments," "la marchée en plein aire," "beaucoup de diversité," "on peut aller [se déplacer] à pied," "des jardins publics," and "tout le monde est gentil" (this last seemed

to be a joke based on the film: everyone started laughing when it was announced). The instructor then asked students if they had heard of the word *banlieue*, and if they did, could they describe it. Because of students' knowledge of the translation of the word to "suburb" in English, they had the following responses: "où j'habite," "loin de la ville," "a bubble" (said in English), "beaucoup de jolies maisons," "pas beaucoup de choses à faire," "beaucoup de familles," and "beaucoup d'arbres." While these descriptions are not absolutely incorrect, they correspond more likely to students' perception of an American suburb. However, after stating these first descriptions, Noreen raised her hand and said, "Je crois à Paris ce n'est pas riche, ce n'est pas 'safe,' il y a beaucoup d'immigrés." At which point Kaylin said, "C'est sale, c'est dangereux." While these comments are perhaps an oversimplification of the Parisian *banlieue*, they denote a shift from students' initial (mis)perceptions which resulted from the direct translation of the term.

Noreen and Kaylin's comments served as a transition for the instructor to show a short video clip of authentic images taken in various Parisian *banlieues*, after which students were asked to describe what they saw. Their descriptions were as follows: "quartier urbain," "il y a de très grands bâtiments," "pas beaucoup d'arbres," "c'est comme 'downtown Atlanta,'" "plus moderne," "beaucoup de gares" (stations métros), "il y avait beaucoup de monde," "graffiti," "supermarchés, pas de petits magasins," "beaucoup de nationalités différentes," "il y a pas de sites traditionnelles comme à Paris," "le subway," "il faut prendre plusieurs trains," "il y avait de 'trash.'" These descriptions show a further shift beyond simply thinking *la banlieue* is dirty and dangerous. Students begin to acknowledge some cultural dimensions, even only by comparing it to downtown Atlanta. Furthermore, Ralph made the following comment: "Je ne pense pas que c'est si

mal que 'the South side of Chicago.' Je préfere habiter à banlieue de Paris. Les batiments

sont plus beau de 'South side' où des batiments sont 'decrepit.'" Looking past his

interpretation, Ralph began to make cross-cultural comparisons by negotiating his prior

knowledge with what he just had observed about *la banlieue*. Kristi then wanted to know

if the *Cévennes*, a region they learned about in *Le Chemin du Retour*, was a *banlieue*, and

Kaylin wanted to know if Versailles was a *banlieue*. While the answer to both of their

queries is "no," their curiosity also represents a willingness to expand their knowledge

and interpretation.

Ultimately, the instructor redirected the discussion back to the text, which was not

difficult to do. The first line of "Roméo kiffe Juliette" is "Roméo habite au rez-de-

chaussée du bâtiment trois…" Having heard the words "grand bâtiment" several times

when describing *la banlieue* of Paris, many students instantly saw this connection. This

was just one of several opportunities where students demonstrated an appreciation and

disposition for learning about the cultural diversity in France and beyond. Despite their

intermediate status linguistically, students engaged in discussion and made complex

observations. Mia asserted the students' potential by saying: "I think that what I would

say is that being able to experience and participate in a culture doesn't require as much

linguistic ability as [we] traditionally think." This was a major shift in opinions,

especially for her as she initially said that she thought culture had no place in the foreign

language classroom and should be taught separately at all times.

In terms of the writing tasks, several students were particularly intrigued by the

opportunity to be creative with French, something they had not done very often in the

past. Zachary, who mentioned in his pre-study interview that he struggled with traditional

foreign language activities related to learning grammar, stated that he "had a good time with [the poem]." He explained that he already enjoyed poetry outside of the foreign language classroom, but was often under the impression that poems had to rhyme, which sometimes distracted him while writing his first poem in French. All the same, it was a constructive challenge for him as he explained: "I kept having to find synonyms that would rhyme or have to fit it and change it to make it so I could find a rhythm for it and it was – definitely hard but – I had a good time with it anyway." Similarly, Cameron played with the possibilities of rhyme through creativity: "I really think that the slam poetry gave us an opportunity to [be creative with our language]… I – my poetry I – rhymed it which I've never done before outside of English so that – was a fun challenge for me." Cameron admitted that he had never been that creative in French before, despite having studied French for three years already.

Tayla, Rayna, and Debra echoed the sentiments that the process allowed them to be playful. Tayla enjoyed the experience because it allowed her to be "unique," "weird," and "silly." Reyna explained: "I really liked [the slam poem] because, like, I've never really done that kind of thing in French before like creative writing and I liked being able to, like, play around… I had, like, one line that I repeated throughout and, like, I liked being able to use that and, like, working with the language and stuff and also just, like, coming up with an idea of what to write about." Debra described the slam poem assignment as "fun" and preferred it to the political appeal assignment because it was the "creative side of writing" and because she felt like she could make the slam poem her own.

Noreen and Drake, on the other hand, the same students who did not find the critical literacies pedagogy enjoyable or useful, had similar perceptions of the writing assignments. Noreen stated: "I liked writing it, um, I didn't really, like, see a huge, like, point in doing it. I was like okay, like, I could just write something else too and it would help just as much so I wasn't really sure, like, what exactly we were trying to get out with the slam poetry but I didn't like dislike the project or, like, I didn't think it was – it, like, wasn't helpful. I just wasn't really sure of the aim of it." Drake also did not understand "the point" and felt like both assignments "got a little too revolutionary." He saw some value in the political appeal assignment because in reminded him of a conversation that he might potentially have with a French person, but otherwise felt desperate for critiques of society and ultimately decided that he was simply "too complacent" to write a true political appeal.

A series of specific activities that yielded mixed reviews was related to the self and peer editing processes. These activities were designed to redistribute some of the power in the classroom so that students felt like they could learn from each other as well as from the instructor. Furthermore, it was hypothesized that if students presented their slam poems and political appeals to their peers as worthy of textual analysis, they could *begin* to imagine themselves participating in the target culture. However, some students were adverse to the peer editing process for a variety of reasons. Noreen only saw the opportunity to correct the grammar mistakes and admitted that she did not even consider the possibility of enjoying something a classmate wrote. Drake simply said that the peer editing activity was "terrible" and he felt like he would pretend to be busy while the instructor was looking in his direction, but in reality, he did not get anything out of it.

Drake's opinions were quite contradictory, however, because on the one hand he believed that students "are conditioned to hate the classroom and the teacher," but on the other hand, he wanted to be able to imagine a classroom in which there was "cohesion" among students. Similar to Noreen, Drake claimed that it is difficult to care about other peoples' work when there is no incentive.

While these students were opposed to the critical literacies pedagogical activities, a majority of them saw the value in the peer editing process, and even enjoyed it. Morgan explained that she got to know other students in the French class whom she might not have otherwise met, a factor not necessarily related to learning but a positive social interaction all the same. Reyna and Ginny (who incidentally worked together) felt like they received positive suggestions and new ideas for revisions from the peer editing process. Reyna explained: "When [our teacher] assigned us partners [on the blog], like, I never worked with [Ginny] before so that was good. Then when [our teacher], like, makes us go and, like -- read and comment too that's good as well. I usually do like just to see, like, what they picked as their topic." Two other students, Zachary and Tayla, took advantage of the process, but alluded to frustrations related to time constraints or the language barrier. Zachary explained: "with the editing process I feel like we didn't have enough time or I – wouldn't have been able to do it in French just I – wasn't sure how to, like, to say some of the things that I wanted to." Tayla would have preferred to have a discussion with her partner so that she could verify, in English, the subject matter and identify the stylistic devices before offering suggestions. If that could not be an option, she explained: "It's kind of hard for me to, like, know exactly what they are saying in their [writing] you know so it's, like, I don't know it's kind of hard for me to edit it."

Despite these shortcomings, Zachary and Tayla appreciated reading their peers' slam poetry and learning about the issues they addressed in their political appeals.

Ultimately, Ginny, who established productive relationships with students in her prior French class, made a suggestion that could potentially address some of the peer editing issues and respond to Drake's call for cohesion in the classroom. She explained:

> I mean definitely, like, getting to know everyone in the class more – I think that's, like, a big thing that helps I guess that can only come with time in French classes and stuff so, like, I don't know maybe if, like, you could stay with – I feel like if you could stay with the same people like from one semester to the next… that would be, like, really helpful in order to just, like, have a better atmosphere in terms of, like, talking and stuff.

Most instructors would not argue with the idea that it is difficult to create an environment where students feel comfortable to share their work, particularly in a foreign language classroom, so Ginny's suggestion might be one that could alleviate some of the concerns expressed by the students who were starkly opposed to peer editing.

Finally, many students alluded to the problem of assessment that inevitably results from making curricular revisions. Tayla, who had a generally positive experience with the critical literacies pedagogy and produced a well written slam poem and thought provoking political appeal, still felt like she struggled on any traditional open-ended questions and did not know what to say. This comment points to the need to revise assessment instruments and curriculum simultaneously, a statement that to many may seem obvious, but is often overlooked. In a way, Drake perceived the critical literacies pedagogy as one where certain activities were alternative and attempted to minimize the

importance of traditional assessment and his grade, but in the end he felt very burdened by the assessment process. He explained: "I mean it's not – you're not, like, learning for the sake of learning a language. You're learning to, like, oh let me – think of the format of the quiz and then learn based upon that. It's – always, like, just the desire for grades and then I just forget everything and then I, like, just don't care you know I don't know it's – a dilemma." Because of their difficulties with traditional assessment, Tayla and Drake might have had a more positive experience with the critical literacies pedagogy if the assessment procedures had been completely re-conceptualized to include no formal quizzes or tests but to evaluate student learning in a more formative, rather than summative, manner (by way of a portfolio, for example).

However, students like Noreen would probably be very opposed to the idea of a portfolio. Noreen explained: "I don't know how I feel about the end – I mean personally I'd rather just take an exam. 'Cause I feel like this project like doesn't really show any of our French skills, like, we've already written it. I just feel like – like a final project should be kind of a culmination of everything that you've learned and I feel like this is just kind of, like, an opportunity for us to learn how to use, like, technology but not really more French." Ultimately, Noreen was quite skeptical about the critical literacies pedagogy over the course of the entire semester, so it is no surprise that she was dissatisfied with the assessment procedures. On the other hand, the majority of students who were excited about putting together a digital project made comments in passing that echoed that of Mia, who stated: "I – liked the way that it was set up. And I would prefer that to something that was more traditional… to, like, memorize and get tested on it. I really don't like that actually so I'm really happy that we, like, don't have a final exam and that we have, like,

a project that we're gonna, like, show how we progressed." Students progression over the course of the semester by way of written assignments and their performance projects will be described in more detail in the next section.

Research Question # 4: How does a critical literacies pedagogy affect student learning on the following measures: (1) written assignments, and (2) performance projects? One of the main goals of the critical literacies pedagogy designed for the present study is student development of voice in a foreign language. While this is a difficult construct to measure, a close look at some student writing triangulated with their interview comments and field notes from observations of their performance project gives exploratory insight into whether or not students were able to (1) begin to develop a voice and (2) begin feel confident as an L2 user of French. All texts are presented as originals, without highlighting or focusing on grammatical errors. Instead, as explained by Byrnes and Kord (2001), "errors seem a relatively minor concern so long as they impair neither understanding nor students' ability to sustain a sophisticated argument" (p. 47). This is particularly true when assessing student writing according to a critical literacies pedagogy.

Before looking at specific issues related to voice and critical literacies development, it is important to briefly summarize what students chose to write about for both the slam poetry and the political appeal assignments, as well as what they worked on for their final digital project. For the first assignment, students could base their slam poem on one of three topics as follows (see appendix K): (1) rewrite a classic text in a contemporary setting while using the slam poetry style, (2) choose a character from *Le Chemin de Retour* and write a slam poem that deals with a problem from his/her point of

view, or (3) invent a story about a problem important to the student. Three students chose

the first topic (Zachary, Ginny, and Morgan), one student chose the second topic

(Jocelyn), and 10 students chose the third topic (Kristi, Cameron, Tayla, Kaylin, Mia,

Noreen, Ralph, Reyna, Debra, and Drake). For the second assignment, students could

write their political appeal about one of the following issues (see appendix K): (1) a

problem at Emory, (2) a global problem, or (3) a problem in the film *Le Chemin du

Retour.* Two students wrote about a problem at Emory (Cameron, Noreen), nine student

wrote about a more global issue (Zachary, Tayla, Kaylin, Mia, Ralph, Reyna, Debra,

Drake, Ginny), and two students wrote about a problem in the film *Le Chemin du Retour*

(Kristi and Jocelyn). For the final digital project six students presented their slam poem

(Cameron, Tayla, Kaylin, Debrah, Jocelyn, and Drake) and eight students presented their

political appeal (Kristi, Zachary, Ginny, Morgan, Mia, Noreen, Ralph, and Reyna).

In terms of the slam poems, Zachary and Ginny chose classic texts to

contextualize their writing. While Zachary's poem based on *The Lord of the Rings* trilogy

used many of the language features of a slam poem, he remained true to the original

J.R.R. Tolkien version of the story, and did not necessarily "rewrite" it in a contemporary

setting as the assignment's guidelines suggested. On the other hand, Zachary penned a

musical refrain that summarized the struggle for the main character as he endured an epic

journey:

> Son corps est petit
> Mais son courage est grand
> Il marche par les flammes
> Pour sauver tout le monde

Furthermore, despite some of Zachary's anxieties about speaking in the class and concern

that he "slurred his speech when he spoke French," he was quite proud of himself for

presenting his slam orally without encountering too many problems. He was slightly disappointed that he was not able to memorize it completely, but was otherwise excited about the accomplishment of performing before his peers.

Ginny rewrote the classic text *Pride and Prejudice*. Ginny indicated that because she was an English major, she wanted to do the "spoof-type thing." She successfully accomplished this through her slam poem entitled "Poisson et Préjudice" about young men and women from different backgrounds: the men eat caviar and the women eat tuna. Her slam poem also parodied "Roméo kiffe Juliette" by Grand Corps Malade, which illustrates the love trials for a young man who is Muslim and a young woman who Jewish. Where the tone of the refrain is more serious in Grand Corps Malade's version, Ginny took a playful approach while staying true to the rhythm and structure of that which appeared in the model text:

> Les sœurs attirent le regard des jeunes mecs,
> Mais ils mangent du caviar, et elles mangent du thon.
> L'orgueil de ces hommes freine l'amour,
> Quand on pêche pour un amant, la fin n'est pas bonne.

Furthermore, like Zachary, Ginny had a positive experience presenting her slam poem where she began to understand her and her peers' positions as non-native speaker but potential users of French all the same. She explained: "I mean I guess just, like, listening to everyone else in the class, like, everyone has really different accents and, like, you know I don't think anyone is, like, good or bad at it just, like, all, like, the way you talk." The mention and acceptance of an L2 accent that is not "good or bad" just "different" is a subtle indication that Ginny was beginning to imagine her potential capabilities as a successful L2 user of French.

Jocelyn also attempted a double parody of the Grand Corp Malade's slam poem and the instructional film, *French in Action,* which she had watched in her prior French 101 and French 102. The film takes place in Paris and tells the fictitious story of a French woman and an American male from Yale University who meet and engage in harmless flirtation. The refrain from Jocelyn's slam poem is reproduced below:

> Robert kiffe Mireille et Mireille kiffe Robert
> Et si le ciel n'est pas clément tant pis pour la météo
> Un amour dans Paris, sur tous les pays, sur toutes les nationalités
> Un amour timide et deux enfants ordinaires.

Because Jocelyn borrows many words from Grand Corps Malade's poem but does not manage to employ a similar rhyme scheme or structure, Jocelyn's efforts are less ambitious than Ginny's, but still admirable. Students also enjoyed watching Jocelyn perform her slam poem, as many of them were familiar with these two characters after having taken the same French 101 and 102 courses. In that sense, Jocelyn's slam poem was very successful and served as an excellent L2 model text, because it parodied a cultural phenomenon with which only L2 learners of French would be familiar.

Other students took a more personal approach with their slam poems. Tayla wrote "L'Horreur des Parcs d'Attraction," which amused her peers when she presented it because it was not about being afraid of rollercoasters or large crowds but instead creatively illustrated the experience of falling in (and out of) love at an amusement park. The refrain of the poem was humorous and somewhat sarcastic as follows:

> Nous sommes jeunes et stupides
> Et n'ont aucune idée de quel est l'amour.
> Toutefois, j'ai appris une leçon importante,
> Ne rencontre jamais votre premier petit ami dans un parc d'attractions.

At the end, she added a punch line, in the same was as Grand Corps Malade did with "Roméo kiffe Juliette," by saying:

> Ne rencontre jamais votre premier petit ami dans un parc d'attractions,
> Et laissez-le continuer pendant deux ans.

Tayla explained that this process of writing a slam poem was almost therapeutic for her. The story was based on truth and the assignment gave her the opportunity to joke about something that was, in high school, actually quite dramatic in her eyes. She even laughed when discussing the process in her post-study interview. Tayla's experience reflects one of the goals of the critical literacies pedagogy that hoped students would begin to see their work as valuable for reasons other than receiving a (high) grade. Although she did not explicitly state it as such, her decision to take a personal experience and grow from it within the space of the classroom suggest that the work might have been more important than for achievement purposes only.

Some students chose contemporary controversies to discuss in their slam poems. Both Reyna and Debra in their slam poems wrote about the negative body image that young women experience not only in the United States but also internationally. Reyna's poem began by illustrating the way contemporary fashion magazines can cause young women to have insecurities about their physical appearance. The introduction is reproduced below:

> Emilie commence chaque matin en regardant
> Les pages des papiers brillants de sa possession les plus précieuses,
> Son édition de Vogue du mois,
> Cachée de sa mère sous son matelas,
> Son coeur bat plus vite avec chaque tournée des pages
> Ses yeux s'illuminent avec chaque vision des mannequins
> Avec leurs habits vifs, leurs visages parfaits, et leurs cheveux doux
> Elle passe ses mains dans ses propres cheveux frisés et à son visage dur
> Elle pense à elle-même,
> Comment puis-je être belle comme elles?

Although it seems minor, Reyna made an interesting choice to depict *Vogue* magazine as that which could potentially lead to physical insecurities, instead of an obvious American

magazine. When asked about this decision in the post-study interview, Reyna suggested that she wanted the poem to "sound French." This comment should be interpreted cautiously as it points, on the one hand, to an attempt to hide her nonnative status. On the other hand, based on other comments from Reyna related to personal growth over the course of the semester, this could have also been an indication that she felt comfortable using the language in contexts where she would be sharing her work with speakers of French. Furthermore, it shows that she might be developing her own multicompetent French identity.

The political appeal writing assignment also gave students the opportunity to discuss contemporary controversies, but not everyone took this approach. Cameron wrote about his frustration with the lack of an American football team at the university. While his poem fell somewhat flat in terms of subject matter because it is not necessarily a controversial topic, he used many of the language features of a political appeal, as exemplified by Charles de Gaulle's "L'appel du 22 juin." In particular, he penned a rousing conclusion to encourage his peers to act:

> Je sais que notre école ne permets pas aux étudiants un équipe de foot mais c'est pas juste que nous sommes le seulement école sans une équipe de foot. Les enfants veulent regarder les matches de foot. NOUS! Voulons regarder les matches de foot. Seulement nous, les étudiants, avons la pouvoir de changer l'école. Donc, faites une différence et commençez une équipe de foot !

Noreen, an athlete on the women's soccer team, expressed similar frustrations with the lack of support from her university. She concluded her political appeal as follows:

> Soyez les étudiants enthousiastes que je sais vous êtes
> Venez et supportez vos amis ensembles
> Utilisez vos cœurs, vos esprits, et vos vifs intérêts pour aider les athlètes
> Vous, seulement vous, pouvez aider ces aigles à voler !

While both Cameron and Noreen's political appeal might, at first glance, address issues that are not appropriate for a political appeal, their passion at the end of the text and they apparent personal connection to the issue suggests otherwise. Similar to the way Tayla used the slam poem assignment to come to terms with a personal story, Cameron and Noreen took advantage of the political appeal genre to address a university cause that was important to them. Furthermore, Noreen presented her political appeal at the end of the semester and admitted in the interview that the choice was somewhat intentional to get students to come to more soccer games. This is an interesting statement coming from Noreen, who had many problems with the critical literacies pedagogy.

      Mia, Kaylin, and Reyna all used their political appeals to support and call others to support marriage equality, a cause that they all described as important to them in their personal lives. Reproduced below is the introduction to Mia's political appeal, where she catches her audience's attention by asking questions, one of the language features students were encouraged to use in their political appeal:

> Étiez-vous tombé dans l'amour? Voulez-vous avoir l'amour? Cherchez-vous
> l'amour encore?
> Si vous aimez quelqu'un, vous voulez avoir le droit de le montrer à tout le
> monde, n'est-ce pas?
> Il y a des gens qui aiment les femmes, les femmes qui aiment les femmes,
> Et les hommes qui aiment les hommes.
> Qui a le pouvoir de décider qui on aime?

Mia also made the interesting choice to avoid specifying the nationality of her audience, and when she presented the political appeal digitally, she used images from marriage equality protests in France. Kaylin and Reyna on the other hand, both situated their political appeal within an American context. Excerpts from their political appeals are respectively reproduced below:

> Les homosexuels sont des humains aussi et

Ils méritent les mêmes droites comme tous les autres.
Ils méritent d'épouser la personne qu'ils choisissent.
Si nous croyons à la constitution et au vrai rêve américain,
Nous ne pouvons pas continuer de supporter cette injustice.
Si les droits et les lois de la cette nation doivent être respectés,
Elles doivent protéger toutes les personnes.

(Kaylin)

J'appelle à tout le monde de lutter pour ces droits civiques. On dit qu'une
personne de dix est homosexuelle ; c'est pratiquement impossible que vous
ne connaissiez pas quelqu'un qui est homosexuel. C'est l'heure de défendre
les droits civiques de nos citoyens homosexuels et d'obliger le gouvernement
américain à arrêter l'oppression de la population homosexuelle.

(Reyna)

Mia, Kaylin, and Reyna were surprised to see that they had all treated a similar subject.

They seized the opportunity to compare their political appeals, and while they used

similar language features to convey their ideas, they agreed that their political appeals

had different stylistic undertones. In a way, these students were able to distinguish their

French voice by comparing and contrasting their writing.

As previously mentioned, some of the other students did not initially feel like they

benefited from the peer editing process in the same way as Mia, Kaylin, and Reyna. This

changed towards the end of the semester, as students developed their final projects to post

digitally on a private YouTube channel and present to the rest of the class. The post-study

interviews were conducted before the presentations, but students discussed their

enthusiasm about either sharing their work or seeing the work of their peers. Reyna

explained: "I kinda like my political discourse a lot… I don't love, like, sharing my work

and talking in front of people so it's good that I'm starting to feel comfortable… I'm not

nervous about doing that." Debra, who stated that she enjoyed hearing her peers present

their slam poems at the midterm, looked forward to hearing them present their digital

projects. She explained: "I mean, it's fun to see what people wrote about… some are

funny like the slams but, like, the political appeals could be interesting I feel like – I feel like in the end it would be pretty cool to see everyone's and like – I like how you hear our voices over, like, the pictures." Their eagerness to see what their peers had created was not artificial. It may sound trite, but on the last day of class when students shared their political appeals with the rest of the class by playing them on the YouTube channel, they came to class with refreshments as if they were on the way to the movies. Some students even suggested to others that they should post their digital project on a Facebook page. Of course, this could have just been a passing comment in congratulation, but the possibility of further publication was entertained.

Ultimately, the collective analysis of student work indicates that most students demonstrated some kind of progress towards the development of critical literacies as defined by this study. In particular, principle findings indicated that students accomplished the following: (1) moved beyond some initial stereotypes about French culture by reframing their understanding of the term and the concept *la banlieue*, (2) expressed themselves creatively in French by writing sophisticated and personally relevant slam poems and political appeals; (3) engaged in a variety of self-expression tasks by writing and sharing their work by way of performances and a digital project; and (4) successfully identified and used certain language features particular to the slam poetry and political appeal genre. A closer look at three case studies will offer a more detailed look at the experience for students on an even more individualized scale.

Taking a Closer Look: Three Case Studies

As previously mentioned, a theoretical sampling methodology was used to identify three participants who began to demonstrate critical literacies development

according to low, mid-range, and high benchmarks. The self, peer, and instructor

evaluation criteria (see appendix N) were used to analyze the students' writing and

performance projects. Based on this analysis, the primary investigator identified three

case studies at the end of the treatment phase. To avoid redundancy, the work by these

students was not discussed in the prior analysis of question # 4, but their interviews

comments were included in the analysis of question # 3. Furthermore, data collected from

them was included in the overall triangulation process. Kristi, a sophomore majoring in

international studies was identified as a student whose critical literacies development

appeared to be low. Morgan, a freshman majoring in environmental studies, was

identified as a student whose critical literacies development appeared to be mid-range.

Ralph, a sophomore majoring in applied math and economics, was identified as a student

whose critical literacies development appeared to be "high." Their experiences with the

critical literacies pedagogy is described in detail and their writing samples are reproduced

below.

   Kristi: Confronting the Possibilities in the Classroom. Kristi, who identified

herself as an American with Eastern European and Hispanic origins, was 19 years old and

in her sophomore year at the time of the study. She was majoring in international studies

and had an avid interest in foreign languages, cultures, traveling, and studying abroad.

She also had much experience studying foreign languages. Her first language was

Georgian, which was spoken at home when she was a child. She lived with her mother

and grandmother who spoke Russian to each other, but she does not remember them

speaking Russian with her. On the contrary, she perceived their use of Russian as a way

to communicate so that she could not and would not understand. She said that "infuriated"

her and she remembers trying to learn Russian in junior high so that she could try and understand their "secret conversations." Furthermore, Kristi's father was Colombian, but he did not often speak to her in Spanish when she was young. When asked why she thought this was, she explained that he came to the United States to learn English, and he insisted that they speak English together. Her clearest memories of learning English, however, were from when she started kindergarten with other children.

Even at an early age, Kristi was exposed to multiple languages and cultures, and seemed to be aware of the potential for identities and languages to be multidimensional based on her own background. Kristi explained that although she had never been to Georgia, she felt very connected to her roots there: "Honestly I think I'm – I am Georgian. It's a huge part of my identity. A – big reason I wanna go [to Georgia] is because I feel like I would really – it would really be a way for me to connect with… my home because I was – that's all I knew from the time I was a little baby." Kristi was able to experience this powerful identity connection in another way when her father encouraged her to go live with her family in Colombia and explore her passion for the culture and fulfill her desire to, finally, learn Spanish. Kristi welcomed the opportunity and explained: "I love personally being thrown into, like, a new environment where I'll be forced to learn a language, like, that's how I learned Spanish." This adventurous spirit is what encouraged Kristi to continue to study languages as an adult, including Russian and French.

Due to Kristi's propensity for languages and her time spent engaging with different cultures, she had very high expectations for herself as a foreign language learner. She made the following statement about her hopes as a traveler: "I don't want to be one of those people who walks around with a little language book. I want to be there and be

able to communicate with no problem." Fortunately for Kristi, she already accomplished

this goal with regards to three languages (English, Georgian, and Spanish). However,

Kristi had high levels of real life exposure to all three languages, and it is without doubt

that such exposure was an important factor that facilitated the learning process. Kristi,

although she did not explicitly state it, seemed to have a difficult time negotiating two

somewhat opposing possibilities for learning a foreign language: (1) the classroom

learning process, and (2) the very real immersion process that happens by way of

traveling or having family members who speak another language. Kristi illustrated these

two different learning possibilities as follows:

> I was in – a Spanish class... that whole classroom environment… helped me like –
>
> um, it was kind of a stricter way of learning the language whereas when I was in
>
> Columbia it was almost, like, it wasn't, like, a lesson for me it was everybody was
>
> around me, everybody was talking. I was soaking in the language. Um, if I didn't
>
> know something I would try my hardest to say it.

Kristi had much success when given the opportunity to become immersed in a foreign

language. However, Kristi was less aware of this strength, and indicated that she

preferred a very structured – "strict" to use her word – foreign language learning

environment based on workbook exercises and grammar lessons. When it came to

assessing the possibilities in the classroom, she envisioned the structured classroom as

the one that could yield the most positive learning outcomes and made little mention of

having experienced alternative approaches to foreign language instruction.

At the end of the semester, she explained that she enjoyed the projects and

seemed to be aware of the pedagogy's goals: "I think I really stretched my limits, um,

really challenged me. Um, kind of brought me out of my box 'cause it wasn't just the

textbook learning. It was kind of a different way of approaching learning French which I

enjoyed…" With that said, Kristi struggled to produce an effective slam poem and

political appeal. In particular, her slam poem did not follow the assignment's guidelines

and measured poorly using the evaluation criteria. The subject of her slam was the

everyday life of a student, which is reproduced in its entirety below:

Le slam sur l'université

Il se levé et il voit que le ciel est bleu
Il s'habite et se brosse les dents
Il mange d'un croissant et boit du café
Puis il laisse de sa chambre
C'est la vie d'un étudiant typique   5

Il va à son class et il parle avec ses amis
Il s'assied sur une chaise et parle avec son professeur
Il étude le chimie et il laisse du classe
Il veut dormir mais il sait qu'il ne le peut pas
C'est la vie d'un étudiant typique   10

Il déjeune avec ses amis et puis il va à ses autres classes
Il appelé à ses parents et ils se parlent pour une heure
Puis il appelé à sa petite amie et ils se parlent pour une heure aussi
Il est très content et il pense d'aller à sa maison pour le weekend
C'est la vie d'un étudiant typique   15

Il se promené dans l'université
Il va à la gym pour faire d'exercice
Il fait d'exercice pour une heure et demie
Il termine et il boit d'eau
C'est la vie d'un étudiant typique   20

Il dine avec ses amis encore
Il va à la bibli pour faire des devoirs
Il mange du Lays et il boit du café encore
Il termine avec ses devoirs et il ferme ses livres
C'est la vie d'un étudiant typique   25

Il va à sa chambre pour dormir enfin
Il pense de sa vie et sa vie pour les trois ans prochaines
Il se douche et se brosse les dents encore
Il éteint la lumière et il s'endort, pour commencer un jour nouveau a demain
C'est la vie un étudiant typique   30

With regards to grammar, Kristi made several errors in her slam poem, but they are actually quite minor and, for the most part, are related to article and preposition usage and spelling (misuse of accents). In general, these are careless mistakes and common of students in their second year learning French. The syntactical structure of the slam is quite simple, but students were encouraged to "stick to the basics" and focus more on choosing a topic that interested them and with which they could engage some of the techniques of slam poetry.

Critical literacies development goes beyond morphosytaxical accuracy, however, it was Kristi's inability to choose a topic that interested her and her inability to engage some of the techniques of slam poetry that caused her to fall on the lower end of the performance scale. Other than the fact that Kristi's slam has a relatively clear narrative structure and entertains the possibility of rhyme scheme, it demonstrates few other characteristics of a slam poem, which were studied by way of the model slam poem and reiterated on the assignment's guidelines, as well as the self, peer, and final evaluation (see Appendices K and N). Specifically, Kristi left out two very important components of a slam poem: (1) a refrain that reveals the main ideas, and (2) a powerful conclusion. Oddly enough, when Kristi completed her self-evaluation form, she gave herself full credit (five points) indicating that she believed she had, in fact, successfully included both components. When given the opportunity to revise their poems based on their self and peer evaluations, Kristi made no changes to the content of her poem and did not attempt to rewrite a refrain or a conclusion to her slam.

Kristi encountered similar difficulties when writing her political appeal, which appears in its entirety below:

Les Secrets Graves

Les secrets sont graves, particulièrement les secrets avec la famille.
Quand on a des secrets, il y a beaucoup de problèmes.
On doit parler avec les personnes qu'on aime
On doit dire la vérité à ces personnes toujours.
Si on ne fait pas cela, il y aura des problèmes.   5

Dans le Chemin de Retour, la famille de la femme Camille a des secrets.
Camille pense de ses secrets toujours.
Sa mère ne dit rien, et sa grandmère non plus.
C'est un problème, parce qu'elles sont une famille, et la famille doit parler.
Quand sa grandmère est morte, le secret continue.   10

A cause de cela, Camille quitte sa travaille, et voyage pour découvrir la vérité.
Elle a des soucis avec son travail pour cela, et le voyage est un peu dangereux.
Pour évader ces problèmes, c'est important qu'on parle avec la famille.
Avec toutes les relations, avec les familles et les amis, les secrets sont graves.
Les secrets sont la cause des soucis dans les relations.   15

Parlez avec votre famille, vos amis, ou avec votre petit ami peut-être.
Si vous aimez ces personnes, il est important de parler avec eux.
Les secrets endommagent les relations.
Personne ne veut avoir des secrets.
Ces secrets sont pires quand ils sont avec la famille ou les amis.   20

Pour éliminer ces soucis, on doit être honnête.
L'honnêteté élimine la possibilité d'endommager les relations.
On préserve ces relations avec les personnes qu'on aime.
C'est une des éléments la plus importante des relations.
Si on n'a pas d'honnêteté, on n'a pas une véritable relation.   25

Les secrets sont graves et ils endommagent les relations.
On doit les éliminer pour faire une véritable relation.
Les secrets sont comme les mensonges, ils sont mauvais et toxiques.
Si on les élimine, nos relations seront saines.
Et tout le monde veut des relations saines.   30

Although Kristi mentioned that "being honest" in a relationship is an important test of character, it is as if she distances herself even more from her political appeal than she did with her slam poem. In particular, Kristi followed the same structure she used in her slam poem, and failed to use any of the language features of a political appeal.

For example, of the language features represented in the model political appeal by Charles de Gaulle, the writing guidelines asked students to use interrogative phrases, the

imperative structure (to motivate the audience to action), and words strongly connotated as positive or negative. With the exception of a few words that are negatively connotated ("grave," "endommager," "problème"), Kristi uses none of the language features that are specific to the political appeal genre. Instead, her political appeal reads like the description of a problem, with no call to anyone to act or change or do something about it. Furthermore, for the final project, Kristi used an uplifting classical song as the background music to her political appeal. There was very little cohesion between the tone of the music and tone of the political appeal. Although she indicated that she enjoyed the project, it appeared as though she attempted to complete the project as quickly as possible, without making an effort to voice her personality or multilingual French identity.

Morgan: A True Intermediate and Self Expression. Morgan, who identified herself as an 18-year-old American/African American female, was planning on majoring in environmental studies and minoring in theater at the time of the study. Unlike Kristi, Morgan had very little experience with languages other than English. She grew up speaking English at home and at school, and only had some brief formal instruction in Spanish before high school, but the Spanish program did not last long as it was cut for funding reasons. When she got to high school, all students were required to take two years of a foreign language to graduate, so Morgan took two years of French. Although Morgan was still studying French in college in order to complete general education requirements, she admitted that she "loved languages" and she hoped to by "bilingual" by the time she was 21 years old. Morgan saw a major advantages to being able communicate in more than one language; "I think it just helps you in the world… you can reach more people," she said. Morgan also stated she "always kind of wished" she was

bilingual and wanted to raise her own children as such. Therefore, Morgan was determined to learn how to communicate comfortably in French.

Morgan belonged to the half of the students in the class who did not have too much prior experience to be in French 201. She had two years of formal French instruction in high school, which means that, without the help of a placement test, she was most likely in a course that was suitable for her level of French (a "true" intermediate). However, within the two years that she studied French in high school, Morgan had some foreign language learning experiences that went beyond the traditional grammar lessons that often occur in lower level foreign language courses. She explained that her French teachers in high school were non-native speakers, but they "all lived in France for like extended periods of time so they were all very familiar with French culture." Furthermore, they taught using "informal" methods and used music and film. Morgan explained that listening to French music in her beginning level French class influenced her to become a fan of contemporary French artists such as Zaz, Carla Bruni, Yael Naim, and "M." Morgan also corresponded with a French pen pal in one of her courses in high school, and she continued to communicate with him via Facebook and Google ("gchat") at the time of the interview. In fact, Morgan made little mention of the importance of formal grammar instruction in her interview, and instead concentrated on cultural learning and interaction with both native and non-native speakers of the language.

It is perhaps for the aforementioned reasons that Morgan really enjoyed the activities associated with the critical literacies pedagogy. Morgan explained: "I like writing and stuff like that so it was really interesting like I never like thought about… French slam poetry so that was really interesting and then getting to do my own was

really fun and same thing with the political appeal. I thought that was really nice to read a

text and like emulate it…" With her own slam poem, Morgan tried to "emulate" the style

of the slam by Grand Corps Malade. In the same way that he rewrote the story of *Romeo*

and Juliet, Morgan rewrote the story of *Alice and Wonderland*. Her slam is reproduced in

its entirety below:

> *La fille qui tombe*
>
> Elle tombe dans le trou de lapin
> Comme elle tombe en amour
> Sous la terre et par la porte
> Elle a peur d'ouvrir ses yeux
> Elle pense qu'elle est morte   5
> Mais dans le trou
> Elle trouve une clé
> Une clé le forme d'un cœur
> Froid, dur, et en argent
> Et soudainement, elle n'a pas peur   10
>
> Tu perds toi-même petite fille
> Quand tu oublies tes rêves
>
> Elle voit le petit lapin
> Blanc, avec une veste verte
> Mais il ne dit rien   15
> Il juste regarde la clé
> Et puis, il se dépêche
> Elle lui suit rapidement
> Mais le lapin est trop vite
> Bientôt, elle est seule   20
> Alors, elle pleure
>
> Tu perds toi-même petite fille
> Quand tu oublies tes rêves
>
> « Pourquoi chasse le lapin, »
> Dit un gros chat violet   25
> « Quand tu possèdes la clé
> De ton liberté dans ta main ? »
> Alice regarde la clé.
> Elle trouve la porte
> Elle ouvrit le verrou, et son future elle voit.   30
> Alice cherche dans son cœur
> Et avec ses rêves et son espoir
> Elle construit des ailes et s'envole.

N'oublie pas ton rêve petite fille
Trouve d'espoir fort   35
Parce que si non
Tu es déjà morte

Morgan's slam does, in fact, resonate with that of Grand Corps Malade. Stanza by stanza, Morgan tells the story of *Alice and Wonderland* in her own words. In between each stanza, there is a refrain that reveals the main idea of the story (which was a guideline dictated by the assignment). As it turns out, in both Morgan's case and Grand Corps Malade's, the refrain reveals a deeper problem that penetrates beyond the main events of the story (i.e., Alice is traveling through Wonderland, but all the while she is losing herself somehow). Finally, Morgan rewrites the ending of the story in a way that is quite different from the original. Whether it is literal or metaphorical, in Morgan's story, Alice gets wings and flies away from Wonderland. The final stanza, while similar to the refrain that repeats itself throughout the poem, has a kind of final punch line ("sinon tu es déja morte"), which was also a technique used by Grand Corps Malade in his slam "Roméo kiffe Juliette."

Although Morgan's slam has a similar structure and content theme as Grand Corps Malade's "Roméo kiffe Juliette," she also manages to insert her own stylistic nuances into the poem. For example, in the refrain there is an unidentified speaker who is reminding Alice not to forget her dreams ("N'oublie pas ton rêve petite fille"). When asked about this speaker, as well as her choice to rewrite *Alice and Wonderland*, Morgan explained:

Um, I just really, like, *Alice In Wonderland*. I think… it's just so, like, you know kind of trippy and just, like – what is going on so – but I thought it was also kind of cool because just for me personally I feel like Alice was, like, not enjoying

herself in Wonderland and she should have been 'cause how often do you get to go to, like, Wonderland you know and just do whatever you want. She was so busy, like, trying to chase the rabbit and go back home. She should've just, like, slowed down and enjoyed it. It kinda relates to college a little bit 'cause we're all chasing, like, a white rabbit, like, jobs and stuff like that. It's just, like, kind of, like, calm down a little bit.

Morgan managed to establish a personal relationship to the assignment, which resulted in both a powerful and poetic slam about the cost of rushing through college, and/or life, without taking a moment to stop and look around.

Morgan's poetic strengths also shined through when she wrote her political appeal. Her political appeal addressed bullying (*le harcèlement*), a serious problem that manifests itself not only in the United States, but also in countries across the world. The political appeal is reproduced in its entirety below:

Stupide, Moche, Tapette

Stupide, moche, tapette, ce sont juste les mots n'est-ce pas ?
Excusez-moi, mais je ne comprends pas.
Vos parents vous ont déjà donne un nom, non? Donc, pourquoi est-ce que
des gens utilisent d'autres mot pour appeler quelqu'un ?

Au lieu de dire stupide, vous devez dire intelligente.   5
Chaque année aux Etas Unis, environ 3 million de gens entre l'âge de seize
et vingt-deux ans quittent l'école, cela veut dire que 8,300 quitte l'école chaque
          jour.
Pourquoi? A cause des problèmes dans leurs vies. Comme
les problèmes monétaire, de santé mentale, et du harcèlement.   10

Au lieu de dire moche, vous devez dire attirant.
Par l'âge de vingt ans, presque 86% du gens ont eu des troubles d'alimentation.
Il y a beaucoup d'effets négatifs qui en résulte des troubles de l'alimentation.
Dépression, anxiété, la mauvaise santé, et beaucoup d'autres problèmes.
Pourquoi? A cause des problèmes dans leurs vies. Comme   15
l'insécurité, les images négatives, et le harcèlement.

 Au lieu de dire tapette, vous devez dire rien.

Récemment en Angleterre, Steve Simpson a été tue par un homme qui lui a mis
    une balle.
Jamey Rodemeyer a eu 14 ans quand il s'est suicide.   20
Les hommes ont dit que Jamey est stupide, moche, gros, et gay.
Mais il n'est pas seul. Tyler Clementi, Seth Walsh, Raymond Chase et
beaucoup d'autres gens ont décidé de se suicider aussi.
Pourquoi ? A cause des problèmes dans leurs vies.
Surtout le harcèlement.   25

Mais, il y a de l'espoir. Il y a beaucoup de choses que vous pouvez faire pour
combattre le harcèlement. Premièrement, réalisez que le harcèlement est
totalement intolérable. Personne ne mérite l'agression ou des mauvais mots. Si
vous voyez des injustices, vous devez dire quelque chose.

C'est essential que vous arrêtiez l'intolérance. Ne dites pas des mots offensifs   30
comme stupide, moche, ou tapette. Parce que ce ne sont pas juste les mots, et il
n'est pas un âge spécifique qui expérience le harcèlement. Au lycée, collège, ou
université, personne n'est exempt.

 À Emory, il y a beaucoup de ressources pour quelqu'un qui avait des problèmes
avec les injustices. Le programme du respect, le bureau du programme   35
multiculturel, SAPA, ASAP, le bureau de LGBT, le bureau de bon sante, et
d'aide psychologie. En outre, vous pouvez visiter le site internet : Be More
Heroic ou Take a Stand. C'est notre responsabilité d'arrêter les actions
d'intolérance.

Even before discussing the content of the text, it should be foregrounded that Morgan

presented her political appeal for her digital project at the end of the semester, and it

moved several of her peers and her instructor to tears. She dedicated the political appeal

to those individuals she mentioned as well as "les autres victims d'injustice." She also

ended the video with the words, "Vous n'êtes pas seul. Restez forte. Il devient meilleur."

Based on the reaction of the others in the classroom when they heard Morgan's political

appeal and viewed the corresponding digital project, it was clear that she had

accomplished the assignment's goal to describe (a problem), justify (a solution), and

persuade (others).

While Morgan's political appeal is very powerful and moving, there are still some

stylistic and structural issues that would need to be ironed out in order to fall into a high

performing category. For example, it is not necessarily clear in Morgan's political appeal

if the audience would be comprised of individuals who are/were affected by bullying or individuals who wanted to do something to stop bullying. It is true that this is a very blurred line, and a political appeal would most likely address both parties, but to a certain extent, Morgan makes calls for action that go back and forth between the two parties with little fluidity. To address this issue, Morgan could have one short paragraph that addresses those who are/were affected by bullying followed by one short paragraph that explains to everyone how they might be able to stop bullying.

On the other hand, Morgan should be applauded for using acronyms that only undergraduates at a U.S. institution would understand. While this initially may seem problematic because native speakers of French would not know the acronyms, Morgan was not afraid to include them in her poem. She accepted her status as a non-native speaker with valuable experiences that can only be represented by her L1. Morgan stated in her interview that she was excited about writing a political appeal in a language other than English, because it could reach a wider audience, and she could always translate it back to English if she wanted to share it with speakers of English. In a way, Morgan went beyond this concept and wrote a political appeal that might speak to people of not one group or another, but of a multilingual group. From an L2 perspective, this makes Morgan's political appeal particularly successful because it is an example of an L2 user developing her own voice that does not conform to native speaker norms. While this mark of success transpired by way of the political appeal itself, it would be important for Morgan to show that she has reflected on and acknowledged this multilingual strength in order to demonstrate a high level of critical literacies development.

Ralph: Taking Literal and Metaphorical Risks. Ralph, a sophomore who identified himself as a dual citizen of the United States and Poland, was majoring in applied math and economics at the time of the study and was enrolled in French to complete general education requirements. Although Ralph took French in high school up to the AP level, he was quite disengaged in the classroom. He discussed his experience in AP French and felt like it was a "waste of time." He became even more frustrated when he recounted the story where, at the end of his senior year, his AP French teacher told the class that they were not, in fact, prepared for the AP exam and they should not register for the test. This incident partially explains why Ralph took a year off from studying French and enrolled in French 201 as a second semester sophomore. He realized he had to take two semesters of a foreign language requirement and figured he would continue with French.

As previously mentioned, Ralph had quite a bit of skepticism about learning a foreign language in the confines of the classroom. During his four years of taking French in high school, the main focus of instruction was grammar and he did not remember participating in many cultural activities. If it were to be true that the inclusion of culture in the foreign language classroom helps students stay interested in the learning process, it is no wonder that Ralph felt disengaged. Furthermore, although Ralph managed to comfortably switch between his native languages Polish and English (he explained that he liked to go back and forth between reading books in the two languages), he felt fatigued by the interruption of his French courses during the day. He explained: "I – think – it's a little bit hard because, like, you know before I go to class I'm, like, oh I have to wake up, go to class, yea, and then after I get out I switch into econ mode all of a sudden

so it's kinda, like, more, like, you know. It's – still at the point where even in class I'm, like, thinking and trying to almost translate English which I realize is a bad habit, you know." While it may be unrealistic for many individuals interested in learning a foreign language, Ralph would have much rather preferred the option of spending an expanded period of time in a French speaking environment where he would have more exposure to regular and authentic language.

Based on Ralph's skepticism, lack of motivation, and sheer disinterest in making the best out of the classroom instruction to learn French, it came as a surprise to read his very poetic and personal slam poem. Although there are many careless errors such as spelling mistakes and awkward expressions, it appears as though Ralph connected to the assignment in a way that might not have been expected of him. Ralph's slam poem is reproduced in its entirety below:

La Roulette Russe

Le skate peut être ton meilleur ami
Le skate peut être ton pire ennemi
Chaque fois, on joue avec la probabilité
Une danse gracieux avec les collines,
Une rendez-vous avec ta mortalité   5

On dit quand on meurre,
Tout la vie apparaît comme un éclaire
Devant vôtre yeux
Peut-être parce'que je n'ai pas mort
Je ne vois pas rien devant moi   10
Autre que le soleil souriant en un moment
Et les crevasses dans l'asphalt à prochain
Je sense comme mon cerveau s'échappe de mon corps
Cyniquement, je touche ma tête
Je trouve le sang à ma main   15
Qui coule en bas de mon visage

Le skate peut être ton meilleur ami
Le skate peut être ton pire ennemi
Chaque fois, on joue avec la probabilitê
Une danse gracieux avec les collines,   20
Une rendez-vous avec ta mortalité

Mais ma crâne semble entire
Le soleil, avec qui je viens de rire,
En ce momment, aspire le reste d'eau de mon corps
Aux moments comme ça, on peut penser seulement de vivre   25
Et seulement de sa désire de boire
Je crie à touts les gens qui je passe dans le parc
Son jour passé prudemment, heureusement
Ils ignorent mes requêtes, ils me montrent ses dos

Mais je poursuis, je trouve mon océan   30
L'eau qui je bois est le meilleur dans le monde
Et seulement quelqu'un qui sait ces sentiments de la panique
Sait de sa goût
En temps de temps, je pense qu'il est bien de
Se blesser impitoyablement   35
On s'appelle, ce vous donne
"la perspective de la vie".

A quick glance at Ralph's slam poem indicates that he made many grammatical errors, especially in comparison with the Kristi and Morgan. Furthermore, the errors are careless and often cause the meaning of certain ideas to be unclear. For example, in line 12 ("Et les crevasses dans l'asphalt à prochain"), the awkward expression "à prochain" is practically meaningless.

Nevertheless, Ralph's slam poem was arguably the most personal written by any student in the class. Ralph explained in his post-study interview: "I just like fell, like, right before… uh, that just, like, stuck out in my head, like, it was – like, uh, I might as well write about this so… [skateboarding] it – it's, like, ridiculously dangerous but it's – really fun too." This statement does not even begin to convey the description, emotion, and intensity of his slam poem. Ralph delicately illustrates this stark but intriguing contrast between "danger" and "fun" by using complex stylistic devices such as metaphors, imagery, and a rhyme scheme. For example, he compares the very dangerous act of skateboarding to a gracious dance with the hills. Other nature images such as lightning and the ocean saturate the poem and minimize the description of the literal

injury he suffers as a result of skateboarding. Furthermore, Ralph carefully, sometimes even implicitly, includes all of the components of a slam poem as indicated by the assignment's guidelines. The implicit inclusion of specific components is evident in the sense that the structure of his poem does not necessarily unfold in a traditional manner with a clear beginning, middle, and end, but Ralph still narrates his skateboarding experience in a clear and comprehensible fashion. Ralph's poem illustrated the potential achievement that can take place thanks to a critical literacies pedagogy, especially considering Ralph's initial lack of interest in anything related to the course before having been exposed to related activities.

To challenge the boundaries of the genre even more, Ralph made the bold move of writing a very creative, satirical political appeal. Ultimately, Ralph argued that, as participants in a capitalist nation obsessed with marketing and public relations, United States Congress members should be required to wear promotional logos that represent the causes they support, in such a way that resembles a NASCAR automobile. He sarcastically explains that such a phenomenon would help citizens of the American population better identify with representatives and senators of Congress. If nothing else, he explains, Congress will be more "colorful" which would alleviate the "seriousness" that currently characterizes the atmosphere. Below is Ralph's political appeal reproduced in its entirety:

Un appel pour un Congrès plus amusant

Aimez-vous votre patrie ?
Aimez-vous votre liberté ?
Êtes-vous fatigués d'affaires louches
Entre le grand commerce et vos représentants politiques ?
J'ai une solution pour vous !   5
Pour vous et pour les États !

Regardez-vous les courses de NASCAR à la télé ?
Toutes les automobiles et les coureurs sont couverts de logos de son sponsor.
Alors, les coureurs sont contents, parce qu'ils ont de puissantes automobiles.
Les sociétés sont contentes parce qu'elles ont une bonne publicité.
Ce rapport est la base du système remarquable du capitalisme et du marketing 10
    moderne.

Une symbiose similaire peut exister entre le commerce et le Congrès.
Nous devons tout simplement demander à nos membres du Congrès de porter
    tous les logos de ses bailleurs de fonds.
Le coin du costume qui est couvert doive être proportionnel aux sommes de 15
    l'argent qui y était investi…
Donc, nous pouvons voir quels membres obtiennent de l'argent du Bloomberg,
    lesquels du NRA...

Cette idée ne violera pas les idéals du capitalisme.
Le consommateur peut choisir les produits qu'il achète, 20
Il peut choisir des marques avec lesquelles il s'identifie.
C'est simplement une extension de cette idée.
Maintenant, le citoyen peut s'identifier au paquet du style de vie qui est offert
    par ses marques favorites.

De plus, le Congrès ne sera pas tellement gris et insipide. 25
Quand tous les vêtements des membres sont couverts des logos,
Le Congrès sera un lieu plus heureux et coloré
Cela certainement aura un bon effet sur les politiciens,
Qui probablement se disputer beaucoup parce qu'il y'a une atmosphère trop
    seriouse dans le Congrès. 30

Signez-vous la pétition aujourd'hui !
Défendez-vous vos lois en tant que citoyen,
Et, plus important encore, comme un consommateur.

Parce que tous veulent que les choses compliquées soient vibrantes et simples,
Comme les sports à la télé. 35

With his political appeal, Ralph made a persuasive argument to the people of the United

States and managed to make use of the appropriate language features such as

interrogative and imperative statements. More importantly, Ralph used political discourse

to make a mockery of politics.

Ralph's ability to not only reproduce the political appeal genre but also to subvert

some of its conventions in a satirical way points to a high level of critical consciousness.

In other words, Ralph was acutely aware of specific political problems in his culture, but

instead of outwardly criticizing them, he used sarcasm to put the problems into sharper view. While this kind of political commentary and subversion was not necessarily expected at the intermediate level, it does indicate that Ralph was engaging in critical literacies development by not only decoding language and related practices, but also analyzing and *challenging* characteristics of these practices. It is important to keep in mind that Ralph was not necessarily analyzing and challenging characteristics of the French language and related cultural practices, which would be the ultimate goal of the critical literacies pedagogy. However, his ability to analyze and challenge characteristics of his own language and culture by way of the French language serves as an intermediary step in the right direction. It certainly demonstrates critical literacies development in his L1, and in conjunction with other successful writing and engagement moves, a big step towards critical literacies development in French, his L2.

In conclusion, the aforementioned narratives about Kristi, Morgan, and Ralph were initially designed to give an idea of student performance at low, mid-range, and high benchmarks of critical literacies development. It is important to acknowledge that Freire (1993) would likely be opposed to this kind of evaluation that creates a hierarchy when that is precisely what a critical literacies pedagogy intends to dismantle. With that said, the more important goal of the above case studies was, after having discussed the collective experience of students in the critical literacies condition, to then illustrate an even more detailed picture of the individual's experience with the pedagogy. It is entirely possible that all three students could continue to develop their critical literacies capacities in the presence of a pedagogy that fostered such development.

CHAPTER V: DISCUSSION AND CONCLUSION

The present research study yielded important findings related to current problems affecting adult foreign language learners and how these problems might be resolved through the implementation of a critical literacies pedagogy. In their pre-study interviews, many students explained that they relied on structure, grammar rules, and "correct" information from the teacher to feel successful in the foreign language classroom. Even some of the students found themselves repeating language courses that were beyond their level of proficiency, just so they could feel safe and reassured by the insistence on accuracy and rightness. Furthermore, none of the students suggested that as educated and experienced adult learners that could perhaps bring a unique perspective to the foreign language classroom, whether it be their cultural background, a historical insight, or their own personality. This finding supports the observation that many adult learners view the foreign language classroom as a space where they are conditioned to forget their already acquired strengths, wisdoms, even sometimes identities, and acquiesce to a banking model of learning.

From this arguably discouraging state of affairs, however, the rest of the findings from this study indicated that students began to feel more confident as they produced texts in a way that allowed them to feel personally connected to the language. This type of literacy development was hypothesized by the present study, in its assertion that the "production of knowledge" (Hasan, 1996) was central to the development of critical literacies in a foreign language. Many of the students in the present study produced knowledge by writing powerful slam poems and political appeals in French. These slam poems and political appeals were powerful not only because of their content, but also

because many students showed how they used the French language to produce texts based on prior experiences and/or knowledge, but worthy of analysis all the same.

Many students were initially resistant to recognize their work or consider their peer's work as such, but as time passed, interaction with other non-native speakers helped to validate their own position as a competent multilingual individual. This finding was similar to one from Jocson's (2008) study, where students sometimes hesitated and did not always provide comprehensive comments to each other, but when they did, they "participated as both apprentices and experts in a unique empowering *process* that provided each of them a space to delve into issues relevant to their lives" (2008, p. 104-105). This process reached its highpoint once students were able to finalize and present their work in a way that minimized the authoritative voice often represented by the professor, the "illusive" non-native speaker, or both. By the end of the semester, many students were able to see their own work as production of knowledge that was *not* rendered useless outside of the confines of the classroom. These students began to position themselves as individuals who could contribute to not only their own culture but also other cultures in which they would like to participate. As they negotiated their identity with the development of an identity in another culture, they began to envision themselves as active participants within other cultures.

These important findings reflect theory posited by Freire (1993). Freire argues that people must develop "their power to perceive critically *the way they exist* in the world *with which* and *in which* they find themselves" in order to, ultimately, "come to see the world not as a static reality, but as a reality in process, in transformation" (p. 45). In a way, the static reality that Freire describes is exemplified by the foreign language

classroom where students passively accept grammatical rules and learn cultural norms. This foreign language learning approach reflects the notion that languages are a static system of signs, and it overlooks the many uncertainties and inconsistences that are hallmarks of language in use. The "reality in process," on the other hand, is the foreign language classroom represented in this study, which used a critical literacies pedagogical approach to present language and culture in terms of its ever-changing fluidity. In this classroom, students were encouraged to engage with the language and culture in a transformative way. By way of group work and production of knowledge, the pedagogy began to dismantle the somewhat precarious situation that can occur when the native speaker represents a learning goal that adult learners are very unlikely to attain. Group work and production of knowledge can remind students of their multilingual capabilities, and students can learn from each other as well as the textbook and the instructor. Students themselves become more than just depositories for knowledge but also sources of it. While this is an ongoing process and takes time to achieve, findings from the present study illustrated that students began to shift their views and develop critical literacies. Furthermore, the process will continue to unfold with students on their journey to become successful users of a foreign language.

Limitations

There are always limitations intrinsic to any study involving classroom research. With regards to the quantitative data interpretation, the sample of students participating in this study was randomly selected; therefore, it is not be possible to extend generalizabilty to all contexts and settings outside of the academic setting in which this investigation took place. This limitation is recurrent in classroom research and was inevitable in the

present study. It should also be emphasized that in this investigation, only one type of critical literacies pedagogy was examined and that only one particular level of French students (i.e., college intermediate-level French students using a particular video-based instructional curriculum) was involved. Therefore, it was not possible to generalize results to all levels of all foreign language learners. Future research will need to continue to investigate the effectiveness of literacy-based approaches among different types of language learners of all proficiency levels. While the qualitative data analysis helped to further explore the critical literacies pedagogy, it dealt with a large database that might continue to yield findings. The primary investigator can continue to report newfound themes and concepts and generate further theory in future research.

Furthermore, this study investigated a critical literacies pedagogy in the foreign language classroom for the first time. Typically, classroom-based research takes a more staged approach by (1) designing a curriculum or teaching method, (2) test hypotheses regarding the curriculum or teaching method, and (3) replicating the research design for validation purposes. In a perhaps more ambitious fashion, this research study has simultaneously theorized a construct (critical literacies in the foreign language classroom), designed a curriculum to promote the development of that construct, hypothesized outcomes, and tested the hypotheses. While the research potential is exciting, it is inevitable that such a study would yield conclusions that are not intended to be final and concrete, but are more so the result of exploration.

Future Research: Towards a Critical Literacies Curriculum

Future research should focus on one extremely important figure that has gone somewhat unmentioned in the present study, namely, the teacher and her experience with

a critical literacies pedagogy. It is unfortunate that for time and research constraints, the present study could not investigate the teacher's perceptions, preferences, and opinions of a critical literacies pedagogy, but these questions could guide future research studies. After all, according to Freire (1993), "the teacher is of course an artist, but being an artist does not mean that he or she can make the profile, can shape the students. What the educator does in teaching is to make it possible for the students to become themselves" (p. 89). This study assumed that the instructor in the critical literacies condition was, in fact, creating these possibilities, and this is very much likely the case. However, from a research perspective, it would be dangerous to make this assumption and wise to investigate these questions empirically. Furthermore, a study that explores the teacher's experience can help guide future curricular revisions to a critical literacies pedagogy.

Furthermore, an inevitable reality of institutionalized education is assessment. The standardized, decontextualized assessments that are often prevalent measures in institutions contradict the tenets of a critical literacies pedagogy, which attempts to illustrate and honor individual difference among and between cultures instead of sameness. According to Byrnes et al. (2010), "when assessment is not external, decontextualized, after-the-fact judgment, it can contribute to the shaping of curriculum development and instructional improvement as well as to closer specification of valued learning outcomes." (p. 24). While one assessment was designed for the present study to assess aspects of a critical literacies development, future research needs to continue to develop formative assessments that measure all of its qualities.

A long-term research goal would be to design a curricular revision that explores a critical literacies pedagogy in more than just one course that lasts only one semester.

Hasan (1996) explains that while learning goals related to discourse and knowledge are at the heart of literacy education, the "literacy arch" must extend outside of the single classroom and encompass the entire discipline (and/or department). In her own words she explains: "If the history of a discipline is also the history of how it has changed, this pedagogy should create a perspective which refuses to consider the accepted ways of doing things in a culture as beyond questioning. So apart from question the norms of discourse and of knowledge, a literacy of this kind would seek to examine the norms of education itself." (p. 412). This notion is clearly supported by the Georgetown University German Department and other university language departments in the United States that have united all faculty members and made a commitment to re-envision the curriculum for the entire department. As previously mentioned such an extensive revision is high stake, but continued research that explore the possibilities of the long-term effects of critical literacies pedagogy might encourage more departments to make curricular changes.

Broader Implications for Foreign Language Education

The review of literature in chapter two discussed relevant foreign language research that posits literacy-oriented pedagogical approaches in order to address one or a combination of the following issues: (1) CLT's concentration on oral skills only and/or self-referential bias (Byrnes, 2006, Kern, 2000; Swaffar, 2006), (2) the privileging of the native speaker (Kramsch & Nolden, 1997; Maxim, 2006), and (3) the gap between language and literature course in many foreign language departments (Byrnes, 1998; Byrnes, Maxim, & Norris, 2010). This implementation of critical literacies pedagogy in foreign language classrooms as depicted by this study and as supported by its findings

has the potential to address all three of these issues while also adding an additional component heretofore under-researched in collegiate FL education.

First of all, a critical literacies pedagogy pushes students to develop more than the oral skills only. Intense concentration on textual analysis is rare in lower level foreign language classrooms. Usually, if a text or reading is included in the curriculum, students read it at home and then spend a short time discussing it in class. Students may see an open-ended question on an assessment related to the reading, but usually the activities operate as a cultural or literary supplement to traditional grammar instruction.[16] This lack of attention to reading and texts is a reflection of CLT's privileging of speaking and listening. The option to spend more time reading and discussing texts thanks to a critical literacies pedagogy can offer students an alternative to the typically brief reading activities that characterize many lower-level language courses.

Another unfortunate shortcoming that has resulted from improper implementation of CLT approaches is that it teaches students functional skills to foster communication, often without encouraging their development of voice or interpretation of the target culture. A critical literacies pedagogy can give students more than a tourist like competence to exchange information with native speakers, which has been one of Kramsch's (2006) criticism to CLT approaches. As seen by way of the discussion of *la banlieue*, a critical literacies pedagogy challenges students to think about: (1) the complexities of the target culture, and (2) the cross-cultural experience that is learning a foreign language. Furthermore, in the present study students reported a positive change about the inclusion of culture in lower-level courses. These findings contrast with

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[16] This is precisely how these activities functioned in the control group of French 201.

Swaffar's (2006) findings where "students report no change or even a negative shift in their views about the culture of the language they are studying" (p. 248) after having been exposed to CLT instructional approaches.

Another issue in the foreign language classroom relates to Byrnes (1998) illustration of how current approaches to FL teaching "ignore the individual nonnative reader who does not belong to the discourse community in which the native text was produced and for which it was intended" (p. 279). The critical literacies pedagogy allowed students to reflect on this issue and motivated them to develop a voice that was unique to their nonnative status. This was done, however, in the presence of texts written for native speakers, but by paying close attention to the fact that students could produce their own texts and contribute to society's ever changing corpus of knowledge (Hasan, 1996). Another problem, as defined by Cook (1999) arises when L2 users are seen as failed native speakers. As a suggestion to avoid this trap, Cook proposed the implementation of a pedagogy that includes L2 user situations and roles. The critical literacies pedagogy in this study accomplished this suggestion as students' work was used as the texts for analysis in class.

One of the larger issues that has the potential to be resolved through the implementation of a critical literacies pedagogy is the language/literature gap that characterizes so many foreign language departments today. Already, many scholars have proposed similar literacy-oriented approaches to foreign language teaching that might have the potential to bridge this gap (Byrnes, 1998; Byrnes & Kord, 2001; Byrnes & Sprang, 2004; Kern, 2000; Swaffar & Arens, 2005). Some of the most successful approaches have specifically used a genre-based pedagogy to foster literacy development

(Byrnes, Maxim, & Norris, 2010; Georgetown University German Department, 2000).

However, Hasan (1996) encourages literacy scholars to go beyond a genre-based

pedagogy because "there is no explicit element designed to encourage… reflection" (p.

405). This element of reflection is accomplished through a critical literacies pedagogy,

where students are asked to not only (re)produce knowledge, but also encouraged to

reflect on their own production of knowledge so that their multilingual voice might be

recognized and validated. As students develop a voice through a critical literacies

pedagogical approach, they may feel more likely to continue their study of a foreign

language, particularly if the pedagogical approach continues across the curriculum.

Ultimately, the present study outlines the framework of a critical literacies

pedagogy that has the potential to be adapted in a variety of collegiate foreign language

programs. Furthermore, the critical literacies construct as defined by the present study

can be used by foreign language specialists and researchers to guide the development of

future courses. Particular courses and languages of study that might be interested in a

critical literacies pedagogy are those that currently follow CLT pedagogical approaches

but would like to adopt a more alternative approach that has the potential to empower the

learner. As was demonstrated by findings from the present study, this kind of

empowerment can put the language learner in a position to feel confident as a participant

in the target culture. Moreover, individuals who have developed or are in the process of

developing critical literacies in a foreign language have much more than a "tourist-like"

(Kramsch, 2006) ability to participate in the culture. These individuals can decode as well

as analyze and *challenge* the language features and practices in a way that will allow

them to dialogue with members of the target culture, whether native speakers or other L2

users like themselves. Finally, the development of critical literacies on the part of foreign language learners/users puts them in a position to create culture of their own, especially as they reflect on, acknowledge, and celebrate their L2 status and multilingual capabilities.

Conclusions

In conclusion, it is important to keep in mind that this study found no significant difference between found between student performance on short-term grammar learning assessments in the critical literacies condition when compared with student performance on the same assessments the traditional CLT condition. This finding provided evidence that a critical literacies approach does not deter from learning the traditionally taught grammar points in French 201. Furthermore, students in the critical literacies condition engaged in politically relevant discussions about youth life in *la banlieue* in Paris (thanks to the slam poem by Grand Corps Malade) and the experience for French citizens at the onset of Germany's occupation in France during World War II (thanks to the political appeal by Charles de Gaulle). They also had the opportunity to be creative, play with language, choose writing topics of their own, and create digital projects. Finally, students in the critical literacies condition explored the possibility of letting their peers analyze, evaluate, and authorize their work. Perhaps the last component relates most to the following statement by Horton and Freire (1990): "For apart from inquiry, apart from the praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other" (p. 113). It is important to keep this statement in mind as sharing work and learning from others has the potential

to create a more productive environment in not only the foreign language classroom but also education in general.

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Appendices

APPENDIX A

Background Questionnaire

French 201
Background questionnaire

Investigator: Margaret Keneman
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(847) 899-9432

ALL INFORMATION COLLECTED IN THIS QUESTIONNAIRE WILL BE
KEPT CONFIDENTIAL

Following are a number of questions about you and your experience learning French. We would like you to indicate your response to each item either by filling in the blank provided or by circling the option below which best fits your experience.

Name: _____

Background and language learning history questionnaire

1. Age: _____

2. Nationality: _____

3. Gender (please circle): Female   Male

4. Year in college (please circle): Freshman   Sophomore   Junior

Senior   Graduate student

5. Major field(s) of study: _____

6. Minor field of study: _____

7. What is your native language? _____

8. Is this French course an elective or a university requirement?

_____ Elective   _____ Requirement

9. Indicate below what year and at what level you have studied French before this class.

Level studied	Year studied	Please circle
_____	_____	Middle school / high school / college / France or Francophone country
_____	_____	Middle school / high school / college / France or Francophone country

10. If you have studied a foreign language other than French, please indicate the language and number of years studied below (next page).

Language: _____   Number of years studied: _____

Language: _____   Number of years studied: _____

Language: _____   Number of years studied: _____

Please use the scale below to respond to the following statements. Circle the number that best describes the degree to which you agree with each statement.

1	**2**	**3**	**4**	**5**	**6**

Strongly Disagree   **Strongly Agree**

1. It is important to read authentic texts (e.g., texts written by or for native French speakers such as poems, stories, songs, advertisements, etc.) in class when learning French.

1 2 3 4 5   6

2. It is important to talk about myself (e.g., my hobbies, my interests, my life) in class when learning French.

1 2 3 4 5   6

3. It is most important to focus on oral communication (speaking and listening) in class when learning French.

1 2 3 4 5   6

4. I need to master grammatical concepts before can read and understand authentic French texts.

1 2 3 4 5   6

5. It is difficult to talk about French culture because I do not know enough French yet (vocabulary, grammar, etc.).

1 2 3 4 5   6

6. It is difficult to write and read about French culture because I do not know enough French yet (vocabulary, grammar, etc.).

1 2 3 4 5   6

7. It is important to learn colloquial expressions (i.e., slang) in a French class.

1 2 3 4 5   6

8. Grammar should be taught separately from culture because it is very difficult to learn.

1 2 3 4 5   6

APPENDIX B

Informed Consent Form

<div align="center">

Emory University
Department of French and Italian and Division of Educational Studies
Informed Consent Form

</div>

Title: Poetry, Politics, and Pedagogy: Defining and Developing Critical Literacies in Intermediate-Level College French

Principal investigator: Margaret Keneman, doctoral student.

Introduction and Purpose:

The purpose of this study is to investigate different approaches to teaching French in the intermediate-level foreign language classroom. We are interested to know if certain instructional approaches help you learn French. We are also interested to learn about your perceptions, opinions, and preferences when it comes to learning French. Because you are students in an intermediate-level French language course, we would like you to volunteer for participation in our study. The study will be carried throughout the semester and will be integrated into your regular French classroom activities. Below, we have outlined the various procedures and benefits along with a set of guidelines concerning your potential participation and the confidential nature of this research project.

Procedures:

In order to help us learn more about the different approaches to teaching French in the intermediate-level foreign language classroom, we would like to invite you to take part in this project. This project will be put into practice as part of your regular daily and weekly classroom activities. Throughout the course of this semester, you will be asked to complete a variety of assignments and assessments related to the new material presented in the classroom activities. These assignments and assessments are typical of a foreign language curriculum and are indicated on the syllabus. You will not be required to do any additional work that is not indicated on the syllabus as a participant in this project. The principal investigator will observe the classroom activities and will have access to assignments and assessments for research purposes only. Her observations and interpretations will have no bearing on your grade.

Prior to the beginning of this project, you will be asked to complete a short background questionnaire asking for information related to your educational background and experiences related to learning foreign languages. A few days later, you will be asked to complete a foreign language assessment. The assessment will happen during class and will take approximately fifty minutes to complete. Your course grade will not be affected by your performance on this assessment and your instructor will not have access to your scores.

A sample of students will be asked to participate in individual interviews at the beginning, middle, and end of the semester. The principal investigator will use these interviews to ask students about their learning experiences and to further explore their perceptions, opinion, and preferences regarding their experiences learning French and participating in this project. Interviews will last approximately thirty to forty-five minutes and might have a follow-up component, if deemed necessary by the principal investigator.

At the end of this study, you will be asked to complete a final foreign language assessment. This assessment will happen during class and will take approximately fifty minutes to complete. Your course grade will not be affected by your performance on this assessment and your instructor will not have access to your scores.

Benefits and risks:

There are little to know risks to your participation in this study. A slight risk could be incurred if confidentiality is breached. I the section below, it is explained how investigators will guard against such a breach. There may be no direct benefits to you from this study. Researchers, however, will gain knowledge regarding different approaches to teaching French in the intermediate-level foreign language classroom.

Confidentiality:

Your responses to all assignments, assessments, and classroom activities will be kept confidential. If you chose to participate in this study, a pseudonym will be used to identify you in order to ensure confidentiality. This same pseudonym will be used on all documents related to this study. Your instructor will have access to the assignments, assessments, and classroom activities for evaluation purposes, but any evaluation made on the part of the principal investigator will have absolutely no bearing on your grade. Data collected for this project will be kept under lock throughout the duration of the study and will be destroyed upon its completion. Pseudonyms used to identify you during the project will be used when reporting data and no information will be able to be linked back to you in any way.

In the event that videotaping takes place during this study, the focus will be on the instructor and her teaching of the lesson, not on your performance or participation. It is possible that you may inadvertently be filmed during the tapings. The principal investigator of this study will be the only one to have access, possess and view the tapes. In order to maintain confidentiality, these tapes will also be stored under lock throughout the duration of the project and will be destroyed upon its completion. If you do not wish to participate in the videotaping component of the study, you may move to the back of the classroom during the lesson in order not to be captured on film.

The assignments and assessments designed for this study mirror typical classroom activities in an intermediate-level French language course. Your participation in this study will not affect your course grade in any way and confidentiality of your results will be maintained at all times. If you chose not to participate in this study, you will still be asked to complete the classroom activities. However, the principal investigator will not have access to the assignments and assessments you complete over the course of the semester. Any other data that might be collected from you will be removed and shredded.

Agencies that make rules and policy about how research is done have the right to review these records. Those with the right to look at the records of this study include the

Emory University Institutional Review Board. The Institutional Review Board will keep those records private to the extent allowed by the law.

Voluntary Participation and withdrawal:

Your participation in this study is fully voluntary. You have the right to refuse to be in this study. There will be no penalty should you chose not to participate in this study. You have the right to withdraw from this study at any time. You also have the right to ask any questions regarding classroom activities, assignments, assessments, and/or your participation throughout the duration of the study.

Your course grade WILL NOT be affected should you choose not to partake in this study. If you choose not to participate, you will not be singled out. We request that you participate in the classroom activities even if you choose to not be part of this study. Note that this study is part of your regular classroom activities and that you will not be compensated for participating in this research project.

Contact Information:

We appreciate your willingness to participate in this research project and we will be happy to share the results with you at the completion of the spring semester if you are interested. Please feel free to contact the principal investigator Margaret Keneman (847-899-9432, mkenema@emory.edu), a doctoral student in the department of French and Italian and the Division of Educational Studies, or professor Hiram Maxim (404-727-9234, hmaxim@emory.edu) if you have any questions about this research project at any point throughout this semester. Emory University Institutional Review Board oversees the protection of human research participants. If you have any questions concerning this study, feel free to contact the Institutional Review Board of Emory University at irb@emory.edu or via phone at 1-877-503-9797.

You will be provided with a copy of this consent form to keep. If you are willing to volunteer for this research project, please sign below.

_____   _____

Participant   Date

_____   _____

Principal investigator   Date

APPENDIX C

Control Group Composition Prompts (French originals and English translations)

Composition 1 **à rendre le:** _____

From *Bien vu, Bien dit*

Thèmes:
Décrivez votre première semaine à l'université (ou votre première semaine à un nouveau boulot).[17]

Étapes : (advice on how to write the composition)
1. List broad subtopics related to the main topic of your composition such as places on campus, faculty and students, activities in class, etc. Use the first chapter in the book for vocabulary and grammar points.
2. Write down several sentences for each subtopic (about 15-20 sentences total). The strategy is not to think about "how to say this in French," but to remember and/or to retrieve sentences that are related to the topic from reliable French sources (your teacher, class notes, examples in the book, examples from the film, etc.).
3. As you write, eliminate any sentences that do not trigger any French "ready-made" sentences.
4. Use **PRESENT** tense only.
5. Modify these sentences to fit the topic of your composition and arrange them in a cohesive manner. **Write no fewer than 10 sentences** and arrange them in unified paragraph(s) describing your first week at the university or at a job.
6. Check the following before handing it in:
    a. Check agreement on subject and verbs
    b. Check agreement on adjectives and nouns
    c. Check typed accents and spelling

---

[17] **ENGLISH TRANSLATION:** Describe your first week at college (or your first week at a new job).

Composition 2   **à rendre le : _____**

Puisque nous apprenons l'histoire de la famille de Camille pendant la Seconde Guerre
Mondiale, vous allez inventer et écrire une histoire qui s'est passée pendant cette guerre.
Limitez cette histoire à 10 phrases. Votre personnage principal sera un traître, un
héros/une héroïne, un civil, un soldat, ou peut-être une communauté qui a été touchée par
la guerre. Suivez les étapes indiquées. Soyez créatifs ! Je voudrais surtout voir comment
vous utilisez **le passé composé et l'imparfait**.

1. Choisissez un personnage principal et un titre pour votre histoire. Décidez
   comment vous allez écrire cette histoire— sous forme de lettre, de récit, d'article
   de journal, etc.
2. Faites le portrait physique et moral (ou psychologique) de votre personnage et
   décrivez ce qui se passe à ce moment de sa vie.
3. Employez le passé composé (pour l'action) et l'imparfait (pour la description)
   selon le cas approprié.
4. Lisez votre composition plusieurs fois et faites les corrections nécessaires (les
   accords, les conjugaisons, le choix du passé composé ou de l'imparfait, etc.)

Employez un bon dictionnaire pour vous aider. Voici des exemples de bons
dictionnaires : le Petit Robert, le Larousse, le Trésor de la langue Française
(www.mhhe.com/bienvubiendit), www.wordreference.com

ENGLISH TRANSLATION:

Composition 2 **due:** _____

Because we are learning the story of Camille's family during WWII, you are going to invent and write a story that happened during this war. Limit your story to 10 sentences. Your main character should be a traitor, a hero/heroine, a civilian, a soldier, or maybe a community that was affected by the war. Follow the indicated steps (below). Be creative! Above all, I would like to see how you use **the *passé composé* [the past tense] and the *imparfait* [the imperfect]**.

1. Choose a main character and a title for your story. Decide how you will write the story – in the form of a letter, a story, a journal article, etc.
2. Develop the physical and moral (or psychological) characteristics of your character and describe what is happening in his/her life.
3. Use the *passé composé* [the past tense] (for action) and the *imparfait* [the imperfect] (for description) appropriately.
4. Read your composition several times and make any necessary corrections (agreement, conjugations, the choice to use *passé composé* [the past tense] or the *imparfait* [the imperfect], etc.)

Use a good dictionary to help you. Here are some examples of good dictionaries: the *Petit Robert*, the *Larousse*, the *Trésor de la langue Française* (www.mhhe.com/bienvubiendit), www.wordreference.com

APPENDIX D

Control Group Presentation Project Guidelines (French originals and English translations)

French 201, présentation orale 1 : Saynètes sur un quartier de Paris

Sujet :
Vous visitez un quartier de Paris, et un incident vous arrive ! Préparez un dialogue de 5 minutes en groupes de deux ou trois étudiants. Racontez cet incident et présentez au moins deux endroits de votre quartier. Par exemple : quelqu'un vous vole votre portefeuille dans le musée du Trocadéro, et vous poursuivez le voleur dans les escaliers de la Tour Eiffel.

Préparez votre script préliminaire. À rendre : _____
1. Mettez-vous en groupe de 2 ou 3 étudiants et prenez rendez-vous pour faire vos recherches.
2. Consultez le site internet www.pariserve.tm.fr/quartier/decouve.htm et le CD-rom « Paris, promenades et histoire » disponible dans le language lab Woodruff 421.
                    http://www.parisbalades.com/default.htm
                    http://www.paris.org/parisF.html
3. Choisissez un quartier de Paris (par exemple : Montmartre, les Halles, le Quartier Latin, La Bastille, La Tour Eiffel, Le Marais, etc.).
4. Ecrivez un dialogue d'une page et demi (40 lignes) et ajoutez-le dans le dossier approprié sur Blackboard.

Rendez votre script corrigé. À rendre : _____
1. Répétez votre dialogue plusieurs fois avant de le présenter à la classe.
2. Préparez vos accessoires pour animer votre présentation (images de monument, objets, cartes, affiches, musique, etc.)
3. Préparez une courte liste de vocabulaire à écrire au tableau et à expliquer en français aux autres étudiants.
4. Ne lisez pas votre texte. Vous avez droit à un carton (*index card*) pour vous aider.

Présentation. Date : _____

Votre note sera basée sur :
-   les recherches et l'intérêt culturel
-   le scénario et l'intrigue
      o   la mise en scène et les accessoires
      o   le jeu de l'acteur
      o   la prononciation, l'accent, et la diction

ENGLISH TRANSLATION:

French 201, oral presentation 1: Skits about a Parisian neighborhood

Topic:
Your visiting a Parisian neighborhood and an accident happens! Prepare a 5-minute dialogue in groups of two or three students. Talk about the accident and present at least two places in your neighborhood. For example: someone steals your wallet at the Trocadéro museum and you chase the thief into the Eifel Tower staircases.

Prepare your first draft. Due: _____
1. Get in groups of 2 or 3 students and meet to do research.
2. Consult the website: www.pariserve.tm.fr/quartier/decouve.htm and the CD-rom
« Paris, promenades et histoire » available in the language lab Woodruff 421.
<div align="center">http://www.parisbalades.com/default.htm</div>
<div align="center">http://www.paris.org/parisF.html</div>
3. Choose a neighborhood in Paris (for example: Montmartre, les Halles, le Quartier Latin, La Bastille, La Tour Eiffel, Le Marais, etc.).
4. Write a one and a half page dialogue (40 lines) and upload it into the appropriate folder in Blackboard.

Turn in your edited script. Due: _____
1. Rehearse your dialogue several times before presenting it before the class.
2. Gather accessories to liven up your presentation (pictures of monuments, objects, cards, posters, music, etc.)
3. Prepare a short list of vocabulary to write on the board and explain in French to your classmates.
4. Do not read your text. You are allowed to use an index card to help you.

Presentation. Date: _____

Your grade will be based on the following:
- research and cultural interest
- the script and plot
  - o staging and accessories
  - o performance
  - o pronunciation, accent, diction

Fr201, présentation orale 2 : Saynète sur une dispute familiale

Sujet :
A la fin de votre année scolaire, vous voulez partir pour un an dans un pays francophone, et votre père et/ou mère ne veut pas que vous partiez : il/elle a des préjugés ! Préparez un dialogue de 5 minutes en groupes de deux ou trois étudiants. Racontez cette dispute en présentant le pays francophone de votre choix.

Préparez votre script. À rendre : _____
1. Mettez-vous en groupe de 2 ou 3 étudiants, et prenez rendez-vous pour faire vos recherches.
2. Choisissez avec l'aide de votre carte du monde à la fin de votre livre un pays francophone
d'Afrique du nord (Maroc, Algérie, Tunisie, etc.),
d'Afrique de l'ouest (Sénégal, Côte d'Ivoire, Bénin, Congo, etc.)
d'Amérique du Nord (Québec),
des îles (Haïti, Guadeloupe, Réunion.),
d'Asie (Vietnam, Cambodge, etc.),
d'Europe (Luxembourg, Monaco, Suisse, mais pas la France !) ou
des Iles du Pacifique (Tahiti, Nouvelle Calédonie, etc.).
3. Recherches: Consultez au moins trois sources d'informations différentes (site internet, livre, magazine, etc.), que vous me rendrez avec votre dialogue.
5. Ecrivez un dialogue d'une page et demi (40 lignes) et ajoutez-le dans le dossier approprié sur Blackboard.

Version finale du script. À rendre : _____

Production. À présenter : _____
1. Répétez votre dialogue plusieurs fois avant de le présenter à la classe.
2. Préparez vos accessoires pour animer votre présentation (images, musique, objets, cartes, affiches, etc.)
3. Préparez une courte liste de vocabulaire à présenter en français aux autres étudiants.
4. Ne lisez pas votre texte. Vous avez droit à un carton (*index card*) pour vous aider.

Votre note sera basée sur :
- les recherches et l'intérêt culturel   20 points
- le scénario et l'intrigue   30 points
    - la mise en scène et les accessoires   20 points
    - le jeu de l'acteur   15 points
    - La prononciation, l'accent et la diction   15 points

ENGLISH TRANSLATION:

Fr201, Oral presentation 2: skits about a family argument

Topic:
At the end of the school year, you want to go to a francophone country for a year, and your mother and/or father does not want you to leave: he/she is prejudice! Prepare a 5-minute dialogue in groups of two or three students. Act out this argument while presenting the francophone country of your choice.

Prepare your script. Due: _____
1. Get in groups of 2 or 3 students and meet to do research.
2. With the help of your world map at the end of your textbook, choose a francophone country
in Northern Africa (Morocco, Algeria, Tunisia, etc.)
in Western Africa (Senegal, the Ivory Coast, Benin, Congo, etc.)
in North America (Quebec),
in the Caribbean (Haiti, Guadeloupe, Reunion.), [Reunion is not a Caribbean island]
in Asia (Vietnam, Cambodia, etc.),
in Europe (Luxembourg, Monaco, Switzerland, but not France!) or
in the Pacific Islands (Tahiti, New Caledonia, etc.).
3. Research: Consult at least three different sources of internet (website, book, magazine, etc.) that you will give me after your dialogue.
5. Write a one and a half page dialogue (40 lines) and upload it into the appropriate folder in Blackboard.

Version finale du script. Due: _____

Production. Date: _____
1. Rehearse your dialogue several times before presenting it before the class.
2. Gather accessories to liven up your presentation (pictures of monuments, objects, cards, posters, music, etc.)
3. Prepare a short list of vocabulary to write on the board and explain in French to your classmates.
4. Do not read your text. You are allowed to use an index card to help you.

Your grade will be based on the following:
- research and cultural interest   20 points
- the script and plot   30 points
  - staging and accessories   20 points
  - performance   15 points
  - pronunciation, accent, diction   15 points

APPENDIX E

Stage 1: Preparing the text (French original and English translation)

(Le Slam)

I. **Faites un « brainstorming ».** À qui pensez-vous quand vous considérez les idées suivantes ? Pourquoi est-ce que ces individus représentent ces qualités ?

l'amour / aimer	**la détermination**

II. **Dictée.** Votre professeur va lire un petit paragraphe. Écrivez les mots que vous entendez.

_____

_____

_____

_____

_____

_____

TRANSLATION:

(Slam Poetry)

I. **Brainstorming.** Who do you think about when you consider the following ideas? Why do these individuals best represent these qualities?

love / to love	determination

II. **Dictation.** Your professor will read a short paragraph. Write the words that you hear.

_____

_____

_____

_____

_____

_____

(L'appel politique)

I. **Faites un « brainstorming ».** À qui pensez-vous quand vous considérez les idées suivantes ? Pourquoi est-ce que ces individus représentent ces qualités ?

la lutte / lutter	l'honneur

II. **Dictée.** Votre professeur va lire un petit paragraphe. Écrivez les mots que vous entendez.

_____

_____

_____

_____

_____

_____

_____

_____

TRANSLATION:

(Political Appeal)

I. **Brainstorming.** Who do you think about when you consider the following ideas? Why do these individuals best represent these qualities?

fighting / to fight	honor

II. **Dictation.** Your professor will read a short paragraph. Write the words that you hear.

_____

_____

_____

_____

_____

_____

_____

MODULE 1 (« Roméo Kiffe Juliette »):

Dictée (French original):

Roméo habite près de chez Juliette. Les deux jeunes gens ont 16 ans et ils se voient chaque jour. Un jour ils se donnent rendez-vous sous la pluie. Ils s'embrassent comme des fous sans peur du vent et du froid. Roméo aime Juliette et Juliette aime Roméo.

Dictation (English translation):

Romeo lives near Juliet. The two teenagers are 16 and the see each other every day. One day, they meet in the rain. They kiss like crazy without being afraid of the wind and the cold. Romeo loves Juliet and Juliet loves Romeo.

MODULE 2 (*L'Appel du 22 juin*):

Dictée (French original):

Le gouvernement français connaît les conditions de l'ennemi. Il résulte de ces conditions une défaite et un asservissement. Beaucoup de Français n'acceptent pas la défaite ni la servitude pour des raisons qui s'appellent l'honneur, le bon sens, l'intérêt supérieur de la nation.

Dictation (English translation):

The French government is familiar with the enemy's stipulations. Enslavement and defeat are the result of these stipulations. Most French people accept neither the defeat nor the servitude for reasons called honor, good sense, and the superior interest of the nation.

APPENDIX F

Stage 2: Working into the text, Part I (French original and English translation)

« Roméo Kiffe Juliette »

A. Votre professeur va lire la première partie du texte intitulé « Roméo kiffe Juliette. » Pendant qu'il/elle lit, encerclez des mots ou des expressions que **vous ne comprenez pas** ou que **vous ne reconnaissez pas**.[18]

B. Avec la classe vous allez faire une liste des « mots inconnus » dans le « Vocab Wiki » sur Blackboard. Pour votre devoir, suivez les consignes suivantes :
- Cherchez une définition du mot ou de l'expression dans *Le Grand Robert* (Emory -> Libraries -> Library Tools -> Databases -> Find by Subject -> French Literature and Language -> Search for Databases -> Le Grand Robert)
- Si vous n'y trouvez pas le mot ou l'expression, vous pouvez utiliser wordreference.com, mais vérifiez que vous comprenez le mot ou l'expression dans le contexte du poème.
- Écrivez une définition dans le « Vocab Wiki. » ATTENTION ! Il faut employer vos propres mots (your own words) quand vous écrivez votre définition.

  INFOS UTILES :
- Pour accéder au « Vocab Wiki » :
  - Allez sur le site « French 201 » dans Blackboard
  - Cliquer sur « Vocab Wiki »
  - Cliquer sur « L'Appel Politique »
- Pour ajouter/modifier une définition :
  - Cliquer sur « Edit »
  - Ajouter ou modifier la définition
  - Cliquer sur « Save »

C. Trouvez des mots, une strophe, ou une image de la première partie du texte « Roméo kiffe Juliette » que vous voulez illustrer. Ce n'est pas nécessaire d'être un(e) artiste ! C'est pour vous aider à mieux comprendre le texte. Écrivez une légende qui résume la signification de votre image en utilisant *vos propres mots*.[19]

---

[18] The text appeared on the original worksheets (when necessary) but was removed from the appendices for copyright purposes.

[19] This activity originally appeared on an 8" x 11" sheet of paper.

TRANSLATION:

« Roméo Kiffe Juliette »

A. Your professor is going to read the first part of a text entitled "Roméo Kiffe Juliette." While s/he reads, circle any words and expressions that **you do not understand** or that **you do not recognize**.[20]

B. With the class, make a list of "unknown words" in the "Vocab Wiki" on Blackboard. For homework, follow the directions below:
- Find a definition of the word or expression in *Le Grand Robert* (Emory -> Libraries -> Library Tools -> Databases -> Find by Subject -> French Literature and Language -> Search for Databases -> Le Grand Robert)
- If you cannot find the word or expression there, you can use wordreference.com, but verify that your word or expression make sense within the context of the poem.
- Write a definition in the "Vocab Wiki." Be sure to use your own words when you write your definition!

  USEFUL INFO:
- To access the "Vocab Wiki":
    - Go to the "French 201" site in Blackboard
    - Click on "Vocab Wiki"
    - Click on "Le Slam"
- To add/edit a definition
    - Click on "Edit"
    - Add or edit your definition
    - Click on "Save"

C. Find a series of words, a stanza, or an image from the first half of the text « Roméo kiffe Juliette » that you would like to illustrate. No artistic talent is necessary! This exercise is meant to help you better understand the text. Using your own words, write a caption that summarizes the meaning of your illustration.[21]

---

[20] The text appeared on the original worksheets (when necessary) but was removed from the appendices for copyright purposes.

[21] This activity originally appeared on an 8" x 11" sheet of paper.

L'Appel du 22 juin

A. Votre professeur va lire la première partie du texte intitulé *L'Appel du 22 juin.*
Pendant qu'il/elle lit, encerclez des mots ou des expressions que **vous ne comprenez pas**
ou que **vous ne reconnaissez pas**.[22]

B. Avec la classe vous allez faire une liste des « mots inconnus » dans le « Vocab Wiki »
sur Blackboard. Pour votre devoir, suivez les consignes suivantes :
- Cherchez une définition du mot ou de l'expression dans *Le Grand Robert* (Emory
  -> Libraries -> Library Tools -> Databases -> Find by Subject -> French
  Literature and Language -> Search for Databases -> Le Grand Robert)
- Si vous n'y trouvez pas le mot ou l'expression, vous pouvez utiliser
  wordreference.com, mais vérifiez que vous comprenez le mot ou l'expression
  dans le contexte de l'appel.
- Écrivez une définition dans le « Vocab Wiki. » ATTENTION ! Il faut employer
  vos propres mots (your own words) quand vous écrivez votre définition.

  INFOS UTILES :
  - Pour accéder au « Vocab Wiki » :
    - Allez sur le site « French 201 » dans Blackboard
    - Cliquer sur « Vocab Wiki »
    - Cliquer sur « L'Appel Politique »
  - Pour ajouter/modifier une définition :
    - Cliquer sur « Edit »
    - Ajouter ou modifier la définition
    - Cliquer sur « Save »

C. Trouvez des mots, une strophe, ou une image de la première partie du texte *L'Appel
du 22 juin* que vous voulez illustrer. Ce n'est pas nécessaire d'être un(e) artiste ! C'est
pour vous aider à mieux comprendre le texte. Écrivez une légende qui résume la
signification de votre image en utilisant *vos propres mots*.[23]

---

[22] The text appeared on the original worksheets (when necessary) but was removed from the appendices for
copyright purposes.

[23] This activity originally appeared on an 8" x 11" sheet of paper.

TRANSLATION:

L'Appel du 22 juin

A. Your professor is going to read the first part of a text entitled *L'Appel du 22 juin.* While s/he reads, circle any words and expressions that **you do not understand** or that **you do not recognize**.[24]

B. With the class, make a list of "unknown words" in the "Vocab Wiki" on Blackboard. For homework, follow the directions below:
- Find a definition of the word or expression in *Le Grand Robert* (Emory -> Libraries -> Library Tools -> Databases -> Find by Subject -> French Literature and Language -> Search for Databases -> Le Grand Robert)
- If you cannot find the word or expression there, you can use wordreference.com, but verify that your word or expression make sense within the context of the poem.
- Write a definition in the "Vocab Wiki." Be sure to use your own words when you write your definition!

    USEFUL INFO:
- To access the "Vocab Wiki":
    - Go to the "French 201" site in Blackboard
    - Click on "Vocab Wiki"
    - Click on "L'Appel Politique"
- To add/edit a definition
    - Click on "Edit"
    - Add or edit your definition
    - Click on "Save"

C. Find a series of words, a stanza, or an image from the first half of the text *L'appel du 22 juin* that you would like to illustrate. No artistic talent is necessary! This exercise is meant to help you better understand the text. Using your own words, write a caption that summarizes the meaning of your illustration.[25]

---

[24] The text appeared on the original worksheets (when necessary) but was removed from the appendices for copyright purposes.

[25] This activity originally appeared on an 8" x 11" sheet of paper.

APPENDIX G

Stage 2: Working into the text, Part II (French original and English translation)

Roméo Kiffe Juliette

1. Maintenant que vous avez bien lu la première partie du poème « Romeo Kiffe Juliette » (ci-dessus), vous allez vous mettre en groupes de 2 ou 3 et vous allez imaginer et écrire votre propre conclusion du texte. Avant de l'écrire, considérez les questions suivantes (tirées, adaptées, et traduites de *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):
   - D'après vous, quel mot dans le texte est le plus frappant ? Lequel est inconnu, le plus inattendu/bizarre ?
   - D'après vous, quelle ligne dans le texte est la plus importante ?
   - Il y a une « ligne problématique » dans le texte. Laquelle, à votre avis ? Est-ce que vous pouvez résoudre le problème ?
   - Quels mots dans le texte représentent le bonheur ? Lesquels représentent la tristesse ? Faites une liste et comparez. Y a-t-il d'autres idées à comparer ?
   - Qui parle dans le texte ? L'auteur, quelqu'un d'autre, ou plusieurs individus ?
   - Le texte raconte une histoire. Dans quel ordre arrivent les évènements ? Le verbe est conjugué à quel temps pour les raconter ? Y a-t-il des flashbacks ou des répétitions ?
   - Y a-t-il un rythme dans le texte ? Si oui, est-ce que ce rythme change au cours du texte ?
   - Choisissez une ligne ou un extrait du texte qui pourrait être employé comme titre du texte.
   - Y a-t-il des lignes dans le texte qui sont ambigües, que vous ne comprenez pas, ou avec lesquelles vous n'êtes pas d'accord ? Pourquoi ?

2. Ecrivez au moins 10 lignes pour compléter le texte (mais n'hésitez pas à écrire davantage). Soyez créatifs !

3. Tapez et affichez votre version du texte dans le « Course Blog » sur Blackboard. Suivez les étapes suivantes :
   - Allez sur le site French 201 sur Blackboard
   - Cliquez sur « Blog »
   - Cliquez sur « New Entry »
   - Ajoutez votre texte
   - Cliquez sur « Save »

TRANSLATION:

Roméo Kiffe Juliette

1. Now that you have read the first half of the text "Roméo kiffe Juliette" (above), you are going to get into groups of 2 or 3 and you are going to imagine and write your own conclusion to the text. Before getting started, consider the following questions (adapted from *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):
   - In your opinion, which word in the text is the most surprising/unexpected/bizarre?
   - In your opinion, which line in the text is the most important?
   - There is a « problem line » in the text. Which one is it, in your opinion? Can you suggest a solution to the problem?
   - What lines in the text represent happiness? Sadness? Make a list and compare. Are there other ideas that could be compared?
   - Who is speaking in the text? The author? Someone else? Or several individuals?
   - The text is telling a story. In what order do the events happen? What verb tense is used to tell the story? Are there flashbacks or repetitions?
   - Is there a rhythm in the text? If so, does it change throughout the text?
   - Choose a line or an excerpt from the text that might be used as an alternative title.
   - Are there lines in the text that are ambiguous, that you do not understand, or with which you do not agree? Why?

2. Write at least 10 lines to complete the text (but feel free to write more). Be creative!

3. Type and post your version of the text in the "Course Blog" on Blackboard.
   - Go to the French 201 site on Blackboard
   - Click on "Blog"
   - Click on "New Entry"
   - Add your text
   - Click on "Save"

L'appel du 22 juin

1. Maintenant que vous avez bien lu la première partie du texte *L'Appel du 22 juin* (ci-dessus), vous allez vous mettre en groupes de 2 ou 3 et vous allez imaginer et écrire votre propre conclusion du texte. Avant de l'écrire, considérez les questions suivants (tirées de *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):
- D'après vous, quel mot dans le texte est le plus frappant ? Lequel est le plus inconnu/inattendu/bizarre ?
- D'après vous, quelle ligne dans le texte est la plus importante ?
- Il y a une « ligne problématique » dans le texte. Laquelle, à votre avis ? Est-ce que vous pouvez résoudre le problème ?
- Quels mots dans le texte représentent le bonheur ? Lesquels représentent la tristesse ? Faites une liste et comparez. Y a-t-il d'autres idées à comparer ?
- Qui parle dans le texte ? Une personne ou plusieurs individus ?
- Le texte raconte une histoire. Dans quel ordre arrivent les évènements ? Quel temps du verbe est employé pour les raconter ? Y a-t-il des flashbacks ou des répétitions ?
- Y a-t-il un rythme dans le texte ? Si oui, est-ce que ce rythme change au cours du texte ?
- Choisissez une ligne ou un extrait du texte qui pourrait être employé comme titre du texte.
- Y a-t-il des lignes dans le texte qui sont ambigües, que vous ne comprenez pas, ou avec lesquelles vous n'êtes pas d'accord ? Pourquoi ?

2. Ecrivez au moins 10 lignes pour compléter le texte (mais n'hésitez pas à écrire davantage). Soyez créatifs !

3. Tapez et affichez votre version du texte dans le « Course Blog » sur Blackboard.
- Allez sur le site French 201 sur Blackboard
- Cliquez sur « Blog »
- Cliquez sur « New Entry »
- Ajoutez votre texte
- Cliquez sur « Save »

TRANSLATION:

L'appel du 22 juin

1. Now that you have read the first half of the text *L'appel du 22 juin*, you are going to get into groups of 2 or 3 and you are going to imagine and write your own conclusion to the text. Before getting started, consider the following questions (adapted from *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):
   • In your opinion, which word in the text is the most surprising/unexpected/bizarre?
   • In your opinion, which line in the text is the most important?
   • There is a « problem line » in the text. Which one is it, in your opinion? Can you suggest a solution to the problem?
   • What lines in the text represent happiness? Sadness? Make a list and compare. Are there other ideas that could be compared?
   • Who is speaking in the text? One person? Or several individuals?
   • The text is telling a story. In what order do the events happen? What verb tense is used to tell the story? Are there flashbacks or repetitions?
   • Is there a rhythm in the text? If so, does it change throughout the text?
   • Choose a line or an excerpt from the text that might be used as an alternative title.
   • Are there lines in the text that are ambiguous, that you do not understand, or with which you do not agree? Why?

2. Write at least 10 lines to complete the text (but feel free to write more). Be creative!

3. Type and post your version of the text in the "Course Blog" on Blackboard.
   • Go to the French 201 site on Blackboard
   • Click on "Blog"
   • Click on "New Entry"
   • Add your text
   • Click on "Save"

APPENDIX H

Stage 3: Reading the text aloud (French original and English translation)

« Roméo Kiffe Juliette »

A. Avant de comparer les conclusions que vous avez écrites du texte, regardons la conclusion originale de Grand Corps Malade. Votre professeur va la lire. Pendant qu'il/elle lit, encerclez les mots ou les expressions que **vous ne comprenez pas** ou que **vous ne reconnaissez pas**.

B. Avec la classe, ajoutez des mots que vous ne comprenez pas au « Vocab Wiki » que vous avez déjà créé. Pour votre devoir, définissez un ou deux mots. N'oubliez pas qu'il faut utiliser vos propres mots !

INFOS UTILES :
- Pour accéder au « Vocab Wiki » :
  - Allez sur le site « French 201 » sur Blackboard
  - Cliquer sur « Vocab Wiki »
  - Cliquer sur « Le Slam »
- Pour ajouter/modifier une définition :
  - Cliquer sur « Edit »
  - Ajouter ou modifier votre définition
  - Cliquer sur « Save »

C. Pour terminer, votre professeur va vous montrer la vidéo de Grand Corps Malade avec la version complète de « Romeo kiffe Juliette. » Ecoutez, regardez, et réfléchissez.

TRANSLATION:

« Roméo Kiffe Juliette »

A. Before comparing the conclusions that you have written of the text, let's look at the original conclusion by Grand Corps Malade. You professor will read it aloud. While he/she reads, circle the words or expressions that you do not understand or do not recognize.

B. With the class, add the words that you do not understand to the "Vocab Wiki" that you have already created. For homework, define one or two words. Don't forget that you must use your own words!

USEFUL INFORMATION:
- To access the "Vocab Wiki":
  - Go to the "French 201" site on Blackboard
  - Click on "Vocab Wiki"
  - Click on "Le Slam"
- To add/edit a definition:
  - Click on "Edit"
  - Add or edit your definition
  - Click on Save

C. Your professor will now show you the video clip of Grand Corps Malade. Listen, watch, and reflect.

L'Appel du 22 juin

A. Avant de comparer les conclusions que vous avez écrites de l'appel politique, regardons la conclusion originale de Charles de Gaulle. Votre professeur va la lire. Pendant qu'elle/il lit, encerclez des mots ou des expressions que **vous ne comprenez pas** ou que **vous ne reconnaissez pas**.

B. Avec la classe, ajoutez des mots que vous ne comprenez pas au « Vocab Wiki » que vous avez déjà créé. Pour votre devoir, définissez un ou deux mots. N'oubliez pas qu'il faut utiliser vos propres mots !

    INFOS UTILES :
- Pour accéder au « Vocab Wiki » :
    - Allez sur le site « French 201 » sur Blackboard
    - Cliquer sur « Vocab Wiki »
    - Cliquer sur « L'Appel Politque »
- Pour ajouter/modifier une définition :
    - Cliquer sur « Edit »
    - Ajouter ou modifier votre définition
    - Cliquer sur « Save »

C. Pour terminer, votre professeur va vous faire écouter l'enregistrement radio où Charles de Gaule parle. Ecoutez, regardez, et réfléchissez.

TRANSLATION:

L'Appel du 22 juin

A. Before comparing the conclusions that you have written of the text, let's look at the original conclusion by Charles de Gaulle. You professor will read it aloud. While he/she reads, circle the words or expressions that you do not understand or do not recognize.

B. With the class, add the words that you do not understand to the "Vocab Wiki" that you have already created. For homework, define one or two words. Don't forget that you must use your own words!

> USEFUL INFORMATION:
> - To access the "Vocab Wiki":
>   - Go to the "French 201" site on Blackboard
>   - Click on "Vocab Wiki"
>   - Click on "L'Appel Politique"
> - To add/edit a definition:
>   - Click on "Edit"
>   - Add or edit your definition
>   - Click on Save

C. Your professor will now show you the video clip of Charles de Gaulle. Listen, watch, and reflect.

APPENDIX I

Stage 4: Analyzing the text, Part I (French original and English translation)

« Roméo Kiffe Juliette » de Grand Corps Malade

Discussion : Questions générales du texte

1. Parlons de l'intrigue du texte « Roméo kiffe Juliette. »
   a. Qui sont les personnages ? Décrivez-les en détail.
   b. Où sont-ils ? Décrivez le cadre de l'histoire en détail.
   c. Qu'est-ce qui se passe ? Quels sont les événements les plus importants et pourquoi ?
   d. Quel est le problème dans l'histoire ? Y a-t-il une solution ?

2. Avez- vous déjà vu une version de ce texte ? Où ? Les textes sont-ils similaires ou différents ? Comment ?

3. Ce texte se lit-il comme une histoire ? Un discours politique ? Autre chose ?

4. Décrivez les éléments linguistiques de ce genre de texte.
   a. Quel temps du verbe utilise-t-on ?
   b. Le langage est-il formel ou informel ? Expliquez.

5. Quelles stratégies stylistiques l'auteur utilise-t-il dans le texte ?
   a. Est-ce qu'il y a une rime ? Des répétitions ?
   b. Les mots sont-ils toujours utilisés au sens propre ou y a-t-il des métaphores ? Expliquez.

TRANSLATION:

« Roméo Kiffe Juliette » de Grand Corps Malade

Discussion: General questions about the text

1. Talk about the plot of the text "Roméo Kiffe Juliette"
   a. Who are the characters? Describe them in detail?
   b. Where are they? Describe the setting in detail.
   c. What is happening? What are the important events and why?
   d. What is the problem in the text? Is there a solution?

2. Have you already seen a version of this text? Where? Are the texts similar or different? How?

3. Does this text read like a story? A political discourse? Something else?

4. Describe the linguistic elements of this textual genre.
   a. What type of verb tense is used?
   b. Is the language formal or informal? Explain.

5. What stylistic strategies does the author use in the text?
   a. Is there a rhyme scheme? Repetitions?
   b. Are the words always used literally or are there metaphors? Explain.

L'Appel du 22 juin **de Charles de Gaulle**

Discussion : Questions générales sur le texte

1. Parlons du sujet du texte.
    a. Qui parle ? Qui sont les autres individus représentés ?
    b. Qu'est-ce qui se passe ? Quels sont les événements les plus importants et pourquoi ?
    c. Quel est le problème principal ? Y a-t-il une solution ?

2. Décrivez les éléments linguistiques de ce genre de texte.
    a. Quel temps du verbe utilise-t-on ?
    b. Le langage est-il formel ou informel ? Expliquez.

3. Quelles stratégies stylistiques l'orateur utilise-t-il dans le texte ?
    a. Est-ce qu'il y a un rythme ? Des répétitions ?
    b. Les mots sont-ils toujours utilisés au sens propre ou y a-t-il des métaphores ? Expliquez.

TRANSLATION:

L'appel du 22 juin **by Charles de Gaulle**

Discussion: General questions about the text

1. Talk about the subject of the text.
   a. Who's speaking? Who are the other people that are represented?
   b. What's happening? What are the important most events and why?
   c. What is the main problem? Is there a solution?

2. Describe the linguistic features of this textual genre.
   a. What verb tenses are used?
   b. Is the language formal or informal? Explain.

3. What stylistic strategies does the speaker use in the text?
   a. Is there a rhythm? Repetitions?
   b. Are the words always used literally or are there metaphors? Explain?

APPENDIX J

Stage 4: Analyzing the text, Part II (French original and English translation)

Discussion : « Roméo kiffe Juliette » et le Slam

La poèsie slam et la culture qui l'entoure[26]

1. « Roméo est Juliette » est un poème slam. Qu'est-ce que vous savez déjà au sujet de la poésie slam ?

2. À votre avis, quelles sont les caractéristiques d'un poème slam ?

« Roméo kiffe Juliette » comme poème slam

1. Qui a écrit ce texte ? Qu'est-ce que vous savez de l'auteur ?

2. Pourquoi est-ce que ce texte a été écrit ? Quel est le message ? À quoi sert-il ?

3. Quels valeurs, idéologies, ou points de vues sont transmis par ce texte ?

4. Comment les gens des groupes différents (âge, religion, profession, etc.) pourraient-ils interpréter ce texte ?

5. Quelle est votre réponse personnelle à ce texte ?

---

[26] Students had access to French Federation of Slam Poetry's website to learn more about slam poetry in France: http://www.ffdsp.com/

TRANSLATION:

Discussion: "Roméo kiffe Juliette" and Slam poetry

Slam poetry and the culture that surrounds it[27]

1. "Roméo kiffe Juliette" is a slam poem. What do you already know about slam poetry?

2. In your opinion, what are the characteristics of a slam poem?

"Roméo kiffe Juliette" as an example of slam poetry

1. Who wrote this text? What do you know about the author?

2. Why was this text written? What is its message? Why is it useful?

3. What values, ideologies, or points of view are transmitted by this text?

4. How might people from different groups (age, religion, profession, etc.) interpret this text?

5. What is your personal response to this text?

---

[27] Students had access to French Federation of Slam Poetry's website to learn more about slam poetry in France: http://www.ffdsp.com/

Discussion: *L'Appel du 22 juin* et le discours politique

Les éléments d'un discours (un appel) politique

1. *L'Appel du 22 juin* est un discours politique et plus spécifiquement, un appel politique. Qu'est-ce que vous savez déjà au sujet des discours ou des appels politiques ?

2. À votre avis, quelles sont les caractéristiques d'un appel politique ?

L'Appel du 22 juin comme exemple

1. Qui a écrit ce texte ? Qu'est-ce que vous savez de l'auteur ?

2. Pourquoi est-ce que ce texte a été écrit ? Quel est le message ? À quoi sert-il ?

3. Quelles valeurs, idéologies, ou quels points de vues sont transmis par ce texte ?

4. Comment les gens des groupes différents (âge, religion, profession, etc.) pourraient-ils interpréter ce texte ?

5. Quelle est votre réponse personnelle à ce texte ?

TRANSLATION:

Discussion: *L'appel du 22 juin* and political dicourse

Les éléments d'un discours (un appel) politique

1. *L'Appel du 22 juin* is a political discourse, and more specifically, a political appeal. What do you already know about political discourses or political appeals?

2. In your opinion what are the main characteristics of a political appeal?
3.

L'Appel du 22 juin as an example

1. Who wrote this text? What do you know about the author?

2. Why was this text written? What is the message? What is its purpose?

3. What values, ideologies, or points of view are transmitted by this text?

4. How might people from different groups (age, religion, profession) interpret this text?

5. What is your personal response to this text?

APPENDIX K

Stage 5: Composing texts (French original and English translation)

Le Slam

Activité Ecrite. **À rendre :** _____

Maintenant que vous avez lu et analysé un poème slam, vous aurez l'occasion d'en écrire un vous-même. Choisissez un des sujets suivants pour commencer :
- **Trouvez un texte classique** (comme GCM l'a fait avec « Roméo et Juliette » de Shakespeare). Récrivez ce texte d'une façon contemporaine en utilisant le style de la poésie slam.
- **Choisissez un personnage** de la vidéo « Chemin du Retour. » Ecrivez un poème slam qui traite un problème de son point de vue.
- **Inventez votre propre histoire** au sujet d'un problème qui est important pour vous.

Votre poème slam devrait avoir les éléments suivants :
- Un titre frappant
- Une structure narrative
- Un refrain qui révèle les idées importantes
- Une conclusion puissante qui donne à réfléchir aux gens

Votre poème slam doit faire entre 30 et 40 lignes (ou moins que 3 minutes quand vous le lisez à voix haute !). N'oubliez pas que vous racontez une histoire *au présent*. Les éléments linguistiques pourraient inclure:
- Vocabulaire pertinent par rapport au sujet choisi
- Les verbes conjugués au présent
- Les adjectifs pour illustrer et contribuer aux DESCRIPTIONS

Quand vous avez bien écrit votre poème slam, tapez-le et affichez-le dans le « Course Blog » sur Blackboard. Suivez les étapes suivantes :
- Allez sur le site French 201 sur Blackboard
- Cliquez sur « Blog »
- Cliquez sur « New Entry »
- Ajoutez votre texte
- Cliquez sur « Save »

TRANSLATION:

Slam Poetry

Writing Activity. **Due:** _____

Now that you have read and analyzed a slam poem, you will have the chance to write one of your own. Choose one of the following topics to get started:

- **Find a classic text** (like GCM did with "Roméo and Juliette" by Shakespeare). Rewrite this text in a contemporary way while using the slam poetry style.
- **Choose a character** from the video *Chemin du Retour*. Write a slam poem that deals with a problem from his/her point of view.
- **Invent your own story** about a problem that is important to you.

Your slam poem must have the following elements:

- A catchy title
- A narrative structure
- A refrain that reveals the important ideas
- A powerful conclusion that is thought provoking to others

Your slam poem must be between 30 and 40 lines (or less than 3 minutes when you read it aloud!). Don't forget that you are telling a story in the *present tense.* The linguistic elements might include:

- Vocabulary relevant to the chosen topic
- Verbs conjugated in the present
- Adjectives to illustrate and contribute to DESCRIPTIONS

When you have written your slam poem, type it and post it into the "Course Blog" on Blackboard. Follow the below steps:

- Go to the French 201 site on Blackboard
- Click on "Blog"
- Click on "New Entry"
- Add your text
- Click on "Save"

L'Appel Politique

Activité Ecrite. **À rendre :** _____

Vous êtes un(e) étudiant(e) et citoyen(ne) engagé(e), alors vous connaissez bien certains problèmes sociaux, politiques, écologiques, etc. Choisissez un problème qui est important pour vous et écrivez un appel politique pour l'exprimer. Ce problème pourrait exister dans un des contextes suivants :
- Un problème à Emory.
- Un problème mondial.
- Un problème dans le film *Le Chemin du Retour.*

Votre appel politique devrait avoir les éléments suivants :
- Un titre frappant
- Une description du problème
- Deux ou trois suggestions ou caractéristiques qui indiquent que le problème pourrait être résolu (e.g., l'honneur, le bon sens, et l'intérêt supérieur de la patrie)
- Une conclusion qui motive des gens à l'action

Votre appel politique doit faire entre 30 et 40 lignes. N'oubliez pas que vous voulez *décrire*, *justifier*, et *persuader*. Les éléments linguistiques pourraient inclure:
- Une construction parallèle pour mettre l'emphase
- Des adjectifs et des pronoms relatifs pour contribuer aux descriptions
- L'impératif pour appeler à l'action
- Des mots avec une connotation fortement positive ou négative
- Des mots qui indiquent un sens d'urgence et d'importance

Quand vous avez bien écrit votre appel politique, tapez-le et affichez-le dans le « Course Blog » sur Blackboard. Suivez les étapes suivantes :
- Allez sur le site French 201 sur Blackboard
- Cliquez sur « Blog »
- Cliquez sur « New Entry »
- Ajoutez votre texte
- Cliquez sur « Save »

TRANSLATION:

Political Appeal

Writing Activity. **Due:** _____

You are an engaged student and citizen, so you are familiar with certain social, political, environmental, etc. problems. Chose a problem that is important to you and write a political appeal to present it. This problem could exist in one of the following contexts:
- A problem at Emory.
- A global problem.
- A problem from the film *Le Chemin du Retour*.

Your political appeal should have the following elements:
- A catchy title
- A description of the problem
- Two of three suggestions or characteristics that indicate that the problem could be resolved (e.g., honor, good sense, and the superior interest of the nation)
- A conclusion that motivates people to act

Your political appeal must be between 30 and 40 lines. Don't forget that you want to describe, justify, and persuade. The language features might include:
- Parallel structure for emphasis
- Adjectives and relative pronouns to contribute to descriptions
- The imperative to call to action
- Words with a strongly positive or negative connotation
- Words that indicate a sense of urgency or importance

When you have written your political appeal, type it and post it into the "Course Blog" on Blackboard. Follow the below steps:
- Go to the French 201 site on Blackboard
- Click on "Blog"
- Click on "New Entry"
- Add your text
- Click on "Save"

APPENDIX L

Stage 6: Introducing and analyzing students' texts (French original and English translation)

Le Slam

A. Autocorrection. Vous allez relire votre poème plusieurs fois pour réfléchir aux éléments suivants :
- Est-ce que les idées (les phrases, l'ordre des événements) du poème sont claires ?
- Est-ce que les verbes sont conjugués correctement ?
- Est-ce que les noms et les adjectifs sont accordés ?
- Est-ce que les mots sont correctement écrits (l'orthographe) ?

B. Autocorrection en groupe. Vous allez lire le poème d'un partenaire plusieurs fois et répondre aux mêmes questions ci-dessus.

C. Analyse des poèmes. De même façon que nous avons analysé le poème « Roméo kiffe Juliette » de GCM, vous allez analyser le poème de votre partenaire. Pour vous aider, considérez les questions suivants (tirées, adaptées, et traduites de *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):

1. D'après vous, quel mot dans le texte est le plus frappant ? Lequel est inconnu, le plus inattendu/bizarre ?
2. D'après vous, quelle ligne dans le texte est la plus importante ?
3. Il y a une « ligne problématique » dans le texte. Laquelle, à votre avis ? Est-ce que vous pouvez résoudre le problème ?
4. Quels mots dans le texte représentent le bonheur ? Lesquels représentent la tristesse ? Faites une liste et comparez. Y a-t-il d'autres idées à comparer ?
5. Qui parle dans le texte ? Le poète, quelqu'un d'autre, ou plusieurs individus ?
6. Le texte raconte une histoire. Dans quel ordre arrivent les évènements ? Le verbe est conjugué à quel temps pour les raconter ? Y a-t-il des flashbacks ou des répétitions ?
7. Y a-t-il un rythme dans le texte ? Si oui, est-ce que ce rythme change au cours du poème ?
8. Choisissez une ligne ou un extrait du texte qui pourrait être employé comme titre du texte.
9. Y a-t-il des lignes dans le texte qui sont ambigües, que vous ne comprenez pas, ou avec lesquelles vous n'êtes pas d'accord ? Pourquoi ?

D. Discussion. Discutez de l'analyse du poème avec votre partenaire. Comment pourrait-il (elle) améliorer son poème ? Avez-vous des conseils/suggestions à lui donner ?

TRANSLATION:

Slam Poetry

A. Self-editing. You are going to reread your poem several times while thinking about the issues below:
- Are the ideas (sentences, order of events) in the poem clear?
- Are the verbs conjugated correctly?
- Do the nouns and adjectives make agreement?
- Are the words spelled correctly?

B. Peer-editing. You are going to read a partner's poem several times and respond to the same questions above.

C. Poem analysis. In the same way that we analyzed the poem "Roméo kiffe Juliette" by GCM, you are going to analyze your partner's poem. As a guide, consider the following questions (from *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):

1. In your opinion, which word in the text is the most surprising/unexpected/bizarre?
2. In your opinion, which line in the text is the most important?
3. There is a "problem line" in the text. Which one is it, in your opinion? Can you suggest a solution to the problem?
4. What lines in the text represent happiness? Sadness? Make a list and compare. Are there other ideas that could be compared?
5. Who is speaking in the text? The poet? Someone else? Or several individuals?
6. The text is telling a story. In what order do the events happen? What verb tense is used to tell the story? Are there flashbacks or repetitions?
7. Is there a rhythm in the text? If so, does it change throughout the text?
8. Choose a line or an excerpt from the text that might be used as an alternative title.
9. Are there lines in the text that are ambiguous, that you do not understand, or with which you do not agree? Why?

D. Discussion. Discuss your analysis of your partner's poem with him/her. How can he/she improve his/her poem? Do you have any advice/suggestions to give him or her?

L'Appel Politique

A. Autocorrection. Vous allez relire votre appel politique plusieurs fois pour réfléchir aux éléments suivants :

- Est-ce que les idées (les phrases, l'ordre des événements) du poème sont claires ?
- Est-ce que les verbes sont conjugués correctement ?
- Est-ce que les noms et les adjectifs sont accordés ?
- Est-ce que les mots sont correctement écrits (l'orthographe) ?

B. Autocorrection en groupe. Vous allez lire l'appel politique d'un partenaire plusieurs fois et répondre aux mêmes questions ci-dessus.

C. Analyse des poèmes. De même façon que nous avons analysé *l'appel politique du 22 juin* de Charles de Gaulle, vous allez analyser l'appel politique de votre partenaire. Pour vous aider, considérez les questions suivantes (tirées, adaptées, et traduites de *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):

1. D'après vous, quel mot dans le texte est le plus frappant ? Lequel est le plus inconnu/inattendu/bizarre ?
2. D'après vous, quelle ligne dans le texte est la plus importante ?
3. Il y a une « ligne problématique » dans le texte. Laquelle, à votre avis ? Est-ce que vous pouvez résoudre le problème ?
4. Quels mots dans le texte représentent le bonheur ? Lesquels représentent la tristesse ? Faites une liste et comparez. Y a-t-il d'autres idées à comparer ?
5. Qui parle dans le texte ? Une personne ou plusieurs individus ?
6. Le texte raconte une histoire. Dans quel ordre arrivent les évènements ? Quel temps du verbe est employé pour les raconter ? Y a-t-il des flashbacks ou des répétitions ?
7. Y a-t-il un rythme dans le texte ? Si oui, est-ce que ce rythme change au cours du texte ?
8. Choisissez une ligne ou un extrait du texte qui pourrait être employé comme titre du texte.
9. Y a-t-il des lignes dans le texte qui sont ambigües, que vous ne comprenez pas, ou avec lesquelles vous n'êtes pas d'accord ? Pourquoi ?

D. Discussion. Discutez de l'analyse de l'appel politique avec votre partenaire. Comment pourrait-il (elle) améliorer son appel ? Avez-vous des conseils/suggestions à lui donner ?

TRANSLATION:

Political Appeal

A. Self-editing. You are going to reread your political appeal several times while thinking about the issues below:

- Are the ideas (sentences, order of events) in the poem clear?
- Are the verbs conjugated correctly?
- Do the nouns and adjectives make agreement?
- Are the words spelled correctly?

B. Peer-editing. You are going to read a partner's political appeal several times and respond to the same questions above.

C. Poem analysis. In the same way that we analyzed the political appeal *l'appel du 22 juin* by Charles de Gaulle, you are going to analyze your partner's political appeal. As a guide, consider the following questions (from *The Inward Ear: Poetry in the Language Classroom*, pp. 35-36):

1. In your opinion, which word in the text is the most surprising/unexpected/bizarre?
2. In your opinion, which line in the text is the most important?
3. There is a "problem line" in the text. Which one is it, in your opinion? Can you suggest a solution to the problem?
4. What lines in the text represent happiness? Sadness? Make a list and compare. Are there other ideas that could be compared?
5. Who is speaking in the text? One person? Or several individuals?
6. The text is telling a story. In what order do the events happen? What verb tense is used to tell the story? Are there flashbacks or repetitions?
7. Is there a rhythm in the text? If so, does it change throughout the text?
8. Choose a line or an excerpt from the text that might be used as an alternative title.
9. Are there lines in the text that are ambiguous, that you do not understand, or with which you do not agree? Why?

D. Discussion. Discuss your analysis of your partner's political appeal with him/her. How can he/she improve his/her poem? Do you have any advice/suggestions to give him or her?

APPENDIX M

Stage 7: Publishing students texts (French original and English translation)

Projet numérique

Maintenant que vous avez bien écrit un slam et un appel politique, vous allez en choisir un pour faire un projet numérique. Pour faire ce projet, on va suivre les **7 clés de ECIT**[28] qui sont nécessaires pour développer un bon « Digital Story. »

1) *Script.* Vous avez déjà écrit votre script. Choisissez le script (le slam ou l'appel politique) que vous voulez animer, publier, et partager avec vos collègues.
2) *Maquette* (storyboard). Une maquette est une illustration visuelle de votre histoire avec des images. La maquette devrait montrer l'organisation des aspects et des évènements associés avec votre histoire. La maquette est une partie importante du processus, mais souvent oubliée.
3) *Duration.* Votre slam ou votre appel politique devrait durer entre 3 et 5 minutes. Rappelez-vous que l'audience et le message sont les éléments les plus importants.
4) *Enregistrement.* Quand vous enregistrez votre voix, rappelez que c'est une histoire : permettez-vous de la rendre personnelle. Quand vous parlez, le ton et l'emphase devraient être naturels. Utilisez l'inflexion et l'émotion. Votre voix et votre ton donnent sa personnalité à l'histoire. Audacity est un programme à ECIT disponible pour enregistrer votre voix en bonne qualité.
5) *Assemblage.* Réunissez les images, la vidéo (optionnelle), et la partie audio que vous utiliserez pour le projet.
6) *Technologie.* Camtasia ou Windows Movie Maker (Windows) et iMovie 09 ou GarageBand (Macintosh) sont des technologies disponibles pour rendre le projet complet. Contactez ECIT pour les détails.
7) *Réviser/Partager.* Mettez votre projet sur notre chaîne YouTube en avance si vous voulez recevoir des suggestions de la classe avant de le présenter formellement.

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[28] These guidelines have been adapted and translated from the following ECIT (Emory's Center for Interactive Technology) website: http://ecit.emory.edu/teaching_tools/digitalstorytelling.html

APPENDIX N

_____

Evaluation Forms

_____

Evaluation   Self / Peer / Instructor
Slam Writing/Presentation Assignment   (Circle One)
Name: _____

Language. The poem:	True				False
uses appropriate vocabulary	5	4	3	2	1
is written (primarily) in the present tense	5	4	3	2	1
has a variety of adjectives (description)	5	4	3	2	1
has accurate verb conjugations	5	4	3	2	1
has accurate noun/adjective agreement	5	4	3	2	1
has accurately spelled words	5	4	3	2	1

Content. The poem:	True				False
has a striking title	5	4	3	2	1
is understandable	5	4	3	2	1
tells an interesting story	5	4	3	2	1
has a narrative structure	5	4	3	2	1
has a refrain that reveals the main ideas	5	4	3	2	1
has a powerful conclusion	5	4	3	2	1

Performance. The poet:	True				False
is well rehearsed	5	4	3	2	1
speaks clearly and articulates	5	4	3	2	1
has understandable pronunciation	5	4	3	2	1
conveys emotion/feeling	5	4	3	2	1

Additional comments:

Evaluation   Self / Peer / Instructor
Political Appeal Writing Assignment   (Circle One)
Name: _____

Language. The political appeal:	True				False
illustrates ideas in a clear and coherent way	5	4	3	2	1
uses appropriate vocabulary	5	4	3	2	1
has a variety of adjectives (description)	5	4	3	2	1
has accurate verb conjugations	5	4	3	2	1
has accurate noun/adjective agreement	5	4	3	2	1
has accurately spelled words	5	4	3	2	1
uses parallel structure to emphasize points	5	4	3	2	1
uses the imperative to call people to act	5	4	3	2	1
uses strongly positively or negatively connoted words	5	4	3	2	1
uses words that indicate a sense of urgency and importance	5	4	3	2	1

Content. The political appeal:	True				False
has a striking title	5	4	3	2	1
is understandable	5	4	3	2	1
a description of the problem	5	4	3	2	1
2-3 suggestions to indicate the problem can be solved	5	4	3	2	1
has a conclusion that motivates people to act	5	4	3	2	1

Additional comments:

Evaluation   Peer / Instructor
Digital Project   (Circle One)
Name: _____

Language/Content. The spoken text:	True				False
uses appropriate vocabulary	5	4	3	2	1
has a variety of adjectives (description)	5	4	3	2	1
has accurate verb conjugations	5	4	3	2	1
has accurate noun/adjective agreement	5	4	3	2	1
If it is a slam poem it:					
is told (primarily) in the present tense	5	4	3	2	1
tells an interesting story	5	4	3	2	1
has a narrative structure that reveals the main ideas	5	4	3	2	1
has a powerful conclusion	5	4	3	2	1
If it is a political appeal it:					
has a description of the problem	5	4	3	2	1
uses parallel structure to emphasize points	5	4	3	2	1
uses words that indicate a sense of urgency and importance	5	4	3	2	1
has a conclusion that motivates people to act	5	4	3	2	1
Presentation. The digital project:					
uses images/video to illustrate ideas in a clear and coherent way	5	4	3	2	1
has clear and articulate speech	5	4	3	2	1
has understandable pronunciation	5	4	3	2	1
conveys emotion/feeling	5	4	3	2	1

Additional comments:

APPENDIX O

Interview Guides

French 201 Interview Guide - Part I
(to be conducted at the beginning of the treatment phase)

Thank you for agreeing to participate in this interview. Your answers to the following questions will help me better understand your perceptions and opinions about foreign language learning. This interview will be recorded so that I can later be able to code your answers. Your identity will remain confidential.

1. Why are you taking this French 201 course? What do you expect to learn? Do you plan on using what you will have learned in the future? If so, how?

2. Tell me about your experience learning languages, in general. What is your native language? Do you speak any other languages fluently? Do you have any initial thoughts or opinions about how people best learn languages?

3. Prior to this course, what kind of foreign language instruction have you experienced? High school? University-level? Have you used any other instructional tools to help you learn a foreign language?

4. Describe in as much detail as possible your previous foreign language learning experience. What kind of courses did you take? How were they structured? What did you enjoy or not enjoy? What was helpful or not helpful?

5. Do you have any thoughts or opinions about the most effective foreign language course? What would it look like? How would it be structured? What activities would students do?

6. In your opinion, how important is it to learn how to communicate orally in a foreign language?

7. In your opinion, how important is it to learn how to read and write in a foreign language?

8. How do you think culture is best learned in the foreign language classroom? Do you have preferences or opinions about learning high culture? Popular culture?

9. Do you know what literacy means? If so, how would you define it?

10. Do you have any other comments you would like to add about your foreign language learning experiences or your thoughts on learning a foreign language?

French 201 Interview Guide - Part I
(to be conducted at the end of the treatment phase)

Thank you for agreeing to participate in this interview. Your answers to the following questions will help me better understand your perceptions and opinions about foreign language learning. This interview will be recorded so that I can later be able to code your answers. Your identity will remain confidential.

1. Tell me about your experience in French 201 this semester. Did you learn what you expected to learn? Was anything easy for you? Difficult? Surprising? Explain

2. What did you think about the module on political discourse? What did you enjoy or not enjoy? What was helpful or not helpful?

3. What did you think about the module on slam poetry? What did you enjoy or not enjoy? What was helpful or not helpful?

4. Describe your experience using the course blog this semester. Was this enjoyable? Helpful? Why or why not?

5.* In the beginning of the semester, I asked you about your thoughts and opinions about the most effective language course. Have your thoughts or opinions changed? If so, how? If not, why do you think that is?

6.* In the beginning of the semester, I asked you about your thoughts on the importance of oral communication, reading and writing. Have your thoughts or opinions changed? If so, how? If not, why do you think that is?

7.* In the beginning of the semester, I asked you to define literacy (specifically in a foreign language). Has this definition changed? If so, how? If not, why do you think that is.

8. Do you have any other comments you would like to add about your foreign language learning experiences or your thoughts on learning a foreign language?

*For questions 5-7, it would be possible to read to students their transcribed responses from the beginning of the semester, in the event they forgot how they responded.

APPENDIX P

Literacy Pre/Posttest

French 201
Language Learning Pretest

Investigator: Margaret Keneman
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ALL INFORMATION COLLECTED IN THIS PRETTEST WILL BE KEPT CONFIDENTIAL

Following are a number of questions to measure your level of learning in French. Please complete all questions and respond to the best of your ability. **The scores on this test have no bearing on your final grade in this class.**

Name: _____

Part I

Below is a text written in French. Read it carefully and respond to the following questions. Please respond to the below questions in English.

Réduire pour un Québec plus propre !
Savez-vous que les Québécois produisent assez de déchets pour remplir 5 millions de sacs poubelles chaque jour ?

Recyclons ensemble pour une meilleure qualité de vie au Québec !

Il faut réduire nos déchets !
Pensez à recycler le papier, le plastique, le verre, le carton et les boîtes de conserve.

1. What is the subject of the text?

_____

_____

_____

2. Where or in what kind of publication do you think this text originally appeared?

_____

_____

3. In your opinion, why is the text important?

_____

_____

_____

4. In your opinion, what does the text indicate about the culture (values, traditions, characteristics, etc.)?

_____

_____

_____

5. Identify the three most important language features (e.g., verb forms, sentence structures, etc.). Why are these language features important?

   i.   _____

           _____

           _____

           _____

   ii.   _____

           _____

           _____

   iii. _____

           _____

           _____

           _____

6. How would you describe the vocabulary used in the text? Give 2-3 examples of vocabulary words that support your description.

_____

_____

_____

_____

_____

_____

7. Who is the speaker? What do we know about the speaker that may be important to understanding the significance of the text?

_____

_____

_____

_____

_____

8. Who is the audience? What do we know about the audience that may be important to understanding the significance of the text?

_____

_____

_____

_____

_____

9. What differences, if any, do you see between this text and one in a comparable publication in your culture? Explain.

_____

_____

_____

_____

_____

_____

10. Could you imagine a comparable text appearing in a publication in your culture? If so, what kind of publication? Explain.

_____

_____

_____

_____

_____

_____

Part II

Consider an issue that is important to you (health, the environment, education, etc.). ***Using the above text as a model***, write your own text that conveys the importance of this issue. Please write **IN FRENCH.**

Please use the scale below to respond to the following statements. Circle the number that best describes the degree to which you agree with each statement.

1	**2**	**3**	**4**	**5**	**6**

Strongly   **Strongly**
Disagree   **Agree**

1. It is important to read authentic texts (e.g., texts written by or for native French speakers such as poems, stories, songs, advertisements, etc.) in class when learning French.

1   2   3   4   5   6

2. It is important to talk about myself (e.g., my hobbies, my interests, my life) in class when learning French.

1   2   3   4   5   6

3. It is most important to focus on oral communication (speaking and listening) in class when learning French.

1   2   3   4   5   6

4. I need to master grammatical concepts before can read and understand authentic French texts.

1   2   3   4   5   6

5. It is difficult to talk about French culture because I do not know enough French yet (vocabulary, grammar, etc.).

1   2   3   4   5   6

6. It is difficult to write and read about French culture because I do not know enough French yet (vocabulary, grammar, etc.).

1   2   3   4   5   6

7. It is important to learn colloquial expressions (i.e., slang) in a French class.

1   2   3   4   5   6

8. Grammar should be taught separately from culture because it is very difficult to learn.

1   2   3   4   5   6

APPENDIX Q

Literacy Pre/Posttest Grading Rubric

French 201
Language Learning Pretest – Grading Rubric

Part I – 23 points TOTAL

Question 1. What is the subject of the text? **(2 points)**

Full credit (+2) has 2 of the following, half credit (+1) has 1 of the following, no credit (0) has 0 of the following:

recycling / better quality of life / Québec / reducing waste

Question 2. Where or in what kind of publication do you think this text originally appeared? **(1 point)**

Full credit (+1) has 1 of the following, no credit (0) has 0 of the following:

magazine (online) / newspaper (online) / flyer / handout / billboard

Question 3. In your opinion, why is the text important? **(2 points)**

Full credit (+2) has 1 of the following and elaborates, half credit (+1) has 1 of the following but does not elaborate, no credit (0) has 0 of the following:

informing people about environmental problems / persuading people to recycle / discussing the importance of respecting the environment

Question 4. In your opinion, what does the text indicate about the culture (values, traditions, characteristics, etc.)? **(2 points)**

Full credit (+2) has 1 of the following and elaborates, half credit (+1) has 1 of the following but does not elaborate, no credit (0) has 0 of the following:

the environment is important to the people of Québec / quality of life is important to the people of Québec / working together is important to the people of Québec

Question 5. Identify the three most important language features (e.g., verb forms, sentence structures, etc.). Why are these language features important? **(6 points)**

Full credit (+6) has a discussion of 3 the following and elaborates, half credit (+3) has 3 of the following but does not elaborate or does not have all of the following, no credit (+0) has none of the following:

the pronouns "nous" and/or "vous" / the expression "Il faut" / the use of l'impératif / the use of questions / the use of positively charged words / the use of short sentences / the use of exclamatory sentences

*Note to the rater: Use your own discretion. (+5), (+4), (+3), and (+2) are also possible scores.

Question 6. How would you describe the vocabulary used in the text? Give 2-3 examples of vocabulary words that support your description. **(2 points)**

Full credit (+4) has 2 (or more) of the following and examples, half credit (+2) has 1 of the following and an example, no credit (+0) has none of the following:

simple / positive / straightforward / clear / motivating / informative / persuasive

Question 7. (2 points total)

Who is the speaker? **(1 point)**

Full credit (+1) has 1 of the following, no credit (+0) has none of the following:

NGO for the environment / environmental protection organization / the government / recycling companies

What do we know about the speaker that may be important to understanding the significance of the text? **(1 point)**

Full credit (+1) has 1 of the following, no credit (+0) has none of the following:

the speaker values protection of the environment / the speaker values quality of life in Québec / the speaker values recycling / the speaker values working together

Question 8. (2 points total)

Who is the audience? **(1 point)**

Full credit (+1) has 1 of the following, no credit (+0) has none of the following:

people who live in Québec / people who read journals in Québec / people in areas of Québec that do not necessarily have high recycling rates / people visiting Québec who do not know much about recycling

What do we know about the audience that may be important to understanding the significance of the text? **(1 point)**

Full credit (+1) has 1 of the following, no credit (+0) has none of the following:

the audience might not currently be recycling / the audience might not know about recycling / the audience might respond to the idea of working together / the audience might value the environment

Question 9. What differences, if any, do you see between this text and one in a comparable publication in your culture? Explain. **(2 points)**

Full credit (+2) identifies a difference and explains it,
half credit (+1) identifies a difference but does not explain it,
no credit (+0) does not identify a difference.

Question 10. Could you imagine a comparable text appearing in a publication in your culture? If so, what kind of publication? Explain. **(2 points)**

Full credit (+2) identifies a possible publication and explains it,
half credit (+1) identifies a possible publication but does not explain it,
no credit (+0) does not identify a possible publication.

Part II - 5 points TOTAL

Consider an issue that is important to you (health, the environment, education, etc.).
Using the above text as a model, write your own text that conveys the importance of this issue. Please write **IN FRENCH.**

A flyer that receives 5 points:
chooses an appropriate cause to discuss
reproduces 3 language features that originally appeared in the model flyer
has little to no grammatical errors
has vocabulary that is relevant to the subject matter
engages the audience in a very clear way

A flyer that receives 4 points:
chooses an appropriate cause to discuss
reproduces at least 2 language features that originally appeared in the model flyer
has some small grammatical errors
has vocabulary that is mostly relevant to the subject matter
engages the audience in a mostly clear way

A flyer that receives 3 points:
chooses an appropriate cause to discuss
reproduces at least 2 language features that originally appeared in the model flyer

has a few grammatical errors
has vocabulary that is somewhat relevant to the subject matter
engages the audience in a somewhat understandable way

A flyer that receives 2 points:
chooses a somewhat appropriate cause to discuss
reproduces at least 1 language feature that originally appeared in the model flyer
has several grammatical errors
has vocabulary that is not often relevant to the subject matter
engages the audience in a somewhat confusing way

A flyer that receives 1 point:
chooses an inappropriate cause to discuss
reproduces at least 1 language feature that originally appeared in the model flyer
has many grammatical errors
has vocabulary that is mostly irrelevant to the subject matter
does not really engage audience in a mostly confusing way

A flyer that receives 0 points:
does not discuss an appropriate cause
does not use any language features that originally appeared in the model flyer
incorrectly uses grammar for the most part
incorrectly uses vocabulary for the most part
does not engage audience and/or is confusing

Tables

Table 1

Sample Student Characteristics by Course Section (N=22)

Characteristics	Control	Experimental
Gender		
Number of Females	5	10
Number of Males	3	4
University classification		
Freshmen	4	8
Sophomore	1	5
Junior	2	1
Senior	0	0
Graduate	1	0
Native Language		
English	5	11
Bilingual	1	2
Another Language	2	1
Years of Experience		
Mean	3.06	.94
Standard Deviation	3.14	.86

Table 2

Background Information for Participants Enrolled in Critical Literacies Course

Name	M/F	Year	Nationality	Major	Native Language	Other	Quiz Avg. (%)
Reyna	F	Freshman	American	Business	English		88.31
Debra	F	Freshman	American	Business	English	Spanish (2 yrs.), parent a native French speaker	88.34
Kristi*	F	Sophomore	Eastern European, Hispanic	International Studies	Georgian / English	Spanish (8 yrs.)	81.79
Jocelyn	F	Junior	Chinese heritage	Music / Neuroscience	Chinese	English (15 yrs.)	82.87
Tayla	F	Freshman	American	Business	English		81.70
Morgan*	F	Freshman	American	Environmental Studies	English	Spanish (1 semester)	77.19
Ginny	F	Sophomore	American	English / Dance	English		91.02
Ralph*	M	Sophomore	American, Polish	Applied Math	Polish / English		89.78
Drake	M	Sophomore	American	Film	English	Spanish (3 yrs.)	66.70
Mia	F	Sophomore	American	Business	English	Spanish (2 yrs.)	94.65
Noreen	F	Freshman	American	Anthropology	English		94.46
Kaylin	F	Freshman	American	International Studies	English		85.39
Zachary	M	Freshman	American	Biology	English		85.09
Cameron*	M	Freshman	American	Business	English		90.81

*Denotes case study participants.

Table 3

Daily Schedule for Modules

	Class A Communicative Competence	Class B Critical Literacies Pedagogy
Day 1	Watch Episode	
	Vocabulary Lesson	Stage 1: Preparing the text
Day 2	Grammar Lesson	
	Conversation Practice	Stage 2: Working into the text (Part I)
Day 3	Textbook Reading Discussion	Stage 2: Working… (Part II)
Day 4	Watch Episode	
	Vocabulary Lesson	Stage 3: Reading the text aloud
Day 5	Grammar Lesson	
	Conversation Practice	Stage 4: Analyzing the text (Part I)
Day 6	Grammar Lesson	
	Conversation Practice Composition (Homework)	Stage 4: Analyzing… (Part II) Stage 5: Composing texts (Homework)
Day 7	Quiz Revision	
Day 8	QUIZ	
Day 9	Watch Episode Vocabulary Lesson	
Day 10	Grammar Lesson Conversation Practice	
Day 11	Textbook Reading Discussion	Stage 6: Introducing and analyzing students texts
Day 12	Watch Episode Vocabulary Lesson	
Day 13	Grammar Lesson Conversation Practice	
Day 14	Grammar Lesson Conversation Practice	
Day 15	Quiz Revision	
Day 16	QUIZ	

"Stage 7: Publishing students texts" will replace the traditional presentation projects that happen at the midterm and end of the semester.

Table 4

Pretest Means and Standard Deviations by Group (N =20)

Section	N	M	SD
Control	8	20.00	3.29
Experimental	12	21.67	4.03

Table 5

Independent Samples t-*test Results for Biweekly Foreign Language Assessments (Short-term Learning) ((N = 22)*

Method	M	SD	T	partial η^2
Control	86.01%	6.75%	.136	.001
Experimental	85.58%	7.41%		

Table 6

Pretest and Posttest Means and Standard Deviations (N=20)

Scores	Pretest		Posttest	
	_M_	_SD_	_M_	_SD_
Total	21.00	3.756	21.25	3.81
Control	20.00	3.295	20.00	3.964
Experimental	21.67	4.030	22.08	3.630

Table 7

Two Way ANOVA Results for Literacy Development (Long-Term Learning) (N = 20)

Source	df	SS	MS	F	η^2
Test X Group	1	.417	.417	.108	.006
Error	18	69.458	3.859		

Figures

Figure 1

Grounded Theory Data Analysis
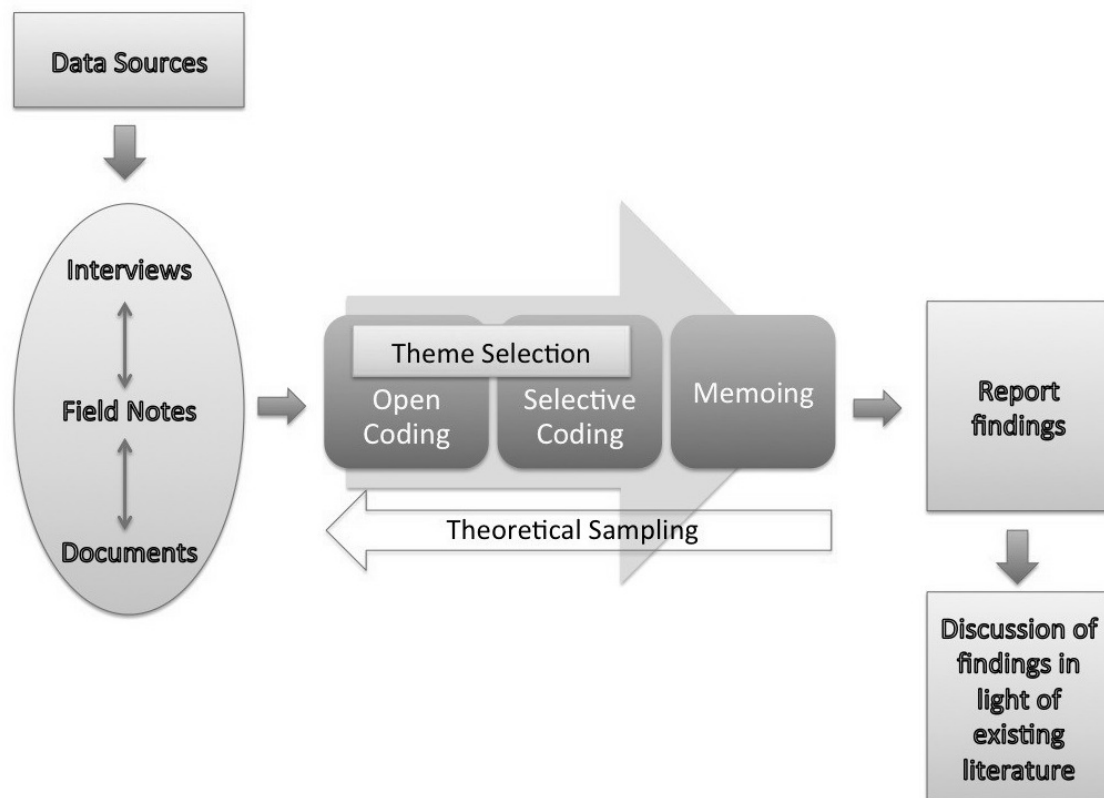
Adapted from Corbin and Strauss (1998) and Creswell (2012).
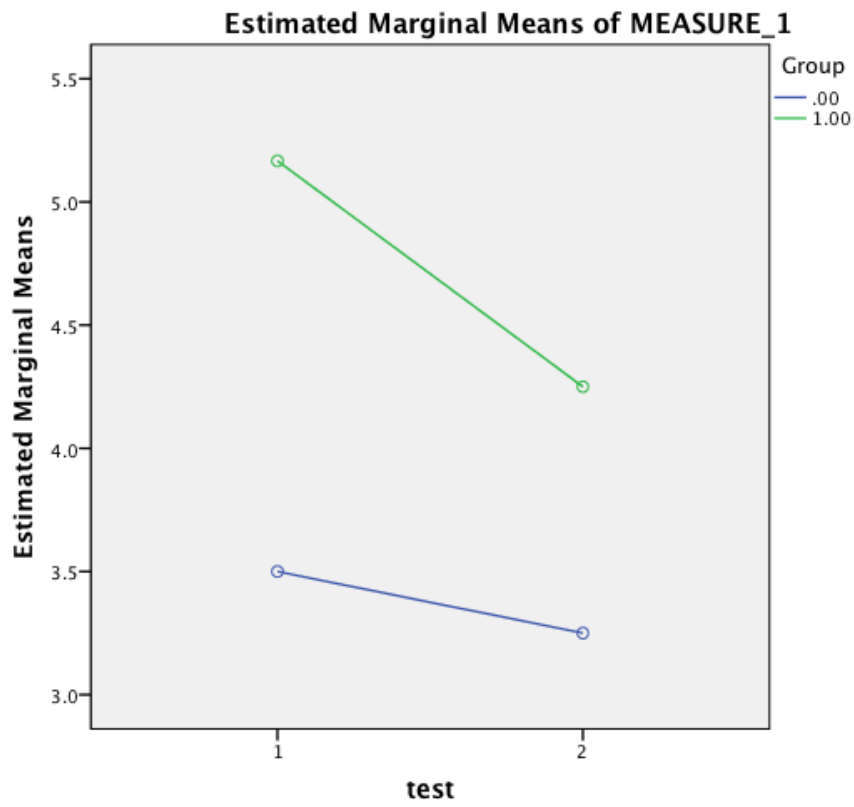
Figure 2

Plot of Pretest to Posttest Mean Scores (N = 20)
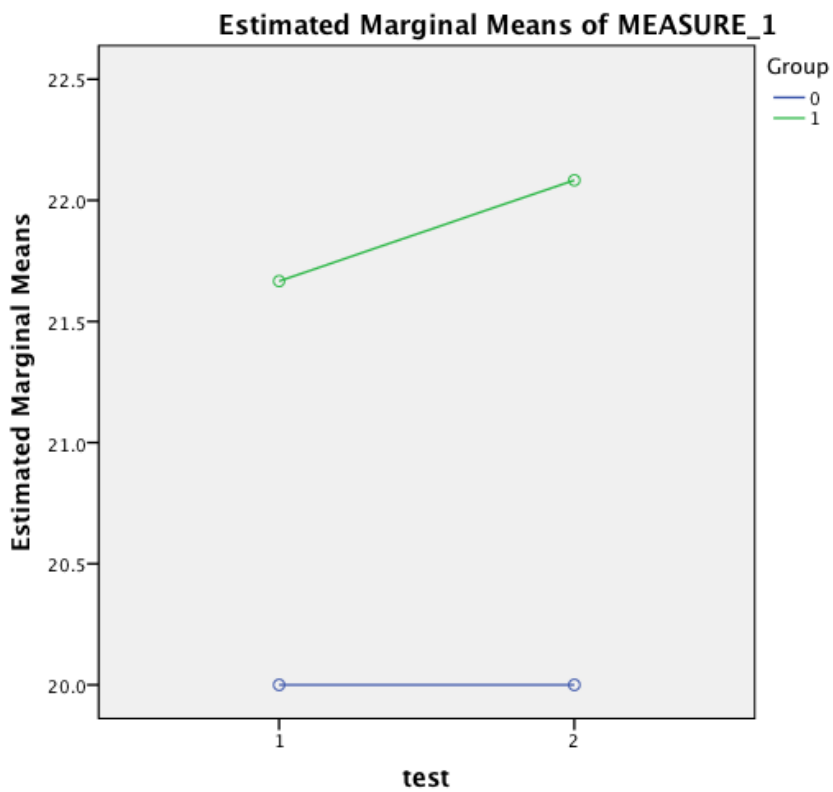
Where 0 = control CLT condition and 1 = experimental literacies condition.
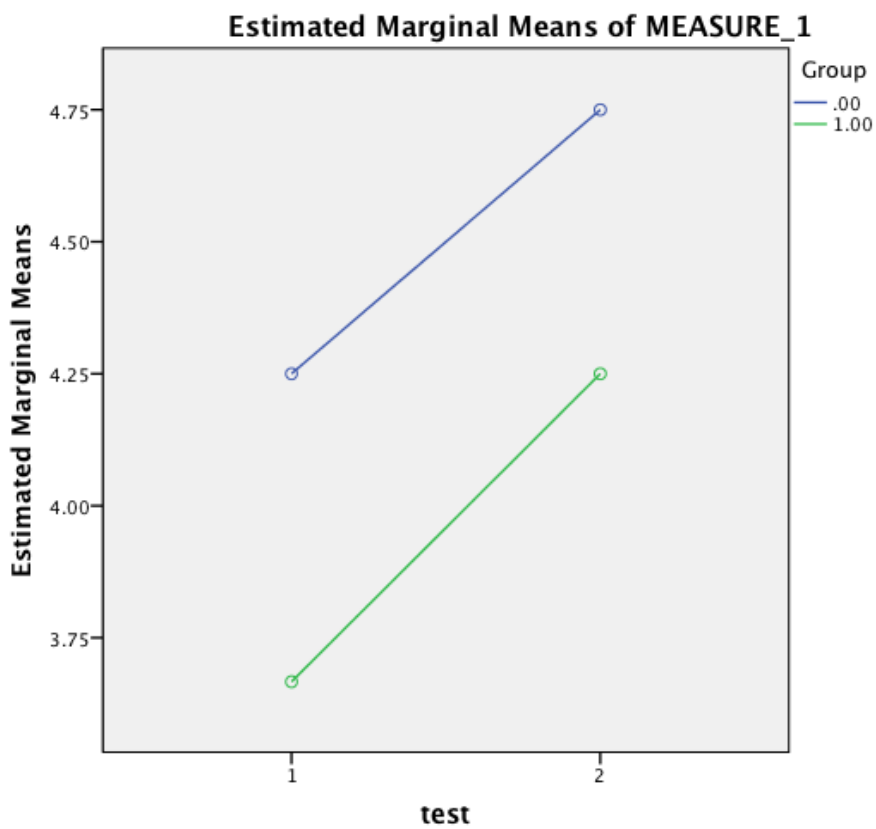
Figure 3

Plot of Pretest to Posttest Questionnaire Item 4 Mean Scores (N = 20)

Where 0 = control CLT condition and 1 = experimental literacies condition.
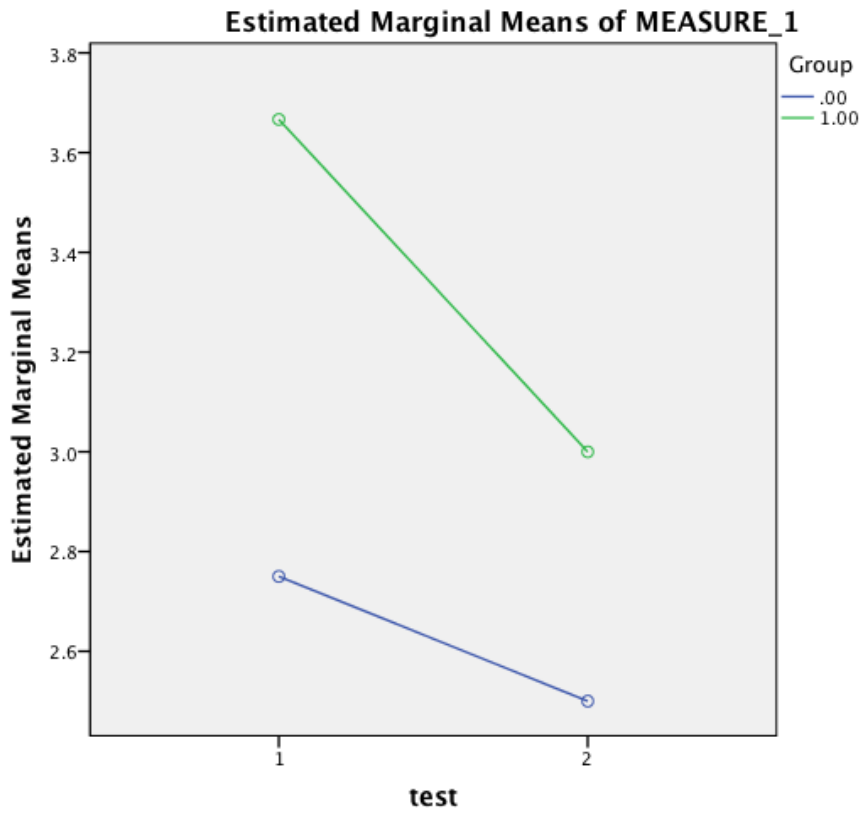
Figure 4

Plot of Pretest to Posttest Questionnaire Item 7 Mean Scores (N = 20)

Where 0 = control CLT condition and 1 = experimental literacies condition.

Figure 5

Plot of Pretest to Posttest Questionnaire Item 8 Mean Scores (N = 20)

Where 0 = control CLT condition and 1 = experimental literacies condition.