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Colette Hood Stelly
Louisiana State University and Agricultural & Mechanical College

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Effects of a whole language approach using authentic French texts on student comprehension and attitude

Stelly, Colette Hood, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1991
Effects of a Whole Language Approach Using Authentic French Texts on Student Comprehension and Attitude

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Curriculum and Instruction

by

Colette Hood Stelly
B. A., Tulane University, 1962
M. A., Tulane University, 1968
August 1, 1991
DEDICATION

To my dear husband, Jim, whose loving support, patience and encouragement made this project possible.
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Abstract

The purpose of this study was to investigate the effects of a Whole Language Approach (WLA), using authentic French stories, on measures of listening and reading comprehension of fourth-year high school students of French, and on their attitudes to learning French, as opposed to students using customary textbook materials in a conventional teacher-centered classroom setting. This investigation comprised two components: (a) a quantitative component which statistically determined results on measures of listening, reading and attitude, and, (b) a qualitative component which reviewed classroom procedures through observation and interview.

Analysis of variance on four separate posttests showed statistically significant differences in favor of the experimental group for listening recall protocol, reading recall protocol, and reading objective tests. The qualitative data corroborated this evidence by revealing a gradual progression from skill-getting to independent skill-using in practice communication sessions. In addition, experimental students demonstrated increased vocabulary recognition and greater facility in dealing with target language structures.

Although analysis of variance showed a statistically significant difference in favor of the control group on attitude measures, the qualitative data did not support this finding. Data
from class observations and from random interviews revealed that experimental students experienced greater satisfaction and pride as a result of enhanced skills. They also expressed enjoyment in the autonomy of self-selected reading materials and shared creative activities.

Control students expressed enjoyment related to the fun of learning about France and French culture. However, they also expressed frustration prompted by a desire for greater organization and increased challenge in the learning environment.

This research project represents an original experiment in adapting Whole Language principles to a foreign language classroom setting. The results are encouraging, but further research is needed to confirm these positive effects.
Chapter 1
Introduction

Concern for the development of foreign language education in America is of greater importance today than ever before. Cogent reasons for developing multi-language competence have been convincingly set forth by individuals (Simon, 1980) and in national reports (The President's Commission on Foreign Languages and International Studies, 1979; Nation at Risk, 1983). Ability to speak more than one language is an educational imperative with multiple objectives related to nothing less than global understanding.

Background

In the United States, second language (L2) learning has existed since colonial times beginning with the Boston Latin School, founded in 1635. In 1751, Benjamin Franklin, who knew the practicality of bilingualism, established academies where children between the ages of 6 and 10 studied modern foreign languages. By 1850 the concept had grown and there were many such academies. With the influx of immigrants, concerned ethnic groups, anxious to preserve their heritage, established private schools to train their children to speak the language of their foerbears. World War I cast a temporary shadow on the teaching of some languages, causing many states to overreact by withdrawing all languages from the curriculum in an effort to "teach our boys and girls the principle of one nation, one language and one flag" (Andersson, 1969, p. 78).
At the outbreak of World War II our nation felt the cultural poverty of monolingualism. Most Americans were unable to communicate in any foreign idiom, even that of their parents and grandparents. When foreign languages again appeared in the curriculum teachers with limited bilingual skills taught by giving grammatical descriptions of the target language structures, and by asking students to translate--decode--selected literary works into English. The result was that after years of study students came away with some knowledge of literary genres, authors and periods, but without the ability to actually use the foreign language.

Changing theories

In the aftermath of World War II, with Sputnik circling the globe, American isolationism seemed frighteningly quaint and outdated. New challenges of world leadership created an impetus to educational improvement. Encouraged by federal funding, foreign language programs reappeared with novel orientations in foreign language pedagogy and with new intensified focus placed on oral/aural skills. B F. Skinner's behaviorist theories influenced foreign language specialists (Carroll, 1953; Carroll & Sapon, 1959; Lambert, 1963) to abandon the grammar-translation approach which emphasized rules and decoding, and to turn to psychology for guidance in foreign language pedagogy. Briefly, language was considered a set of conditioned responses to linguistic stimuli. Mimicry, repetition, pattern drills and memorization were central to the new audio-lingual methodology which became popular in the early sixties.
Students began to reproduce authentic sounding French, German, or Spanish, but unfortunately, it remained frozen in memorized blocks of cued dialogues. Practitioners of the new methodology were soon discouraged because the promised results of fluent, spontaneous communication did not materialize.

Noam Chomsky (1964) strongly criticized Skinner's stimulus/response verbal behavior theories, pointing to aspects of language that demonstrated each individual's ability to generate novel utterances. The creative aspects of language behavior implied that the human mind was involved in deep processing of meaning rather than simply memorizing strings of verbal responses to vaguely defined environmental stimuli. According to Chomsky the mind is equipped with an internal language acquisition device (1965) which permits children to process language when exposed to it, acquiring a complicated system of communication in a relatively short time. Out of this thinking evolved a cognitive approach to foreign language methodology using transformational grammar to generate ever new utterances from a finite number of structures. This approach also was abandoned as it came to be considered too abstract and divorced from the social and situational contexts of real language.

Since then, the profession has passed through various methodology experimentation. Today we have reached the watershed of eclecticism. The common thread of these approaches places emphasis on using language for communication in situational contexts appropriate to the learner. Recent teaching models, whether based on
comprehension (Postovsky, 1977; Asher, 1982), communicative competence (Savignon, 1985), natural approaches (Krashen & Terrell, 1983), or proficiency (Omaggio, 1986), all stress participation.

Because of the emphasis on oral communication, publishers of current instructional texts favor materials designed for practical and immediate production. This new emphasis has created divergent views between the proponents of language development and literature specialists.

The prejudice toward oral communication and its practical considerations has resulted in the virtual elimination of literary texts from the classroom, with the result that students who subsequently desire to specialize in L2 literature find they have been shortchanged.

The Gap in the Profession

The shifting goals of current language instruction have resulted in almost total disappearance of literary texts in the classroom in favor of materials designed to build oral proficiency. Literature specialists also note the diminishing ability of students prepared to specialize in second-language literature. Kay Herr's (1982) succinct plea is typical:

There is a disparity between the university and secondary school curriculum, the degree of research on the teaching of literature, teacher and student interest, and teacher training. Is this as it should be? Is it not a laudable ideal that our profession have common assumptions behind all
levels of activity and instruction? Could we accept the recommendation that literature should be an integral and revitalized part of foreign language education at every level? (p. 205)

**Statement of Problem**

A major hurdle to overcome lies with the foreign language practitioners themselves. To most elementary and secondary teachers the concept of using authentic literature as the basis of learning is a stumbling block and an intrusion. Even children's literature is considered too difficult for the early and intermediate levels of learning. Teachers object on the grounds that the literary grammar is too sophisticated, the vocabulary too precious, and the cultural aspects too complex for their students to grasp. A second reason, though unspoken, as to why teachers are unwilling to explore the use of authentic foreign literature in the classroom, is often directly related to their own lack of preparedness. Foreign language teachers do not demonstrate knowledge of children's literary repertoire in the target language nor the pedagogical skills to integrate literary texts into the curriculum.

This is not a universal situation. Some teachers are involved in teaching Advanced Placement literature courses but they are rare. As for materials, occasionally one finds a French textbook which includes literary passages, but these selections are offered as supplementary enrichment, not as the basic core of each lesson. Publishers provide textbooks organized into grammatical segments
with application exercises, illustrative dialogues, cultural reading passages, and communication activities.

Despite numerous attempts by teachers to depart from a sequential grammar-centered classroom and to enliven foreign language courses with communicative activities, they experience continuing difficulty in creating appropriate conditions for developing the four skills of listening, speaking, reading, and writing. Moreover, there is a strong tendency among teachers to think of communication in terms of oral skills alone and to justify the neglect of written skills in the assumption that once oral skills have been set in place, the written language will follow automatically.

First Language Literacy

In direct contrast, native language (L1) research has documented successful use of literature for effective language development. Literature based programs, also known as the Whole Language Approach (WLA), have proven effective not only for developing language skills but for creating positive attitudes towards books and learning in general. Indeed, focusing on ways of developing literacy among children, WLA has shown that quality children's literature is both natural and appropriate as a source of stimulation. This approach, based on a personal response to literature, allows the child to discover meaning in stories and to express his thoughts and feelings through all forms of communication. In virtually all cases, access to real books in an unpressured atmosphere as opposed to basal readers used in lockstep progression, has had a positive effect
on both achievement and attitude (Bader, Veatch, & Eldredge, 1987).

**Curricular Goals and Objectives**

Foreign language scholars (Oxford, Lavine & Crookall, 1989) are trying to substantiate a functional standard for L2 practitioners by suggesting new directions for achieving stated goals. A brief overview reveals that the goals of foreign language instruction are often redundant and, further, that they resemble the goals of WLA.

The term proficiency is used synonymously with communicative approach in L2 instruction. "The communicative approach and the proficiency approach are actually one and the same" (Oxford et al., p. 29). Whatever term is preferred, one recognizes "the attainment of communicative competence [in all four skills] as the main goal" (p. 33) of today's teaching.

Literacy, the broadest goal of WLA, refers to the "the possession of, or access to, the competencies and information required to accomplish those transactions entailing reading or writing in which an individual wishes ... to engage" (Levine, 1982, p. 264). WLA sets about its task by using the individual's experience of a literary work as its point of departure. It employs all four skills of language to communicate information and emotion about that encounter.

L2 researchers (Dulay, Burt & Krashen, 1982) tell us that language instruction is best accomplished when the learner is focused on understanding or expressing an idea, or a message in the new language. "Language acquisition is now known to be an interaction
between the child's innate mental structure and the language environment, a 'creative construction' process" (pp. 7-8).

With the comprehensive goals of foreign language teaching in mind, is it logical to infer that the use of literary texts, which have achieved dramatic results in terms of stated goals in L1, could achieve similar positive results in an L2 classroom? The question arises then, could the Whole Language Approach serve as a viable model for the new directions now being sought by L2 practitioners? The response seems to be that if we expect students to find meaning in language we must furnish them with language that is meaningful.

**Language Acquisition/Learning**

Although the temptation to plunge foreign language students into authentic literature seems appealing, it would be foolhardy to ignore the fact that some L2 researchers warn practitioners that differing conditions such as age, environment, objectives, and motivation of the learner make teaching L2 a highly specialized set of procedures. However, recent models of successful L2 learning help us recognize similarities in the way humans process language, whether it be their first or second language. A simple overview reveals the relationship of L2 models to WLA concepts.

Asher's (1982) Total Physical Response (TPR) approach to L2 simulates infant experiences at an increased pace. Asher stresses the importance of understanding spoken language in advance of speaking, and that understanding should be developed through movements of the body. As in the WLA which uses various kinds of
bodily expression (mime, dance, simulated physical activities) to internalize language, Asher's method is based on the concept that the assimilation of information and skills can be significantly accelerated through the use of the kinesthetic sensory system regardless of the learner's age.

Terrell's "Natural Approach" (1977) in L2 learning relates to student choice in WLA. Each individual decides for himself how and when to use the target language. The theory behind this method, akin to Asher's TPR, is that emphasis is on communicative activities rather than on oral production for its own sake. Swaffar and Woodruff's (1978) study showed that university students performed better on measures of listening and reading comprehension and showed greater enthusiasm for the study of German using "Natural Approach" techniques than students in control groups.

Krashen (1978) addresses the disparity between first and second language development by making a distinction between acquisition and learning. Children acquire their native language (L1) through a subconscious process, whereas adults and older students learn language (L2) through conscious effort. He who acquires language is not aware that he is acquiring it; his conscious focus is on the message, not the form. Acquired knowledge is represented subconsciously in the brain—by what Chomsky (1957) has termed tacit knowledge, acquired with the aid of an internal language acquisition device.

One of Krashen's most recent articles (1989) on reading in the
target language compares his Input Hypothesis (we acquire language by understanding messages) with the Skill-Building Hypothesis (we learn language by consciously learning rules through drills and exercises) and with the Output Hypothesis (we learn language by producing it). In his own words, studies show "strong versions of SBH and OH struggle to account for the results that IH handles with ease" (p. 454). Krashen points out that learning through OH and SBH does produce some results but he believes that even these results may be due to "incidental comprehensible input." Krashen's review was based heavily on L1 reading research due to the paucity of such studies in L2 research. He maintains that, "A hypothesis that spelling and vocabulary are developed in second languages as they are in the first language, by reading, is at least reasonable" (p. 454). Krashen's theories, coupled with evidence from both L1 and L2 research, suggest that reading stories in French using a WLA may provide sufficient comprehensible input for students, and may be feasible at various levels of learning.

**Rationale**

**Bridging the Gap in the Profession**

Foreign language teaching since the early sixties has passed through several phases of implementing methodologies, evaluating results and redefining objectives. Through the behavioristic theories of the post-Sputnik era which launched the A-L M methodology, followed by Chomsky's cognitive theories calling for teaching of language as a creative process, foreign language research focused on
skills rather than on how students acquired those skills or on the approaches used in teaching them. "The notion that language teaching should be designed to foster individualized perception and linguistic experimentation was a missing component" (Swaffar, 1989).

Today's ACTFL proficiency guidelines encourage a more inclusive language objective which takes into account the learner's extralinguistic knowledge rather than a standard of accuracy for its own sake (Swaffar, 1985). As a result of these many changes, the goals of foreign language study have shifted from an ongoing heritage of humanistic values in Western thought, to the emphasis on linguistic skills for pragmatic reasons related to politics and economics. The serious problem between scholars who favor a high culture approach and those who feel that language is a relevant, viable tool for daily communication, is still pervasive within the profession.

As we approach the 21st century, foreign language teachers continue to struggle with the problem of finding improved teaching methods and student-centered approaches which take into account individual needs and interests, and also develop communicative skills. At the same time pleas are heard with increased frequency from various quarters of the foreign language teaching profession to put literature back into the curriculum at the early and intermediate stages. Ryder (1986) states plainly, "The first locus for tactical decisions of advanced literature is...not the upper level where literature is most at home, but the beginning level where it's decided
whether we'll ever get home" (p.31).

Kay Herr (1982) strongly advocates the literature focus: "One can incorporate all the presently acceptable methodological goals and ideas we have into literature. Moreover, if appropriately handled, using literature can be very effective, for it has the capability of inviting a highly personalized, emotional involvement, which, in turn, can lead to more effective learning" (p. 206). A WLA, adapted to meet the demands of the L2 classroom, may offer a viable solution to the problem of satisfying the divergent approaches and achieving the common goals of proficiency within the profession.

The Role of Literature in the Foreign Language Classroom

It is important to review the rationale for including literature at all levels of L2 instruction. Practitioners frequently deplore the lack of relevancy in many foreign language textbooks because they consist of contrived dialogues, mechanistic exercises built upon random lists of disconnected sentences, and readings pre-selected to stress grammar or culture. It is not surprising that students quickly lose their initial fervor of wanting to learn about a foreign country or its language.

According to Harper (1988), literature can and should be taught relative to current pedagogical and linguistic research. He calls for improved teaching methods that emphasize "student-centered approaches that seek to encourage individual participation, take into account the needs, interests, and desires of students, and focus on the development of communicative skills" (p. 402).
Use of literary texts broadens the scope beyond the mere acquisition of linguistic skills. Lalande (1988) states clearly, "the goal of literature in foreign language courses ought to be more than merely to reinforce and solidify students' command of the language" (p. 574). Literature offers students new concepts and ideas, new ways of feeling and reacting to real life experiences, and new insights into a culture as represented in print. It is an emotional and intellectual event experienced vicariously.

Authentic literature answers a need specified by Rivers (1981) who argues that whatever material is presented to students should parallel the type of material they might read in the native language. Lalande (1988) calls for "literature which has something to say to younger readers, which has something they can relate to, and which reflects their wishes, fears, needs and dreams" (p. 575).

Literature is a powerful resource for both students and teachers which can enhance language skills and, more importantly, enrich one's knowledge and appreciation of the humanities. "Increasing students' awareness of the relevance of literature to their own lives and improving their language skills at the same time is a viable approach to teaching literature in the curriculum" (Parsons, 1985, p. 217).

Parsons' statement outlines an ideal as yet unachieved in foreign language instruction, but not necessarily unattainable.

**Justification for Study**

Though L2 reading research has increased rapidly in recent years, virtually none exists using immersion into authentic literature
at the early and middle stages of L2 development. It therefore seems appropriate to investigate the feasibility of adapting a WLA to French instruction by using authentic French texts written for children and adolescents as a springboard for second language learning. Adapting successful WLA teaching strategies from L1 and applying them in a L2 setting will allow us to determine their effectiveness. Since certain theoretical bases and pedagogical objectives in L1 parallel and overlap pedagogical theories and objectives in L2, this seems a logical undertaking.

Among WLA strategies that could work in an L2 setting, reading authentic French stories aloud to students and using follow-up discourse seems feasible. Using authentic French stories as models of comprehensible input may facilitate student comprehension of the language and culture, thus helping to internalize linguistic structures and vocabulary through idiomatic language. In addition, stories, the oldest form of oral literature, are a natural means of teaching language in context which may increase student sensitivity to plot, theme, setting, characterization and style.

The WLA practice of allowing students to select their own story books in French as opposed to assigning specific readings may prove satisfying and thereby stimulate their desire to learn French. Students who derive satisfaction from learning a foreign language will develop positive attitudes towards learning.

Finally, the WLA strategy of allowing students to react personally to stories may make French literature more meaningful,
and learning the French language more enjoyable to American students.

The reasons for conducting a study investigating the effects of a WLA on measures of comprehension and attitude are threefold: (a) no studies have been done in L2 using literature-based learning, (b) the concept of engaging the learner as an active participant in his own learning is consistent with current foreign language pedagogical needs (discussed in Chapter 2), (c) comprehension and attitude are both components of a broader definition of understanding that lend relevancy to learning a foreign language.

Research Questions

This study, which focuses on fourth-year high school students of French, investigates the effectiveness of integrating authentic French literature as a springboard for second language learning without mitigating to any degree the goals of proficiency. To do this it evaluates the skills of listening and reading comprehension. It also measures changes in student attitudes resulting from foreign language instruction.

Three basic questions raised in connection with the use of authentic French texts to increase comprehension and stimulate motivation are:

1) Does a WLA using French trade books (authentic texts) improve students' listening comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?
2) Does a WLA using French trade books improve students' reading comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?

3) Does a WLA using French trade books alter students' attitudes towards foreign language learning as compared to students taught French with textbook materials in a conventional teacher-centered class?

These three questions determined the theme and the structure of this study.

Significance of Study

The results of this investigation should contribute new perceptions and orientations to teacher-training institutions and professional educators at all levels; to French literature specialists at the university level where there is a need to articulate their own programs with those at the secondary and/or undergraduate level; to foreign language consultants, librarians and classroom teachers who wish to prioritize their role as counselor and evaluator of individual goals rather than as sole source of information; and to foreign language researchers, because results may provide new insights into further investigation of an interactive teaching model which focuses on learners rather than on information. Finally, this study should be of value to students at the early and intermediate stages of foreign language development by identifying conditions conducive to foreign language learning.

Definition of Terms
**Authentic French Texts:** French literature; trade books; illustrated story books written or translated into French for children, adolescents, and adults. They include folk literature (myths, legends, fables, and fairy tales), poems, short stories, plays and novels.

**L1:** First language; native language--acquired in childhood.

**L2:** Second language, usually learned as opposed to acquired.

**Immersion classes:** an educational approach in which the language of the school setting is different from the language children use at home. Children learn subject content through the new language (Curtain & Pesola, 1988).

**Natural Approach:** A theoretical basis of L2 learning/ acquisition which places greater emphasis on the affective aspects of learning aimed at "the deeper levels of understanding and personal meaningfulness to be maximally effective" (Omaggio, 1986, p. 52).

**Trade books:** Books one might buy or borrow from a library, written for reading pleasure, enjoyment, and/or information. This term is used in contrast to textbooks which are written for instruction.

**WLA - Whole Language Approach:** A method of teaching literacy by using authentic literary texts. It integrates the communicative skills of language--listening, speaking, reading, writing--and focuses them on meaning in the text (content) rather than on form (grammar). WLA does not preclude grammar discussion. Rather, it favors discussion of grammar which has been generated by the text.
Organization of the Remaining Chapters

Chapter 2 contains a review of related literature in L1 and in L2, pedagogical literature suggesting Whole Language concepts, and literature related to factors in the learning environment. Chapter 3 describes the methodology and procedures employed in the study. Chapter 4 presents an analysis and discussion of statistical data. Chapter 5 presents analysis and discussion of qualitative data from observations and interviews as well as subjective analysis of the project by participants. Chapter 6 contains summary findings, conclusions and classroom implications, and suggestions for action and further research.
According to many L1 educators, children's literature is valuable as both model and stimulus for children's linguistic development. A considerable number of publications during the last decade extol the benefits of literature-based programs which use story reading as a pivotal point for developing all other language skills. While the Whole Language movement has been growing, researchers and practitioners in L2, concerned with developing proficiency in the target language, have been exploring ways of developing meaningful curricula and innovative approaches that would stimulate interest, create relevancy, and develop proficiency in the target language.

As stated, this study is concerned with the effects of a literature based program using authentic French texts as a springboard for developing comprehension skills in the target language and with stimulating student interest in learning the language and culture of France and Francophone countries. Therefore, related studies and opinions of recognized authorities were reviewed and are presented here under the following headings: (a) Research Literature-in L1 and in L2, (b) L2 pedagogical literature suggesting WLA concepts, (c) Factors in the Learning Environment, and d) Summary.

**L1 Research Literature**

**The Role of Stories in Early Language Development**

Statistics over the last 20 years have shown that the greatest
failures in school are related to problems of illiteracy at home. Often children who experience difficulty in learning to read come from socio-economically underprivileged conditions with little or no exposure to books and/or print. Educated parents are more inclined to recite nursery rhymes and read stories to children even before they are able to speak. In a longitudinal study entitled "Nursery Rhymes, phonological skills and reading", Bryant, Bradley, Maclean, and Crossland (1989) discovered several correlations between exposure to children's literature and future development of linguistic skills. "The nursery rhyme scores are connected to the development of phonological sensitivity over the next two or three years, and through that sensitivity, are linked to the children's success in learning to read and spell as well" (p. 427).

**Natural Readers**

Good readers often learn to read before coming to school seemingly without conscious effort on the part of parents to teach them. Recent research (Holdaway, 1982) indicates that reading skills seem to be developed as much by the learner as by the teacher. Forester (1977) demonstrates that these natural readers, read to by parents and exposed to books from their earliest years, have an immeasurable advantage over children lacking this exposure. Further, simulating these same conditions in a school setting has resulted in numerous studies that "support the success of the literature based approach to literacy with many types of students" (Tunnel & Jacobs, 1989, p. 470).

**Literature based literacy in a school setting**
A landmark study was conducted by Cohen (1968) using 130 second graders in the control group and 155 children in the experimental group. The only difference in the reading programs was a literary component in the experimental group which consisted mainly of reading aloud to the children from trade books. Statistically significant increases resulted for the experimental group on Metropolitan Achievement Tests and a Free Association Vocabulary Test in word knowledge, reading comprehension, and quality of vocabulary.

The Cohen study was replicated by Cullinan, Jagger and Strickland (1974) with similar positive results. Feitelson, Kita and Goldstein (1986) reported that first graders read to daily outscored comparison students on every one of seven language tests given them. They report that "the ability of children in the experimental class to respond to factual and inferential questions not only on story texts but also on an expository passage seems to imply that listening to mediated reading of action stories had a positive effect on a range of interrelated comprehension skills" (p. 354).

An extensive study by Eldridge and Butterfield (1986) was conducted in the state of Utah using 50 classrooms. Their study compared several different approaches, including a traditional basal approach and five other methods, among them two which used a literature based program. Using various evaluative techniques--the Gates-MacGinitie Reading Test and a Pictorial Self-Concept Scale--the researchers found 14 out of 20 significant differences among the instructional methods in favor of the literature approach.
Literature for Remediation

A number of studies indicate that poor readers, even so called non-readers, make tremendous strides and catch up to their peers when placed in a non-threatening environment and given the opportunity to read books of their own choosing.

Boehnlein's (1987) research project which eventually resulted in The Ohio Reading Recovery Program, states that "after an average of 15 to 20 weeks, or 30 to 40 hours of instruction, 90% of the children whose pretest scores were in the lowest 20% of their class, catch up to the average of their class and never need remediation again" (1987, p. 33).

Pinnell (1990), having reviewed follow-up studies of the Reading Recovery Program, states the following:

The immediate effects are substantial and dramatic; they are consistent across hundreds of replications that involve a wide variety of curricular approaches, teachers with different backgrounds of experience and training, and a variety of economic, cultural, and ethnolinguistic groups. Further, the longitudinal data provide evidence that Reading Recovery does have long-term effects. (p. 20)

Carol Chomsky (1978), working near Boston with third graders who had always been remedial students, employed what she terms a neurological impress method using tape recorded stories. The children listened to them repeatedly until they were virtually memorized. Within a year these same non-readers, who had seemed destined for failure, changed both their ability to understand print
and their attitude toward reading. The average increase in reading scores was 7.5 months (grade equivalent) and in word knowledge 6.25 months. Countless hours of instruction under the guidance of dedicated teachers and reading specialists who had tried to teach the mechanics of reading could not achieve what the students themselves were able to accomplish.

This researcher found Chomsky's study of particular interest because of the neurological impress method reminiscent of the audio-lingual approach of foreign language instruction in the sixties. The A-LM method used tapes and stressed memorization of assigned dialogues and sentences. Unfortunately, the memorized sentences remained static because they were never developed beyond the recitation stage. Though short-lived due to many inadequacies, this method nevertheless gave students the opportunity of hearing authentic French voices, which in turn enabled them to reproduce excellent accents and authentic intonation of the target language.

The Chomsky study is also pertinent because of the implication that relaxed conditions, interesting materials, and proper guidance may help L2 practitioners create an environment in which learning can take place in a natural way. Too often foreign language teachers discourage students from reading material beyond the confines of the curriculum, thus failing to capitalize on individual motivation and interest. Chomsky's study shows that unmotivated third grade non-readers were suddenly able to comprehend reading when allowed to plunge into books of their own choosing, some of which were considered far beyond their reading capacity.
Literature for Secondary School Students

Older children who have experienced years of failure with reading and writing also demonstrate notable success when exposed to literature-based Whole Language programs. Fader, Duggins, and McNeil (1976) flooded secondary school classrooms in Detroit with paperbacks, achieving success in raising reading and writing achievement and in developing reading interests of high school students who ordinarily read neither often nor well.

At the W. J. Maxey Boys' Training School in Lake Whitmore, Michigan, students were provided with hundreds of paperbacks and time to read them. Another midwestern high school served as control group. Though there were no significant differences found between the two groups initially, by the end of the school year the Maxey group showed "significant gains over the control group on measures of self esteem, literacy attitudes, anxiety, verbal proficiency, and reading comprehension" (Tunnell & Jacobs, 1989, p. 472).

The Maxey School study is pertinent because it shows older students with materials of all levels, including texts written for younger children as in the case of the French study being reported here. The Maxey results suggest that using linguistically simple materials neither discouraged students nor damaged their self esteem.

Crossing Linguistic Barriers

Of particular interest for L2 educators and researchers is Nancy Larrick's (1987) research project conducted in New York's inner city schools. Here, children from the lowest socio-economic level
had had a long history of failure. At the time of the study 92% came from non-English speaking homes. For 80% of the children, entering kindergarten represented their initial contact with an English speaking environment. From the day of their arrival the children were immersed in English rhymes, songs, poems and stories. Little by little the children showed interest and became absorbed in the stories, dramatizations, art projects, and discussions which evolved from them. The teacher, acting as secretary, wrote captions dictated by each child to place under his/her drawings. Eventually, from the captions grew new stories. Immersed in literature and creative activities, students were encouraged to use all forms of personal expression--music, dance, painting. At year's end every child could read his/her dictated stories in English and the picture books read in class. Some of these children were already reading on a second grade level. Administrators were so impressed that they made a long term commitment to the program through the sixth grade. The Open Sesame Program as it is now called, began with non-English-speaking kindergarten children; it provided them with books to read for pleasure and enjoyment without basal readers or workbooks. After decades of unsuccessful attempts to overcome illiteracy, story books succeeded where all other previous attempts had failed.

Larrick's study demonstrates the ability of children to transcend the limits of their native language, involve themselves in stories and react to them in a foreign idiom. The positive results of this experiment strongly suggest that L2 processing bears similarities to L1 processing given proper conditions and motivation.
Furthermore, it would be difficult to ignore the wealth of evidence that has accumulated in the L1 literature. Many ideas from the L1 research literature strongly suggest possible implications and application for L2 practitioners.

**L2 Research Literature**

**Motivating Potential Readers**

Although L1 reading research, already decades ahead of L2 research, offers foreign language teachers much to draw on and to emulate, some specialists urge caution when using L1 models for L2 research. Studies surrounding L2 reading comprehension (Kramsch, 1985; Schultz, 1981; Swaffar, 1985), have focused attention on the complexities of skills in reading a foreign language. They point out that when face-to-face with a challenging text, students are often overwhelmed. L1 researchers assume linguistic ability in their subjects; it is a given. L2 researchers are painfully aware that not only do L2 students lack a creative personal mode of reading in the target language, but that their difficulties in comprehending are compounded by linguistic, cultural, and social dimensions. Kramsch (1985) asserts that they "have the difficult task of understanding intentions and beliefs that are not necessarily part of their representation of the world" (p. 357).

Nevertheless, one important fact which many L2 researchers seem to have overlooked is the link between hearing stories read aloud and reading stories on one's own. L1 reading research has shown clearly that audition plays a principal role in the development of reading skills. Certain specialists of L2 research (Asher, 1982;

The benefits of reading to children are many and varied and have long been recognized by teachers. Roeder and Lee (1973) polled 190 teachers from elementary through secondary school--men and women between the ages of 20 and 50 who had between 1 and 25 years of teaching experience--to find out what strategies and techniques were most successful in encouraging students to read for pleasure. From the more than 300 suggestions, the authors noted that the most frequently mentioned strategy was reading aloud to students. The authors not only agreed but urged that the practice be employed daily and that it even be extended to the college level.

Cramer (1975) affirms that if the love of books cannot be taught, teachers can at least create an atmosphere wherein children will be comfortable surrounded by literature. He believes that some of the most pertinent reasons for reading to children include: to stimulate student curiosity and interest, to expand their cognitive horizons, to communicate information, to develop intellectual capacities such as memory of sequence structure, to analyze, and to introduce students to the world of literature.

Omaggio (1986) suggests that some of the barriers of comprehending L2 can be overcome by offering familiar stories which will facilitate comprehension "because they help students to make appropriate predictions and hypotheses about the events that will occur in the story" (p. 114). In addition, she has shown that when clues are given to facilitate meaning such as expressive voice
intonation, and visual accompaniments, students comprehend much better (p. 112-114). LeBlanc and LeBlanc (1989) suggest reading stories which are so captivating to children that they will be enticed into reading them on their own (p. 619).

**Story Reading in Immersion Classes**

Drawing from L1 research literature, a few L2 researchers have recognized the benefits of story reading and employed this Whole Language technique in their studies. LeBlanc and LeBlanc (1989) implemented story reading in immersion classrooms using two experimental classes of fourth grade students in total immersion programs for Anglophones, and two control classes of regular fourth grade program for Francophone students. Their stated objective was threefold: to determine whether reading aloud to children would significantly improve a) vocabulary, b) general linguistic competence, and c) student attitudes toward learning in general. Identical pretests showed the groups to be equivalent on each of the three measures. After 12 weeks of 10 minute oral reading sessions followed by five minutes of discussion, the experimental classes showed improvement in every area tested as well as overall improvement in linguistic performance relative to the control groups. They concluded that the gains in linguistic performance as well as in attitude were due irrefutably to the daily oral reading sessions. Their final statement affirms unequivocally that the time spent in oral reading helps students learn faster and better, thus refuting the notion that reading stories is time consuming and seems lacking in serious intent.
Madin's (1982) study incorporated 10 minutes of daily oral reading to 32 French immersion third graders in an experimental group over a 24 week period. The 20 students in the control group received the same instruction but were not read to. The results showed that the experimental group gained more than the control group in their acquisition of receptive vocabulary and reading ability.

Romney, Romney and Braun (1989) read stories to 58 students in second grade French immersion classes for 30 minutes a day over a period of 12 weeks. New vocabulary was explained to the children only if thought to be essential, and illustrations were always clearly shown to the group. Attention was paid to intonation and when possible, reading was accompanied by mime and gestures to facilitate understanding. Results showed that the experimental students improved significantly more than the control students on free recall and ability to make themselves understood. They did not improve significantly in their ability to speak correctly. These researchers concluded that reading stories aloud to children for twelve weeks was clearly beneficial. The children in the experimental group improved relative to those in the control group in receptive vocabulary, free recall, and ability to communicate or make themselves understood. The authors agree with Burke (1978) and with Crafton (1983) that knowledge of language process acquired through one mode (in this case listening) potentially supports growth in another mode (oral recall). This is because knowledge acquisition and knowledge retrieval are influenced by organizational structures or schemata. When knowledge is retrieved from memory, the schema
aids in locating the needed information. A story schema that includes setting, initial event, etc., helps organize information acquired through listening and also assists retrieval by reminding the child of the type of information that must be recalled (Rumelhart, 1975).

The gain in receptive vocabulary resulting from listening to the stories was most impressive especially when juxtaposed with the students' ignorance of many elementary words. On the other hand, there was not a similarly impressive gain in expressive vocabulary. As every teacher knows, children need to be encouraged to use newly acquired words actively, because new words become part of one's expressive vocabulary through continual usage. Clearly, being read to on a daily basis strengthens a child's ability to remember the essential elements of a story and to convey the gist of the story to another person.

Romney et al. concluded that the results of their study have strong implications for planning the curriculum for immersion classes. They are confident that with the aid of a reading aloud program initiated as early as possible (Kindergarten, Grade 1), "the children should be able to develop their word knowledge and their ability to communicate both fluently and correctly in French" (p. 536).

**L2 Pedagogical Research Suggesting WLA Concepts**

In this section we will examine what some L2 researchers have to say about theories of successful learning and how they relate to Whole Language learning. Specifically we will examine: L1 and L2 reading research, comprehension from previous knowledge, teaching L2 reading strategies, teacher/student roles, classroom organization,
and physical setting and equipment.

**L1 and L2 Reading Research**

In a position paper on Whole Language reading programs, Yetta and Kenneth Goodman (1981) elaborated on reading comprehension by stating that there are three systems which must interact in linguistic communication: (a) grapho-phonic, (b) syntactic, and (c) semantic. "These cannot be usefully separated for instruction without creating non-linguistic abstractions and nonsense" (p. 1). Foreign language teachers who depend heavily on mechanical drills and structural manipulation may well benefit from this caveat. WLA avoids creating non-linguistic abstractions by providing authentic situations and stimulating content. This content serves as the basis for subsequent communication using all of the linguistic skills.

Bernhardt assisted by Lange (1985) conducted a comprehensive literature review documenting the construct of awareness of L1 reading research by L2 researchers. She notes that most of the data from journals devoted to foreign language pedagogy in the United States cite Goodman and Smith (e.g. 1972, & 1982) publications and that their psycholinguistic model is often used in L2 research. Goodman (1972) is one of the few L1 researchers to have advanced several hypotheses about reading in second languages. His psycholinguistic model is appealing because it focuses on meaning in the text. Goodman describes reading as a "psycholinguistic guessing game" (p. 16).

By the mid 1980's a paradigm shift was apparent from psycholinguistic perspective to schema-based, conceptually driven
interactive models (Kintsch, W., & van Dijk, T. 1978; Rumelhart, 1977; Smith, 1982) which rely on the knowledge that has already been stored in the reader's memory emphasizing the interaction of the reader's mind with the written text.

Iser's (1978) reader response theory states that production of meaning requires interaction between the textual signals and the reader's own life experiences. This theory has influenced L2 researchers (Bernhardt, 1986; Steffensen, Joag-Dev, & Anderson, 1979) who suggest that what the reader brings to the text is more essential to comprehension than what is in the text.

Smith proposes that the best way to learn to read is by reading. L2 researcher, Stephen Krashen (1982), advocates that foreign language reading be conducted on the precepts of Smith's work in first language, urging that students be allowed to self-select texts for pleasure reading.

Comprehension From Previous Knowledge

Reading Comprehension. Goodman and Smith both contend that an efficient reader need not completely understand all elements of a text. Rather, he (the reader) identifies a sufficient number of clues which help him form hypotheses about the meaning of the passage. These hypotheses are accepted or rejected as he progresses through the text. In other words, the reader, drawing on prior learning and experience, interacts with the text in a process of prediction, selection, confirmation and self-correction. These same processes should be true for the person reading a foreign language text. However, since the process of hypothesis selection is an unconscious
one, the problem for the average foreign language student arises from his tendency to focus on the unknown words in the text in the mistaken idea that they hold the key to meaning. In reality, the way for him to achieve understanding is in accessing what he already knows, but to do this he must be made aware of the hypothesis selection process and learn to apply it when reading foreign texts.

**Listening Comprehension.** Many of these same principles hold true for developing the skills of listening comprehension in the foreign language. Foreign language teachers who have on occasion read stories aloud to the class as a reward report that comprehension is facilitated when reading is accompanied by additional forms of expression such as visual images, gestures, and voice changes. Additional clues help students associate familiar concepts and process what they are hearing. Omaggio (1979) demonstrates that the level of L2 listening comprehension increases significantly when accompanied by visual images. Mueller (1980) reports that "the visual serves as an advance organizer which activates relevant elements of stored memory and brings them to bear on the comprehension process," and that when assisted by visual images "students were less likely to formulate wrong hypotheses and consequently, better able to guess the meaning of unfamiliar words and phrases" (p.340). Based on her own findings, Johnson (1982) concluded that background knowledge helps comprehension more significantly than knowledge of vocabulary. In short, the reader's cognitive schema can compensate for linguistic shortcomings.

**Teaching L2 Reading Strategies**
Barnett (1988) and Kern (1989) suggest that direct teaching of lower level reading strategies which are automatic in L1, may help students process text at the word, sentence, and discourse levels in L2, thus affording them greater availability of higher order cognitive resources.

The pedagogical implications of these findings bear on the role of the teacher. One of the advantages of the daily reading aloud period is to model cognitive learning techniques. Practice in recognizing cognates and morphological changes (prefixes, suffixes, etc.) along with using questioning strategies to discover logical relationships in the text such as parce que (because), si ... alors (if ... then), and finally, forming hypotheses about what to expect in the text, allows students to use their cognitive resources more efficiently in processing language (Kern, 1989).

Sally Hague (1987) describes a vocabulary building technique called semantic mapping or webbing, originally developed by Johnson and Pearson (1978). This technique arranges words in graphic display that can be quickly built up by students drawing on cognitive resources and then pooling their ideas. "Its purpose is to visually represent how new words fit into a reader's already existing background knowledge or to show how ideas are related to each other within a text" (p. 221).

Other strategies to be modeled have to do with gathering, organizing, and synthesizing information. These skills are essential in making summaries of what has been heard or read. Students need to have a global understanding of what they hear or read before they
know how any of the details of a story fit together. This means that the questions of "who" does "what" to "whom," "where," "when," and "why" need to be answered by the student. Betty Bosma (1987), has written extensively on the use of folk literature in the classroom. She describes a "directed reading-thinking" technique--easily adapted to listening-thinking in a L2 classroom--which guides students to a general comprehension. It is a simple predict-read-prove sequence which gives a purpose for reading (listening) and engages the student into thinking about the broad meaning of story content.

Byrnes (1985), discussing strategy use, states:

Gradually students can guess at unfamiliar vocabulary and structures by using linguistic and non-linguistic clues, correctly identify the main ideas, and subsequently relate to them any supporting information. With a growing awareness of discourse strategies, they accurately assess the underlying organizational structure as well as the intent of the text... (p. 86)

Rebecca Oxford et al. (1990) describes the beneficial effects of strategy training which can and should be integrated with regular classroom learning activities. Research in the area of L2 learning strategies is just beginning. At present researchers are turning to disciplines outside the foreign language field to create viable models. Oxford affirms that the best L2 environment for strategy training is a classroom which stresses a communicative approach. Bernhardt (1986), pleads for a holistic pedagogy, and urges using strategies
which allow the reader "to focus directly on meaning" (p. 112).

Teacher/Student Roles

A guiding assumption for this study is that emphasis on personal discovery through meaningful activities is more fundamental to promoting student motivation and to developing foreign language skills than emphasis on assigned textbook activities. Bernhardt (1986), discussing reading in L2, aptly states, "a solution to the effective instruction of comprehension must lie in considering the needs and capabilities of individual readers. In other words, the reading syllabus must not be teacher directed and teacher mandated, but reader centered and reader generated" (p. 108).

If students are to assume responsibility for their learning activities, then the first paradigm shift will be in the teacher/student roles. The traditional teacher-centered classroom must give way to one that is learner-centered.

Stevick (1980), exploring the language learning process, describes the teacher/student relationship as follows. "Teaching and learning are two men sawing down a tree. One pulls, and then the other. Neither pushes, and neither could work alone, but cutting comes only when the blade is moving toward the learner" (p. 16).

"In the most extreme forms of school learning environments, not only does the learner have no rights to shape the learning task, but neither does the teacher" (Erickson, 1984, p. 534). Such a situation rivets teachers to textbook manuals with scripted directives and lesson plans. Further, it sets up rules that prevent teachers from interacting with students. Prolonged periods of such
classroom environment may be related to boredom, disruptive behavior, teacher frustration and burn out.

Teaching for communication, based on an understanding of wholistic learning, requires the teacher to plan for, organise and respond to learning in ways that differ from a traditional, teacher-centered approach. Today's emphasis on individualized instruction can prove an overwhelming task and a source of teacher frustration. In an average foreign language classroom of 20 to 30 students, there is an assortment of talented, average, or slow individuals. Philip Builder (1986) tells us there are two ways of individualizing instruction: the easy way and the hard way. "The easy way acknowledges that children are natural learners, while the hard way assumes that children can only learn when teachers teach" (p. 209). He posits that the teacher should not control the detailed learning of students, but structure the learning environment so that they experience the wholeness of the subject, taking from it what they can, learning at their own pace according to their current knowledge and skills. In such a setting the teacher becomes an expert observer, ready to assist, teach, or extend help as needed.

Oxford, Crookall and Lavine (1989), speaking of teaching for communication, suggest that as the name implies, a communicative approach requires communicators, that is, "negotiators of meaning" (p. 35). Students in such an environment do much more pairwork and small group activity than in traditional classrooms. Desks in straight rows give way to groupings that lend themselves to discussion or mutual worktop surfaces according to need. Classrooms become
"environments with interactive, emerging social processes occurring for many reasons" (Glazer & Searfoss, 1988, p. 26).

Such an environment seems to foster creativity, mutual problem-solving and interpersonal cooperation. The very proximity of students to each other engaged in communicating in the target language lends authenticity, and relevancy to meaning. At the same time, mutual learning relieves stress. It allows students to practice writing for an audience and to benefit from peer feedback before handing in a final copy to be graded. A wider evaluation process in which the teacher is not the sole evaluator allows students to look at their own work with more objectivity. Furthermore, student interaction can increase motivation and productivity. In this environment the student often feels more secure having already received feedback, without having experienced "fear-producing solo performances in front of a class of onlookers" (Oxford et al., 1990, p. 209). In an L2 classroom this kind of interaction adds to relevancy by communicating real—not contrived information to others.

Schofer and Rice (1987) want teachers to relinquish control by inviting the student to sit in the author's seat and write on a given topic before reading specific literary selections. "In a sense, the reader must 'write' the text along with the author" (p. viii). After reading the selection, the student works with other students discussing and writing a response. Such activities lessen the pressure of "producing" something which the teacher will judge, and in turn leads to speaking and writing in the target language with greater confidence. Such writing also helps the student develop a
sense of the author's craft and an understanding of why the author may have written a specific text. The teacher allows the reader/writer to construct meaning.

Davis (1989), commenting on interactive reading of texts, highlights a shift in teacher responsibility by pointing to an emphasis away from text and author (by extension the teacher who supposedly represents the author's views) to text and reader (p. 421). The pedagogical implications of such a shift engage the reader as active participant free to discover meaning rather than as a passive consumer of what the teacher determines as "the meaning." Further, such responsibility takes into account the student's background knowledge (cognitive schemata) and his attitudes (affect).

In the Whole Language classroom, the teacher functions less as an instructor than as an advisor, facilitator and resource person. Graves (1983) incorporates process oriented evaluation which requires the teacher to adopt the role of advocate. Johnston (1987), speaking of the mutual respect that must exist between teacher and learner, refers to a relationship resembling that of professional to client. "The roles of teacher and evaluator allow teaching and evaluation to occur at the same time, while encouraging and modeling independence" (p. 747).

As in the case of the two men sawing to cut down a tree, "if the teacher pulls while the learner is still pulling, they work against each other and waste their strength" (Stevick, 1980, p. 3). On the other hand, when the two work in tandem, a new creation takes place which enriches both workers. A new freedom and a new joy evolve
engendering mutual respect and reverence.

**Classroom Organization**

If the Whole Language teacher appears less dominant than in a traditional classroom, s/he is no less active. Planning time slots, organizing materials and implementing both in a physical setting conducive to Whole Language learning require superb managerial skills.

In a Whole Language classroom not all of the planning needs to be done by the teacher. Rather, s/he enlists the energies of the students themselves by allowing them choice not only in their reading selections but in most of their follow-up activities. Models need to be presented, suggestions must be made, and guidance offered by the teacher, but beyond these the student assumes much of the responsibility for his own learning.

Oxford et al. (1990), describing what goes on in a communicative approach classroom, states that "activities must be interesting, varied, and meaningful, and they should deal not just with intellectual aspects of language learning, but with the affective side as well" (p. 209). Offering students a choice of stories to read may enlist their interest not only by becoming involved in the story through reading but also by choosing a personal response to that story. Because response is initiated by the student's own thoughts and feelings it is likely to be highly meaningful to him. "Although it is impossible to state categorically exactly what each child will learn from a given experience, growth in language will result from any thoughtful interaction which challenges" (Johnson & Louis, 1987, p.
As in WLA, a proficiency oriented classroom suggests a variety of student activities. Among them are directives to pantomime, act out, list, rank order, identify, sort, substitute, re-arrange, match, select, state, ask, invent, complete, make, repeat and play (Snyder, 1981). Whole Language advocates, Loughlin and Martin, believe that "Language tends to be acquired and extended within a framework of social purposes" (1987, p. 3). Oxford et al. (1990), state that when allowed to engage in meaningful activities students acquire a "greater sense of competence and self-direction" (p. 210).

Physical Setting

The physical setting of the classroom has a far greater effect on learning than the casual observer might imagine. Lozanov (1979), who did extensive study to discover optimum conditions for learning, rejected almost every aspect of what we consider the traditional classroom, such as hard chairs set in stiff rows where each student looks at the back of another's head. According to Lozanov the learning environment should resemble a comfortable living room--we might say den--where the student feels completely relaxed. Relaxation was so important to him that he introduced relaxation techniques as part of the lesson. Most teachers can adopt his relaxation techniques but find converting the classroom into a cozy den impractical.

Glazer and Searfoss consider proper environment essential: "Failure to adjust learning environments to meet individual needs results in rigid instructional practices and prescribed
content" (p. 12).

Without radically changing the classroom, many teachers could improve the physical setting where foreign language learning takes place. Flexibility is the fundamental concept of a communicative classroom. In a Whole Language classroom it is essential.

The specific foreign language taught in a given classroom ought to be apparent from cultural representations and realia of every sort. Pictures, charts, maps, posters, travel brochures representing the countries in which the target language is spoken are often available from embassies, consulates, or tourist agencies and are seldom costly. "The processes of oral language acquisition and literacy acquisition suggest that just as language development is stimulated within the pervasive language (L1) environment of infants, the move toward literacy is stimulated in surroundings where symbols and print are an important part of daily living" (Loughlin & Martin, 1987, p. 9).

Most foreign language classrooms today are provided with audio-cassette recorder/players, overhead projectors, and sometimes even video-cassette recorder/players. However if the students never have access to any of them their usefulness is limited.

It is generally acknowledged that immersion in language environment is essential for language acquisition. Basic equipment aside, and perhaps more important for daily student use are materials one might expect to see in an elementary classroom but seldom found in a foreign language classroom. Curtain and Pesola (1988) offer extensive lists of materials that should be in a FLES
classroom and encourage the use of such materials at secondary levels as well. Incorporating a learning center where books, filmstrips, records, tapes, songbooks, games, menus, postcards, letters, stamps, newspapers, empty food containers, coins, calendars, and maps invites students to explore the foreign language culture in a way that is both satisfying and efficient. These materials afford the student the opportunity of experiencing the culture rather than learning 'about the culture.' "Such materials offer a richness and texture not available even in the most carefully designed textbook (pp. 199-231).

In a Whole Language classroom certain materials are kept in stock such as poster paper, colored felt tip pens, scissors, and flannel board. These materials grow as students engage in more varied projects.

Loughlin and Martin (1987) believe that "with or without the awareness of the teacher, the environment sends messages and children respond" (p. 7). For a Whole Language environment she advises incorporating recording tools and materials, places to settle down, books everywhere, references, display space, display tools, and time and opportunity.

Given access to the environment, students engaged in learning activities seem encouraged to become self-directed, focused, and involved to a degree not possible without the physical arrangements of the environment.

Summary of Chapter 2

Ability to communicate through language at an optimum level
of literacy is essential for the developmental growth of the child. Ability to communicate in a foreign idiom expands one's capacity to make sense of the world by crossing cultural lines and extending personal experience. It may be concluded from the related research in L1 that literature is a viable stimulus for developing linguistic ability in one's native language at all stages of development. The research in L2 indicates that the profession has been seeking to achieve similar linguistic and humanistic goals and has tried various ways of achieving this; however, only a few studies using Whole Language practices have been documented.

L2 researchers, taking their cue from psycholinguistic and reader response models, are seeking ways to enable students to interact with foreign text through a more global approach. In spite of semantic difficulties, the L2 learner can arrive at meaning by interacting with the text and by accessing his cognitive resources. Teaching lower level reading strategies allows greater access to cognitive resources while focusing on meaning. Most researchers agree that the goals of linguistic proficiency can best be developed in a communicative classroom.

The traditional teacher-to-student relationship must give way to more learner-centered environments. If students are to assume more responsibility for learning, then teachers must relinquish certain authoritarian principles in favor of practices which facilitate and encourage autonomy. Finally, researchers strongly suggest that physical arrangement of the environment ought to allow students to engage in learning activities in ways that are creative.
and personally satisfying.

This study endeavors to address current pedagogical issues related to literature-based WLA not only because they are timely but because of their potential value in increasing interest and competency among students. In keeping with current goals in foreign language teaching, the use of authentic texts through WLA may offer a way to satisfy these aims. Finally, and perhaps more importantly, French literature may motivate students to continue language study for humanistic reasons that extend beyond the classroom.

Although some WLA techniques and strategies have been tested in L2 classrooms, no research has been done to determine the effects of a complete immersion into WLA methodology in a foreign language classroom. Research showing redundancies in L1/L2 pedagogical theory warrant a study offering a practical framework based on "currently popular L2 reading methodologies and proposing a 'whole language' perspective for the instruction of L2 reading comprehension" (Bernhardt, 1986, p. 93).
Chapter 3

Method

The method reported in this chapter is organized into the following sections: (a) Study population, (b) Variables, (c) Instruments, (d) Procedure, (e) Statistical Analysis, (f) Limitations, and (g) Summary.

As stated earlier, the aim of this study was to investigate the effects of a Whole Language Approach using authentic French stories as a model of idiomatic language and as a stimulus for personal response to develop the comprehension skills of fourth-year high school students of French. The skills of listening comprehension and reading comprehension were measured by materials drawn from authentic French literature and prepared by the researcher with the assistance of foreign language teaching specialists.

This study also explored the possibility that student attitudes would improve as a result of learning French through a WLA. Student attitude was measured by using a semantic differential scale.

In addition, this study subjectively examined teacher and student reactions to a WLA in French using authentic French literary texts. This was done by means of class observation and random interviews.

Study Population

The population from which the necessary sample was drawn consisted of fourth-year high school students of French in East Baton Rouge Parish. Since few students enroll in fourth-year high school French, there were not more than six or seven schools--public and/or
private—from which to draw. The decision to focus the study on the
fourth-year high school level was guided by the need to find students
(a) advanced enough to comprehend the teaching materials, and (b) of
matching L2 linguistic achievement.

Except in isolated cases, students do a limited amount of reading
and writing in the first three years of high school French. Authentic
French literature—even that written for children—is written on a
highly sophisticated level both semantically and syntactically.
Simple fairy tales, for example, written for five to seven year olds,
are replete with sophisticated literary tenses such as the passé
simple and the imperfect and pluperfect subjunctive. Complex
linguistic structures along with low-frequency specialized
vocabulary are the norm in French literature rather than the
exception. Instructors of French have traditionally avoided using
authentic stories in the assumption that these factors would
discourage students.

Generally, students in their fourth year of foreign language study
in high school are between the ages of 15 and 17. Their level of
listening and reading comprehension in the target language falls along
the continuum near the categories of Intermediate-Mid,
Intermediate-High, and Advanced according to the ACTFL Proficiency
Guidelines (Omaggio, 1986, p. 433-443). A brief description of these
categories follows; a complete description of them may be found in
Appendix A.

Reading Comprehension Levels
1. **Intermediate-Mid**: Able to read consistently with increased understanding a simple connected text dealing with a variety of basic and social needs. Such texts are still linguistically noncomplex...

2. **Intermediate-High**: Able to read consistently with full understanding a simple connected text dealing with basic personal and social needs about which the reader has personal interest and/or knowledge. ... May have to read the material several times for understanding.

3. **Advanced**: Able to read longer prose of several paragraphs in length. ... Comprehension derives not only from knowledge of the situation and subject matter but from increasing control of the language.

**Listening Comprehension Levels**

1. **Intermediate-Mid**: Able to understand sentence-length utterances which consist of recombinations of learned utterances on a variety of topics.

2. **Intermediate-High**: Able to sustain understanding over longer stretches of connected discourse on a number of topics pertaining to different times and places...

3. **Advanced**: Able to understand main ideas and most details of connected discourse on a variety of topics beyond the immediately pertinent context.

**Sample**

The sample for this study consisted of three intact classes of fourth-year high school French classes in both public and private
schools in the city of Baton Rouge, Louisiana. These classes were divided into two groups. The experimental group (two classes) consisted of 20 public school students (6 boys, 14 girls) while the control group consisted of 23 private school students (2 boys, 21 girls). Although traditionally a girls' school, two boys from a neighboring private school were enrolled in this class. In both groups the enrollment was predominantly female. Both schools had similar curricula and specified the development of the four communication skills--listening, speaking, reading, and writing--at the intermediate level as on-going course objectives. Each of the teachers identified proficiency in the four skills, exposure to culture, and student satisfaction as course objectives.

Both groups were using Promenades et Perspectives (Valdman, Mellerski & Heine, 1987) a commonly used 3rd/4th year high school text by Scott Forsman, and additional materials for grammar and/or communicative practice. As a literary component, the control class used Poursuite Inattendue (Szeps-Fralin, 1984). The two groups were taught by certified veteran teachers who spoke French almost exclusively throughout the class period. The experimental group was divided into two classes while the control group was in one section. The experimental group met for three 90-minute sessions per week, (4 hrs. and 30 min.) while the control group met for five 50-minute sessions per week (4 hrs. and 15 min.). Permission to use these classes was cleared with the school administrators and the teachers were willing participants in the study.
Time Periods

The study covered a period of eight weeks beginning with pretests of listening comprehension, reading comprehension, and student attitude, ending with similar posttests in both groups. In the experimental group approximately 45 minutes or half of each 90 minute class period was devoted to working with French trade books. The control group spent the entire 50 minutes of each class period working on the curriculum objectives developing the four skills through their customary text materials.

Dependent Variables

The dependent variables were pupil scores on the listening comprehension and on the reading comprehension. The instruments, which are described more fully later in this chapter, were designed specifically for this study as none were available which would reflect the way the course was taught. A third dependent variable consisted of student attitudes, measured by an adapted semantic differential scale originally developed for use in a study entitled the Pennsylvania Foreign Language Project (Smith, 1970).

Independent variables

The independent variables considered in the study were treatment, and the time interval during which WLA was applied. These are described fully in the section on procedure.

Instructional Materials

The materials used in the treatment (WLA) consisted of
approximately 100 trade books written in French for children, adolescents and adults. Some of them were single stories, while others were collections of folk literature such as the fairy tales of Perrault and the Brothers Grimm, or collections of classical myths, legends, and fables. Most of the individual story books were originally written in French; a few had been translated into French from other languages. This last group included authors like Laura Ingalls Wilder, and Maurice Sendak; however, most authors were unknown to American readers. Since a familiar title or author is an incentive for some students to attempt reading in a foreign language, a number of such stories were included.

Also included in the collection was a small number of taped stories with accompanying text. See Appendix B for a complete list of the books used in the experiment.

Assessment Materials

Prior to beginning the treatment, both experimental and control groups were given two pretests to establish reading and listening equivalency. These instruments consisted of two stories (200-400 words long) chosen by the researcher, and approved by two foreign language specialists. The ACTFL Proficiency Guidelines for the Advanced level of listening and reading were used as criteria for determining appropriateness of the semantic and syntactic level of language, and to establish content validity of the stories chosen. One of the stories was used for listening comprehension while the other was used for reading comprehension. For both passages students had
to: (a) write a recall protocol in English, and (b) answer 10 recognition items in French. These 10 recognition items for listening comprehension and for reading comprehension were developed by the researcher and edited by the two foreign language specialists who checked for accuracy, relevance to the stories, and appropriate level of language in order to establish face validity.

In addition, two posttests identical in design but with different stories of similar subject matter and difficulty were given to determine differences in reading and listening levels. The posttests also were chosen by the researcher and approved by the same two foreign language specialists and in the same manner as described above for the pretests. Copies of the instructions, pretests, posttests, and their corresponding recognition items are found in Appendix C.

Finally, both groups were given an adaptation of the semantic differential scale developed for the Pennsylvania Foreign Language Project (Smith, 1970) to determine attitude. The adaptation, A Student Opinion Scale, was developed and field tested by Lafayette and Buscaglia (1985). This test was used as pretest and posttest to determine whether students' attitudes toward the study of French had changed at the end of the research project. A copy of this instrument is included in Appendix C.

**Scoring**

The reading and listening posttests were scored in the same manner as the pretests. The recognition test items in French were
scored as correct or incorrect; one point was given for a correct response, while no points were given for an incorrect response. The final score was converted to a percent. The recall test was scored by constructing a template of the propositions and comparing the recalls with the template. Although the template used was based on the Kintsch (1974) model, the researcher and the two foreign language specialists found it necessary to adapt the Kintsch model in order to provide for a more flexible standard that would take into consideration the fact that students would be translating ideas heard and read in French and expressing them in English. Furthermore, they wanted to construct a template that would allow for the sequential and inferential aspects of a story, and for genre recognition in addition to the mere facts of the story. Finally, a holistic score was incorporated as part of the total evaluation to avoid the danger of a purely mechanical appraisal. Copies of the templates used for grading the listening and reading protocols along with the criteria used in grading them are to be found in Appendix D.

To establish reliability in scoring, two trained raters and the researcher scored 17% (29/172) of the total number of recall tests--pre and post. The first 12 test scores were researched through discussion conducted in the following manner. The raters gathered together to work on the protocols at the same time and place. The first protocol was read and scored individually by all three raters; then each rater in turn revealed her score and explained to the other two how she had arrived at that score. By argumentation,
explanation, and mutual consent, scores were adjusted to be within contiguous points of each other. This process was continued until scores were refined enough to fall within contiguous points of each other without having to be adjusted. The remaining 17 tests were scored individually by all three raters. No adjustments were made for these remaining tests.

Reliability was based on percentage of agreement for all 29 tests. In the end, 90% were scored either identically or within contiguous points of each other; the other 10% received divergent scores. The 29 tests were randomly selected from reading and listening pretests and posttests.

Table 1 shows the raters' scores arrived at both through discussion and individually.

For the purpose of statistical analysis, a mean score based on the three raters' scores of the original 29 tests was entered into the computer. For example, the test score of 10/11/9 was entered as 10.

The remaining recall tests were scored by the researcher.
Table 1

Reliability of Protocol Scores (Scale 1-20)

Scores arrived at through discussion

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<th>no.</th>
<th>Control</th>
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<td>7.</td>
<td>12/ 12/ 12</td>
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<td>2.</td>
<td>9/ 8/ 8</td>
<td>8.</td>
<td>9/ 9/ 10</td>
</tr>
<tr>
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<td>7/ 7/ 7</td>
<td>9.</td>
<td>10/ 11/ 9</td>
</tr>
<tr>
<td>4.</td>
<td>7/ 7/ 7</td>
<td>10.</td>
<td>7/ 6/ 7</td>
</tr>
<tr>
<td>5.</td>
<td>7/ 7/ 6</td>
<td>11.</td>
<td>18/ 18/ 18</td>
</tr>
<tr>
<td>6.</td>
<td>9/ 9/ 8</td>
<td>12.</td>
<td>8/ 8/ 8</td>
</tr>
</tbody>
</table>

Scores of individual raters

<table>
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<th>Control</th>
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</thead>
<tbody>
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<td>14/ 13/ 14</td>
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<td>2/ 6/ 3</td>
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<td>11/ 11/ 11</td>
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<td>12/ 11/ 11</td>
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<td>14/ 15/ 14</td>
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<tr>
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<td>28.</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>29.</td>
<td>6/ 6/ 6</td>
</tr>
</tbody>
</table>
The attitude test was scored by totaling the subjects' responses on each of the 17 semantic differential scale items.

**Procedure**

Permission to conduct the research in each school was obtained from the principals and teachers during the semester preceding the experiment. The initial introduction of the treatment program to the students, prior to Session I, was conducted by the researcher in order to provide uniformity and to reinforce the procedures discussed earlier with the teachers at an orientation session.

The teacher orientation session was conducted with both treatment and control teachers present. The study rationale and general pretest and posttest procedures were explained at this time. The control teacher was told that the experimental group would be working with a collection of books in place of the regular textbook readings but was not made aware of the treatment procedures. She was encouraged to conduct class as usual with the addition of pretests, posttests, class observations, and interviews at the end of the eight-week period.

The student participants in the treatment groups were informed that they would be working with materials other than their textbooks for approximately one-half of each class period. The researcher explained the pretests and posttests, assuring students that these test results would have no bearing on their final course grade. The general procedural techniques were also explained to them. They
were told that all language activities would be evaluated by their teacher as usual and that periodical testing would cover the stories read orally in class.

Treatment

Experimental Group

**Phase I: Reading Aloud by the Teacher (15-20 minutes).**

During the first 15-20 minutes of the 90-minute class period, the experimental teacher read aloud from a French storybook. Whenever possible, illustrations from the text were shown to the class and overhead transparencies of illustrations were used to facilitate comprehension. Beginning with the title, the illustrations, and at planned interruptions, the teacher paused to ask for student predictions of what they thought the story would be about. The pauses were chosen by the teacher based on predictable content in the story, and was made for several reasons: (a) to serve as a pre-reading activity which would prepare the students for the story, (b) to model prediction strategies for L2 readings, and, (c) to engage students' active listening skills for global comprehension.

There were no right or wrong answers. The purpose was to enlist interaction and allow for internalization of new vocabulary and grammar structures. Students were encouraged to discuss, ask questions, clarify vocabulary and/or grammar points. New words were written on a transparency or on the chalkboard and students took notes which would prove helpful for subsequent activities. Passages were often re-read by the teacher to assure student
comprehension. If the story was too long to be completed in the 20 minutes of phase 1, the teacher found a suitable stopping point, re-read the story to that point, and continued at the next class session. Each subsequent oral reading session began with a summary discussion of the plot, using specific vocabulary and structures from the previous session.

**Phase 2: Silent Reading by Students (15-20 minutes).**

The second portion of the lesson plan was devoted to silent reading by the students. They were free to choose any book that was available and were not required to read the entire book. Books could be exchanged at the student's own discretion. Students were encouraged to consult dictionaries and grammar texts for clarification, and to take notes. They were also free to consult with the teacher about what they were reading.

Occasionally a student chose to listen to a taped text while reading his/her story. This was usually done in preparation for an oral activity such as a dramatic reading.

Students were also expected to make a mapping chart of each story they read silently. At the second class session only the mapping chart was modeled by the teacher on transparency while students reproduced the chart at their places. This chart summarized the events of the story. The purpose of the mapping chart was to help students make a concise summary of the story. In foreign language, as occasionally in English, students have considerable difficulty reducing a plot to its basic elements. The mapping chart also served
as a springboard for future oral and written activities. It is here presented in English.

**Title of the Story**

**Setting:** Where, When

**Characters:** Who

**Problem**

**Actions 1, 2, 3 (as many as needed)**

**Resolution**

**Phase 3:** Creative Activities (15-20 minutes).

In the third phase of the lesson students worked on varied activities in the target language as a response to the stories they had read. Though a list of suggestions was provided, students were encouraged to show ingenuity and to create their own activities. They were free to work individually, in dyads, or in small groups. Besides purely oral and written projects, students included other forms of personal expression such as music, painting, improvisation, pantomime, and dramatization. Every feasible project was encouraged in an effort to be creatively satisfying as well as linguistically productive. Regardless of the medium, all activities in some way incorporated the use of new vocabulary and structures.

The purpose of these activities was to generate interaction between the reader and the text, and ultimately to provide opportunities for a personal response to literature through the target language.

Each class session began with phase one, reading aloud by the
teacher, followed by phase two, silent reading, followed by phase three, creative activity. The number of activities based on the silent reading was determined by the student in consultation with the teacher. Generally they consisted of a mapping chart, a vocabulary list, and a creative activity. For an outline of all three learning phases including the list of suggested activities, the reader may turn to Appendix E.

**Time period.** During the eight-week investigation, a total of 24 sessions, consisting of approximately 50 minutes of treatment were held. Each creative activity (phase 3) was evaluated throughout the session by the classroom teacher and the grade was included in the student's final average. In addition, listening comprehension (phase 1) was evaluated every other week by means of short quizzes in the target language. Reading comprehension per se was not evaluated but short vocabulary tests were administered by the teacher to individual students upon completion of each story.

**Control Group**

The teacher of the control group conducted French class using the textbook, *Promenade et Perspectives*, and the recorded sketch entitled *Poursuite Inattendue* with printed text and accompanying materials, and, finally, the video series, *French in Action*. Some classes began with a single listening/reading session of an "episode" from the sketch, *Poursuite Inattendue*, followed by content questions answered orally and in writing. These questions were answered either by students working in small groups or by the entire class.
working with the teacher. After answering the content questions, students filled out work sheets about the sketch designed to illustrate grammar and vocabulary from each episode. These worksheets were taken from a workbook written to accompany *Poursuite Inattendue* and included four to five different kinds of completion exercises per episode.

Other classes began with a grammar explanation from the textbook followed by oral and written exercises done in similar manner as those just described. Textbook assignments also included cultural readings describing current social, political, and economic conditions in France or historical events. Each reading included a glossary of new vocabulary words and numerous exercises of various types, such as completion, translation, and suggested composition writing. Teacher-made videos were also used to teach French culture.

Class interaction with the teacher consisted of oral question and answer periods, correcting and discussing grammar exercises, discussing French culture with accompanying videos taken by the teacher while in France, and occasionally listening to music. The control teacher was entirely free to follow her own syllabus. A detailed description of class periods will appear in chapter 5.

Evaluation of student progress in the control group was monitored by quizzes and full-length tests designed by the teacher and given at the end of each unit of the textbook. In the eight-week period two such tests were given.
Observations

Throughout the eight-week period the researcher personally observed both the experimental and the control classes, taking notes of all procedures one day per week. All class proceedings were recorded thoroughly including descriptions of physical setting, equipment, activities, amount of teacher talk vs. student talk, gestures, attitudes, and interactions.

In analyzing these observations, it was important to distinguish two steps in language development, which Rivers (1972) categorized as "skill-getting" and "skill-using." According to Rivers, students acquire language by using it. "Whether we use the terms 'exercises' or 'drills' or activities' is immaterial; some kind of practice in putting together smoothly and confidently what he is learning is also essential" (p. 22). Even when this practice resembles real communication, it is "skill-getting" as long as the teacher is directing the interchange. The moment that such practice becomes an independent activity, that is, when the student communicates spontaneously, on his own--though he may be working with other students--he is "skill-using" (p. 27).

Basing her observations on River's model, the researcher focused on opportunities for students to practice using the target language in class. She then determined whether the communication was pseudocommunication, that is, externally directed by the teacher (skill-getting), or whether students were given the opportunity to use language as real communication, spontaneously and independent of the
teacher (skill-using). All data from observations was analysed in relation to this model.

An additional weekly class period was "observed" by means of cassette recordings—one by the control teacher, the other by the experimental teacher. These recordings were transcribed for the purpose of analysis and comparison with both the visual observations and with the field notes. Though cassette recordings eliminate direct observation, other salient features of the learning environment were underscored through listening to the recorded sessions. For example, recorded speech offers the opportunity to listen repeatedly, thus capturing in detail all that was said throughout the class period. An analysis and discussion of all observations will be discussed in Chapter 5.

**Interviews**

At the close of the experiment, three students from each group were chosen by stratified random selection. The stratification was based on achievement levels (low-mid-high) in each group. They and the teacher from each group were interviewed on tape. Data from these interviews will also be discussed in Chapter 5.

**Statistical Analysis**

The data pertaining to all hypotheses were analyzed by the Louisiana State University Statistical Service and by a Professor of Computer Science at Tulane University in New Orleans. The model underlying all analysis of variance procedures was defined as follows:

A nonequivalent control-design with intact classes was used;
due to the small number of classes available it was not possible to assign students randomly. The distinguishing features of this design were administration of pretests and posttests to both treatment and control groups, and non-random assignment of subjects to the groups. This is probably the most widely used quasi-experimental design in educational research (Borg & Gall, 1983).

To analyze the reading, listening, and attitude dependent measures, separate ANOVAs were conducted.

In addition to the quantitative analyses, a qualitative component was added to the study. This consisted of observation of both groups twice weekly as described above. At the close of the study the researcher interviewed both teachers and a stratified random sampling of students in each group. She also asked all students to write comments and subjective reactions to the study of French in general and in particular during the current semester.

Limitations

The selection of a foreign language program at the high school level was dictated by the relative flexibility of method and materials. University courses at the same level were found to be too rigidly syllabus-structured to allow for experimentation with the curriculum.

The following limitations apply to all conclusions drawn from the findings of this study.

1. Few public high schools in the Baton Rouge system include French 4 among their curriculum choices. French 4 students were the
only ones at the appropriate level as described by the ACTFL proficiency guidelines. The study was limited to three intact classes from both public and private schools. The qualitative component of class observation and teacher/student interviews was added to the study in order to expand its focus.

2. Treatment was limited to approximately one-half of each 90 minute scheduled session throughout a period of eight weeks because of curricular constraints. It does not seem that a longer period of experimentation would have added substantively to the verified results.

3. The male/female ratio in the experimental group is 6/14, while in the control group it is 2/20. Predominant female enrollment has long been a fact of upper level foreign language classes.

4. Students were not allowed to take French books home with them for security reasons; nevertheless, they were permitted to xerox stories in the library for reading outside of classtime.

5. The books used as stimuli for the study were limited to the private collection of a few teachers. Ideally such a collection would be based on a list of readings preferred by students. Since this is a first time study no such list exists.

6. Some concern was manifested about a Hawthorne effect in the treatment group due to the novelty and interest stimulated by using "real" books. The researcher was more concerned by a John Henry effect, the result of rivalry and competitiveness manifested in the control group. Further, the control group was stimulated by
preparations for a trip to France at Easter in which nine students participated.

7. Due to a schedule conflict, the designated time for the researcher to administer the attitudinal posttest in the control group was pre-empted. It was therefore decided that the attitudinal portion of the test would by administered by the control teacher on the following day and mailed to the researcher. For reasons that remain unexplained, the results were not returned until six weeks later. The scale portion of the tests had been completed; however, the written summary evaluations by the students had not.

8. In a study intended to investigate the effects of an approach consisting of various strategies and procedures, this researcher had to confront issues and contaminants largely beyond her control, such as scheduling conflicts caused by off campus testing for college placement which interfered with the treatment sessions while in progress.

Summary of Chapter 3

Researcher-designed pretests and posttests were used to determine the levels of reading comprehension and listening comprehension of fourth-year high school students of French assigned to a WLA treatment group and a control group. Twenty-four WLA sessions were conducted over a period of eight weeks. WLA implementation was divided into three phases: (a) students listened to French stories read aloud to them by their teacher, and discussed their meaning, (b) students read silently from French books of their
own choosing, (c) students engaged in creative activities in response to their readings. The control group followed their own syllabus with class periods also divided into three main phases: (a) students read/listened to taped episodes of the sketch, (b) students answered content questions and did grammar exercises, (c) students studied and discussed cultural topics.

Scores on the objective portions of the pretests and posttests were determined by the number of correct answers. Twenty-nine English recall protocols, chosen at random, were scored by comparing them with a proposition template. Reliability of scores among three raters was determined by percentage of agreement. The remaining protocols were scored by the researcher.

To measure attitude, a student opinion scale based on the Pennsylvania Foreign Language Project was administered before and after the treatment sessions and was scored by totaling the subject's responses on each of the items.

Results were statistically determined by analysis of variance.

Classes in both groups were observed twice weekly, once in person by the researcher and once by means of cassette recorded sessions. All notes and transcriptions were analysed inductively to discover the precise learning climate in each group based on the "skill-getting"/"skill-using" model of Wilga Rivers (1972).

Subjective evaluation of the study was obtained through interviews with students chosen by stratified random sampling and through interviews with both teachers. In addition, all students were
invited to make subjective comments about their study of French in an effort to obtain additional feedback about both courses.
Chapter 4
Analysis and Discussion of Quantitative Data

This chapter is organized into two main sections: (a) Presentation of Statistical Data, and (b) Analysis and Discussion of Data.

The specific purpose of this study was to investigate the effects of a WLA using authentic French literature on measures of listening comprehension, reading comprehension, and on the attitude of fourth-year high school students of French.

This study was based on the assumption that basic WLA pedagogical strategies of L1 could be adapted and successfully applied in an L2 instructional setting. These strategies included reading aloud to students from story books written in French, allowing students to choose their own reading texts, and allowing students to respond creatively to texts they had read. It was hypothesized that exposure to authentic French texts through WLA strategies would provide comprehensible input of language in context thus enhancing student comprehension, and stimulating individual creativity that would result in satisfaction, hence, a positive attitude toward learning French.

From these assumptions the following research questions were developed:

1. Does using a WLA by teaching with authentic texts (French trade books) improve students' listening comprehension as compared to students taught French with textbook materials in a conventional
teacher-centered class?

2. Does using a WLA by teaching with authentic texts improve students' reading comprehension as compared to students taught with textbook materials in a conventional teacher-centered class?

3. Does using a WLA by teaching with authentic texts alter students' attitudes towards foreign language learning as compared to students taught French with textbook materials in a conventional teacher-centered class?

**Findings of the Study**

It will be recalled from Chapter 3 that a nonequivalent control-design with intact classes was used. The distinguishing features of this design were administration of pretests and posttests to both treatment and control groups, and non-random assignment of subjects to the groups. To analyze the reading, listening, and attitude dependent measures, separate ANOVAS were conducted on all pretests and posttests.

Analysis of variance procedures were used to test all questions. Tables 2, 3, and 4 present means and standard deviations for all tests in the following order: Table 2--pretests of listening and reading comprehension (protocol and objective); Table 3--posttests of listening and reading comprehension (protocol and objective); Table 4--attitudinal pretest and posttest. Each table also shows the related statistical results of the analyses of variance. All statistical tests were at the .05 level of confidence. The tables are followed by a description of the statistical analyses, and a discussion
of the findings. Statistical tests were performed by LSU appointed personnel in the Educational Research Center and by a Professor of Computer Science at Tulane University in New Orleans.

Table 2 shows the statistical results of the comprehension pretests.
Table 2
Pretests of Comprehension

<table>
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<th>Listening Objective</th>
<th>Reading Protocol</th>
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</table>

Experimental

ANOVA Listening Protocol Pretest was not statistically significant:
\[ F (1, 38) = 2.06, \ p < .16 \]

ANOVA Listening Objective Pretest was not statistically significant:
\[ F (1, 36) = 3.61, \ p < .07 \]

Control

ANOVA Reading Protocol Pretest was not statistically significant:
\[ F (1, 37) = 2.43, \ p < .13 \]

ANOVA Reading Objective Pretest was not statistically significant:
\[ F (1, 36) = .07, \ p < .79 \]
As Table 2 indicates, the analysis of variance (ANOVA) of the pretest scores shows there was no statistical difference between the experimental and the control group on any of the four measures prior to the experiment.

Table 3 shows the results of the comprehension posttests.
Table 3

Posttests of Comprehension

<table>
<thead>
<tr>
<th>Group</th>
<th>Listening</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Protocol</td>
<td>Objective</td>
</tr>
<tr>
<td>Experimental</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>8.26</td>
<td>70.00</td>
</tr>
<tr>
<td>SD</td>
<td>5.71</td>
<td>19.15</td>
</tr>
<tr>
<td>Control</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>3.82</td>
<td>62.23</td>
</tr>
<tr>
<td>SD</td>
<td>1.89</td>
<td>17.44</td>
</tr>
</tbody>
</table>

ANOVA Posttest Listening Protocol was statistically significant:

\[ F (1, 39) = 11.85, \ p < .001 \]

ANOVA Posttest Listening Objective was statistically non-significant:

\[ F (1, 39) = 1.83, \ p < .18 \]

ANOVA Posttest Reading Protocol was statistically significant:

\[ F (1, 39) = 11.86, \ p < .001 \]

ANOVA Posttest Reading Objective was statistically significant:

\[ F (1, 39) = 11.11, \ p < .002 \]
Table 4 shows means and standard deviations for the pretest and posttest for the attitudinal scale, followed by the results of analysis of variance procedures used on these scores.

Table 4
Scores on Attitudinal Semantic Differential Scale

<table>
<thead>
<tr>
<th></th>
<th>Experimental</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pretest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M</strong></td>
<td>59.05</td>
<td>61.55</td>
</tr>
<tr>
<td><strong>SD</strong></td>
<td>8.51</td>
<td>9.45</td>
</tr>
</tbody>
</table>

ANOVA Pre-test attitudinal scale was not statistically significant:

\[ F (1, 37) = 1.29, \ p < .26 \]

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Posttest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M</strong></td>
<td>57.20</td>
<td>68.10</td>
</tr>
<tr>
<td><strong>SD</strong></td>
<td>9.73</td>
<td>10.08</td>
</tr>
</tbody>
</table>

ANOVA Post-test attitudinal scale was statistically significant:

\[ F (1, 37) = 10.49, \ p < .003 \]
Discussion

The preceding statistical results allow the researcher to respond to the respective research questions. Each of the results on measures of listening, reading and attitude will be discussed in relation to the respective research questions.

Listening Comprehension

Question 1. Does a WLA using French trade books (authentic texts) improve students' listening comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?

The ANOVA procedures performed on the listening comprehension pretests, both protocol and objective, showed no statistical differences between groups before the experiment began, indicating that the groups were equivalent on measures of listening comprehension at the outset.

The posttest results allow us to answer the research question in the affirmative at least partially. As predicted, the experimental group performed significantly better in listening comprehension on the English protocol, but did not show a better performance on the listening objective test.

The superior performance of the experimental group in the listening comprehension protocol (\(M = 8.26\)) compared to the control group (\(M = 3.82\)) suggests inherent differences in the quality of instruction, and supports the original hypothesis that a WLA using authentic French stories increases listening comprehension.
In L2 studies already cited, LeBlanc and LeBlanc (1980), Mandin (1982), and Romney et al. (1989), reported that using an oral component increased vocabulary and general linguistic performance. These studies corroborate the results of this experiment as related to the English protocol.

Among the earliest L1 studies using WLA techniques, Cohen (1968), Cullinan et al. (1974), and Feitelson et al. (1986) reported an increase in general comprehension skills due to an oral reading component. The Feitelson report stated that students read to daily outscored comparison students and that "the ability of children in the experimental class to respond to factual and inferential questions not only on story texts but also on an expository passage seems to imply that listening to mediated reading of action stories had a positive effect on a range of interrelated comprehension skills" (1986, p. 354).

The non-significant results of the objective test of listening are contradictory and suggest a difference in the nature of the test itself.

In the recall protocol, students wrote in English a narrative of the story they had heard in French. This allowed them complete latitude for including everything they had understood as well as what they might have inferred and were able to recall. The objective test of listening on the other hand consisted of 10 French true/false items about the story. Although true/false items in the target language are considered standard procedure as a measure of oral comprehension, students may have compounded their doubts concerning story content by failing to fully understand the French questions themselves, thus
leading to speculative guessing. It could be that the nature of the protocol allowed students to recall more important information from the story than the true/false items. The result of this test raises a question of construct validity: true/false items, though accurately reflecting the material tested, may not sufficiently correspond to the knowledge being tested. This possibility should not be concluded, however, without further research.

Reading Comprehension

Question 2: Does a WLA using French trade books improve students' reading comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?

The ANOVA procedures performed on the reading comprehension pretests, both protocol and objective, showed no statistical differences between the groups before the experiment began. These results indicate that the groups were equivalent on measures of reading comprehension at the outset.

The superior performance of the experimental group in the reading comprehension tests (protocol and objective) suggest inherent differences in the quality of instruction and support the original hypothesis that a WLA using authentic French stories increases reading comprehension.

Among the numerous L1 research studies discussed in Chapter 2, Fadir et al. (1976), Chomsky, (1978), Boehnlein (1987), Larrick (1987), and Pinnell (1990) demonstrated dramatic increases in
reading proficiency across hundreds of replications. Of special significance is the result stated by Pinnell that effects of WLA are "substantial" and "dramatic," and that they are consistent across "economic, cultural, and ethnolinguistic groups" (p. 20).

As was posited at the beginning of this study, L2 processing bears similarities to L1 processing given favorable learning conditions. Furthermore, L2 practitioners ought to consider the results of L1 research projects for implications and applications to their own field. The work of researchers like Byrnes (1985), Hague (1987), Barnett (1988), Kern (1989), and Oxford et al. (1990) have already shown that direct teaching of lower level reading strategies which are automatic in L1 helps readers process text at the word, sentence, and discourse levels in L2, thus affording greater availability of higher order cognitive resources. The reading comprehension results of this present study confirm these findings.

**Attitude**

Question 3. Does a WLA using French trade books alter students' attitudes towards foreign language learning as compared to students taught French with textbook materials in a conventional teacher-centered class?

The ANOVA procedures on the means and standard deviations for the attitudinal pretest reveal a statistical non-significance indicating equivalency between groups before the study began. ANOVA procedures on the means and standard deviations for the attitudinal posttest reveal a statistical significance in favor of the control
The statistical results indicate that the attitude toward learning French among students in the control class was significantly higher on the posttest than in the experimental class. These results were antithetical to the anticipated outcome. In interpreting the results of this test it may be helpful to explain the circumstances surrounding the administration of the attitudinal tests.

The pretest session for each group was conducted personally by the researcher who administered sequentially: listening tests, reading tests, and attitudinal tests, during a single 45 minute session. The identical procedure was planned for administering the posttest.

Conclusions from the statistical analysis need to be drawn with caution. As already reported in the section on limitations following Chapter 3, the attitudinal test was not administered according to anticipated procedure. The circumstances surrounding the administering of the attitudinal test as well as a number of factors that came into play during the semester make analysis difficult. Most important among these factors was a trip to France in which more than one-third of the class participated. Although it was known at the outset of the research that this trip was scheduled to occur during the Easter holiday, it was assumed by the control teacher that since most of the students had gone to France the previous year, only two class members would take the trip. In the end, nine students participated in the class trip at the time of the experiment.
During the French culture portion of each class in the control group, discussions focused on the coming trip. Students viewed videos of the previous trip, discussed anticipated highpoints, and practiced social customs such as ordering food in a restaurant. These discussions were stimulating and produced a high level of excitement. The euphoria surrounding the trip must account, at least partially, for the highly positive attitude of the control group toward learning French.

Discussion based on qualitative data will be addressed more fully in Chapter 5 and should further clarify outcomes of the attitudinal study.
Chapter 5
Analysis and Discussion of Qualitative Data

This chapter is divided into three major divisions: (a) Description and Analysis of Data from Classroom Observations, (b) Description and Analysis of Student/Teacher Interviews, and, (c) Summary Discussion.

Class Observations

Prior to beginning this study it was agreed that the researcher would personally observe one class session per week in each group: the experimental group, using a WLA with authentic literature, and the control group following its own syllabus with conventional textbook materials. It was also agreed that a second observation per week would be tape recorded by each group. This procedure proved both effective and informative, since frequently the taped sessions revealed information not immediately apparent when the researcher was present in the classroom.

Discussion of these observations will begin with a summary description of the various phases of the lesson and will include transcribed excerpts of classes in session to illustrate the teaching/learning strategies used. Each section will be followed by a discussion contrasting techniques and procedures.

It will be recalled from Chapter 3 that the observer focused on two main learning activities: (a) students engaged in communication practice directed by the teacher (pseudocommunication), and, (b)
practice spontaneously and independent of the teacher (real communication). These activities can be summarized as "skill-getting" and "skill-using" (Rivers, 1972). All observations will be analyzed according to this model.

**Control group**

The control group, using a traditional teacher-centered approach, met daily for 45 minutes. During the eight-week period of the experiment, the students read *Poursuite Inattendue*, by Szeps-Fralin, in its entirety. They also read a number of short cultural readings--usually one or two pages in length--and had completed reading three chapters of *Le Petit Prince* by Saint-Exupéry.

*Poursuite Inattendue* is a mystery story consisting of 12 episodes, dramatized, and recorded on audio cassette. It is used in conjunction with a student text transcription, and an accompanying workbook of questions relating to content and grammar. There is also a teacher's guide.

Speaking in French, the teacher began the session by taking roll and asking individual students whether they had completed their homework assignments. Then the class unfolded in what the researcher observed as three separate phases: (a) oral treatment of reading text via audio-cassette (7-12 minutes), (b) oral and written exercises answered in class to reinforce vocabulary, story content, and grammar (20-30 minutes), and, (c) culture discussion (10-20 minutes).

**Phase 1:** Oral treatment of reading text (7-12 min).
The teacher briefly summarized events of the preceeding episode, and/or asked a few recall questions. She then played a tape recording of the current episode of Poursuite Inattendue. The students followed the recording with their books open as the taped voices enacted the episode. Occasionally the tape was stopped to answer students' questions pertaining to vocabulary, but usually it was allowed to play without interruption. Individual episodes lasted from seven to twelve minutes depending somewhat on length and on how many interruptions had taken place for the purpose of discussion.

As the tape played, students listened and read attentively trying to comprehend the main events of the story: who? what? where? when? At the conclusion of the episode, students asked questions for clarification of vocabulary items in the text. These were written on the board and either answered by the teacher or by students who had checked their meanings in the vocabulary list at the back of the book. Typical vocabulary items included: s'évader (to escape), inaperçu (unperceived), entamer (to begin), ailleur (elsewhere), s'emparer (to grab hold of), chapeau melon (derby hat), soucieux (worried), voleur (thief). Students copied the words and definitions into their notebooks. They were free to read the episode ahead of time or reread any passages they chose. This, however, was optional.

Phase 2: Answering questions after the episode (20-30 minutes).

The teacher read content questions aloud which had been completed as a homework assignment and were now read as a final
The following transcription, documenting this portion of the lesson (phase 2), is an excerpt from March 21, 1990 correcting content questions based on Episode 4 of *Poursuite Inattendue*. The transcription has been rendered as faithfully as possible based on what was heard in class. It also includes some pauses and errors (sic) that one normally hears in a spoken French activity. Some repetitious and/or inaudible statements were omitted. The word "student" refers to whichever student is responding. It does not refer to the same student each time.

Teacher: "*Numéro 1. Qui est Jo Jo 'La Terreur'? Qui est Jo Jo 'La Terreur'? Oui?*" ("Who is Jo Jo 'The Terror'?"")

Student: "*Un prisonnier.*" ("A prisoner."")

Teacher: "*Il est prisonnier. Très bien.* ("He's a prisoner. Good.)"

The teacher does not overtly correct the student's vocabulary error (*prisonnier*), but models the correct form (*prisonnier*).

*Et qu'est-ce qu'il a fait?.* ("And what did he do?")

Student: "*Il a fait...uh, beaucoup de ....(inaudible)... noirs, et assisine deux membres de la Bande Museaux Noirs.* ("He did ....ah, a lot of ... black, and assassinated two members of the Black Snouts Gang.")"

Teacher: "*Ahah! Avec un fusil? ou avec ou avec un couteau? ou quoi?*" ("Ahah! With a rifle? or with or with a knife? or what?")

Students: "*Huh? uh...uhh?...oh..."

Teacher: "*Il a assassiné comme... On ne sait pas, eh? On ne sait pas!* ("He assassinated like... We don't know, huh? We don't know!")
The teacher has established the identity of "Jo Jo the Terror," now held prisoner after having committed numerous crimes and assassinated two opposing gang members. She asks by what means he has assassinated his victims but then decides not to pursue the issue probably because this information was not mentioned in the text.

Teacher: *Numéro 2. Dans quelle voiture est-ce que Thierry est parti?* (In which car did Thierry leave?)

Student: "Thierry est parti dans un Cadillac noir." (Thierry left in a black Cadillac.)

Teacher: "Un Cadillac NOIR (emphasis)...eh? TRES BIEN! Ah...! Avec qui est-il parti? Oui?" (A BLACK Cadillac...eh? VERY GOOD! With whom did he depart? Yes?)

Student: "Avec un homme avec un chapeau melon." (With a man with a black derby.)

Teacher: "Ah, très bien. Avec un homme avec un chapeau melon. Et vous pouvez voir qu'est-ce que c'est un chapeau melon ici. Eh? Regardez à la page 17, --chapeau melon." (Ah, very good. With a man with a derby. And you can see what a derby is here. Eh? Look at page 17, --derby.)

The teacher calls attention to a picture of such a derby on page 17 thereby establishing the relationship of referent, signifier and signified. This was done smoothly by incorporating the cultural referent into the lesson without interruption and without need for translation.

Teacher: "Que signifie le numéro zéro-six sur la plaque d'imma-tri-cu-lation? Oui?" (What is the significance of the
number, zero-six on the license plate?)

Student: "C'est la numéro de les Alpes Maritimes." (It's the number of the Maritime Alps region.)

Teacher: "Les Alpes Maritimes! C'est le numéro de quelle ville, eh? Oui?" (...It's the number of which city?)

Student: "Nice."

Teacher: "NICE! C'est le numéro de NICE. Alors. Quand vous avez une voiture, uh, il faut mettre une plaque d'immatriculation. N'est-ce pas? Comme Baton Rouge, nous avons plutôt une lettre pour Baton Rouge; c'est plutôt A ou B? (NICE! It's the number for NICE. So. When you have a car, uh, you have to have a license plate. Don't you? For Baton Rouge, we have a letter for Baton Rouge; is it A or B?)

Students: "A."

The numbers on the license plate identify the car as having been registered in Nice. Here is another example of incorporating culture into the lesson by pointing out similarities and differences of auto identification in the United States and in France. The teacher pursues the issue:

Teacher: "C'est A pour, Baton Rouge. Mais en France si vous avez le numéro ah soixante- (writes number on board) -quinze..., c'est le numéro, ah, ..." (A is for Baton Rouge. But in France if you have the number 75, it's the number, ...)

Student: "Pour Paris." (For Paris.)

Teacher: "Pour Paris. Oui. Alors si vous voyez une voiture avec ce numéro, de...dans le plaque de'immatriculation... c'est de Paris. Et si vous voyez zéro-six? c'est le numéro du département et la ville
de...Nice, Eh?” (For Paris. Yes. So if you see a car with this number on the license plate...it's Paris. And if you see zero-six? It's the number of the department and the city of Nice, eh?)

Students: "Madame, ... Madame...!"

Teacher: "Attendez, j'ai quelque chose pour vous! (reaching for a French newspaper). Le zéro-six!" (Wait, I have something for you!)

The teacher shows a picture of a car with an authentic French license plate indicating Nice as its place of registration.

Students: "Ah, oui!"

Teacher: "...et ici!"

Student: "Oh, c'est que ça?..." (other sounds of recognition)

Student: "The other side...!"

Teacher: "le zéro-six. C'est un quartier ... " (zero-six. It's a section...)

Student: (discovering the picture) "Ah oui!"

Teacher: "..........de Nice."

Student: "Alors, sur le...uh..."

Teacher: "Oui. Très bien. Alors zéro-six: NICE! Quand vous avez une adresse, ...eh?...vous pouvez avoir M. et Mme Hébert,...uh 7 rue Longchamp, et le, comme le zip code on dit, zéro-six-zéro-zéro-zéro...Nice! Alors il faut passer le journal! ... Oui. Madame a pensé de cela, l'année dernière, j'ai acheté le journal, et voilà zéro-six." (Yes. Very good. So zero-six: NICE! When you have an address...you can have Monsieur and Madame Hébert at 7 Longchamp Street...and for the zip code zero-six-zero-zero-zero...NICE! So pass the newspaper around. Yes, I thought of that last year, I bought the
paper, and here it is, zero-six!

Students: "Oh, oh...oh..."

Student: "Madame?"

The teacher shows how the license functions as a zip code to identify location. She asks the students to circulate the newspaper throughout the class so all can get a good look. She has evidently gone to trouble to provide this cultural item which fits directly into the story of Poursuite Inattendue and wants the students to know she thought of them as far back as last year when she was in France.

Teacher: "Numéro 3. Qu’est-ce qui distingue le petit monsieur que Nicole voit près de la cabine téléphonique? Oui!" (Number 3. What distinguishes the little man that Nicole sees near the telephone booth? Yes!)

Student: "Il porte un chapeau melon." (He's wearing a derby.)

Teacher: "Ahah! Et pour retrouver Thierry où est-ce que Nicole va aller? ... Meg?" (Ahah! And to relocate Theirry where is Nicole going? Meg?)

Student: "Elle va à Nice." (She's going to Nice.)

Teacher: "Oui! Qui a entendu la conversation de Nicole et de Jean-Louis? Charlotte!" (Yes! Who has heard the conversation of Nicole and Jean-Louis? Charlotte!)

Student: "C’est le petit monsieur, entendu, a attendu la conversation." (The little man heard the conversation.)

Teacher: "Le petit monsieur au chapeau...?" (The little man with...?)

Student: "Melon." (A derby.)
Teacher: "Melon, très bien."

Nicole, Thierry's fiancée, makes a phone call from a public booth to tell Jean-Louis, a friend, that she will go to Nice to relocate Thierry. She has noticed a little man in a derby hanging about the phone booth but doesn't realize he has eavesdropped on her conversation.

During this phase, questions and answers progressed smoothly. On some occasions the teacher would call the number of the question and students would volunteer answers. As students answered, the teacher circulated and gave out colored stickers, one to each student that responded. The student in turn pasted the sticker on his/her sheets to show which questions they had answered orally. This strategy quickened the pace and made students eager to respond. French was used faithfully throughout the lesson by both teacher and students. Although the focus was on communication, students' speech was limited to constructing answers from the text.

As the above questions indicate, students were expected to deal with the literal meaning of the text. They were engaged in gathering information to answer the questions. Although students were anxious to respond orally and amass points there was little probing beyond events of the story. For example, thoughts and feelings of the characters were not discussed. Nor were students required to restate events in their own words or summarize what they had read.

The most impressive aspect of this phase was the integration of culture into the lesson. Without interrupting the flow of questions the teacher skillfully incorporated authentic visuals to explain
vocabulary and culture thus giving an enriched answer to the question. The teacher frequently used objects, pictures, authentic realia, and news articles to illustrate and to explain culture from the lesson.

Although the lesson allowed for various topics to arise, most of what has been described above must be categorized as skill-getting since it was directed externally, that is, by the teacher.

Generally, the above procedure lasted approximately 10 to 15 minutes and then shifted to filling in workbook lessons on the same episode. The grammar exercise sheets consisted of discrete item answers for various structures used in the story. Fill-ins called for changes in verb tense, substitution of pronouns for nouns, and occasional transformation exercises such as changing declarative sentences to the imperative mood. The classroom procedure was the same as described above, where the teacher read questions and students answered individually. Everyone wrote the correct answer on the worksheet or corrected what they had already written.

The following transcription is an exercise in which the students had to supply the correct verb tense.

Teacher: "Numéro un; lisez la phrase. Oui!" (Number one; read the sentence. Yes!"

Student: "J’ai rendez-vous avec ...(inaudible)" (I have an appointment with...)

Teacher: "Très bien. Numéro 2, Rhonda." (Very good. Number 2, Rhonda.)

Student: "Ça fait dix ans que je suis veuve." (It's been ten years since I became a widow.)
Student: "J'ai une question." (I have a question.)

Teacher: "Que je suis veuve. Très bien. Ma mère est veuve. Et ma soeur aussi est veuve. Oui, Kim?" (Since I became a widow. Very good. My mother is a widow. And my sister too is a widow. Yes, Kim?)

The teacher chooses to ignore the student asking a question probably because she wanted to reinforce the semantic meaning of the vocabulary item veuve (widow) by telling the students that both her mother and her sister were widowed. She then returns to the student's question.

Student: "Uh, for numéro un, I have 'j'ai un rendez-vous'. Can you have that?"

Teacher: "Et vous pouvez dire aussi, j'ai rendez-vous; eh? J'ai rendez-vous avec mon copain. Ah ça fait dix ans QUE je suis veuve--on a eu la phrase dans le dernie...dans la dernière leçon, n'est-ce pas? Ça FAIT dix ans que je suis veuve. (And you can also say, I have an appointment; hmm? I have an appointment with my friend. Ah, I've been a widow for ten years--we had that sentence in the last lesson, didn't we?... I've been a widow for ten years.)

Here the student has lapsed into English but the teacher continues to answer her question in French. She reinforces the student's correct answer, gives an alternative, and highlights the idiomatic expression within the sentence by recalling it from a previous lesson.

Et numéro 3; Jeannie." (and number 3, Jeannie?)

Student: "Vous la connaissez, n'est-ce pas? (You know her don't

Student: "Elle passera prendre le clé vers midi." (She will come by to pick up the key around noon.)

Teacher: "Très bien. Elle passe prendre le clé, LA clé vers midi.

Here the teacher corrects the gender of the noun by repeating it correctly with emphasis. The teacher however has used a different verb tense than the one offered by the student which leads to the following discussion.

_Elle passe. Présent!"_ (She is coming. Present!)

Student: "Présent?"

Teacher: "Présent!

Student: "Hmmm? ...(muttering)"

Teacher: "WAS coming, c'est l'imparfait, mais IS coming c'est présent."

Student: "Dans, dans le livre..." (In the book...)

Teacher: "Ah, dans le livre c'était passé?" (In the book it was past?)

Student: "Non, c'était futur." (No, it was future.)

Teacher: "Futur? Mais numéro cinq! Angie?" (Future? But number five! Angie?)

The student has pointed out that the example in the book gave the future tense for this item whereas the teacher indicated present. The teacher does not comment but proceeds to the next item.

Student: "Ce n'est pas le moment de ...(inaudible)." (It's not the
moment...)

Teacher: "Très bien. Six?" (Very good. Six?)

Student: "Alors, comme ça on n'a pas le valise ...(inaudible)."

(So, since we don't have the suitcase...)

Teacher: "Eh? Très bien. (laugh) Oui." (Hm? Very good. Yes.)

Student: "Numéro sept. Nom de chien! Ça commence à bien faire." (Drat it! That's a fine way to go about it.)

Teacher: "Très bien. Ça commence à bien faire. Nom d'un chien. Et numéro huit. Hmmmnn! Ça c'est une expression intéressante, Amie."

These last items were covered quickly almost without comment.

The student read the answer which the teacher repeated as a sign of affirmation.

Student: "Uh. Vous vous foutez du monde."

(You don't give a hoot.)

Teacher: "Foutez du monde. Non?"

Student: "Wait, répétez s'il vous plaît!"

Teacher: "Vous vous foutez du monde. Non?"

The student has asked for a repetition which the teacher supplies without comment. Since this answer involved an idiomatic expression it was not clear to the observer whether the student actually understood the meaning of Vous vous foutez du monde or whether the repetition only served to record the right answer. The teacher then distributed another set of papers.

Teacher: "Uh, Episode 6. J'ai d'autres papiers." (...I have more papers.)
Students: "Madame!!!! Ohhhh!!!!"

The preceding transcription took approximately six minutes of class time but represents only an excerpt. Often the grammar portion lasted up to 15 minutes depending on the number of exercises that had been assigned.

As seen from the transcript, this teacher is dedicated to using the target language throughout the class period. She also requires the students to continue using it though at times they would have preferred to lapse into English. Though the grammar portion of this and of other lessons consisted of routine mechanical drills, the above segment demonstrates that all discussion was carried out in French. However, attempts to incorporate grammar structures in a real or simulated situation, or to make original statements with the structures were not observed. Neither were students asked to invent a communicative setting although the vocabulary, structures and idiomatic structures of this lesson might have lent themselves to various communicative activities. Original student work, oral or written, requiring the application of specific grammatical structures was a missing component. To summarize, it could be said that class activities were largely limited to skill getting but not generally to skill using.

**Phase 3: Cultural discussion (10-15 min).**

Cultural topics were directly related to the student trip to France scheduled for the spring. Although only two class members originally had planned to accompany the group, eventually 9 of the 22 students went to France. Since a number of them had taken the trip
the previous year, the entire class showed interest in these culture discussions, some with a high level of personal experience to authenticate what was seen and discussed.

Often this phase began by viewing a video of the preceding year's trip filmed by the teacher. As the tape rolled, the teacher described in French what was being viewed. Scenes of Paris: Place de la Concorde, Champs Elysées, La Défense. All were described in detail. Shots of the bus driver, a shopkeeper, and a café proprietor were shown on another video. On one occasion discussion centered around a blown-up group photo taken at the Château de Chenonceaux. Another day a student's mother had called from Paris where she was vacationing and the contents of her call became the focal point of interest. On still another occasion, the class listened to a song about France by Julien Clerc and were asked to supply the missing lyrics on a hand-out. Sometimes a segment from Champs Elysées, a commercially produced tape series simulating radio broadcasts, was played to add to the authenticity of the culture lesson.

Occasionally the class received a cultural reading such as one describing the TGV and the Concorde which they were asked to read at their leisure. Students asked questions about what they were seeing and hearing and whether this year's group would follow the same itinerary. Everything in this portion of the lesson was enhanced by the excitement and the reality of the trip. It was apparent that students enjoyed learning about French culture. It was also edifying to see how faithful they were to speaking French in class, even when their enthusiasm outdid their linguistic abilities. It would be
difficult to imagine a more exciting way to teach culture.

This portion of classtime was very lively and students were personally involved in the lesson. For some, however, involvement was more passive than active when it came to actually using language for communication. Most of the discussion was carried on by the teacher in answer to students' questions.

**Experimental Group**

The experimental group, meeting three times weekly for 90 minutes at each session, followed the Whole Language Approach. WLA was applied during the first 45 minutes of each period and the remainder of class time was devoted to following the regular curriculum in order to complete the required grammar syllabus. During the eight-week period, the experimental group heard six stories read orally by the teacher or by a native speaker on audio-cassette tape. The titles of the stories were: *Jacques le Niais* and *Les douze princesses dansantes* (Kincaid), *Toto et son oiseau* (Auer and Klages), *La fiancée du diable* and *Le Colporteur de Swaffam* (Grund), and *Blanche Neige* (Grimm). Most of these stories are traditional folk or fairy tales except *Toto* which is a child's fantasy written in 1989.

The WLA procedures were divided into three principal phases: (a) oral treatment of story text, (b) silent reading by students in books of their own choice, (c) written and/or oral projects based on silent reading. Each phase was timed to last from 15 to 20 minutes. Discussion of story content leading to comprehension was included in phase 1. Formal grammar exercises were also covered but were not
considered part of the WLA.

The teacher began a new text by announcing the title, or the first few lines of text, showing an illustration from the book, and conducting a brief discussion based on student predictions of story content. This was done as an advanced organizer to prepare students for what was to follow. In subsequent classes spent on the same text the teacher wrote five to eight key words from the previous episode on the board and asked students to recreate the story from them. Only the teacher had the text; the students were engaged in active listening.

The following transcription is an excerpt of phase 1, oral reading by the teacher with student predictions. This class was conducted on March 13, 1990.

**Phase 1:** Reading aloud by teacher (15-20 minutes).

Teacher: "*Aujourd'hui je vais vous lire une nouvelle histoire.*
*Cette histoire s'appelle Les douze princesses dansantes.* Prenez une feuille blanche et écrivez *Les douze princesses dansantes.* *Ecoutez bien.*"

(Today I'm going to read you a new story. This story is called The Twelve Dancing Princesses. Take a blank sheet and write The Twelve Dancing Princesses. Listen carefully.)

Teacher (reading): 'Il était une fois un roi qui avait douze filles très belles et un problème inhabituel.'

(Once upon a time a king had twelve very beautiful daughters and a very unusual problem.)

Teacher: "*Alors, imaginez quel peut être son problème. Je vous*
demande des prédictions. (Now, imagine what his problem might be. I'm asking for your predictions.)

Students: (Silent reflection; some students began writing.)

She waited and then asked them to read their predictions.

Teacher: "Alors?" (So?)

Student: "Il n'y a plus de garçons pour les filles." (general laughter) (There are no more boys left for the girls.)

Teacher: "Ahh. Il n'y a plus de garçons qui veulent les épouser! Bien! Adrienne!" (Ah. There are no more boys who wish to marry them! Good! Adrienne!)

Student: "Peut-être il y a seulement un garçon." (general laughter) (Perhaps there is only one boy.)

Teacher: "Un garçon et douze filles? Ah, c'est grave! Bien!" (One boy and twelve girls? Ah, that's serious. Good!)

Student: "Pas d'argent?" (No money?)

Teacher: "Qui n'a pas d'argent?" (Who has no money?)

Student: "Le père." (The father.)

Teacher: "Ah, oui, il n'a pas assez d'argent pour les dots ." (Ah, yes, he has no money for the dowries.)

The teacher concurred that perhaps the father does not have enough money for their dowries. She supplied this new vocabulary word within the context of the story. She did not explain its meaning at this point but later in the session someone asked what dot meant. The teacher wrote it on the board, re-used the word in the context of the story and then asked if anyone could guess at the meaning, which several students did manage correctly.
Teacher: "Vous avez de bonnes idées. Je vais continuer."
(You have good ideas. I'll continue.)

The teacher recognized all answers as valid and complimented the students on their good ideas. She continued reading.

Teacher (reading): 'Chaque nuit, lorsque les princesses partirent se coucher, leurs chaussures étaient neuves. Chaque matin, quand elles descendirent déjeuner, leurs chaussures étaient trouées. Chaque jour le roi devaient acheter de nouvelles paires de chaussures. Ce qui le tracassait, était de ne pas connaître la raison pour laquelle leurs chaussures était trouées.'

(Each night, when the princesses left to go to bed, their shoes were new. Each morning, when they came down for breakfast, their shoes were worn through. Each day the king had to buy new pairs of shoes. What bothered him was not knowing the reason why their shoes were worn through.)

Teacher: "Alors, pouvez-vous imaginer des prédictions?"
(Now, can you imagine some predictions?)

The reading was interrupted several more times for discussion of predictions and vocabulary. This phase lasted approximately 18 minutes, during which time many more predictions were discussed and several new words were introduced. Among new vocabulary words were: contigue (contiguous), sorcière (witch), l'aînée (the eldest), ronfler (to snore), enfiler (to slip on), sculpter (to sculpt), auparavant (formerly), dégringoler (to rush down), s'assoupir (to be overcome by sleep), marche (step), tracasser (to bother), énigme (enigma). The students copied these words and made notes on their
meaning. To close this phase of the lesson, the teacher re-read the story excerpt from the beginning without interruption.

At the appropriate moment in the story, the teacher showed illustrations of the twelve adorned princesses scurrying down the secret staircase. The entire story was not completed on this day so after re-reading from the beginning, the teacher read a little more, stopping with a request for predictions to be stated at the next class period, and sent the students to do their own private reading.

The above excerpt shows that there was considerable interaction going on in the class between the students and the teacher about the text. The teacher had no trouble engaging students in active listening. This was verified by the ease and frequency of their predictions. To make these predictions students had to access cognitive resources, and to analyze, organize and synthesize information. The teacher's ready acceptance of all predictions provided a safe area where students felt free to risk answers. It is also apparent from the excerpt that both teacher and students maintained use of the target language throughout the discussion.

Students were made aware of their own cognitive resources and encouraged to tap into them. (Byrnes, 1985; Hague, 1987; Barnett, 1988; Kern, 1989; Oxford, 1990). To make predictions students had to listen to text, observe illustrations, and draw on what they already knew. The fact that their predictions were often accurate, allowed them to trust their insights.

The same principle applies to their conjectures about vocabulary items. When a question of vocabulary arose, the experimental teacher
wrote the new word on the board or overhead projector. Often seeing
the word helped students derive its meaning from recognition of its
radical stem or its English cognate. At times the teacher called
attention to morphological indicators. Finally, the context of the
story, especially when enhanced by illustrations, provided support for
accurate inferencing. The control teacher had also put new words on
the board, and had used illustrative materials, however, the
vocabulary items were defined either by the teacher or by students
who had found the meaning in the glossary. The control students
remained passive receivers of information as opposed to active
agents looking for relationships between known and unknown
elements of meaning.

Until this point in the lesson all activities were focused on
deriving meaning from the text through carefully controlled
interchange directed by the teacher, therefore categorized as
skill-getting.

Subsequent classes began by having students summarize the
story orally. The teacher wrote key words from the previous episode
on the board. These served to recall main ideas enabling the students
to reconstruct the story in their own words and at the same time
incorporate newly learned vocabulary. This technique is a valid
means of skill-using as opposed to skill-getting. It demonstrates
language learning as a creative construction process with real
communication as its aim. It was this creative construction process
that was never observed in the control group.

The practice of reading French stories aloud to students and the
interaction that followed in the above lesson reveals some of the thinking skills needed for understanding spoken French. In the native tongue, knowledge of vocabulary and linguistic structures renders comprehension relatively simple. Providing visual support by showing illustrations and encouraging guessing by pointing to relationships within and between new words compensated for lack of knowledge about the target language and facilitated students' comprehension in this experiment. Their attention was always focused on meaning. According to Dulay, Burt & Krashen (1982), language learning is at its best when the learner is focused on understanding the idea or message.

As the eight-week experiment continued, distinction between story content and grammar content became nebulous. With increasing frequency, students and teacher found it necessary to discuss grammatical structure in order to clarify story line. The following transcription was excerpted from phase 1 on April 3, 1991. It is included here to show how grammar discussions became an integral part of the lesson. For this story a commercially produced audio tape of Blanche Neige. (Snow White) was used. The discussion revolves around the beginning of the story. Even though the title had been announced, students did not immediately connect it to the story of Snow White.

Tape: 'Un jour d'hiver une reine était assise près de sa fenêtre dont l'encadrement était en ébène. Elle brodait. En brodant elle regardait la neige tomber. Elle se piqua le doigt avec son aiguille. Trois gouttes de sang tombèrent sur sa broderie blanche.'
(One wintry day a queen was seated at her ebony encased window. She was embroidering. While stitching she watched the falling snow. She pricked her finger with her needle. Three drops of blood fell on her white embroidery.)

The students heard this passage and worked through it answering cue questions of who it was about, where it was taking place, and what was happening. They were then asked to retell the beginning of the story.

Teacher: "Alors. On va essayer de raconter le début de l'histoire. Tu commences, Michelle?" ("Let's try to retell the beginning of the story. Will you begin, Michelle?")

Student: "Un jour d'hiver, ... ... ...") ("One winter day... ...")
Teacher: "Oui, ... Qui?" ("Yes,... Who?")
Student: "Une reine ... (haltingly) ... était assise près de sa fenêtre ... et ... Elle broda." ("A queen ... was seated near her window ... and ... she embroidered.")

Teacher: "Oui." ("Yes.")

Student: "Et elle regarde ..." ("And she is looking...")
Teacher: "Passé simple." Reminding student to use past literary tense.

Student: "Elle regarda la neige." ("She looked at the snow.")
Teacher: "Bien. Ensuite, continue, Catherine." ("Good. And then? Catherine, continue.")

Student: "Elle se piqua le doigt avec son aiguille ..." ("She pricked her finger with her needle...")
Teacher: "Oui." ("Yes.")
Student: "Et le rouge du sang tombe..." ("And the red of the blood falls...")

No allusion is made to the "red of the blood" as spoken by the student. Instead, the teacher asks a simple question to get the student to construct the sentence correctly.

Teacher: "Combien de sang?" ("How much blood?")

Student: "Trois gouttes de sang sont tombées." ("Three drops of blood fell.")

Teacher: "Passé simple." (Reminding her of tense.)

The student's sentence is perfectly correct conversational French but the teacher wants to reinforce the literary tense used in story telling.

Student: "tomba..." (Uses the singular rather than the plural form.)

Teacher: "Trois gouttes..." ("Three drops...")

Error correction is here indirect--a simple reminder of the plural subject.

Students: "Tombe...tomba...TOMBERENT! (laughter)."

The student understands the teacher's indication that the plural subject necessitates verb agreement. Not until the third attempt is the correct form recalled causing the students to laugh. The teacher continues playing the tape.

Tape: 'La reine dit alors: Si seulement je pouvais avoir un enfant dont la peau serait aussi blanche que la neige, les lèvres aussi rouge que mon sang, et les cheveux aussi noirs que l'ébène.' (The queen said: If only I could have a child whose skin would be as white as the
snow, whose lips would be as red as my blood, and whose hair would be as black as ebony.)

Teacher: "Qu'est-ce que la reine voulait avoir?" (What did the queen wish to have?)

Students: "Un bébé...?" ("A baby.")

Teacher: "Et comment ce bébé devait-il être?" ("And what was the baby supposed to be like?")

Student: "...aussi blanche que la neige..." ("...as white as snow...")

Teacher: "(prompting) ...un enfant...?" ("...a child...?")

Here the teacher has deliberately used the word from the story to elicit what follows in the text.

Student: "dont la peau" ("whose skin")

Teacher: "Dont! BIEN! ...DONT la peau..." ("Whose! GOOD! ...WHOSE skin...")

Repetition combined with praise calls everyone's attention to the desired possessive structure. Students are often uncomfortable with this French structure, so the teacher has insisted on it although a correct version could have been rendered without it. The structure came up several times during the session:

Student: "Elle veut un enfant avec les cheveux"... ("She wants a child with hair...")

Teacher: "Pas AVEC!!!" ("Not WITH!!!")

Students: "DONT (Students volunteer in chorus)" ("WHOSE")

Teacher: "les lèvres...(prompting)" ("lips...")

Students: "seraient aussi rouges que le sang..." (would be as red as blood...")
At this point the sentence has been divided into a kind of antiphonal chant between the students and the teacher without any predetermined consent. And they continue the description as if chanting:

Teacher: "Et DONT les cheveux...!" ("And WHOSE hair...!")

Students: (In chorus) "et DONT les cheveux seraient aussi noirs que l'ébène." ("And WHOSE hair would be as black as ebony.")

At this point the teacher played the entire sentence on tape and then asked the students to describe the child.

Teacher: "Alors décrivez cet enfant DONT la femme rêve." ("Now describe this child OF WHICH the queen is dreaming.")

Student: "Neige blanche?!" ("White snow?!")

Student: "Ohhhh! Je sais! (laughter)" ("Ohhh! I know!")

Various students: "Ça c'est bizarre! Neige Blanche? Comme?.... Oh (signs of recognition...laughter) Elle veut... elle veut" ("That's crazy! White snow? As in?... Oh. She wants... she wants")

The teacher asked for a repetition of the entire sentence which she wrote on the board and the students copied.

Teacher: "Bon! Qui est cette fille qui va naître?" ("Good! And who is this child that's going to be born?")

Students: "BLANCHE NEIGE!!!" ("SNOW WHITE!!!")

Laughter and comments of recognition followed.

Although dont is a relative adverb commonly used in everyday French speech, it is difficult for students of the language to incorporate it into their active vocabulary. Perhaps because of nuances in meaning (whose, of whom, of which), depending on
accompanying verbs and expressions (parler de, avoir besoin de), and because there are strict rules governing its placement in sentences, it is a difficult concept for American students to grasp. Difficulty notwithstanding, teachers of French would agree that this teacher's success in helping students integrate dont into their active vocabulary was paramount. The structure itself was not new to the students as they had studied it previously as an isolated grammar concept. This example clearly demonstrates that grammar alone does not render communication, but when grammar is presented in context, as through a Whole Language Approach, it is better assimilated and can ultimately enhance communication.

As seen from the transcripts, students often were required to apply grammar rules orally in recounting stories such as the use of the passé simple, the use of a difficult relative pronoun instead of a prepositional phrase (dont instead of avec). In addition, the researcher noted that often students were required to express an idea two ways (e.g., with and without the relative pronoun).

The story line proved an invaluable pedagogical tool by repeatedly modeling the structure. The story, as it were, provided its own reinforcement through repetition. Rather than being bored by the repetition, students became more animated as they caught on to both grammar usage and story meaning. From that point on internalization was tantamount to a game.

As students became familiar with an increasing number of stories, an inverse effect was observed. During formal grammar study students often were asked to write original sentences
demonstrating ability to incorporate specific grammatical structures. Students automatically turned to story plots to provide context for grammatical practice. The incidents in Jacques le Niais, for example, provided events that were ideal for illustrating the subjunctive mood, as in the example: "La mère de Jacques voulait qu'il apprenne à regarder plus loin que son nez." (Jacques' mother wanted him to learn to look beyond his nose.) Numerous sentences based on this pattern as well as other grammatical patterns were possible because of familiar story plots which provided the students with abundant raw material for their own sentence construction.

As the class became familiar with more stories, grammar items were frequently incorporated into the narration of events causing the WLA segment and the regular class time to merge. The experimental teacher and the researcher found it necessary to discuss the issue. It was decided to allow the grammar discussions to continue for several reasons. First, the grammar discussions evolved naturally and directly from the text. To ignore or suppress them would have been both awkward and counterproductive. Second, class procedures based on a Whole Language Approach cannot exclude grammar which is a necessary and integral component of language. To exclude grammar would be an aberration. Since the prolonged discussion of grammar was taking time from the formalized grammar session of classtime, it was not viewed as creating an imbalance. Finally, since it was the students themselves who had turned to stories to provide ideas for illustrating grammar principles it could only be viewed as a positive turn of events. As was stated in Chapter 3 in the Treatment section,
the purpose of Phase 1 was to enlist interaction and allow for internalization of new vocabulary and grammar structures.

Using story line to communicate information and at the same time apply specific grammar structures is an excellent application of skill-getting. It is another example of the creative construction of language at work. By contrast, as was seen in the transcription from the control class grammar lesson, no creative application of grammar concepts was present.

The original research question of whether a WLA using authentic texts would improve students' listening comprehension as compared to students taught with text materials in a conventional teacher-centered class seems to be borne out here. Once a passage is understood in the target language to the point where students are able to reconstruct it in their own words, they are demonstrating that they have gained some control over the required semantic building blocks. To do this, the individual elements of each semantic grouping must be dealt with on three levels: (a) phonological, (b) structural, and (c) semantic. These levels often overlap. The experimental students had to extrapolate these levels of meaning from sound since they did not have access to the printed text.

The role of the teacher was essential in guiding students to focus on key elements in the text related to their phonological, and/or structural, and/or semantic levels. At times this was done by offering a cue such as the first word or idea in a semantic group. The teacher's "Trois gouttes" elicited the correct verb tense and number, "tombèrent" (structural/phonological). At other times a cue question
elicited an element which enabled the student to continue an idea. The student's pause after "Un jour d'hiver..." was bridged by the teacher's prompting of "Qui?" to elicit "Une reine était assise" (structural/semantic). Providing the missing element helped jog the student's memory enabling her to reconstruct the sentence. The teacher also used direct intervention as in "Pas avec!" and modeling the correct structural form as in "Décrivez cet enfant dont la reine rêve."

In each of these examples, the teacher allowed the student to demonstrate his skill to the point where control faltered. Using this faltering point as her cue, the teacher supplied a fragment of essential information needed to complete the idea. The teacher never directly gave the answer to the student, but rather let the student struggle to complete the meaning for himself. Each of these teaching strategies helped the students apply their new-found skills of comprehension by focusing on meaning. To the extent that students expressed their own ideas in the target language, they were engaged in skill-using.

The chances of these students comprehending these semantic elements in another context were substantively increased as was suggested in the statistical results of the recall protocol. Listening comprehension taught as a creative construction process appears to have more validity than mere listening for storyline as in the control class.

**Phase 2: Silent reading.**

Within moments after the first phase, the students retrieved
their story books from the table, returned to their places and began reading. For the next 15-20 minutes the room was quiet except for the turning of pages and the jotting of notes. Students were engrossed in their stories. Most kept dictionaries close by and consulted them regularly. Occasionally a student approached the teacher for consultation.

Since this time was entirely quiet little could be observed externally. Nevertheless, because of the students' intensity, it appeared that reflective reading and serious thinking were taking place. Within the limited selection of books, each student apparently managed to find something to which he could relate on a personal level and read with satisfaction. Only the student knows what appeals to him personally, and allowing him choice empowers him with ownership in learning (Lalande, 1988; Krashen, 1989).

Based on the recurrence of this experience at each successive class period, the teacher became convinced that the silent reading period was feeding into the students' learning process. As further assurance that students grasped major events, the mapping chart--indicating time, place, main characters, problem, and principal actions, resolution of the problem--provided basic information they needed to know to go on to the more sophisticated tasks that followed. Compared to the control class where neither discussion nor application of stories read ever evolved beyond the level of sequential content questions, it seems that silent reading of self-selected stories can be highly beneficial to students learning a foreign language. Like the barrio children from New York's inner-city schools
(Larrick, 1987) who learned to read from stories and without textbooks, these experimental students dramatically improved their reading skills by reading stories in the target language.

Allowing students choice in reading offers a direct response to Bernhardt's (1986) appeal for a reading syllabus that is not "teacher directed and teacher mandated, but reader centered and reader generated" (p. 108).

Great gains in the reading comprehension scores on both the protocol and the objective test lead to the assumption that students assimilated some of the skills and strategies modeled during oral story time and successfully applied them while reading their own stories. We therefore can answer research question number 2 in the affirmative. Using a WLA by teaching with authentic texts improves students' reading comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class.

**Phase 3: Creative Activities (15-20 minutes).**

After a 20-minute silent reading period the teacher told the students they could begin working on projects. Since they were not permitted to take books home, students made good use of reading time in class. In the case of partners or small group projects, students worked quietly in one area of the large room so as not to disturb those still reading. When speaking to each other, students at first spoke English to discuss the mechanics of their project but switched to French when practicing or trying out aspects of creative work to be presented formally to their peers.
In an expanded learning context enhanced by individual choice of text, students produced innovative projects demonstrating the use of enriched vocabulary and style both orally and in writing. They were given the widest latitude of choice which in turn gave rise to a diversity of projects. In addition to the suggested activities, their own ingenuity expanded the repertory beyond expectations. Among written projects undertaken was an exchange of letters between two characters in a story in which they discussed the viscissitudes of their situation. These included a letter from Beauty to her father in which she described the kindness of the Beast, and a letter from one of Strega Nona's clients reporting on her newly acquired magical powers. Le Petit Nicolas wrote to Père Noël asking for the gift of no longer blushing because of the embarrassment it caused.

In another projet, a French newspaper's social column gave a graphic description of a beautifully attired young maiden attending the Prince's gala ball. She mysteriously disappeared at midnight leaving a bewildered Prince holding a glass slipper. All subjects were requested to report any information leading to the whereabouts of this mysterious maiden. The sports page reported the heroic feats of courage and daring exhibited at a regal jousting contest.

Original poems echoed themes of various literary works or spun off tangentially from them. Examples included a set of poems inspired by the reading of Sartre's *Huis Clos*, and a poem-booklet which juxtaposed illustrations depicting scenes of death from *L’Étranger* by Camus, with sparse verse to convey the lack of emotional display by the main character. A third poem depicted gaily
painting figures of the animals from Prévert's *Operette de la Lune* carved from cardboard. Still another read like a chant echoing the sad theme in *Blues Pour Marco*.

A favorite project took the form of private journal entries wherein main characters reflected on their problems and plans. In retaliation for having been omitted from the christening guestlist, Maléfice, the wicked fairy in the story of *Sleeping Beauty*, wrote of her spiteful plot directed against the baby princess, Aurore, and against the royal family. Louis, in *Le Têtard Mysterieux*, wrote of daily surprises and problems caused by his pet tadpole's phenomenal growth. Another story gave glimpses of a watery world from the perspective of a deep sea creature. The actual journals were elaborately illustrated and in color.

Among some of the more striking works was the summary of a medieval tale of bravery written in caligraphy on parchment, and a play based on the story of *The Princess and the Pea*.

The most demanding written project transformed the setting, characters, and problems of an original story read by a student to a new creation based on the same plot. This assignment required in-depth comprehension of the original story, rigid adherence to structure, and abundant imagination to invent new episodes. Starting from the mapping chart for this project, students parodied stories like *La fiancée du diable* and *Le têtard mystérieux*.

Students who opted for oral projects found them more demanding than anticipated because they required time and effort to produce accurate pronunciation, intonation, and expression appropriate to both
language and situation. Oral productions included narrations by two or three students which were simultaneously mimed by other students. One of these, based on Blues pour Marco, re-enacted the dangerous exploits of two French teenagers tracking down those whom they believed to be the murderers of their elderly friend, Marco. There were also television programs reporting news of slain monsters by courageous knights; an audio-cassette complete with sound effects conveyed the excitement of cataclysmic events in a Chinese dragon myth. Attends que je t'attrape, a modern child's fantasy by Ross, was presented as a dramatic reading with hand-painted stick puppets. A most playful and inventive project was one in which the student acted out charades to depict vocabulary words from Sartre's Le diable et le bon dieu.

In general, the creative activities engendered a great deal of enthusiasm. They also created a new kind of dynamism within the group which made students attentive and appreciative of their peers' efforts. The activities provided unlimited opportunity for applying new language skills in a communicative setting.

As seen from the above descriptions, the four language skills were inextricably related to each other and used interchangeably in every class period. Using an admixture of skills rather than speaking or writing in isolation is recommended by Fanselow (1987). Additionally, Swaffar et al. (1991) recommend early emphasis on compositions in conjunction with reading. As was reported in the Larrick ((1987) study, students immersed in literature and creative activities produced new stories from old ones. Students in the
experimental class also involved themselves in stories and reacted to them in a foreign idiom.

Furthermore, it seems that using stories as the pivotal point of learning provides teachers with the easy way to individualize instruction (Builder, 1986); it structures the learning environment so that students experience the wholeness of the subject and take from it what they can. WLA recognizes the fact that students are natural learners and can learn at their own pace.

As seen above, WLA provides an environment that fosters creativity, mutual problem-solving and interpersonal cooperation. This kind of interaction increases the motivation and productivity without the "fear-producing solo performances" discussed by Oxford et al. (1990).

Discussion

As can be seen from the foregoing descriptions, each group exhibited both strengths and weaknesses. There were similarities and differences, many of which could not have been anticipated at the outset. Both teachers had stated that developing the four skills were among their top priorities, along with exposing students to French culture. However, the researcher observed that each teacher's concept of how to carry out the stated goals was highly individual. The experimental teacher's personal approach, though always pleasant, was structured and serious, requiring students to expend considerable energy and to demonstrate what they had learned. The control teacher's approach was always light, fast-paced, and pleasant, but without putting great demands on the students.
In the experimental classroom students were surrounded by cultural realia of all kinds: student work, French posters, signs, fliers, maps, flags, costumed dolls, magazines, and books, displayed everywhere in the room. There was even a French kiosk which had been made by a parent and a replica of the Eiffel Tower. Though cultural discussion occasionally entered into the lesson, it remained more the background setting for learning the language. By contrast, the control teacher's room was bare of any visuals with the exception of one easel bearing an enlarged photo of class members standing on the bridge at Chenonceaux. Nevertheless, culture was the prime vehicle for engendering enthusiasm and creating a desire to learn French.

Unfortunately, we do not have the control students' written reactions since they would have been a valuable adjunct in trying to interpret results of the statistical analysis, and in answering the third research question concerning student attitude. Given the enthusiastic display of attachment to learning French through travel and cultural exposure, it is not surprising that the control group's answers on the semantic differential concerning attitude were more positive than those in the experimental group tied to ferreting out meaning for themselves. Nonetheless, attitude median scores and standard deviations in the experimental group varied only slightly from pretest to posttest. The scores of the control group rose significantly. We must therefore answer our third research question by saying that in this experiment teaching French through a WLA by using authentic texts did not improve student attitudes although
these students produced a considerable amount of very good work with enthusiasm. The following section will shed more light on this question through insight gained from student and teacher interviews in both groups.

**Student/Teacher Interviews**

Students chosen by stratified random sampling (low, mid, and high achievers) were interviewed in both groups to determine their reactions to the study of French, especially during the current year. Since it was possible to meet with the students at each school for only one period, three from each group were interviewed. Their comments can be considered typical since most of the same ideas were repeated by many students in their written reactions. A few of the written comments are included here.

**Control Group**

The students interviewed were unanimous in their positive attitude toward learning French. They enjoyed coming to French class because it was fun and because they wanted to speak and learn about the culture of the country.

Question: "Do you like or dislike French class? Why?"

Answer: "I enjoy it, but what makes it fun is learning about the culture. We learn about France and about how the people live."

Answer: "I enjoy speaking and the trip was a great incentive because it made me want to be able to speak to the people when I got there."

Answer: "Last year I went to France and that made me want to learn to speak it really well."
The students volunteered comments related to the reading they did in French and included it among their favorite things:

Question: "Do you enjoy reading in French?"

Answer: "I love to read. My favorite things are the end of the book--Promenades et Perspectives--where we read Molière and a few others. We read some of those in English class too and I like that. I read book after book in English so I like it when we read in French too. I just read Sons and Lovers and there was some French in there so I got excited about that."

Answer: "One day I went to the LSU library to look up something for history and I found all these French books and just sat on the floor and looked at them. I thought maybe I could get something out of them."

Answer: "Last year somebody brought The Cat in the Hat to class and I took it home. I loved it; that was a lot of fun."

Students' views about grammar varied:

Question: "How do you feel about learning French grammar?"

Answer: "I wouldn't have continued French if we just concentrated on the grammar. It's good but it gets monotonous. It get's really old when you do the same kind of sentences over and over."

Answer: "The different verb tenses are hard to memorize. It goes out of my head so I just study before a test. I still don't understand 'dont,' and 'lequel, laquelle, qui, que..."

Answer: "For homework we do plug-in verbs and stuff. If it looks challenging I'll do it but if I can look ahead and do it in class I just
don't do the homework."

The students were asked to mention some of their favorite things:

Question: "Mention some of your favorite activities related to learning French, whether in or out of class?"

Answer: "Last semester we did a few skits and I enjoyed that. I like doing my own thing. I like it when we watch the films."

Answer: "I don't do much outside of class, but we speak French in class and sometimes we continue after class in our own little groups. I do enjoy that."

There were also some frustrations:

Question: "What would you change about French class if you could?"

Answer: "It's good to have fun but sometimes I wish it would be more structured. Sometimes you're ready to learn because you don't understand something but people are still laughing and talking."

Answer: "We do fun things; it's just real disorganized; I'm kind of struggling through French right now cause if you don't know what words mean you can't understand the story."

Answer: "I find the French tests really too easy. You know Madame wants everybody to enjoy learning French, but this has been the most frustrating year for me because there's such a large number of people in class that like to play around--that aren't as academically oriented. For me, I'm more of a book person. I like the chance to talk but I think the book gives me the fastest chance for growth--vocabulary and grammar and all this, and that's what I would
like to do. In the beginning of the year I asked if I could go ahead on
my own pace, and that worked fine, but she couldn't get my tests
ready on time so I just went back and joined the class."

A question on learning vocabulary revealed another source of
frustration:

Question: "How do you best learn vocabulary?"

Answer: "I spent two hours reading just looking up words. I have
to constantly turn to the back of the book to find out what the words
mean. And if it's not there I just can't understand what it means."

Answer: "Maybe if I memorized the vocabulary every night it
might help; but even when I try that I forget. If you don't know what
it means it's hard, but if you know what it means, it's easy."

Answer: "For these reading sections, we never go over the
vocabulary till the end, and we read them out loud in class so you
never get the full context till afterwards."

Every student mentioned enjoyment as the stated objective of
the teacher, but while fun and pleasure were appreciated on the one
hand all three students voiced frustration about what they perceived
as a lack of organized structure in the class. This frustration was
viewed as a hindrance to learning, and implied a desire for greater
challenge.

Students' comments on grammar were typical, especially when
grammar is presented through discrete item fill-ins.

Although learning vocabulary posed a problem, the students
expressed satisfaction with reading and a desire to read more often.
It suggests that at this level reading is a natural way of internalizing
a second language.

**Summary of written comments by students.** As reported earlier, the attitudinal tests of the control group were returned without students' personal written comments. Therefore it is not possible to determine whether any of these sentiments were shared by the rest of the class members.

**Experimental Group**

The students were asked to briefly review their individual backgrounds in French and then to answer the following questions with the idea of contrasting learning French via the experiment in contrast to before the experiment.

The following question was posed to experimental students only, since it related to the first phase of the experiment, oral reading of stories, which the control group had not had.

**Question:** "What did you get out of listening to the stories read in class?"

**Answer:** "I liked hearing the stories; it takes a while to catch on but eventually I do understand. It improves my listening."

**Answer:** "I can't understand until I get the vocabulary. And then I'm still kind of confused till we act it out. That helps a lot. And going over the story helps too. ... There needs to be more emphasis on listening because when I went to LSU to be tested they didn't test us on grammar at all. It was just listening and reading."

**Answer:** "I enjoyed the stories. Sometimes she talks a little fast and it's hard when you have to listen for the words and verb tenses. Then later you can talk about the story because you have the words to
do it. ... She picks cute stories."

The students were unanimously enthusiastic about the possibility of choosing their own books and seemed to derive an enormous amount of satisfaction from this experience.

Question: "Do you like or dislike your French class? Why?"

Answer: "Yes, I've always liked French and now it's nice to be able to read something in French on your own. It's really nice to be able to read something besides the textbook. It adds a nice variety because language books are so monotonous. ... My vocabulary has gotten a lot better."

Answer: "I enjoyed reading the books and I have found that my reading comprehension has greatly improved. I hope that more and more outside materials that provoke interest are brought in so that there is both learning and enjoyment."

Answer: "Our classes seemed really short. I was glad to have time in class to read. I like what I'm reading and I'm learning. If you read you can see it all—vocabulary, grammar—and you're not limited. You can really learn by reading."

Concerning grammar acquisition, the students themselves recognized that the integration of grammar and story provided authentic language within a rich context.

Question: "How do you feel about learning French grammar?"

Answer: "I enjoy reading stories because here we have grammar in a context. You're not limited to just one thing. In a textbook lesson you may study direct objects and that's it. I like this better than a textbook because you can see grammar in what you're reading but you
don't have to keep going over it... You can read and learn at the same time. I figured out what 'dont' d-o-n-t means just from reading it several times."

Answer: "If you do just grammar for a long time you don't absorb it anymore... It helps to see grammar in a text. When I come across a tense like subjunctive I recognize it."

Answer: "It's really nice to speak to your peers in class because with your teacher you're always thinking--'Let's get the grammar right!'"

Creative activities were the most work but also brought a great deal of satisfaction to the students. They enjoyed working in groups and found it satisfying for several reasons.

Question: "What are some of your favorite activities related to learning French in or out of class?"

Answer: "The creative activities were my favorite. You're still learning and at the same time having fun with it. In creative activities you get to do something you really enjoy."

Answer: "I liked acting out the story because then you can actually see what you thought you understood."

Answer: "Activities were a lot of work but helpful. Speaking is much easier with peers. Also I feel more relaxed. I like working with a partner because you get someone else's input. It's good to have someone else look at your work before you hand it in."

All the students agreed that it was difficult to maintain the work load imposed by not being allowed to take books home and by the number of activities (2) required for each reading. They suggested
requiring just one activity for each story so they could spend more
time reading longer stories.

Question: "What would you change about French class if you
could?"

Answer: "Not so many activities! They take a long time and
sometimes you pick a short book just because you know you're going
to have to produce all the written work or whatever."

Answer: "I would have liked to take the books home. It takes too
much time to xerox a book. I picked short books so I could finish
reading them in class."

Answer: "The projects! Not so many! I don't find it necessary to
make a webbing chart for each story. I enjoyed the actual time to
work, but when we had no time at the end of Wednesday's class and
projects due Friday, what can we do?"

In the experimental interviews the question on reading
enjoyment was eliminated because students already had expressed
satisfaction with the reading program in answer to the previous
questions. Some stated specifically that they appreciated knowing
that they were able to read stories independently and desired more
outside materials (as opposed to textbooks) in class.

The question on grammar also gravitated the students to the
reading program. They expressed preference for grammar presented
in a context because it made it easier to grasp.

The students found the creative activities simultaneously
satisfying and frustrating. These mixed reactions are valuable for
future WLA courses, as a reminder to teachers that when students are
serious about learning they need time to produce good work. Too much emphasis on producing evidence of learning may have robbed these students of some of the pleasure accruing from the creative activities. Nevertheless, the students pointed out several reasons why they found the activities enjoyable and conducive to learning. Among them were: peer work relieves anxiety, it allows for a rehearsal of assignments before the teacher’s evaluation, it allows for input from others.

The students all appreciated the purpose of oral story reading in class in spite of some difficulties in comprehension. They recognized the value of discussing and re-stating, as well as the benefits of learning vocabulary in a context. Miming and acting were mentioned as an affirmation of initial comprehension.

Students' Personal Comments About the Experiment. Most of the positive comments expressed satisfaction with the opportunity for reading books. Some of the most succinct and perceptive comments are presented here:

"I feel a sense of accomplishment when I understand a passage that had seemed difficult. I will reiterate that reading French books has been the most enjoyable thing I've ever done in any previous French class."

"Reading exposes us to the language in its actual form; it is more concrete than just reading the textbook and learning your lesson."

"I like it when emphasis is placed on ideas and understanding rather than on grammatical perfection."

There were also negative comments some of which related to
taking books home and others to the number of activities required:

"I would have liked it better if we could have taken the books
home. It's too much work to finish in class. I found myself choosing
easy books for the sole reason of finishing a project on time."

"I enjoyed the projects but found it hard to keep up. Let us do
just one thing for each story."

Overall, students were more positive than negative in their
statements about the program.

Teacher Interviews

Control teacher. The control teacher's main objective in teaching
French was to create genuine francophiles. "My main objective is to
have the students love the language as much as possible." If students
love French they will want to communicate. She admitted taking
pains not to frustrate the students by giving them too much work but
rather to expose them to as much language and culture as possible.
She recognized the importance of varying activities so as to
accommodate different learning styles. She again emphasized the need
to make students love the language so they would want to continue
their study of French beyond high school. She felt that this would
influence their attitudes toward people of other cultures in general.

Part of her philosophy includes a reward system for good
performance consisting of candy--sometimes French candy, French
flags, or stickers which she passes out to students as they answer
questions in class. She feels this incentive will encourage
participation. "As students try to speak, I like to reward them." The
number of stickers influences their participation grade.
Occasionally the class divided into groups to fill out worksheets because small groups give multiple opportunities for speaking. "I've used groups for speaking but not for reading or writing." Creative activities such as working on a skit or matching fashion magazine pictures with oral descriptions were sometimes permitted on Fridays or after a unit test but were not done regularly due to lack of time. "Creative activities are very important. ... I use a lot of magazines." Dramatization was another activity mentioned. "Sometimes in reading a script they like to act it out."

The control teacher stated that she really tried to emphasize the four skills but that there was not enough time to do original writing although they had tried to do some journal writing and had done some paragraph writing in the first semester.

**Experimental Teacher.** The experimental teacher mentioned a dual objective, that of teaching for communication through developing the four skills, and inculcating satisfaction in learning. "I want the students to learn to communicate in French and to enjoy it and feel good about themselves as a result." Of equal importance among her priorities was the need to prepare students for college and for their various tests at the end of their senior year. Developing the four skills ranked high among the priorities. "The AP Language exam is very difficult and they need to be able to perform in all skill areas."

Although she was enthusiastic about the idea of exposing students to authentic French stories and learning their reactions, the experimental teacher was "unprepared for the various directions that a WLA would take." She expressed surprise that the experiment
evolved in a manner enriching for students and teacher alike. Each oral reading session began with a collective effort of restating previous events. She discovered that "each restatement provided a cumulative reinforcement of vocabulary" as well as a refinement of meaning. The technique of stopping for predictions triggered the students' imaginations and elicited varying conjectures. As the oral readings proceeded, a list of vocabulary words was established which "served as a memory aid" not only for semantic meanings, but for reconstructing the story itself. One of the most satisfying surprises was the discovery that "the stories integrated perfectly with teaching the language by putting at everyone's disposal authentic situations." The literature provided students with the means of internalizing various linguistic forms such as the passé simple, the futur antérieur, relative pronouns, and the complex relationship between the imparfait and the passé composé.

The autonomy in the choice of individual reading was appreciated by teacher and students alike. Instead of being obliged to read specific assigned pages from the textbook, she was pleased to leave students "free to browse (always a pleasure), consult with their peers, and choose various books from the library." This "library" became a kind of magnet to which students of all the other classes were drawn.

The teacher was gratified to discover that the creative activities, which afforded students the greatest autonomy, also resulted in a wealth of unexpected projects. Among some of the more memorable ones were personal journals written from the point of
view of one of the characters, an exchange of letters between characters in a story, letters which discussed plot reversals, journalistic reports, original poems which re-echoed the themes of the stories, and new stories based on familiar plots. This last activity required an excellent comprehension of the original structure as well as considerable creative imagination. The oral activities were equally impressive and often required long and careful oral practice of pronunciation, intonation and appropriate expression. Dramatic presentations varied from miming with narrative text, to puppet shows, to television documentaries. One of the funniest presentations was a game of charades expressing new vocabulary words. Student activities gravitated toward a dynamic and enjoyable class atmosphere in which "students demonstrated appreciation and respect for the efforts of their peers."

The experimental teacher ended by saying that without the creative activities she would not have gotten to know the breadth of student talent with which she was working.

Summary Discussion

Chapter 4 examined the quantitative research data from this experiment and discussed in the light of the original research questions. In Chapter 5 the qualitative research data was analyzed according to Rivers' (1972) skill-getting/skill-using model and discussed in the light of the research questions. It is time now to discuss both sets of data in relation to each other and in response to the research questions.

Question 1. Does using a WLA with authentic texts improve
students' listening comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?

Both the quantitative and the qualitative data support the hypothesis that a WLA enhances listening comprehension. Although the objective test did not show statistical significance, the superior performance of the experimental students in the listening protocol posttest ($p < .001$) clearly demonstrated superior performance. The protocol format allows students total self expression concerning their comprehension; it must therefore be considered a more valid instrument than the objective true/false test in French which only isolates certain facts, and whose construct validity has already been questioned.

In analyzing the qualitative data, class observations revealed a gradual progression from skill-getting to skill-using every time a story was reviewed orally by the students. Since comprehension must precede expression, improved performance in orally communicating story events was a clear demonstration of the students' improved comprehension. Independent oral communication was a missing component in the control group, hence it is not surprising that their tests scores did not reflect superior performance. Finally, the experimental students' own subjective perceptions support the hypothesis that WLA enhances listening comprehension.

Based on these data, it can be stated that using a WLA with authentic texts does improve students listening comprehension as compared to students taught French with textbook materials in a
conventional teacher-centered class.

Question 2. Does using a WLA with authentic texts improve students' reading comprehension as compared to students taught French with textbook materials in a conventional teacher-centered class?

This question has been answered in the affirmative by both quantitative and qualitative data. The quantitative reading comprehension scores indicate superior performance in both the protocol ($p < .001$) and in the objective test ($p < .002$). As was revealed in class observations, numerous reading strategies were modeled by the teacher and encouraged through discussion. It was pointed out how during the reading aloud phase of WLA the experimental teacher directed the students to interact with the text through guessing, predicting, and hypothesizing in order to arrive at meaning. The students then had abundant opportunities to apply these strategies to their own silent reading periods.

Just as the oral expression of story events indicated how much students had understood from listening (phase 1), so the written and/or oral expression of their creative projects (phase 3) indicated how well they understood the stories they had read silently. Not only had they understood what they had read, but were ever increasing their knowledge of vocabulary and structure with each story. It is not surprising then, with increased vocabulary and increased facility in dealing with structures, the experimental students gradually improved the reading comprehension skills.

The control students never had to the opportunity to read on their
own, nor did they express orally or in writing personal knowledge of
the story read by the class. Even their nostalgic comments
expressing a desire to read French books, indicate that at this level of
language learning, students want to read, are ready to read, and can
successfully comprehend what they read in the foreign language
given the proper environment.

It can be stated, that based on these sets of data, WLA does
improve students' reading comprehension as compared to students
taught French with textbook materials in a conventional
teacher-centered class.

Question 3. Does using a WLA with authentic texts improve
students' attitudes as compared to students taught French with
textbook materials in a conventional teacher-centered class?

According to the quantitative data which indicated that the
control students had outperformed the experimental students
\( p < .003 \), we ought to respond negatively to this question. However
the qualitative data do not support this evidence. Through class
observations we observed with what diligence, interest, and
satisfaction experimental students performed their learning tasks.
We witnessed their personal satisfaction resulting from enhanced
skills, their appreciation for the independence they experienced in
selecting books and projects, and the pride and joy that resulted from
their creative activities through the WLA.

Even the negative comments expressed by the experimental
students, related to the quantity of work expected of them, can be
interpreted in a favorable light. Students were asked for their honest
opinions and suggestions which would serve as valuable feedback about the program. It was felt that their comments could help to refine the way WLA is implemented in L2 classrooms in the future.

No deep pride nor visible satisfaction from learning was observed in the control class. The control students expressed delight in learning about the culture of France and a desire to learn the French language. At the same time however, they indicated frustration at what they perceived as a lack of organization and structure in learning. These mixed comments strongly suggest that if the unusual opportunity of traveling to France during the semester had not been part of the program, their excitement and enthusiasm would have been greatly diminished.

For these reasons, it seems logical that in time, and with refined implementation, WLA can greatly improve the attitude of students learning French. It is at least plausible that using a WLA with authentic texts does improve students' attitudes towards foreign language learning as compared to students taught French with textbook materials in a conventional teacher-centered class.
Chapter 6
Summary, Findings, Conclusions, and Recommendations

This chapter is divided into four sections: (a) Summary, (b) Findings, (c) Conclusions and Implications, and (d) Recommendations for Further Study.

Summary
This study was based on the assumption that a Whole Language Approach using authentic texts, can be effectively adapted to a foreign language educational setting with American students. This approach incorporates the use of authentic texts--stories--to provide comprehensible input within a meaningful linguistic context. The stories serve as both models of idiomatic language and stimuli for learning, and offer innumerable opportunities for personal student response. Students allowed to exercise autonomy are more likely to satisfy personal interests, needs, and desires, and thus become willing participants in their own L2 learning process.

The specific purpose of this study was to investigate the effects of a WLA, using authentic French stories, on listening and reading comprehension of fourth-year high school students of French, and on their attitudes to learning French, as opposed to students using customary textbook materials in a conventional class setting. This investigation comprised two components: (a) a quantitative component which statistically determined results on measures of listening, reading, and attitude, and (b) a qualitative component which
reviewed classroom procedures through observations and interviews.

The study described in this dissertation was conducted in East Baton Rouge Parish, during eight weeks in the spring of 1990. The participants were members of fourth-year high school French classes in two separate schools (43 students) divided into a treatment group and a control group.

**Findings**

Based on the analysis of the data, the findings were as follows:

1. Analysis of variance on four separate posttests showed statistically significant differences in favor of the experimental group for the listening protocol, the reading protocol, and the reading objective test. Analysis of variance showed no statistical significance for the listening objective test. The scores for the attitudinal test resulted in a statistically significant difference in favor of the control group.

2. Analysis of class observation revealed that teacher objectives and expectations played a significant role in student outcomes in both groups. The experimental class, which performed better on three out of four skill-tests, lived up to the teacher's desire for an increased ability to communicate and to derive satisfaction in learning. The control class, which showed greater improvement in attitude, paralleled the teacher's desire that students love the language and enjoy the study of French.

3. In personal interviews, students of both groups revealed a desire to read French books. Experimental students, having had this
opportunity, expressed satisfaction in having been allowed choice in reading selections. They also reported an increase in French vocabulary, a greater facility in listening and reading comprehension, and increased ability in using grammatical structures. They were also pleased with the creative projects they produced. Control students expressed frustration prompted by a desire for better classroom organization and greater challenge in learning. They enjoyed learning about French culture.

4. According to written comments made by experimental students, there was general satisfaction with the WLA because it gave them personal autonomy and greater pleasure in learning through reading stories. Conflict caused by an imbalance between the number of assignments and the corresponding time constraints was a source of frustration.

5. The experimental teacher discovered an inherent strength in the texts themselves enabling her to reinforce basic linguistic concepts while simultaneously refining meaning. She expressed satisfaction with her new role as guide and facilitator which allowed for more personal attention to individual students, and discovery of student spontaneity and creativity.

6. The study revealed that a WLA is not only feasible in a L2 setting but that it can produce beneficial results--cognitive and affective--that are satisfying to students and teachers alike.

Conclusions

Based on the findings of this study and on the insights gained
from conducting the research, the following conclusions were drawn:

1. A Whole Language Approach can serve as a viable model for L2 practitioners seeking new directions to create a favorable learning environment. L1 and L2 appear to have common theoretical bases and pedagogical objectives. Overlapping pedagogical objectives can be met by adapting L1 WLA classroom strategies to an L2 setting.

2. Authentic texts (stories) facilitate comprehension of language and are a sound vehicle for helping students internalize target structures and vocabulary. We may conclude that WLA in an L2 setting offers numerous other benefits, linguistic and social, which have not yet been tested. In this study only listening and reading comprehension were measured, yet we observed how intensely the skills of speaking and writing were integrated into the fabric of each lesson. It is highly plausible that the skills of speaking and writing also improve significantly when a WLA with authentic texts is employed.

3. As in L1 studies, older students in L2 classrooms are willing to read literature written for younger children. The key to making this possible seems to be in offering students choice.

4. WLA is an effective way to put literature back into the foreign language classroom. By offering new concepts and ideas, it engenders new ways of feeling and reacting to real life experiences, and new insights into culture. It allows for linguistic development, emotional involvement, and intellectual growth. Furthermore, it offers students relevancy and authenticity in learning the foreign language.
5. Students appreciate greater diversity of opportunity in learning a foreign language. Offering them choice augments their motivation to learn. Furthermore, greater autonomy fosters social interaction among students in mutual learning situations that reduce stress, and allows for real communication.

6. Students require flexibility in time and materials, and a non-threatening environment to willingly risk difficult challenges. The WLA acknowledges that students are natural learners and demonstrates that they need not be controlled in every detail of learning. WLA structures the environment in such a way that students can experience the wholeness of the subject and learn at their own pace according to their current knowledge and skills.

**Implications**

Based on the findings and conclusions of the study, the following implications are drawn:

1. That secondary school foreign language teachers consider incorporating authentic literature in the target language curriculum as a viable means of providing comprehensible input. They will need to update their own classroom strategies and managerial styles, but with more interesting materials, students and teachers alike will avoid the boredom they often complain of in foreign language study.

2. That elementary school foreign language (FLES) teachers be apprised of the values of a WLA in their own curricula. Numerous elementary schools already employ WLA techniques in the L1 curriculum. It would be advantageous for FLES teachers to avail
themselves of the opportunity to learn more about implementing WLA from the L1 colleagues.

3. That school supervisors be apprised of the benefits of using a WLA in foreign language classes. They in turn could sponsor workshops to train teachers interested in using authentic literature in the target language as a stimulus for linguistic and humanistic growth.

4. That institutes of higher learning incorporate a literary component into their pedagogical formation courses for future foreign language teachers. As the Whole Language movement grows in L2, as it already has in L1, young teachers should be prepared to help bridge the gap between the proponents of literature and the proponents of language which is evident in their profession. WLA offers a viable way to bridge that gap by exposing students to authentic literature from their earliest years of study.

5. That school librarians be asked to purchase appropriate foreign language literature for children and adolescents based on titles supplied by foreign language practitioners. Just as children are urged to read in their native language, so should they be encouraged in a second language. This may have far reaching effects and may be an important way of helping Americans overcome their unfortunate monolingualism.

**Suggestions for Further Study**

Variations of the present research seem justified. Based on the findings and conclusions of this study, the following suggestions are
made:

1. Future research into WLA should continue at all levels of foreign language instruction—elementary, intermediate, and advanced. This research might focus on the production skills of speaking and writing as well as the receiver skills of listening and reading. For example, a year-long investigation of WLA could focus on a few students chosen randomly within the L2 learning environment. Such individual case studies may reveal what actually happens in the foreign language writing process as well as identify which books stimulate and motivate particular students to write. Student feedback in all its forms is a vital clue to improving classroom procedures. Research questions might include:

(a) Do students implement language used in stories they heard or read when writing their own stories?

(b) Are students able to transform grammatical structures found in stories or do they simply use them as they find them (e.g. active voice to passive voice)?

(c) How do plots and characters in stories heard and read remind students of similar incidents or people in their own lives? In other words, to what extent do stories stimulate students' cognitive schemata as a source of inspiration for their own writing?

(d) What is the relationship between stories heard and learned vocabulary as opposed to stories read and learned vocabulary?

(e) What is the retention rate of vocabulary and/or structures learned?
(f) What learning strategies are employed by the student in writing an original story?

2. Authentic French literature written for children and for adolescents is a pedagogically viable tool for increasing linguistic ability and humanistic understanding. It would therefore be beneficial to focus attention on a variety of questions such as:

   (a) Which child and adolescent literature ought to be included in a syllabus for intermediate level students of French?
   
   (b) Which books appeal most to francophone children and adolescents and might these same books appeal to American students of similar ages?
   
   (c) How might books be categorized for selection by teachers, librarians, and students? How might they be brought to teachers' attention and ultimately included in the curriculum?

3. Problems of implementing a WLA in L2 classrooms could be addressed by researchers and practitioners collaborating in an ethnographic and/or action research project. Testing specific teaching/learning techniques in relation to the use of authentic literature would contribute significantly to both performance and satisfaction on the part of L2 teachers and learners. It could also identify important aspects of ideal learning conditions in foreign language education. Specific questions related to such a study might include:

   (a) Should the formal study of grammar play a role in an L2 setting using WLA?
(b) Does the opportunity for students to respond individually to stories read orally in class improve the skill of listening comprehension? Reading? Speaking? Writing?

(c) Would assigning students cultural projects to be researched through authentic texts result in more or less learning? More or less satisfaction?

(d) Would allowing students to choose cultural projects to be researched through authentic texts result in more or less learning? More or less satisfaction?

The research project reported in this document represents only a minute beginning in the adaptation of WLA to foreign language classrooms. Though the results are encouraging a great deal of further research is needed to verify the feasibility and to perfect the implementation of using a WLA in foreign language classrooms.
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Appendixes
Appendix A

ACTFL Proficiency Guidelines

Categories:

1. Novice-Low, Novice-Mid, Novice-High
3. Advanced, Advanced-Plus-Superior

Listening

Intermediate-Mid

Able to understand sentence-length utterances which consist of recombinations of learned utterances on a variety of topics. Content continues to refer primarily to basic personal background and needs, social conventions and somewhat more complex tasks, such as lodging, transportation, and shopping. Additional content areas include some personal interests and activities, and a greater diversity of instructions and directions. Listening tasks not only pertain to spontaneous face-to-face conversations but also to short routine telephone conversations and some deliberate speech, such as simple announcements and reports over the media. Understanding continues to be uneven.

Intermediate-High

Able to sustain understanding over longer stretches of connected discourse on a number of topics pertaining to different times and places; however, understanding is inconsistent due to failure to grasp main ideas and/or details. Thus, while topics do not differ significantly from those of an Advanced-level listener, comprehension is less in quantity and poorer in quality.
**Advanced**

Able to understand main ideas and most details of connected discourse on a variety of topics beyond the immediacy of the situation. Comprehension may be uneven due to a variety of linguistic and extralinguistic factors, among which topic familiarity is very prominent. These texts frequently involve description and narration in different time frames or aspects, such as present, nonpast, habitual, or imperfective. Texts may include interviews, short lectures on familiar topics, and news items and reports primarily dealing with factual information. Listener is aware of cohesive devices but may not be able to use them to follow the sequence of thought in an oral text.

**Reading**

**Intermediate-Mid**

Able to read consistently with increased understanding simple connected texts dealing with a variety of basic and social needs. Such texts are still linguistically noncomplex and have a clear underlying internal structure. They impart basic information about which the reader has to make minimal suppositions and to which the reader brings personal interest and/or knowledge. Examples may include short, straightforward descriptions or persons, places, and things written for a wide audience.

**Intermediate-High**

Able to read consistently with full understanding simple connected texts dealing with basic personal and social needs
about which the reader has personal interest and/or knowledge. Can get some main ideas and information from texts at the next higher level featuring description and narration. Structural complexity may interfere with comprehension; for example, basic grammatical relations may be misinterpreted and temporal references may rely primarily on lexical items. Has some difficulty with the cohesive factors in discourse, such as matching pronouns with referents. While texts do not differ significantly from those at the Advanced level, comprehension is less consistent. May have to read material several times for understanding.

**Advanced**

Able to read somewhat longer prose of several paragraphs in length, particularly if presented with a clear underlying structure. The prose is predominantly in familiar sentence patterns. Reader gets the main ideas and facts and misses some details. Comprehension derives not only from situational and subject matter knowledge but from increasing control of the language. Texts at this level include descriptions and narrations such as simple short stories, news items, bibliographical information, social notices, personal correspondence, routinized business letters and simple technical material written for the general reader.
Appendix B

Books Used in Experiment

For Children


**For Adolescents**


Flammarion. (Original work published 1937)

Adults


**Audio-tapes**


INSTRUCTIONS FOR PRETESTS AND POSTTESTS

YOU WILL NEED TWO CLEAN SHEETS OF LOOSELEAF PAPER.
PUT YOUR NAME ON ALL TEST PAPERS EXCEPT THE ATTITUDE SCALE

Instructions for Listening Comprehension Test:

PART A: You will hear a story read twice in French; the first reading will be by a man and the second by a woman. As soon as you have heard it, you will have 10 minutes to write the story, in English using one of the blank sheets of looseleaf. Include as many details as possible. When you have finished, hand in your paper and wait for further instructions. (Play the tape and allow 10 minutes.) Stop writing. (Ask someone to collect protocols while you distribute test packets--one for each student.)

PART B: You will now have five minutes to answer the true false questions on the story you heard read aloud. Circle T or F. When you have finished, please indicate by raising your hand; then wait for further instructions. Do not turn any pages unless told to do so. (Allow five minutes.)

Instructions for Reading Comprehension Test:

PART A: Now turn to page two of your packet. On this page and on the next page, you will find a story in French. You are not to look at any other pages at this time. You will be given exactly (7)/(8) minutes to read the story. When you are told to stop reading, close your packet and write the story as well as you remember it in English, using the second sheet of looseleaf. You will have 10 minutes. (Set timer.) Now begin reading. (Allow 7 minutes for pretest; 8 minutes for posttest)

Stop reading and close your packet. You now have 10 minutes to write the story in English as well as you remember it. Give as many details as you can. (Allow 10 minutes.) Stop writing.

PART B: Now turn to the second to last page of your packet. On these
last two pages you will find 10 multiple choice questions on the reading. Write the letter of the correct answer in the space provided. (Collect the English protocols while students answer the multiple choice section. Students may hand in test packets as they finish.)

**Instructions for Attitudinal Test:**

**Pretest:**
You will now be asked to fill out a test of your feelings and opinions concerning the study of French.

**Posttest:**
You will now be asked to fill out the same test as you did last February but do so in reference to the EXPERIMENT ONLY. We invite you to please write additional comments on the back of the page. Your input is valuable.

(Instructions and examples at the top of the semantic differential scale.)
Un éléphant dans un magasin de porcelaine

Il était une fois un roi qui avait une fille unique, belle comme le jour. Les prétendants se succédaient mais le roi les renvoyait tous. Un jour, arriva dans le royaume un puissant magicien. Il menaça le roi de changer son royaume en une mare à grenouilles s'il ne lui donnait pas sa fille. Le roi qui n'était pas un sot répondit:

"Tu auras ma fille! Mais auparavant, je veux un magasin de porcelaine et, dedans, un éléphant qui danse la bourrée!"

Le magicien agita sa baguette magique et voilà qu'apparut le magasin de porcelaine; et l'éléphant! Mais avant qu'il n'ait eu le temps de lui ordonner de danser, la grosse bête avait brisé toutes les porcelaines! Le roi s'écria: "Magicien, quel maladroit tu fais!"

Et c'est depuis ce jour-là qu'on dit d'un maladroit: "Voilà un éléphant dans un magasin de porcelaine!"
Objective Pretest of Listening Comprehension

Un éléphant dans un magasin de porcelaine

Vrai ou Faux

V F 1. Un magicien voulait épouser la fille unique du roi.

V F 2. Le roi avait plusieurs filles.

V F 3. Le magicien offrait une mare à grenouille au roi en cadeau.

V F 4. Le roi n'aimait pas l'idée d'avoir une mare à grenouilles comme royaume.

V F 5. Le roi voulait un magasin de porcelaine avec un éléphant dedans.


V F 7. Le magicien a produit exactement ce que le roi lui avait demandé.

V F 8. L'éléphant a dansé quand le magicien le lui a ordonné.

V F 9. L'éléphant est maladroit.

V F 10. Le magicien a épousé la fille du roi.
Le petit coq noir

Marcel Ayme

Le renard regardait le coq perché sur une haute branche et il voulait le manger. Il ne s'en cachait pas du tout.

--Tu ne sais pas, dit-il au coq, ce que j'ai appris hier soir en passant sous les fenêtres de la ferme? J'ai appris que les maîtres allaient te faire cuire dans une sauce au vin pour te servir dimanche prochain au repas de midi. Tu n'imagine pas combien l'annonce de cette nouvelle m'a fait de la peine.

--Mon Dieu! Ils me feraient cuire dans une sauce au vin!

--Je ne l'aurais pas cru si je ne les avais pas entendus moi-même! Mais, sais-tu ce que tu feras, si tu veux leur jouer un bon tour? Tu descendras de ton arbre, et moi je te mangerai. Alors, eux, ils seront bien attrapés.

Mais le coq ne voulait pas descendre. Il disait qu'il aimerait mieux être mangé par ses maîtres que par le renard.

--Tu en penseras ce que tu voudras, mais je préfère mourir de ma mort naturelle, être mangé par mes maîtres.

--Que tu es bête! Mais la mort naturelle, ce n'est pas ça du tout!

--Tu ne sais pas ce que tu dis, renard. Il faut bien que les maîtres nous tuent un jour ou l'autre. C'est la loi commune. Il n'y a personne qui puisse y échapper...

---Mais, coq, suppose que les maîtres ne vous mangent pas...tu vivrais toujours, sans inquiétude. C'est ce que je voulais te faire.
comprendre. Tu n'aurais pas le souci, au réveil, de te demander si tu ne serais pas sagné dans le courant de la journée. Oui, je sais, tu vas encore me parler de tes maîtres. Et si tu n'avais pas de maîtres?

--Pas de maîtres? dit le coq. Et, d'étonnement, il resta le bec ouvert.

--On peut très bien vivre sans maîtres... Moi, je n'ai jamais regretté une seule fois d'être libre! Et comment le regretterais-je? Si j'avais accepté comme toi d'avoir des maîtres, il y a longtemps que je serais mangé.

Le coq l'écoutait, et il était perplexe. Il se demandait s'il serait vraiment fait pour mener cette vie-là.

--Je vais y réfléchir, dit-il; car, me vois-tu errant par les bois à la recherche de ma nourriture? Je n'aurais pas ce beau jabot plein avec lequel tu me vois aujourd'hui et je m'ennuierais dans cette grande forêt, tout seul de mon espèce.

--Mon Dieu, que le souci de la nourriture ne t'occupe pas! Il suffit de se baisser pour trouver les plus délicieux vers de terre, et je connais des coin d'avoines folles où tu seras très heureux. Je craindrais plutôt pour toi le désagrément de la solitude. Mais je vois à cela un remède bien simple... décider tous les coqs, toutes les poules du village à suivre ton exemple. La cause est si belle qu'elle intéressera d'abord, et ton éloquence fera le reste. Alors quelle satisfaction pour toi d'avoir guidé ta race vers une existence meilleure. Quelle gloire tu en auras! Et quelle délivrance aussi pour vous tous de mener une vie sans fin, exempte de soucis, dans la verdure et le soleil!
Objective Pretest of Reading Comprehension

Le petit coq Noir
Marcel Aymé

1. D’après ce que le renard dit au coq,
   a) le renard veut faire cuire le coq
   b) le renard veut libérer le coq
   c) les maîtres veulent manger le coq
   d) les maîtres veulent se faire cuire dans une sauce

2. Le coq ne voulait pas descendre parce qu’
   a) il considère qu’il peut échapper à la mort
   b) il considère que d’être mangé par ses maîtres est préférable
   c) il considère que le renard lui ferait du mal
   d) il considère que le renard lui ment

3. La vie que le renard suggère au coq serait
   a) idyllique
   b) pleine de soucis
   c) sans loi commune
   d) dangereuse dans le courant de la journée

4. Le coq a peur d’une telle vie car il serait obligé de
   a) manger des vers de terre
   b) réfléchir tout en errant dans les bois
   c) ne plus avoir un jabot
   d) chasser pour sa propre nourriture

5. Le renard est habile en
   a) offrant des solutions aux objections du coq
   b) offrant des objections aux solutions du coq
   c) offrant de beaux arguments pour la solitude
   d) offrant la solitude en remède bien simple
6. La morale de cette histoire touche le problème
   a) du danger aux animaux de la forêt
   b) de la cruauté aux animaux domestiques
   c) de la subjugation aux maîtres
   d) de la liberté personnelle

7. Dans cette histoire les animaux représentent des êtres humains par leurs caractéristiques
   a) physiques
   b) surnaturelles
   c) morales
   d) joviales

8. Cette histoire est
   a) un mythe
   b) une légende
   c) une fable
   d) un conte de fées

9. Les intentions du renard dans l'histoire sont
   a) honnêtes
   b) malhonnêtes
   c) ridicules
   d) admirables

10. La dernière tentative présentée au coq est celle de
    a) l'égoïsme
    b) la paresse
    c) l'amitié
    d) l'immortalité
L'éléphant oubliieux

Il était une fois un éléphant dans les profondeurs de la jungle.

Il était tellement oubliieux que, le matin, il oubliait de se lever, le soir d'aller se coucher. Les singes se moquaient de lui et cela mettait l'éléphant hors de lui. Il puisait de l'eau plein sa trompe et arrosait la gent tracassière. Les singes décidèrent d'en tirer vengeance. Un vieux mâle eut une idée et cria :

--"Ecoute, petit frère éléphant, pourquoi ne fais-tu pas un noeud à ta trompe pour te souvenir de ce que tu ne dois pas oublier?"

L'éléphant demanda au singe de l'aider à nouer sa trompe.

Mais, dès qu'il eut la trompe nouée, les singes bombardèrent le pauvre animal de noix de coco, criant :

--"Petit frère éléphant, pourquoi as-tu fait un noeud à ta trompe?

--Ah! répondit l'éléphant, j'ai oublié!>>

Les singes le prirent en pitié et lui dénouèrent la trompe.

<<Mais il faut nous promettre que tu ne nous arroseras plus!

--Ah! ça, je vous le promets bien volontiers!>> jura l'éléphant.

Puis il puisa de l'eau plein sa trompe et les arrosa à leur en faire perdre la respiration. Il avait oublié la promesse qu'il venait de faire.
L'élephant oubliieux

Vrai ou Faux

V F 1. Le problème de l'élephant c'était qu'il ne se souvenait de rien.

V F 2. Les singes se moquaient de lui parce qu'il se levait et se couchait toujours à la même heure.

V F 3. L'élephant aimait les singes en dépit de leurs moqueries.

V F 4. Pour se venger, l'élephant puisait de l'eau avec sa trompe et arrosait les singes.

V F 5. Les singes aimaienl que l'élephant les arrose.

V F 6. Les singes firent un noeud à la trompe de l'élephant pour lui rappeller ce qu'il ne devait pas oublier.

V F 7. Les singes mangèrent des noix de coco et en offrirent à l'élephant.

V F 8. L'élephant promit de ne plus tourmenter les singes.

V F 9. Dès que sa trompe fut dénouée, l'élephant arrosa les singes.

V F 10. L'élephant n'oublia plus jamais ses promesses.
La chèvre de Monsieur Seguin
Alphonse Daudet

Monsieur Seguin n'a jamais eu de bonheur avec ses chèvres. Il les perdait toutes de la même façon: un beau matin, elles cassaient leur corde, elles s'en allaient dans la montagne et là-haut le loup les mangeait. Ni les caresses de leur maître ni la peur du loup ne les retenait. C'étaient des chèvres indépendantes, voulant à tout prix le grand air et la liberté.

Le brave Monsieur Seguin ne comprenait rien au caractère de ses bêtes. Cependant, il ne se découragea pas, et après avoir perdu six chèvres, il en acheta une septième, toute jeune, pour qu'elle s'habitüât mieux à demeurer chez lui. Ah! qu'elle était jolie, avec ses yeux doux! Un amour de petite chèvre.

Il l'attacha à un piquet au plus bel endroit du pré où elle broutait l'herbe joyeusement. Monsieur Seguin pensait: « Enfin! en voilà une qui ne s'ennuiera pas chez moi.>>

Il se trompait, sa chèvre s'ennuya.

Un jour, elle se dit en regardant la montagne: « Comme on doit être bien là-haut! Quel plaisir de gambader dans la montagne, sans cette maudite corde qui m'écorche le cou! C'est bon pour l'âne et le boeuf de brouter dans un pré! ...Les chèvres, il leur faut de l'espace!>>

A partir de ce jour, l'herbe lui parut fade, elle maigrit, son lait se fit rare. Un matin, comme il achevait de la traire, la chèvre lui dit: « Ecoutez, Monsieur Seguin, je me languis chez vous. Laissez-moi aller dans la montagne.

--Ah! mon Dieu! Elle aussi! s'écria Monsieur Seguin. Comment,
Blanquette! tu veux me quitter?--Oui. Je veux aller dans la montagne, Monsieur Seguin.

--Mais il y a le loup, dans la montagne. Que feras-tu quand il viendra?

--Je lui donnerai des coups de cornes, Monsieur Seguin.
--Le loup se moque bien de tes cornes, il te mangera!
--Ça ne fait rien, Monsieur Seguin, laissez-moi aller dans la montagne.
--Je te sauverai malgré toi, coquine! Je vais t'enfermer dans l'étable! >>

Monsieur Seguin emmena la chèvre dans une étable noire dont il ferma la porte à double tour. A peine eut-il le dos tourné que la petite chèvre sauta par la fenêtre ouverte.

Quand elle arriva dans la montagne, quelle fête! Plus de corde, plus de piquet, rien ne l'empêchait de gambader, de brouter. La petite chèvre se roulait, les pattes en l'air, le long des talus, au milieu des feuilles et des châtaignes. Hop! la voilà partie tantôt sur un pic, tantôt au fond d'un ravin, là-haut, en bas, partout. C'est qu'elle n'avait peur de rien, Blanquette!

Tout à coup, le vent fraîchit, la montagne devint violette; c'était le soir. <<Déjà! >> dit la petite chèvre; et elle s'arrêta, fort étonnée. Puis ce fut un hurlement dans la montagne: <<Hou! hou! >>


Comme il savait bien qu'il la mangerait, le loup ne se pressait pas.
La petite chèvre, la tête basse, la corne en avant, se mit en garde. Alors le loup s’avança. Les petites cornes se mirent à danser. Plus de dix fois, la brave petite chèvre força le loup à reculer. Cela dura toute la nuit.

L’une après l’autre, les étoiles s’éteignirent, le chant du coq monta d’une ferme. «Enfin!» dit la petite chèvre, qui attendait le jour pour mourir. Elle s’allongea par terre avec sa belle fourrure blanche toute tachée de sang. Alors le loup se jeta sur elle, et il la mangea.
La chèvre de Monsieur Seguin
Alphonse Daudet

1. Toutes les chèvres de Monsieur Seguin
   a) refusaient les caresses de leur maître
   b) se perdirent en montagnes
   c) craignaient le loup
   d) se firent manger par le loup

2. Monsieur Seguin
   a) n'aimait pas ses chèvres
   b) s'ennuyait de ses chèvres
   c) souhaitait avoir une chèvre contente
   d) aimait acheter des chèvres

3. Monsieur Seguin avait tort en pensant que la nouvelle petite chèvre
   a) s'habituerait à vivre chez lui
   b) était attachée à un piquet
   c) broutait l'herbe joyeusement
   d) voulait être au plus bel endroit du pré

4. La montagne inspire à la chèvre l'idée de
   a) brouter avec l'âne et le boeuf
   b) s'enfuir dans la montagne
   c) tirer sur sa corde qui lui écorche le cou
   d) allonger sa corde pour qu'elle puisse regarder la montagne

5. La chèvre voulut aller dans la montagne parce que
   a) Monsieur Seguin voulait la traire
   b) le loup se moquait de ses cornes
   c) elle cherchait à être libre
   d) elle voulait brouter l'herbe
6. Monsieur Seguin aimait bien sa chèvre mais il l'enferma dans l'étable pour
   a) fermer la porte à double tour
   b) la sauver des dents du loup
   c) la laisser sauter par la fenêtre
   d) la punir

7. Dans la montagne Blanquette
   a) était trop occupée pour manger
   b) craignait les pics et les ravins
   c) broutait des chataignes
   d) courait de haut en bas

8. Le loup, sachant qu'il vaincrait Blanquette
   a) se pressait pour la dévorer
   b) reculait de peur de ses cornes
   c) laissait la chèvre s'allonger par terre
   d) prenait son temps avant de la manger

9. Au hurlement du loup Blanquette aurait voulu
   a) voir les yeux du loup
   b) rentrer dans son étable
   c) brouter encore
   d) se rafraîchir dans le vent du soir

10. La chèvre mourut parce qu'elle était
    a) peu courageuse
    b) très peureuse
    c) trop indépendante
    d) assez combative
STUDENT OPINION SCALE

This scale is an attempt to get your general impression about the study of French. There is no right or wrong feeling or impression. Your responses on this scale will not be used by the teacher to determine your grades. You will see that on each line there are two words, such as:

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Between these two words are five spaces, and somewhere between the two words (or extremes) is your impression. If you were asked your impression about television news programs, you might check as follows:

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but if you were asked your impression about high school, you might check somewhere else. In some cases you may not have a feeling one way or the other, in which case you would place an "X" in the middle space (no. 3).

For each pair of words on this scale, place an "X" in the position between 1 and 5 that best fits your impression about the study of French this semester.

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Appendix D

Criteria for Proposition Templates

Criteria for judging Holistic Score: (1-5) (25%)  
(based on intuition, linguistic competence, and teaching experience)

Criteria for judging propositions: (1-10) (50%)  
(1 point each time one of the following appears in protocol)

Facts: Student identifies what exists or happens as stated in the proposition

Inferences: Student derives a logical conclusion or deduction from the text

Sequence: Student observes chronological order of events in the story

Criteria for judging Vocabulary: (Scale 1 - 2) (10%)  
Student identifies less than one-half of basic vocabulary = 0 points

Student identifies at least one-half of the basic vocabulary necessary to record the story. Functionally correct words may be accepted. (e.g. "bird" for "coq" instead of "cock" or "rooster") = 1 point

Student uses semantically acceptable English equivalent of all or most of the basic vocabulary of the French text = 2 points

Criteria for judging English: (Scale 1-2) (10%)  
Flawed sentence structure with rudimentary vocabulary = 0

Basically correct English with adequate vocabulary = 1

Stylistically sophisticated rhetoric and vocabulary = 2 points

Criteria for judging Stylistic Recognition: (1 point max.) (5%)  
Message (a moral implication or lesson of the story)

Type of text (narrative, dialogue, description, fable, fairy tale)
Un Éléphant dans un magasin de porcelaine

Basic Vocabulary

roi       mariage       mare à grenouille
fille     royaume       apparaître
prétendants     éléphant       magasin de porcelaine
danser

1. Un roi avait une fille unique qui était très belle  (6)
2. Plusieurs prétendants demandèrent la fille en mariage  (4)
3. Le roi les renvoya tous (3)
4. Un jour un magicien arriva (3)
5. Il menaça le roi de changer le royaume en une mare à grenouilles
   s'il ne lui donnait pas sa fille (9)
6. Le roi était malin (3)
7. Il lui promit sa fille à condition que le magicien fasse apparaître
   (7)
8. un magasin de porcelaine et un éléphant dedans qui danse la bourrée
   (3)
9. Le magicien agita sa baguette (3)
10. Avant de recevoir l'ordre de danser, l'éléphant cassa toutes les porcelaines (6)
11. Le roi accusa le magicien d'être maladroit (4)
12. Depuis ce jour-là on dit d'un maladroit (3)
13. "Voilà un éléphant dans un magasin de porcelaine." (4)

Total = 55
Proposition Template for Reading Pretest

Le Petit Coq Noir

Basic Vocabulary

renard  vivre  joueur un tour  solitude  maîtres
coq    mourir  libre  craindre
arbre  faire cuire  réfléchir  gloire
manger  forêt  ennuyer  vie sans fin

1. Le coq veut donner une leçon au renard. (4)
2. Il se perche sur l'arbre pour mieux l'observer et le voir venir. (7)
3. Arrivée du renard et intention de manger le coq. (5)
4. Le renard fait peur au coq en lui disant qu'il serait mangé (sauc au vin) par les maîtres. (9)
5. Indignation et étonnement du coq. (3)
6. Le renard propose une solution absurde (manger le coq lui-même) pour jouer un tour aux maîtres. (9)
7. Résistance du coq... (2)
8. ...qui préfère subir "une mort naturelle." (3)
9. Discussion sur la notion de "mort naturelle." (3)
10. La philosophie du coq = loi commun qu'il faut accepter. (4)
11. Peinture d'une vie idyllique / sans maître / par le renard. (5)
12. Incréduilité du coq. (2)
13. Le renard lui donne l'exemple de sa propre vie. (5)
14. Le coq réfléchit aux propositions du renard. (4)
15. Il émet quelques doutes (mal nourri, ennui, solitude, santé-beauté). (7)
16. Le renard lui décrit la facilité de trouver de la nourriture (vers de terre, avoine). (8)
17. Remède à la solitude: entrainer toute la volaille à suivre son exemple. (6)
18. Flatterie du renard afin que le coq se considère comme le sauveur de son espèce. (7)
19. et lui fait entrevoir l'immortalité dans un bonheur parfait. (5)
Total: 99
L’éléphant oublié

Basic Vocabulary

éléphant oublier singe se venger arroser
jungle se lever se moquer nouer trompe
habiter se coucher tromper pitié promesse

1. Un éléphant oublié habitait dans la jungle (4)
2. Il oubliait tout et même de se lever le matin et de se coucher le soir (7)
3. Les singes se moquaient de lui (2)
4. L’éléphant se fâchait (2)
5. Il puisait de l’eau dans sa trompe et arrosait les singes qui l’ennuyaient (6)
6. Les singes décidèrent de se venger de lui (3)
7. Un vieux mâle suggéra à l’éléphant de lui nouer sa trompe afin qu’il se souvienne de ce qu’il a à faire (7)
8. L’éléphant accepta et se fit nouer la trompe (3)
9. Alors les singes le bombardèrent de noix de coco (4)
10. Ils se moquent de lui demandant pourquoi il avait sa trompe nouée (5)
11. L’éléphant avait oublié pourquoi (3)
12. Les singes prirent pitié et lui dénouèrent la trompe (5)
13. À condition qu’il ne les arrose plus (4)
14. Mais il oublia sa promesse (4)

Total = 59
La chèvre de Monsieur Seguin

Basic Vocabulary

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<th>English</th>
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<td>chèvre</td>
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<tr>
<td>fenêtre</td>
<td>enfermer</td>
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<td>mourir</td>
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1. M. Seguin n'a jamais eu de chance avec ses chèvres (3)
2. Il les perdait toutes car elles cassaient leur corde pour aller dans la montagne où le loup les mangeait (12)
3. Rien ne les retenait car les chèvres préféreraient la liberté avant tout (8)
4. Après avoir perdu 6 chèvres M. Seguin achète une 7ème (autre) (5)
5. Il veut qu'elle s'habitue à vivre chez lui et l'attache au pré où elle broute (6)
6. M. Seguin se fait des illusions en pensant qu'elle est heureuse (5)
7. Un jour elle voit la montagne qui l'attire et sa captivité lui pèse (7)
8. Elle s'en plaint à M. Seguin (2)
9. Celui-ci, bouleversé, la met en garde contre les dangers du loup (4)
10. La chèvre prétend qu'elle saura se défendre (4)
11. M. Seguin l'enferme dans l'étable mais elle se sauve par la fenêtre (5)
12. Échappée à la montagne la chèvre jouit de la liberté et de l'herbe (5)
13. Mais le crépuscule venu, la chèvre s'inquiète -- elle entend le loup (4)
14. Elle pense à rentrer mais il est trop tard (3)
15. Elle voit le loup et entre en bataille avec lui (4)
16. Sachant qu'il va la manger le loup prend son temps (4)
17. La chèvre se défend courageusement -- l'attaque plusieurs fois (5)
18. Ils se battent toute la nuit (3)
19. La chèvre, blessée, attend le jour pour mourir (5)
20. Le loup la mange (3)

Total = 99
# EVALUATION OF PROTOCOL

**ID**____________________  **Test**____________________

A. HOLISTIC SCORE (1-5) ______ (25%)
B. VOCABULARY (1-2) ______ (10%)
C. ENGLISH EXPRESSION (1-2) ______ (10%)
D. GENRE RECOGNITION (1) ______ (5%)
   Message, Tone, Type
E. PROPOSITION TEMPLATE (1-10) ______ (50%)

Final Score ______

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Total:
Appendix E

The Three Phases

I Reading Aloud by Teacher
Objective: Comprehension
Teacher: Read aloud from a French story book
Student: Predict, discuss, take notes, etc.

II Silent Reading
Objective: Discover meaning, learn vocabulary, enjoy
Teacher: Facilitator and resource person
Student: Read a book of choice, do a mapping chart, make a summary or a new vocabulary list

Mapping Chart
Title
Author
Setting (time, place)
Main characters
Actions 1, 2, 3, ...
Solution

III Creative Activities
Objective: To communicate ideas in French using structures and vocabulary from reading
Teacher: Facilitator, coach, and resource person
Student: Work individually, in pairs or small groups

Based on the story you read:
--Write an original story using the same structure
--Write a different ending
--Write a journal entry
--Write a newspaper article
--Tell what happens after the story ends (oral or written)
--Present a dramatic reading (with or without props)
--Produce a sketch based on an episode or event
--Produce a shadow play
--Produce a puppet show
--With the teacher's approval do an original project
Colette Hood Stelly was born April 25, 1930 in Milwaukee, Wisconsin. She was educated in the parochial schools in Milwaukee and graduated from Saint Mary's Academy there in 1948. For the next several years she was affiliated with the Sisters of Saint Francis of Assisi, attended Cardinal Stritch College, and taught at the junior high school level in schools throughout the Midwest.

In 1962 Colette moved to New Orleans, Louisiana and received her Bachelor of Arts degree in French from Tulane University. She entered Tulane Graduate School and was subsequently awarded the Lajealle Scholarship by the Tulane French Department to pursue studies in Paris, France (1964-1965) where she continues to visit periodically. Upon returning to New Orleans, she joined the faculty of the Isidore Newman School where she taught French and Spanish and served as Department Head for many years. In 1968 she married Rene James Stelly, and also received her Master of Arts degree in French Literature from Tulane University. Her affiliation with the Newman School continued throughout the 70's and 80's during which time she also served as a member of the Academic Advisory Committee in French, and a reader of Advanced Placement Examinations for Educational Testing Service in Princeton, New Jersey (1973-1979). She continues to serve as a consultant in Advanced Placement French Literature and Language for the College Board Southern Region in Atlanta, Georgia.

In 1987 Colette left Newman to enter the graduate program at Louisiana State University where she is a candidate for the degree of Doctor of Philosophy in Foreign Language Education.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Colette Hood Stelly

Major Field: Education

Title of Dissertation: Effects of a Whole Language Approach Using Authentic French Texts on Student Comprehension and Attitude

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]
Rowood

[Signature]
Komunike Ann Fees

[Signature]
Emma Knupp

[Signature]
Maryetta Laudes

Date of Examination:

July 9, 1991