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**DEVELOPING SECOND LANGUAGE NARRATIVE LITERACY USING CONCEPT-  
BASED INSTRUCTION AND A DIVISION-OF-LABOR PEDAGOGY**

A Dissertation in

Applied Linguistics

by

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## **ABSTRACT**

A well-documented curricular gap exists in L2 pedagogy between the introductory courses, focusing mainly on language, and advanced courses, focusing mainly on literary content. Intermediate learners, despite their proficiency, generally have difficulty in bridging this gap, as it requires a shift from decoding to interpreting and analyzing texts. In order to contribute to closing the gap, this research aimed to promote the development of intermediate learners' L2 narrative literacy abilities while studying their development in the formation process. A concept-based instructional (CBI) approach was developed and implemented through a Division-of-Labor Pedagogy (DOLP) during a twelve-week pedagogical intervention. This study investigated the extent to which CBI/DOLP promoted the development of learners' L2 narrative literacy abilities as well as their understanding, use, appropriation, and internalization of three concepts necessary for reading and interpreting texts of any kind: Foundation, Organization, and Genre. The concepts were segmented into their component parts and assigned to intermediate learners of L2 French as "roles" which they prepared and shared with the other learners organized in a collective format. This allowed each learner to participate fully in the reading activity even though at the outset each learner was responsible for only a portion of the knowledge needed to read, analyze, and interpret the texts utilized in the study. Mediation was provided as needed for both individuals and the collective.

The learners read a series of narrative texts that had been previously evaluated for their relative complexity by independent raters. The raters also scored pre-test and post-test summaries produced by each learner. The summaries were rated for main idea, supporting details, synthesis, generalizations, and accuracy. Statistical analysis showed that learners' scores

on both mid- and high-level text summaries improved significantly from pre- to post-test. Additional data included audio/video recordings of the learners' performance during the ten weeks of instructional activities, a series of verbalizations of their understanding of the relevant concepts, and survey data. Along with improved performance on the pre- and post-tests, the learners exhibited marked changes in their respective verbalizations on the concepts and the manner in which they used the concepts to guide their thinking/performance.

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## Preface

“Marx, for one, believed that we could best approach how the past developed into the present by adopting the vantage point of the present to view the conditions that gave rise to it—in other words, if we studied history backward” (Ollman, 2003, p. 115)

Although I was an avid reader throughout my formative years and had the opportunity to begin learning a second language in the sixth grade, I found it difficult to use my first language reading knowledge and my second language knowledge to read authentic French texts. I was baffled about why this was challenging given my love of reading in my first language and my progress in learning French thus far as well as how to resolve the issue. I spent hours looking up words in French-English dictionaries only to be unable to select the appropriate definition for the context because I needed to look up so many words. I tried inferring the meaning of unknown words from the surrounding words that I did know only to end up creating fantastical amalgamations of stories I had previously read that were not part of the story I was reading. How was it possible that all of the elements that should make reading possible in a second language seemed to be of little use at that point? I continued with my language-learning journey, and eventually became a high school French teacher. As I worked with my students, once again I was challenged in how to best help them to use their first language reading and second language knowledge that they had learned in class to read French texts. I tried different tasks, activities, and providing different kinds of assistance, which helped although minimally so. I continued to think about, investigate, and attend to the particular difficulties my students were having in the hope that I could find something that would better help them.

When I went back to school for my Master's degree to further my understanding of the teaching and learning of French, I was assigned to present a few chapters of Michael Cole's (1996) *Cultural psychology: A once and future discipline* to my classmates in a course on sociocultural theory, taught by Eduardo Negueruela. This was the turning point in a semester in which for the first time I had been quite lost in a course – the key tenets of Vygotskian sociocultural theory were equally intriguing as they were perplexing. The theory offered a completely new way of thinking about the world, learning, teaching, development, and research. Cole wrote about his efforts to work with students who had struggled in their attempts to read in their first language. He found a way that helped the students not only to read successfully but also to enjoy the act of reading. This no doubt changed the course of these students' lives and it also changed mine as a teacher and as a budding researcher. I wondered whether an adaptation of Cole's study would be beneficial for my students who were learning to read in a second language.

For my Master's thesis, under Eduardo's direction, I modified Cole's study for second language learners of French and incorporated these sociocultural strategies—as I called them at the time—into my regular coursework with second semester French students. Overwhelmingly the students found that the strategies were useful and helped them to understand French better. They, and I, also discovered that the group process was instrumental for their reading, that the process became easier and significantly impacted their understanding of the story, that the dictionary work was necessary, and that they enjoyed reading the text (Buescher, 2009).

As helpful as this first study was to both my students and me, as a teacher, I recognized that more research was needed. In order to best continue investigating how to improve second language reading for my students, I needed to continue my studies in applied linguistics and

sociocultural theory. The best place to accomplish this was at Penn State University under the guidance of Professor James Lantolf. For a course paper in Professor Lantolf's sociocultural theory course, I continued my research on improving second language reading for students of French, this time at the third semester level. I asked for student volunteers to attend a few out-of-class sessions to work on their second language reading and worked with a group of four students. The future of what would become a division-of-labor pedagogy – where each student was responsible for one portion of the activity of reading and each benefitted from their group mates' contributions – began to take shape.

As I learned more about sociocultural theory, second language acquisition, cognitive linguistics, systemic functional linguistics, teacher education, discourse and language analysis, research methods, and the analysis of interactions, I continued to shape my ideas for my dissertation research. This research continues my previous lines of inquiry aimed at improving second language reading and is an example of praxis research where both theory and practice are both necessary and mutually informing. As a second language teacher and researcher, my research begins with needs that are present in pedagogical contexts, I draw on theory to inform and guide my efforts to improve the practice of teaching-learning, and the outcome of this research in practice serves as a test of the theory and thus informs the theory. In this way, I am and aim to be a dialectical teacher-researcher as both sides are intertwined and reciprocally linked.

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# **Chapter 1**

## **Introduction**

A well-documented curricular gap exists in second language (L2) pedagogy between the basic language course sequence—focusing mainly on learning the language i.e. lexicogrammatical elements—and advanced course work—focusing mainly on content i.e. reading literature (Byrnes, Maxim, and Norris, 2010). In the basic language course sequence, typically students have little opportunity to read texts in French; and if they do, the texts are often short, adapted, contain simplified language or are created to introduce the pertinent vocabulary or grammatical elements in the chapter. The texts are often located in the supplementary section at the end of the chapter that is often bypassed due to time constraints, given a cursory glance, or assigned for homework with little in-class discussion. In fact, reading in a second language class, whether at the elementary, intermediate or advanced level, is rarely an in-class activity. Reading is often assigned for homework with accompanying tasks including pre-reading questions or preparation, vocabulary or grammatical exercises with the text, or post-reading multiple choice or short answer questions. Texts are generally glossed, whereby the appropriate equivalent in the learners' L1 is provided either on the side or at the bottom of the text. If the text is not glossed, students use a bilingual dictionary to find the meaning of unknown words, infer them from the context, or use online bilingual dictionaries and online translators. The written homework is then either collected or discussed and often a student who has understood the reading readily volunteers his or her responses to the homework. As I have witnessed first hand, there are often students who have not understood the reading even at the most basic level. In one recent class that I observed, I overheard a student whisper to a classmate,

“wait, did he die?” to which the classmate replied “no idea” with a shrug of her shoulders. In the text, the untimely event had in fact happened and was a crucial element in the story; the teacher was unaware that at least some of the students who were not responding to the comprehension questions had not understood one of the most basic or important elements in the text.

In the basic language course sequence, instructors generally expect their students to decode and comprehend texts whereas in the upper-level literature courses, professors require their students to interpret and analyze texts. The question is how do elementary and intermediate level students develop the ability to traverse the gap from decoding and comprehending to interpreting and analyzing. There are a number of challenges in second language reading that complicate the development of L2 learners’ ability to read texts including the use of their L1 reading knowledge and their L2 language knowledge, working memory constraints, the nature of the L2 text itself, and the manner in which learners determine the meaning of unknown lexicogrammatical elements in the text.

These challenges will be briefly outlined here but will be explored in more depth in Chapter 2. The learners enrolled in second language classes generally are capable readers in their first language but the ways in which they understand or make meaning from a text in their first language are usually implicit. In other words, they are not sure what it is that they do to make meaning from the words in the text when they read in their first language. It has become second nature to them. Because of their implicit nature, learners are therefore, often unable to draw on these resources when they encounter a problem in an L2 text. As for learners’ L2 knowledge, depending on the nature of their previous teaching-learning experiences, they may have a limited view of language grounded in one-to-one correspondences between languages or have had little access to developing the ability to use meaning-making tools. In addition, they may have



difficulty connecting both their L1 reading knowledge and their L2 language knowledge in the activity of making meaning with a text. For example, at the outset of the instructional program that is the focus of the dissertation, one student was attempting to find out what the words in the title *Le champ du lièvre* (The rabbit/hare's field) meant. She looked up *champ* in the dictionary and found out that it was 'field', and after some help realized that the best option for *lièvre* was 'hare' or 'rabbit'. She also knew that *du* came from *de* meaning 'of' but she was unable to put the English equivalents of these words together to make any meaning in English that made sense given the context of the story. Even though she knew 'field,' 'of,' and 'hare', she had to guess what the title could mean: 'field of bunnies,' 'field of the rabbit,' and finally, 'field of the vegetarians'. None of these guesses helped her to connect her L1 reading knowledge and her L2 language knowledge to make meaning from the title of the text.

Working memory also plays a role in L2 reading because L2 reading involves many concurrent processes for making meaning with a text. Until some of these processes, which will be explored in Chapter 2, have been internalized and accessed rapidly, therefore demanding less attention from the learners' working memory, they are unable to attend to all of the processes required. The solution thus far in most research and classroom practice has been to wait until the learners have 'enough' language knowledge before they are asked to read texts of a certain length or complexity. Alternatively, learners are provided texts with one-to-one glosses in order to explain unknown vocabulary or complex grammatical and discourse-level constructions.

The nature of the text that is provided to students is yet another challenge in L2 reading. As mentioned above, the texts used in the basic language courses are mostly abbreviated, created to help teach the chapter's lexicogrammatical elements, or simplified, adapted or excerpted from a longer authentic text. In addition the texts often include either a one-to-one correspondence

gloss or one-to-one correspondence vocabulary lists. Therefore, these texts generally do not include authentic language nor the natural redundancy that is typical of such language, allow learners sufficient text to become familiar with a genre and its normal organization, or an opportunity to develop meaning-making resources in the activity of reading a text, such as how to use a bilingual dictionary to make meaning from the lexicogrammatical elements in the text.

Finally, the manner in which learners determine the meaning of lexicogrammatical elements of the text also proves to be challenging. If glosses or vocabulary lists are made available for a particular text, the appropriate usage for a particular element is provided. These one-to-one correspondences unfortunately impart to students the idea that languages contain one exact equivalent in the language when in fact this is not at all the case. As mentioned above, one-to-one correspondences do not allow learners the opportunity to understand how bilingual dictionaries can be used; nor do they offer learners the chance to practice using dictionaries where they have to find the appropriate lexicogrammatical element in question and select the appropriate usage for the context using the grammatical and/or collocational information included in the dictionary. Helping learners to develop the ability to appropriately use a bilingual dictionary is necessary so that they can read authentic texts (without glosses) independently in the future.

If learners are not able to shift from decoding and comprehending to interpreting and analyzing texts, they are less able to successfully participate in the upper level literature classes and therefore less likely to continue enrolling in L2 courses, which in turn means they are less likely to major or minor in the language. If students are equipped with meaning-making tools and mediated to develop their L2 literacy abilities, they would at least be better able to make the choice about whether or not to continue with L2 coursework. The larger goal of this study then is

to attempt to bridge, or better yet, eliminate the gap between the lower-level and upper-level courses altogether, by helping students to develop their L2 narrative literacy abilities and therefore to be able to read and appropriately interpret and analyze texts for meaning.

## **Chapter 2**

### **Literature Review**

#### **2.1 Overview**

In social science research, it is necessary to first determine the ontology of the object or process under investigation—how it is defined—which then leads researchers to make choices about how to investigate, document, and analyze the object or process; therefore the ontology determines the epistemology. The 1980s and 1990s saw an abundance of research on all aspects of reading but the majority of the research was from a cognitivist perspective. Because the ontology of the process of reading from this model is qualitatively different from the ontology of literacy from social approaches (e.g. Kern, 2000) or from a Vygotskian Sociocultural Theory of Mind (V-SCT, henceforth) perspective, the epistemologies differ dramatically. Due to the fundamental differences in ontology and epistemology, the term “reading” will be used throughout this chapter to identify research or pedagogy from a cognitivist perspective whereas the term “literacy” will be used to reference research-teaching from social approaches as well as from a V-SCT standpoint. I will first outline a cognitivist approach to reading, including the major changes in the view of reading research from this perspective. I will then contrast it with a L2 literacy approach, including both social and V-SCT perspectives, and will distinguish their differences in ontology and epistemology when necessary. Finally, the research on important reading/literacy components will be provided.

#### **2.2 A cognitivist perspective on reading**

A majority of the L2 reading research to date has emanated from a cognitivist model, in which reading is generally understood as a process of extracting meaning from a text; therefore implying a one-way relationship between text and reader (Bernhardt, 2011). From this standpoint, texts can then be interpreted in only one possible way—the way intended by the author. For Bernhardt (2011), “the act of reading...refer[s] to how written text is processed in the brain by a reader and how that processing brings about a conceptualization of what is written” (pp. 7-8). She also refers to written text as “the nature of the input language” and considers the brain as a “processor” (p. 8), which are both framed from an input processing perspective and use the commonly employed computer metaphor. Thinking about reading through this metaphor sees first language (L1) readers as having a ‘complete’ version of the software needed to read or process texts in the L1, whereas L2 readers do not have a ‘complete’ version of the software and could not because it is not their L1. For L2 readers, “the input text and the software are only partially compatible” due to “an incomplete or degraded set of second-language rules” (Bernhardt, 2011, p. 9). One of the pedagogical implications of this perspective is that L2 learners, until they have a sufficiently high level of language proficiency followed by extensive L2 reading experience, would be unlikely to be able to extract the correct and full meaning from a text. This approach does acknowledge that L1 readers may form different interpretations of a text, even with a ‘complete’ version of the software; however, L2 readers are still considered and studied using a deficit model. L2 reading pedagogy thus requires learners to have an “enhanced...input processor” (Bernhardt, 2011, pp. 12-13) before they are able to read texts in the target language successfully.

### **2.2.1 Bottom-up approach to L2 reading**

From a cognitivist perspective L2 reading research has focused on three main approaches: bottom-up, top-down, and interactive models. The bottom-up orientation generally focuses on word recognition, decoding skills, and pronunciation. Lexical and morphosyntactic proficiency are seen as essential to successful reading and lead to text comprehension. In early bottom-up research both miscue analysis (Goodman, 1968 as cited in Bernhardt, 2011)—where readers read aloud and researchers note any mistakes—and eye tracking (Cattell, 1885, as cited in Bernhardt, 2011)—where focus is on eye movements including the location of eye gaze, duration, and direction of movement—were common research methods. Researchers who relied on eye tracking believed that movement would reveal the reader's comprehension needs (Carpenter and Just, 1977, as cited in Bernhardt, 2011). In other words, the longer the reader's gazed at a particular element of the text, the more difficult this element was for the reader to comprehend. Bernhardt (2011) noted that although eye movement showed what readers' eyes were physically doing while reading a text, it did not reveal how they were reading or comprehending the text. In bottom-up pedagogy, L2 learners tend to focus on reading word-for-word and tend to translate the text to aid their comprehension (Auerbach & Paxton, 1997).

### **2.2.2 Top-down approach to L2 reading**

Researchers adopting a top-down approach to L2 reading generally focus on readers' use of background knowledge of the world, texts, and domain content knowledge to comprehend the main idea of a text and to make predictions while reading (Bernhardt, 2011). In other words, reading is considered to be “conceptually-driven” (Bernhardt, 2011, p. 36) and tends to have a comprehension focus, thus encouraging overall comprehension at the expense of a detailed, linguistic-based understanding of a text (Han and D'Angelo, 2009). Researchers investigate

readers' use of schemas or scripts, which were created and shaped by the reader's knowledge and experience in the world and with texts. These schemas or scripts act as a "frame which enables humans to interpret their experiences and one another" (Cole, 1996, p. 128). A script may include for example, "the people who appropriately participate in an event, the social roles they play, the objects they use, and the sequence of actions and causal relations that applies" (Cole, 1996, p. 126).

These schemas and scripts guide both L1 and L2 reading but, given the cultural nature of schemas and scripts, L1 and L2 schemas and scripts do not share a one-to-one correspondence. According to Bernhardt (2011),

comprehension is far more layered in a second language than in a first. And because layers are inconsistent with the expectations or the 'layers' that a first-language group possesses, the interaction between and among the layers of knowledge is not necessarily supportive and may actually impede comprehension. (p. 14)

Although L1 readers are considered native speakers of a language, and therefore have a 'complete' version of the software, there are still cultural layers to reading even in one's L1; nevertheless, access to different cultural understandings within an L1 may be more easily attainable.

### **2.2.3 Interactive approaches to L2 reading**

The focus of reading research then shifted from bottom-up and top-down perspectives to interactive models, with Bernhardt's (2011) compensatory processing model serving as a noteworthy example. Coady (1979) argued for reading to include the interaction between background knowledge, conceptual abilities and strategies for processing (as cited in Bernhardt,

2011) and Hall (2001) later called for an expanded view of reading which included both bottom-up and top-down approaches.

In Bernhardt's (2011) compensatory processing model, components in the bottom-up and top-down processes not only interact but also can compensate for each other in order to help a reader comprehend a text. The aim of Bernhardt's research in this regard is to develop a "coherent, theoretically consistent, and research-based portrait of how literate adolescents and adults comprehend [texts]" (p. ix). Her model includes: "phonemic/graphemic abilities, syntax, word recognition, intratextual perceptions, prior knowledge and metacognition" (Bernhardt 1990, as cited in Brisbois, 1995, p. 570). She has acknowledged that her model must be dynamic and flexible in order to account for the effect of readers' level of L2 proficiency, the nature of their L1 and L2, as well as the effect different text types exert on readers' comprehension of texts. Bernhardt (2011) pointed out that "the reader...has the direct influence on the selection of features for processing" (p. 15) and "bring[s] whichever source to bear at an appropriate moment of indecision or insecurity" (p. 37).

Bernhardt (2011) has called for more research using a compensatory processing model to not only investigate how readers comprehend a text but also how readers "*learn to comprehend at greater levels of sophistication, and whether that ability can be enhanced by instruction*" (p. ix, italics in original). For Bernhardt,

[a]nalyzing how readers understand and reconstruct text makes for efficient instruction.

Isolating learners' efforts at understanding, and searching within those efforts for features that cause comprehension breakdown, are the keys to enhanced, effective instruction, and, ultimately, to better and more sophisticated theory development. (2011, p. 39)



Although her goal is for the development of a unified theory of L2 reading, including L2 reading pedagogy, her model has been critiqued for its purely descriptive account of reading that offers little in the way of instrumental advice for researchers or teachers. She has acknowledged the critiques, indicating that thus far her work on a compensatory processing model has been “unsatisfactory speculation given that there is little empirical evidence that the suggestions evolved from compensatory theory translate easily into effective pedagogical practice” (p. 115).

#### **2.2.4 Research from a cognitivist perspective**

Research from a cognitivist approach, including Bernhardt’s compensatory processing model, generally focuses on isolating, manipulating and studying the effect of particular variables on L2 reading. The studies involve participants with a range of L1s, L2s, and L2 proficiency levels. Variables are isolated and targeted for study and generalizations are made from the accumulation of the noted effects of the variables on L2 reading across different groups of readers. Much of the research has focused on investigating the Language Threshold Hypothesis, in an attempt to answer Alderson’s (1984) question concerning the extent of the effects of L1 reading abilities and L2 proficiency level on L2 reading ability. Bernhardt (2011) pointed out that reading comprehension, in comparison to speaking and writing, is difficult to study as it “is relatively invisible and can only be inferred, never directly accountable for processes in the way that one can hear or see that a particular linguistic form has been integrated or not” (p. viii). Researchers from this perspective therefore focus on already-formed abilities and external manifestations of these abilities (e.g., responses to multiple choice comprehension questions or text recall).

### **2.2.5 Implications of a cognitivist perspective on L2 reading**

The cognitivist approach to L2 reading as an extraction process, the study of already formed abilities, and the belief, from research investigating the effect of L2 proficiency on L2 reading, that L2 readers cannot successfully read until they have a ‘more complete version of the software,’ have all likely contributed to the gap in most L2 instructional programs between the lower-level language and upper-level literature courses. The influence of Piaget’s view that “learning to read was seen as an exercise in the use of existing cognitive resources rather than the creation of new resources for thinking” (Olson, 1995, p. 97) on L2 pedagogy may have contributed to the gap as well. Implications of cognitivist research include the assumptions that only when L2 learners have developed sufficient proficiency in the lower-level language courses are they then capable of successfully reading the canon in upper-level literature courses and that therefore L2 reading pedagogy may not be necessary because students will be able to bridge the gap on their own, by somehow developing reading ability in the new language, or by relying on L1 reading ability and L2 lexical and morphosyntactic proficiency.

### **2.3 An L2 literacy perspective**

An L2 literacy perspective contrasts sharply in key ways with the cognitivist model of L2 reading outlined above. From an L2 literacy viewpoint, each activity of reading a text involves a multidimensional relationship not only between the writer and reader, but also between the text, world, background knowledge, and L1/L2s (Kern, 2000; Roebuck, 1998). On this view, reading involves interpretation; it is a meaning-making process, in addition to decoding and comprehending (Olson, 1995). Furthermore, texts do not have meaning per se, but ‘meaning potentialities,’ which are brought out through the activity of reading a text (Roebuck, 1998;

Rommetveit, 1991, 1992 as cited in Appel & Lantolf, 1994). The meaning potentialities of a text that develop in the activity of reading are influenced by the different relationships between a writer, reader, text, world, background knowledge, L1, and L2. Therefore different interpretations are possible from these different relationships. This is not to suggest, however, that any interpretation is possible as meaning potentials are constrained by the language of the text.

In contrast to Piaget's view of reading presented above, learning to read, from an L2 literacy standpoint is not only about using existing cognitive resources but, additionally, and crucially, about using literacy as a tool for thinking. Kern (2000) suggested that "becoming literate...[is] a matter of engaging in the ever-developing process of using reading and writing as tools for thinking and learning, in order to expand one's understanding of oneself and the world" (p. 39). A deficit model is eschewed as it is acknowledged that learners bring a variety of resources to the activity of reading, although different from the resources that they may bring to a text in their L1.

### **2.3.1 Social approach to L2 reading**

From social approach standpoint, the variables commonly used in L2 reading research should be seen as not only interactive or even compensatory, but, more importantly, as interrelated and interdependent in a dialectic manner; therefore making it no longer necessary or important to isolate variables or accumulate their individual effects. Literacy, from this approach, "commonly lead[s] to modifications or transformation of certain Available Designs" (Kern, 2000, p. 63); these 'Designs' include one's L1 and L2 knowledge and how language can be used to achieve particular purposes (New London Group, 1996). People bring their Available Designs to the activity of reading a text and in the process of reading their Available Designs can be

expanded and transformed, thereby providing new Available Designs when reading future texts.

In addition, Hasan (1996) argued that,

If literacy is what education is about...and if the aim of education is to enable participation in the production of knowledge – and not just reproduction – then it follows that we would need to develop in all pupils the ability to reflect, to enquire, to analyse and to challenge. (p. 410)

Paulo Freire certainly agreed with this sentiment when he stated that “our challenge is to teach our students to read not only the word but also the world” (Kern, 2000, p. 1). Expanding and transforming Available Designs, helping students to develop the ability to analyze texts and read the word and world are all possible from an L2 literacy model.

Kern (2000) called for researchers to instead investigate the particulars; in other words, “how particular readers use particular strategies in particular ways in particular contexts” (p. 318) if they want to better understand and investigate the activity of reading. Researchers from social approaches use “ethnographic approaches, thick descriptions, interviews, and think-aloud procedures” (Kern, 2000, p. 318) to study L2 literacy.

### **2.3.2 A V-SCT perspective on L2 reading**

Research from a V-SCT standpoint on L2 literacy crucially must have a different starting point, even from a social approach, because of the question of ontology. Although a V-SCT approach would support the basic ideas of social approaches, because the ontology is different, the epistemology must also be different. Vygotsky (2012) argued that the type of methodology proposed by cognitivists was in fact based on faulty premises. In Vygotsky’s approach to psychology, humans are simultaneously animals and not animals; in other words our biology and culture become dialectically interconnected. In adult, fossilized or fully formed thinking, we are

unable to investigate what role our biology has played and what role our culture has played because they are already dialectically interrelated and therefore difficult to disentangle and identify in research. Vygotsky (1997) pointed out that traditional experimental methods used in the study of natural sciences would not be able to disambiguate the roles of biology and culture in the formation of human consciousness. This is because experimental methods using reaction time responses are considered to be more appropriate for the study of reflexes consisting of externalized physical behavior of some sort. In order to study the role that culture plays, we need a new epistemology—one that will allow for understanding and explaining the dialectical nature of human thinking.

From a V-SCT standpoint, “the task of psychology...is to understand how human social and mental activity is organized through culturally constructed artifacts” (Lantolf, 2000, p. 1). In order to accomplish this, we need to trace, reconstruct, or create the process, i.e., study its history, in order to understand it. According to Vygotsky (1997),

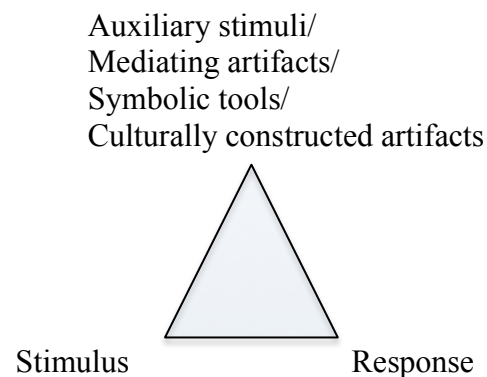
to study something historically means to study it in motion. Precisely this is the basic requirement of the dialectical method. To encompass in research the process of development of some thing in all its phases and changes – from the moment of it’s appearance to its death – means to reveal its nature, to know its essence, for only in movement does the body exhibit that it is. Thus, historical study of behavior is not supplementary or auxiliary to theoretical study, but it is the basis of the latter.

<https://www.marxists.org/archive/vygotsky/works/1931/research-method.htm>

To capture the orienting powers of culturally constructed mediating artifacts, consciousness must be studied “in flight” (Vygotsky, 1978, p. 68), meaning in activity, in the process of its genesis (Vygotsky, 1994). According to Rubenstein (1940), “consciousness is both formed and

manifested in activity” therefore, in activity, the mind “becomes cognizable for others” (as cited in Petrovsky, 1985, pp. 23, 24).

A new methodology is needed to study something that is ontologically different. The introduction of an auxiliary stimulus to a process that is not yet fossilized, or fully formed, allows researchers/teachers not only to see the contribution of both biology and culture, but also to promote the development of higher psychological functions. Becoming fully human means that we learn to control nature (biology) through social means (culture) such as mediating artifacts. The research and teaching from this viewpoint, involve the creation and development of symbolic tools, which allow learners to control the task at hand through external means and to internalize the symbolic tools to guide their thinking in future activities. The creation, development, and shaping of both the tools and the use of the tools for our own needs is both the tool and the result of the research.



**Figure 2-1 Indirect mediated activity** (adapted from Cole, 1996)

Figure 2-1—adapted from Cole (1996), who represented Vygotsky’s idea of indirect mediated activity with a triangle—represents both biology, in the line connecting stimulus and response, and culture, in the addition of auxiliary stimuli, mediating artifacts, symbolic tools, or

culturally constructed artifacts. These different terms representing the role that culture plays all have similar meanings and allow humans to form an indirect, or mediated relationship, with the world. According to Bruner (1996), “learning and thinking are always *situated* in a cultural setting and always dependent upon the utilization of cultural resources” (p. 4, italics in original), but that does not mean that we lose the ability of our biologically based functioning. Humans, once they develop higher psychological functions or use culturally constructed mediating artifacts as tools for thinking, can voluntarily or intentionally control their biological mental processes. This allows humans to prepare and plan concrete objective activity on the mental plane before acting in and on the world. According to Lantolf (2000), “the convergence of thinking with culturally created mediational artifacts...occurs in the process of internalization, or the reconstruction on the inner, psychological plane of socially mediated external forms of goal-directed activity” (p. 13).

The investigation into the process of forming appropriate mediation instead of the product of pre-formed mediation requires a new epistemology, as Vygotsky (1997) called for. Sakharov (1930), one of Vygotsky’s colleagues, developed the instrumental or “functional method of double stimulation” (Vygotsky 2012, p. 110). The method of double stimulation involves several steps: (1) present learners with an activity that they cannot yet accomplish along with forms of mediation, or auxiliary stimuli, that they can use to carry out the activity; (2) investigate and intervene in the process of the learners’ development of higher psychological functions by using appropriate forms of mediation; and (3) document the changes that take place (Vygotsky, 2012). The method of double stimulation allows access to the internal processes that Bernhardt (2011) (as cited above) pointed out were ‘invisible’ and could only be ‘inferred’.

Because higher mental functions are not ready-made, access to the internal processes is possible by studying the process of their formation in activity.

Higher mental functions are formed in the external, or social, activity of individuals with culturally constructed mediating artifacts or symbolic tools and other individuals who attune mediation to the learners' developmental needs (Vygotsky & Luria, 1994; Vygotsky, 1997). The artifacts, tools, and individuals who serve mediating roles in activity are all social; humans, who had previous experiences with other socially created artifacts, created them (Vygotsky, 1997). In activity, the higher mental functions are formed, taken control of, and internalized by the learners. It is important to note that internalization entails the change from inter- to intra-mental or in other words, what was once social has become psychological and therefore allows the person to regulate their actions and their thinking through culturally constructed artifacts. With this methodology, it is not necessary to wait until learners have a high-level of L2 proficiency to allow them access to reading L2 texts nor is it useful to study L2 learners who are already capable of reading L2 texts. From a V-SCT standpoint, development is not only possible in, for example, the activity of reading L2 texts, but it is the point of what Vygotsky (1978) called experimental-developmental research as well as developmental education (see Lantolf and Poehner, 2014).

To form higher mental functions in developmental education requires recognition of the dialectical unity of teaching-learning that Vygotsky captured in the Russian term *obuchenie* (Cole, 2009) Moreover, for *obuchenie* to be effective, it must be attuned to the learners' zone of proximal development-in-activity (ZPD-in-activity) (Poehner, 2008; Vygotsky, 2012). The ZPD-in-activity is the metaphorical space between what learners are able to do independently and what they are able to do with mediation (Vygotsky, 2012). As Lantolf (2000) pointed out, "the



ZPD...is a metaphor for observing and understanding how mediational means are appropriated and internalized” (p. 17). Therefore, the *obuchenie* must lead the development of ripening abilities (i.e., in the learners’ ZPD-in-activity), rather than waiting for them to ripen on their own, which was an assumption of theories that rely on Piagetian principles (see Egan, 2002).

According to Vygotsky (1994),

[w]hen we investigate the highest functions of behaviour which are composed of complicated internal processes, we find that this method [double stimulation] tends in the course of the experiment to call into being the very process of formation of the highest forms of behaviour, instead of investigating the function already formed in its developed stage. (<http://www.marxists.org/archive/vygotsky/index.htm>)

From a V-SCT standpoint, the focus of researchers-teachers should be on intervening in the developmental process to help learners understand, use, and internalize the relevant concepts (or mediating artifacts) in practical goal-directed activity. A V-SCT approach takes Marx’s 11<sup>th</sup> thesis on Feuerbach seriously, “Philosophers have hitherto only *interpreted* the world in various ways; the point is to *change* it” (<https://www.marxists.org/archive/marx/works/1845/theses/>, italics in original). Intervening in the developmental process, in this case of L2 literacy, is necessary in order to provide learners with full access to textual content and the ability to analyze and interpret this content in the new language.

The process of internalization involves learners “gain[ing] control over natural mental functions by bringing externally (socioculturally) formed mediating artifacts into thinking activity” allowing them to begin to “voluntarily organize and control memory, attention, planning, learning, and development” (Lantolf & Thorne, 2006, p. 153). In the process, the intramental place is reconstructed and results in learners developing a new relationship with the

world, one that entails voluntary control of the higher mental functions in order to use them as needed in practical goal-directed activities (Lantolf, 2000; Lantolf & Thorne, 2006; Vygotsky, 2012; Vygotsky & Luria, 1994). As learners are able to internalize mediational means, they are then able to imitate, which is a creative endeavor and not verbatim copying. Imitation allows the learners to begin trying out their new conceptual understanding in new contexts (Lantolf, 2000; Vygotsky, 2012). In developmental education, imitation is part of the developmental process initiated through effective *obuchenie*.

In L2 literacy instruction from a V-SCT approach, the researcher-teacher is able to understand both what L2 learners can do on their own and what they are able to do with access to culturally constructing artifacts. The researcher-teacher is able to study the learners' developmental process but crucially is at the same time able to promote their L2 literacy development. Mediating artifacts, whether they are language, dictionary, a division-of-labor pedagogy, or a researcher-teacher using dynamic assessment, may help learners complete the reading activity but more importantly these artifacts will help them to develop the abilities needed to become independent readers in the L2. From this perspective, the goal is psychological development, not task completion. What began as cooperation during an L2 literacy activity between a person, text, mediational means, world, researcher-teacher, and L2 reading collective, can become a psychological form of cooperation as the mediating artifacts become internalized. The internalized tools help to restructure the learners' mind, allowing the learners to take control of these artifacts, use them to self-regulate—in this case, read independently in an L2—and therefore create different understandings and relationships with the word and world.

## **2.4 Reading/Literacy components research**

In this section, the research findings on reading/literacy components will be outlined and include: (1) the roles and interaction of learners' L1 and L2; (2) lexical issues; (3) grammar/discourse/morphosyntactic issues; (4) the effect of working memory; (5) texts, text structure, and genre; (6) common tools and strategies; and (7) use of L1 in pedagogy.

### **2.4.1 Roles and interaction of learners' L1 and L2**

Many reading researchers have extensively investigated the effect of L1 reading knowledge and L2 proficiency on L2 reading ability. In these studies, L2 proficiency generally includes both lexical and morphosyntactic knowledge (Brisbois, 1995; Koda, 2005). L1 reading ability and L2 proficiency have both been found to have an effect on L2 reading ability, with the combined effect ranging from approximately 30%-55% of the variance depending on the study (e.g. Bernhardt, 2011; Bernhardt & Kamil, 1995; Bossers, 1991; Brisbois, 1995; Carrell, 1991; Lee & Schallert, 1997; Koda, 2005; Yamashita, 2002a, 2002b). The extent of the effect of L1 reading ability and L2 proficiency differed depending on the proficiency level of the L2 learners at the outset of the study. L2 proficiency had a more significant impact on lower-level learners' L2 reading ability, while L1 reading abilities had a more significant impact on upper-level learners' L2 reading ability (e.g. Brisbois, 1995).

One implication from these findings, which has greatly influenced L2 reading instruction, is that "some sort of threshold or language competence ceiling has to be attained before existing abilities in the first language can begin to transfer" (Alderson, 1984, p. 20). Perhaps one of the outcomes of this implication is that "language students opting to continue their L2 studies seem to comprise a select group of highly literate individuals" (Brisbois, 1995, p. 574). Other students might opt to continue their L2 studies if they were provided access to effective L2 literacy

*obuchenie*. In addition, Koda (2005) cautioned against assumptions related to the research on the effect of these two components on both theoretical and empirical bases. For instance, she indicated that there is “no real support for the presumption that word-recognition skills are the automatic outcome of increased linguistic knowledge” (p. 38) nor that “processing skills improve automatically as a by-product of increased linguistic knowledge” (p. 10). For Bernhardt (2011), the following two questions “remain absolutely key”: “How does the existence of language knowledge and literacy knowledge operate in second-language text processing? and How can learners be encouraged to draw on their knowledge sources to function and comprehend in second languages?” (p. 52). Bernhardt (2011) has called for additional research on how these two important components interact and compensate for each other; however, the call is for studies with a larger number of participants so that more generalizations can be made about these effects. From an L2 literacy standpoint, it is important to know that both L1 reading knowledge and L2 language knowledge have an effect on L2 reading but the nature of the effect for particular learners and of the pedagogy needed has not been investigated.

#### **2.4.2 Lexical issues**

In terms of research on vocabulary/lexical issues in L2 reading, Koda (2005) noted that “visual sampling skills are required” and that “local (word-level) and global (context-level) processing are highly interactive, and...mutually enhancing” (p. 31). In addition, L2 learners, according to Bernhardt (2011), “often have a concept for a particular word as well as that word in their L1 oral/aural vocabulary” and therefore, “the process for many second-language readers...[involves] attach[ing] a new oral/aural representation to a concept that already exists” (p. 14). However, L1 and L2 concepts do not necessarily overlap and the difference between two concepts may cause difficulties for L2 reading if learners use their L1 concepts to interpret L2

texts. In addition, “although L2 learners may recognize words, they frequently ‘do not know how extended their reference may or may not be’ because they lack a culturally appropriate memory schema” (Brisbois, 1995, pp. 569, 570). Finally, Bernhardt (2011) listed several areas where future research on vocabulary in L2 reading is needed: word acquisition, cognates vs. non-cognates, the effect of word frequency on acquisition, the use of technology in vocabulary acquisition, and finally, the acquisition of metaphorical uses of lexical items.

Researchers have also investigated how students learn vocabulary in instructional contexts, which Bernhardt (2011) called “critical to learning to read” (p. 14). L2 learners acquire vocabulary by inferring meaning from the context (Bengeleil & Paribahkt, 2004; DeBot, Paribahkt & Wesche, 1997), from extensive reading (Anderson, 2009; Horst, 2005; Pigada & Schmitt, 2006), and through the use of a dictionary (Hayati & Pour-Mohammadi, 2005). Anderson (2009) remarked that “extensive reading plays an essential role in providing the multiple contexts that readers must have to learn new words and make them their own” (p. 124). Alessi & Dwyer (2008) found that having students investigate vocabulary during reading as opposed to pre-reading was better for L2 reading comprehension. However, they often need instruction on how to best use bilingual dictionaries (Prichard, 2008).

#### **2.4.3 Grammar/discourse/morphosyntactic issues**

The research in this section focuses on the grammar, discourse, and morphosyntactic issues in L2 reading. Much less is known on the role of L2 grammatical knowledge in L2 reading and how L2 learners approach grammatical difficulties in texts compared to the role of L2 vocabulary in L2 reading. Koda’s (2005) research has found that structural complexity can, in fact, enhance L2 reading comprehension but may increase demands on L2 learners’ working memory. Stevenson, Schoonen, and de Glopper (2007) found that despite learners’ increased

focus on grammatical difficulties during L2 reading, they were able to maintain their focus on comprehension. Lee (2007) reported that by manipulating texts to highlight grammatical features, L2 learners could learn these grammatical forms while reading, however Leow (2001) and Leow, Ego, Neuvo, & Tsai (2003) found no effect on the manipulation of grammatical forms on comprehension.

There is more research needed which investigates L2 readers' use of grammatical elements and the nature of compensation used for grammatical difficulties when reading L2 texts in order to "understand the nature of morphosyntactic patterns that predict second-language reading comprehension and whether generalizations about morphosyntax hold consistently across languages with different morphosyntactic realizations" (Bernhardt, 2011, p. 131). Research of this nature only makes sense from a cognitivist perspective on reading because it does not focus on the particulars, as Kern (2000) called for, nor does a V-SCT approach find generalizations across languages necessary or insightful for how particular L2 learners develop higher mental functioning through the development of L2 literacy.

#### **2.4.4 The effect of working memory**

Given that people have a limited amount of working memory and that L2 reading/literacy involves a complex set of interactive and interdependent processes (e.g. decoding, understanding vocabulary, morphosyntax, cohesive devices, story structure, and genre, incorporating background knowledge, inferencing, developing meaning potentials, planning, monitoring, synthesizing, interpreting, making predictions, and revising), the working memory of L2 readers, especially beginner or intermediate learners, is quickly taxed (Koda, 2005). One solution that many researchers/teachers have employed is to delay L2 reading until some of the processes become automated in order to reduce the demand on learners' working memory (Abu-Rabia,

2003; Kern, 2000; Koda, 2005). For her part, Adams (1994) suggested improving vocabulary recognition before engaging learners with texts. Koda (2005) agreed because as “word recognition involves the extraction, rather than the construction, of information, automaticity can be relatively easily achieved” (p. 31). Another common solution is to have L2 learners with a lower level of proficiency read short, simplified or adapted L2 texts.

## **2.4.5 Texts, text structure, and genre**

### **2.4.5.1 Texts**

The types of texts commonly assigned to lower-level L2 learners differ dramatically from those assigned to upper-level learners. In the former, L2 textbooks often have short texts that were created to teach the vocabulary and grammatical elements of the chapter, texts that have been altered for pedagogical purposes or written primarily for L2 students, and abridged or simplified excerpts of authentic texts that are usually found in the supplementary portion at the end of the chapter (Bernhardt, 2011; Graden, 1996; Maxim, 2002). In the upper-level courses, the texts are authentic, which means that they were “written for, viewed by, or spoken to native speakers of that language” (Swaffar & Arens, 2005, p. 18). Authentic texts are often not used in lower-level L2 courses because they may seem to be too difficult given that the lexicon, morphosyntax, and cultural references have not been edited or simplified, but this is not the case. Authentic materials, by their very nature, tend to provide a natural redundancy that edited texts may not (Gascoigne, 2002; Maxim, 2002; Swaffar, Arens, and Byrnes, 1991; Swaffar & Arens, 2005). Although lower-level L2 learners predominantly have access only to inauthentic texts in order to improve comprehension, research has shown that the simplification of a text does not help L2 learners comprehend the text better (Keshavarz, Atai, and Ahmadi, 2007; Oh, 2001). Furthermore, in Graden’s (1996) research, she reported on two teachers who had stopped

teaching reading in their L2 class because their students “didn’t understand, they got bored, [and] they got tired” reading materials provided by textbooks (p. 391). Fortunately, researchers are more consistently using authentic texts in their L2 reading research (Bernhardt, 2011) and hopefully authentic texts will become the norm in L2 classrooms as well.

Authentic texts importantly “lead learners not only to new language but also to new textual messages...new ideas...new discourse situations...to language learning in the context of a culture’s ideas, values, and practices” (Swaffar & Arens, 2005, p. 18). From a literacy viewpoint, authentic texts are preferred because they provide L2 learners access to another languaculture (Agar, 1994) and opportunities to learn the L2/C2 during the activity of reading. Understanding another culture through their literacy practices, learning new/expanding cultural perspectives and schemas, changing one’s way of thinking about the world are all more likely when reading authentic L2 texts (Kern, 2000). From a V-SCT standpoint, the source of learners’ development is the world (Vygotsky, 2012), therefore the kinds of texts that L2 learners read would fundamentally change the quality of their development. Finally, the use of created texts for lower-level courses and authentic texts for upper-level courses contributes to the curriculum gap, making it difficult for L2 learners to successfully cross the divide.

#### **2.4.5.2 Text structure**

Although L2 learners may have developed “a knowledge of story structure” quite early in life, Hudson (2007) argued that other genres, such as the expository genre, “require explicit instruction and training” (p. 179). Mandler (1984) however, distinguishes between explicit and implicit knowledge about story structure, arguing that what people use when reading stories “is procedural knowledge that works beyond awareness” (p. 33). Although L2 learners may have an implicit understanding of the structure of narratives in their L1, many have not developed an



explicit conceptual understanding of the concept of narrative or narrative literacy in any language. The increasing difficulty level of text structures, within the narrative genre, impeded the comprehension of lower-level L2 readers more than upper-level readers in a study carried out by Riley (1993) as cited in Hudson (2007).

In Systemic Functional Linguistics (SFL), “the aim is to be able to state consciously, and to interpret, processes that go on unconsciously all the time, in the course of daily life – in other words, to represent the system that lies behind these processes” (Halliday & Hasan, 1989, p. 14). Knowledge of both text structure and its instruction has been shown to aid in text comprehension (Carrell, 1985; Koda, 2005). Carrell’s (1985) research focused on expository texts; more research is needed however on the effect of instruction on narrative text structure and the concept of narrative literacy with L2 learners.

#### **2.4.5.3 Genre**

Genres involve more than a similar text structure, however. They are “typical ways of engaging rhetorically with situations that recur” (Hudson, 2007, p. 205) whether in verbal or written form. They are ‘typical’ because texts within a genre have a “shared set of communicative purposes” (Swales, 1990, p. 46) and the shared purposes lead to particular, recognizable, and similar text structures (Hudson, 2007). In addition, as “these complex communicative practices [are] intimately linked with the production of social life” (DeFina & Georgakopoulou, 2012), genres can be considered both “psychological and social” (Hudson, 2007, p. 206). Furthermore, as “texts are patterned in reasonably predictable ways according to patterns of social interaction in a particular culture” (Cope & Kalantzis, 1993, p. 7), different cultures may have different genres or variations in the rhetorical structure within a particular

genre than another culture. Each text is situated both within a particular genre and “in [a] particular sociocultural context” (Byrnes et al, 2010, p. 108).

The activities in the L2 literacy pedagogy in the Georgetown University German Department (GUGD), based on SFL, teaches students to analyze the field, tenor, and mode of particular texts within a genre in order to help them develop their writing abilities in that genre (Byrnes et al., 2010). The concepts of field, tenor, and mode, also constructs used in the current study, will be explained in more detail in Chapter 3. Byrnes et al. (2010) found that “genre provided the crucial nexus for language learning and cultural content simultaneously” (p. 198), which allowed GUGD to close the gap for their writing pedagogy between their language and literature courses. Pedagogy using SFL “afford[s] students access to the full range of societal practices as these are manifested in a society’s textual practices” (Byrnes et al, 2010, p. 2). Additionally, the concept of genre must be defined for L2 learners, made explicit through instruction, and learners must have opportunities for practice, with assistance in the ZPD by instructors (Byrnes et al., 2010). Ferreira’s (2005) research on writing instruction using the concept of genre for L2 learners and the GUGD curriculum (Byrnes et al., 2010) are examples of compatible links that have been made between SFL, a theory of language, and V-SCT, a theory of mind, in order to develop effective L2 literacy pedagogy.

#### **2.4.6 Common tools and strategies**

Some of the more common tools and strategies used in L2 reading/literacy activities include using a dictionary, incorporating background knowledge, identifying the main idea, making predictions while reading, and collaborating on L2 reading tasks. Prichard (2008) investigated learners’ use of bilingual dictionaries and found that it improved reading comprehension and vocabulary acquisition in general. However, as mentioned earlier, he pointed

out that learners may need instruction on how to best use a bilingual dictionary. If learners rely on texts that contain glossing for the potentially problematic lexical items or do not have access to instruction on how to use a bilingual dictionary as a tool to make meaning with a text, they will be limited to glossed texts or will hold off on reading L2 texts until they have a sufficiently extensive L2 vocabulary.

Researchers who study the use of background knowledge in L2 reading/literacy activities focus on readers' knowledge of the content of the text, the culture, and/or text knowledge (i.e., formal schema) and the extent to which readers use this knowledge to understand a text. Although several studies have identified an effect of background knowledge on L2 reading comprehension (e.g. Abu-Rabia, 1996, 1998a, 1998b, Leiser, 2007) and that learners are able to compensate for a lack of background knowledge with proficiency (Chan, 2003), Bernhardt (2011) claimed that overall there was no clear link between background knowledge and proficiency. Even with the improved Hare scale, measuring the depth of readers' background knowledge (Hare, 1982), this factor has not been found to correlate with "proficient performance" (as cited in Bernhardt, 2011, p. 31). As Bernhardt (2011) noted with regard to one of her studies, "some readers used background knowledge effectively; others did not. Some had knowledge and used it; some had knowledge and did not use it" (p. 31). The inconclusive research on the effect of background knowledge "led to the logical conclusion that some texts were either going to be comprehended or not and that comprehension depended upon a reader's internally determined knowledge base" (Bernhardt, 2011, p. 32). Although L2 readers' background knowledge is highly individualized as they each bring different knowledge about the world and texts to L2 reading activities, the difficulty in finding conclusive results may come from generalizing effects on the basis of a large number of participants. As for instruction,

Anderson (2009) argued that teachers must help learners activate background knowledge during pre-reading activities in order for it to aid in text comprehension.

Summaries can be used in L2 literacy activities as both a learning and assessment tool (see Poehner, 2008 on dynamic assessment). They can also serve as an aid for readers to create meaning from a text (Oded & Walters, 2001; Shih, 1992) besides being used to assess learners' comprehension of a text. Oded and Walters (2001) compared L2 readers' text comprehension when they were asked to summarize during reading or list the main ideas of the text. They found that summary creation correlated with higher comprehension scores because it helped learners to create a "mental model of the text" (p. 360). The effect of summary creation on L2 reading comprehension for lower-level readers and for more difficult texts was larger than for higher-level readers or less difficult texts. Higher-level L2 readers may already create 'mental models' and therefore, even if they were asked to list the main ideas in the text, their mental model creation helped them with text comprehension. A second reason may be that the level of processing that lower-level learners needed to read the difficult texts allowed them to better remember the text (Kintsch, 1994). Lower-level learners may also have benefitted from an explicit task that maintained their focus on meta-level understanding such as selecting main ideas, creating one 'mental model,' and incorporating new information into the model. The ability to complete an appropriate summary due to the creation of a coherent 'mental model' necessarily indicates a high level of text comprehension.

Once L2 readers have a coherent 'mental model' for a text, they will be better able to make predictions about future events in the text (Oded & Walters, 2001). Asking students to make predictions while reading is commonly used in L1 and L2 reading/literacy research and pedagogy (e.g. Anderson, 2009; Cole, 1996; Dixon-Krauss, 1996; Palincsar & Brown, 1984).

Providing L2 readers with other resources to make predictions besides their background knowledge and L1 schemas and scripts (e.g., the creation of a mental model, requiring text-based justification for their predictions) are essential. In addition, Swain's (2000) research highlighted that "overt collaborative verbalization of metacognitive strategies such as predicting, planning, and monitoring can be a more effective means of mediating learning than just instruction in learning strategies alone" (as cited in Lantolf, 2000, p. 21).

From a cognitivist perspective on reading, rarely are L2 learners allowed to collaborate on a reading task and almost never on an assessment of L2 reading. Individual work allows for the isolation of variables whereas collaboration does not. Only individualized efforts are accepted so that generalizations can be made about the impact of particular variables on L2 reading comprehension; if a group were to be involved, the researcher would no longer be able to solely attribute the effects to individuals. Ghaith (2003) found a positive effect of cooperative learning on reading comprehension and Kern (2000) reported that reading while working in collaboration with other L2 readers was not as difficult as it was when working alone. From a V-SCT perspective, cooperation or better yet, working as a collective, may serve a more profound mediating role in the development of learners' L2 literacy. More discussion on collectives and the use of collaboration in L2 literacy activities will be outlined in Chapter 3.

#### **2.4.7 Use of the L1 in pedagogy**

The role of the L1 in L2 reading/literacy activities, and in L2 courses, is still quite limited, as the belief that L2 learners/readers should predominantly or exclusively use the L2 in all aspects of L2 reading or L2 activities in general still persists (Graden, 1996). From the L2 literacy viewpoint, Swaffar et al. (1991) however, pointed to the need for learners to use the L1 when their conceptual understanding would not be apparent through the use of the L2.

Furthermore, the use of the L1 is important and necessary when learners need to use it as a tool for thinking, in other words, as a “mediator between the world of objects and the new language” (Vygotsky, 2012, pp. 170-171). L2 learners are generally quite competent in thinking about difficult concepts in their L1 but may not yet be able to think about these concepts if they are forced to rely exclusively on their L2. In L2 literacy pedagogy, it is important for L2 learners to be able to understand and use literacy concepts to guide their thinking in literacy activities, therefore they should be able to use their L1 if they need to use it as a tool for thinking.

This particular study, from a V-SCT perspective on L2 literacy, will argue that effective *obuchenie* can help L2 learners to develop L2 narrative literacy abilities which will allow them to become independent successful readers thereby contributing to the closing of the curriculum gap between lower-level language and upper-level literature courses.

## Chapter 3

### Research Design

#### 3.1 Introduction

A V-SCT ontology and epistemology and an L2 literacy perspective were the primary influences on the formation of the current study's theoretical and methodological framework. Gal'perin's extension of Vygotsky's work into developmental education, specifically Systemic Theoretical Instruction (STI), often called Concept-based Instruction (CBI) when used in L2 studies, was the basis for the overarching teaching-learning (*obuchenie*) framework. In addition, the division-of-labor pedagogy (DOLP) that accompanied the CBI was inspired by Cole's (1996) research using a division of labor to teach L1 reading, Swain's (2000) research on collaborative verbalizations, Haenen's (2001) writing on Gal'perin's communicated and dialogical thinking, and Petrovsky's (1985) discussion of collectives. As for the concepts and their materializations, Foundation was informed by Cole's (1996) research working with at-risk L1 readers, the Organization concept by Mandler's (1984) work on 'story grammar', and the Genre concept by Halliday & Hasan's (1989) work on Systemic Functional Linguistics (SFL) and Byrnes et al.'s (2010) use of SFL in the Georgetown University German Department (GUGD) curriculum. The theoretical background for CBI and a DOLP will be outlined below. Then, each of the concepts and their materializations will be presented followed by a discussion of the roles assigned to learners in the DOLP. Finally, the details of the study will be presented including the participants, an outline of the research design, data, texts, mediation, literacy activities, verbalizations, audio-video recordings, and text summaries.

## 3.2 Theoretical framework for the study

### 3.2.1 Concept-based instruction

In V-SCT developmental education as mentioned in Chapter 2, effective *obuchenie* must lead development (Lantolf & Poehner, 2014). One form of effective teaching-learning is that of CBI, based on Gal'perin's efforts to create a theory of developmental education from Vygotsky's theory of mind (see Gal'perin, 1989b; 1992; Haenen, 1996, 2000, 2001; Lantolf & Poehner, 2014). Gal'perin's STI "begins with high-quality systematic knowledge (i.e. scientific concepts) and seeks to help learners not merely to understand the concepts, but to appropriate them for use in concrete practical activity" (Lantolf & Poehner, 2014, p. 80). In the everyday world, people have access to, and are able to develop, everyday concepts; however, for Vygotsky, education was the place for the development of scientific concepts, which were not available in the everyday world (Lantolf & Poehner, 2014; Lantolf & Thorne, 2006; Vygotsky, 2012). Schooling, from this standpoint, is the unique place for learners to have access to scientific concepts, to have opportunities to use these concepts in purposeful language activities, and therefore to use these concepts as tools for thinking in the L2, and therefore to develop higher psychological functions. CBI is a form of praxis, the dialectical unity of theory and practice, as scientific or conceptual knowledge, drawn from theories of language and epistemology from V-SCT, is united in practice with the use of conceptual knowledge in practical goal-directed activities. Theory and practice, from this approach, are necessarily mutually informing.

Since Negueruela's (2003) study using CBI to teach tense/aspect and mood in Spanish (see also Negueruela, 2008; Negueruela & Lantolf, 2006), a number of researchers have incorporated Gal'perin's insights into their research on L2 development: 1) Ferreira (2005) and Ferreira & Lantolf (2008) on writing instruction through genre analysis; 2) García (2012) on the



role of verbalization in developing an understanding of Spanish aspect; 3) Lapkin, Swain, & Knouzi (2008) on the grammatical concept of voice; 4) Kim (2013) on the concept of sarcasm; 5) Lai (2012) on tense and aspect in Chinese; 6) Lee (2012) on English phrasal verbs; 7) Polizzi (2013) on aspect in Spanish; 8) Serrano-Lopez & Poehner (2008) on Spanish locative prepositions; 9) van Compernelle (2012) on pragmatic features in French; 10) White (2012) on English phrasal verbs; 11) Yañez-Prieto (2008) on aspect and metaphor in Spanish; and 12) Zhang (2014) on the Topic Hypothesis in Chinese.

The four key components of CBI, teaching-learning of scientific concepts, materializations, practical goal-directed activities, and verbalizations, will be outlined below. Internalization, the final component, considered in depth in Chapter 2, will only be briefly reviewed here. As mentioned above, providing learners with access to scientific concepts is crucial in teaching-learning so that students can develop their higher psychological functions, in this case, in the L2. As Lantolf and Poehner (2014) point out, “this knowledge should take account of the best available information generated by specialists through the systematic analysis of a particular domain” (p. 64). Theories of language that foreground meaning (i.e., Systemic Functional Linguistics and Cognitive Linguistics) are particularly well-suited for the development of systematic knowledge, which can then be used as concepts in CBI. Scientific concepts must be abstract, explicit, recontextualizable, systematic and complete (Karpov, 2003; Lantolf, 2011; Lantolf & Poehner, 2014; Lee, 2012; Negueruela, 2003; Toomela, 2010). In this way, they can challenge learners’ pre-understanding, guide their participation in practical goal-directed activities, and allow them to develop deep conceptual understanding, which will afford learners the opportunity to function in new ways in the L2. The aim of CBI is to help learners

develop the scientific concepts as tools-and-results, meaning that the concepts are “both the content and the tool for thinking” (Negueruela, 2008, p. 192).

Materializations are visual and holistic depictions of the scientific concepts (Lantolf, 2011) that are created to be “understandable for learners...[and] allow them to deploy the concept in...concrete goal-directed activities” (Lantolf and Poehner, 2014, p. 65).

Materializations are generally in the form of a SCOBAs, or Schema of a Complete Orienting Basis of an Action (Gal’perin, 1989a, 1992; Lantolf & Poehner, 2014), which “serve as materialized reminders of the knowledge required to engage in a particular action” (Lantolf & Poehner, 2014, p. 64). It is important for SCOBAs to not only be understandable and useful, but also to contain a limited use of language so that learners do not rely on memorizing the information instead of developing their own understanding of the concept (Lantolf & Thorne, 2006; Lantolf & Poehner, 2014). In addition, concepts can also be created in a materialized form, meaning that learners can manipulate physical objects that are used to represent the concept (e.g. Zhang, 2014). Kinesthetic learning and memory can be powerful mediating tools. Both materializations and materialized forms of the concept “aim to support the internalization of relevant concepts” (van Compernelle, 2014, p. 21).

Practical goal-directed activities can come in many forms depending on the details of the concepts. Importantly these activities should allow learners to use the concepts in a purposeful manner to accomplish specific tasks. Gal’perin’s work on STI “demonstrated...that mental activity was not a mysterious internal process occurring solely within the brain of the individual. Instead mental activity arose in and through practical, material activity” (van Compernelle, 2014, p. 20). As outlined in Chapter 2, “consciousness is both formed and manifested in activity” (Rubenstein, 1940 as cited in Petrovsky, 1985, p. 24), meaning that it is in the purposeful use of

concepts in activity that higher psychological functions are developed. Learners' development is not only possible through this process, but it allows researchers-teachers to study its genesis.

The use of verbalizations about the relevant concepts “arises from [V-] SCT’s principle that language (understood as a communicative activity) not only mediates social activity but also mediates mental behavior” (Lantolf, 2011, p. 310). Verbalizations require learners to explain their understanding of relevant concepts and how they use these to guide their thinking/performance in practical goal-directed activities. Gal’perin’s idea of ‘communicated thinking’ (see Haenen, 2001) is “overt or social speech” that learners use to “communicate about the action and to think aloud as they perform it” (p. 163). Although Swain’s research on collaborative verbalizations, mentioned in Chapter 2, shares some similarities with Gal’perin’s communicated thinking, the two processes differ in terms of their function. For Swain (2000), the function is “problem-solving” and “knowledge building” (p. 113), whereas for Gal’perin, the function is as a transitional phase between the materialized and mental action for concepts in order to promote internalization (Haenen, 2001). Importantly, learners’ communicated thinking must be “comprehensible not only to themselves but to others” (p. 163) so that it can serve as mediation for both. Written verbalizations can also function both for the writer and for others.

Gal’perin’s dialogical thinking, or covert speech, is when communicated thinking turns inward and becomes “external speech to oneself” (Haenen, 2001, p. 164). According to Korthagen (1999), dialogical thinking can be used when carrying out the action, reflecting on the action, or planning for future actions (Haenen, 2001). At the same time, “the action becomes more and more routine and abbreviated” (Haenen, 2001, p. 164). Verbalizations allow the “learners...to externalize and therefore confront their own thinking and potentially modify it as necessary” as well as shift from I-You (communicated thinking) to I-Me (dialogical thinking)

dialogues (Lantolf, 2011, p. 311). Verbalizations can, and should, lead to abstractions, which “enable learners to free themselves from concrete empirical contexts of concept use and empower them to deploy a concept in a wide array of contexts linked to a broad scope of goals” (Lantolf & Poehner, 2014, p. 66). These shifts in verbalizations and dialogue types as well as abstractions lead to the learners’ internalization of the relevant concepts.

Finally, as outlined in Chapter 2, the goal in CBI is for the learners to internalize the concept(s) which means that the mediating artifacts have become tools for thinking and allow learners to achieve voluntary control of these higher mental functions and use them for their own purposes in a wide variety of practical goal-directed activities (Lantolf, 2000; Lantolf & Thorne, 2006; Vygotsky, 2012, Vygotsky & Luria, 1994). These tools for thinking will “change both the circumstances of [learners’] language development and who they are as learners” (Negueruela, 2008, p. 190) and will allow them to be able to function in new ways in the L2. It should be noted as well that the conceptual development of learners is not a smooth linear process; instead it is uneven, and as described by Vygotsky (1987), a “revolutionary” process consisting of leaps, twists, backtracking, and pauses that nevertheless continually moves forward. The details of the CBI as they relate to the present study will be outlined in Section 3.3.

### **3.2.2 Division-of-labor pedagogy**

A DOLP is based on collaboration, and more specifically on collectivity. Petrovsky (1985) explained the nature of how collectivity is created:

Owing to group work conducted in an atmosphere of the joint coordinated interaction of pupils, envisaging the exchange of the products of activity and thus the emergence of relations of interdependence and mutual control, the process of *learning* can acquire traits of genuine collectivity. (p. 183, italics in original)

In addition, “in joint intellectual activity...[where] the pooling of mental efforts...[is used] to overcome difficulties, ...communication of a higher type takes shape” (p. 183). As a collective therefore, learners are interdependent and through sharing the effort and the results of their own participation in the activity, they are each able to participate in the entire activity (Lantolf, 2000; Petrovsky, 1985). As a collective, learners are able to perform beyond their individual abilities. In other words, this process prolepts learners into their future abilities through the internalization of the various forms of mediation available in the collective activity that emerge in a DOLP (Cole, 1996). What once required the collective can be done independently in the future and it is the nature of collective action in combination with the teacher’s expertise that leads to learners’ development.

The ‘joint coordinated interactions’ can be in the form of a division-of-labor where each person is responsible for one portion of the activity, the learners’ efforts are ‘pooled together’, and the products of the work on each of their portions are shared in the group. As a collective, learners are able to participate in the entire activity even when they bear only a portion of the responsibility at the beginning (Cole, 1996). For the DOLP implemented in this study, the concepts were divided into components, and each component became a role. Role cards were used to identify and divide up the roles among the group members. At the beginning of the CBI, each learner was responsible for one role at a time for a particular concept. Importantly the roles rotated so that each person had the opportunity to be responsible for each role over the course of the literacy activities. As learners develop, they take on the responsibility for more roles at one time becoming more independent until they are able to participate fully and independently in the entire activity.

In addition, as mentioned above, Gal'perin's communicated thinking and dialogical thinking (see Haenen, 2001) serve as effective mediation for individuals and groups; in fact, their "effects point to the importance of verbal interaction, small-group work and cooperative learning in the classroom" (Haenen, 2001, p. 163). Both I-You and I-Me communication (communicated and dialogical thinking) is possible in a division of labor, as the learners both individually prepare their role(s) and share the product of their role(s) with the group. By confronting their own and others' perspectives, communicated thinking can mediate the group's thinking. Mediation, in the DOLP, is also present in the forms of Miller's (2011) first and second orders of mediation. The first order is through the use of culturally constructed mediating artifacts, which can be found in both the concepts and their SCOBAs. The second order of mediation can be in the form of a researcher-teacher who employs verbal, gestural, and material mediation that is attuned to the individual and group's particular ZPD-in-activity in order to promote their development.

### **3.3 Research questions**

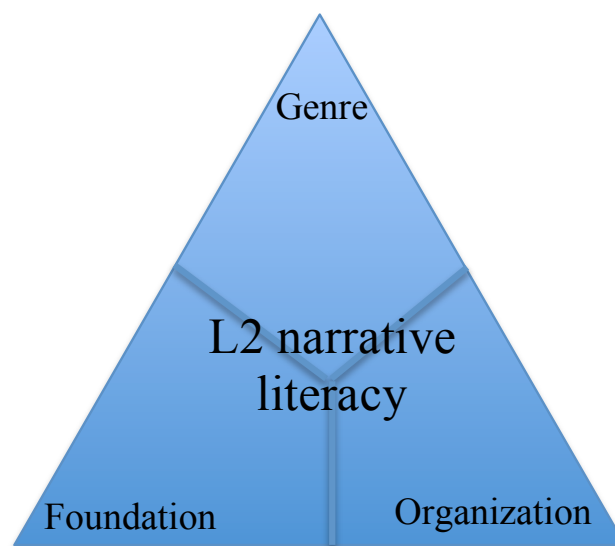
The three main research questions addressed in this study relate to the development of L2 narrative literacy in intermediate learners of French:

- (1) To what extent does a CBI approach to L2 narrative literacy give rise to learners' conceptual understanding of the Foundation, Organization, and Genre concepts, and through these concepts promote the development of L2 reading abilities?
  - a. To what extent does L2 learners' ability to read a text improve, as measured by the difference in scores on written summaries from pre-test to post-test as assessed by independent raters?

- b. To what extent does L2 learners' conceptual understanding of narrative literacy concepts—Foundation, Organization, and Genre—improve as determined by changes in the quality of their verbalizations?
- (2) Does a division-of-labor pedagogy result in learners' appropriation and internalization of the four roles that comprise each of the three concepts: (1) Foundation – vocabulary, grammar/discourse, main idea, and predication; (2) Organization – beginning, complex reaction, goal path, and ending; and (3) Genre – field, tenor, mode, and purpose?
- (3) How does mediation change over time as learners' L2 reading ability develops?

### **3.4 Key concepts and materializations in the study**

According to Hudson (2007), “[w]hen second language learners attempt to learn from written text, they are often operating under the combined obstacles of limited language control, limited content knowledge, and limited knowledge of the genre” (p. 201). To address these concerns in the current study, the overarching concept of L2 narrative literacy is comprised of three interrelated and interdependent concepts as depicted in Figure 3-1: Foundation, Organization, and Genre.



**Figure 3-1 Materialization of the L2 Narrative Literacy concept**

The materialization for the overarching concept of L2 narrative literacy is that of a triangle with equivalent portions for the three interdependent concepts. For the purposes of pedagogy, lines artificially separate the three concepts and they are investigated independently. Once learners are able to take on the responsibility for components of the three concepts, the separation would no longer be necessary. The basis for each concept will be outlined below along with its related materialization or materialized forms.

### **3.4.1 Foundation concept**

The Foundation concept aptly serves as the foundational level for understanding the language of a text and includes four components/roles: vocabulary, grammar/discourse, main idea, and prediction. Foundation is adapted from Cole's (1996) research on Question-Asking-Reading (QAR) with young at-risk L1 readers. For Cole, "reading instruction must emphasize both decoding and comprehension in a single, integrated activity" (p. 272). From L2 literacy and V-SCT viewpoints, learning to read is a "joint, mediated, meaning-making activity between



teachers and students in which the distribution of cognitive work must be systematically transformed” (Cole & Engeström, 1993, p. 22). This view is in line with Petrovsky’s (1985) idea of a collective, outlined above, as it involves ‘joint coordinated interaction,’ ‘pooling of mental efforts to overcome difficulties,’ the ‘exchange of the products of activity,’ and ‘interdependence,’ (p. 183). Importantly, in a collective, using a division of labor, learners with different capacities and different roles (in this study) are all focused on achieving the same goal, which is to learn how to read, understand, interpret and analyze texts. A collective, using a division of labor, is in direct contrast to cognitivist approaches to L2 reading and differs from other group or collaborative activities. Cole’s QAR work used a division of labor and roles in order to prolept students into their future abilities to independently read texts for meaning.

Prolepsis, according to Merriam-Webster dictionary means, “the representation or assumption of a future act or development as if presently existing”. In other words, it is a way of projecting the future in the present, or from Marx’s perspective, studying history forward (Ollman, 2003). Vygotsky’s ZPD is an example of prolepsis as there are seeds of the ideal in the present and it is a way to collectively create the future, through a division of labor. In Cole’s research<sup>1</sup>, the L1 readers were able to participate in the entire activity of reading as a group before they each internalized the mediation and were able to independently read for meaning. The cultural artifacts and other forms of mediation helped students to participate successfully in the activity of reading for the first time and to take on more responsibility throughout the process. The students internalized the components in the activity of reading as psychological tools to enable them to read for meaning. As the students’ ZPD-in-activity changed, so too did the mediation because it must be continually attuned to their individual and collective needs. The

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<sup>1</sup> Cole’s (1996) research was an application of Rommetveit’s (1974) discussion of human discourse as a form of prolepsis “in the sense that the temporarily shared social world is in part based upon premises tacitly induced by the speaker” (p. 183).

challenges and role preparation for each of the four Foundation components will be outlined in the following sections.

As for the vocabulary role, beginner and intermediate learners often consider reading a text in the L2 to be equivalent to creating a word-for-word translation. Other challenges for learners include deciding when and how to effectively use a bilingual dictionary instead of the context to determine the meaning of unknown words. When trying to contextually infer word meaning, learners often end up inventing possible English equivalents because they fit with surrounding known lexical items and make sense from the perspective of their L1 schemas and scripts. As for the use of bilingual dictionaries, learners often do not know how to use the grammatical and/or collocational information included in a dictionary entry to help them choose an appropriate English equivalent nor do they generally investigate all of the possible meanings in order to choose the one that best fits the context.

For the vocabulary role, it is important that learners first determine if they can resolve any lexical difficulties easily and confidently through the use of context. Students may become overwhelmed with the number of potentially unknown lexical items, regardless of how often they may have seen the words in question before or in another form. Of the remaining words, learners should select the ones that they feel will be most beneficial for understanding the text first while continuing to try to resolve other lexical difficulties through their growing understanding of the context. Both of these steps are important if learners are to avoid looking up every unknown word in a dictionary, as this is not developmentally helpful, nor is it an efficient use of time. Moreover, learners would have difficulty selecting appropriate meanings if they have a very limited understanding of the context in the first place. Once learners have a list of words to investigate in a bilingual dictionary, mediation will likely be necessary, depending on

the learners' particular needs, in order to help them understand and use the grammatical and collocational information, sort through the possible meanings, and select the most appropriate English equivalent.

The grammar/discourse role involves learners investigating difficulties that arise from such morphosyntactic features of the text as prepositions, verbal tense and aspect, discourse markers and cohesive devices etc. In addition, learners may identify repeated uses of a particular grammatical or discourse feature and need to understand the author's use of the feature in the narrative. After learners identify the grammar/discourse difficulties, they may need mediation to appropriately use L2 grammatical resources effectively not only to resolve the immediate difficulty at hand (i.e. determining the meaning and nature of the use of the particular features within the context), but also to understand the particular feature more in depth for future usages that they may encounter. Given the interrelated and interdependent nature of the vocabulary and grammar/discourse roles, they may be difficult for learners to momentarily disambiguate for the purposes of pedagogy.

The main idea and prediction roles not only rely on the vocabulary and grammar/discourse roles but they too are interdependent and interrelated. The creation of the main idea of a text or portion of a text requires an understanding of the language of the text and the ability to sift through extraneous details in order to create a mental model and a written or oral summary. Once the main idea has been established, predictions about future events in the text can be determined based on the mental model or summary. It is important that predictions be based on events in the text rather than on learners' L1 schemas and scripts of similar events, as they may be different in the L2. In the process of preparing mental models and making

predictions, learners become aware of misunderstandings and gaps in their models, which may be resolved by the vocabulary and grammar/discourse role.

The materialization for Foundation, in Figure 3-2, unites the four roles of vocabulary, grammar/discourse, main idea, and prediction. The nature in which the roles build upon each other is also represented in the ordering of the roles.



**Figure 3-2 Materialization of the Foundation Concept**

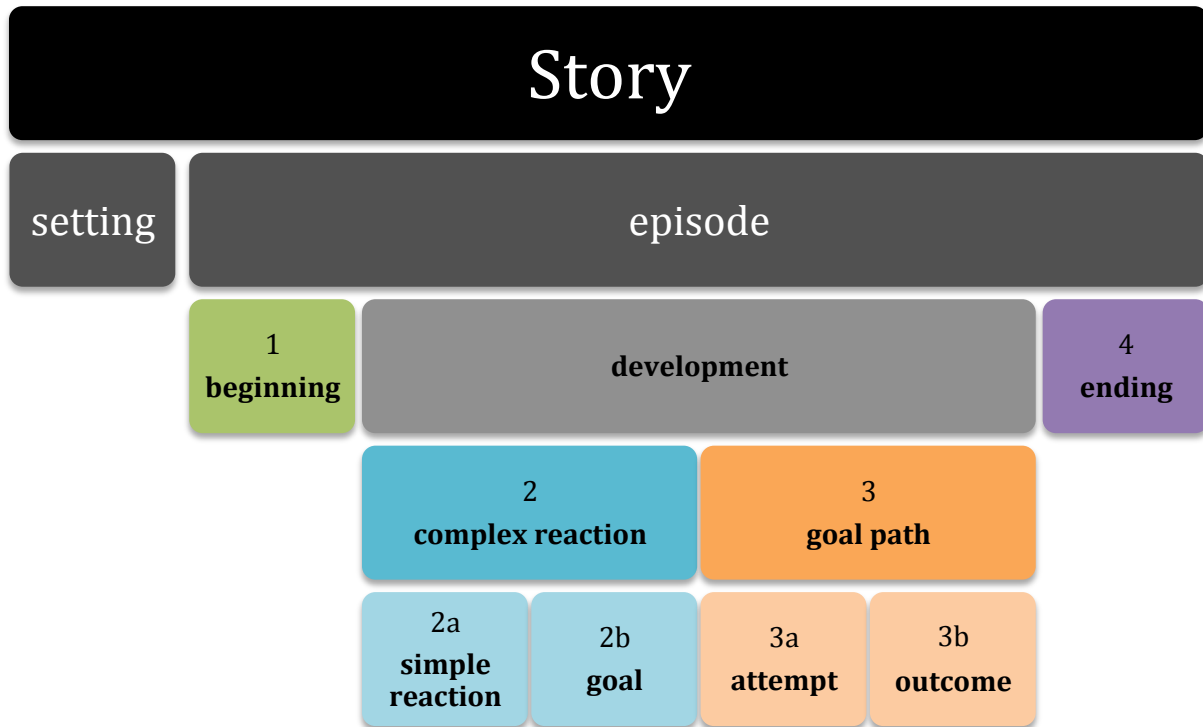
### **3.4.2 Organization concept**

The focus of the Organization concept is at the level of story structure; in other words, the organization of the text. According to Hudson (2007), “[t]he conceptual basis for narratives lies in sequences of experiences and events that are based in a culture” (p. 179). In fact, “[n]arratives represent experiences based on events that are organized into knowledge structures” (p. 179). How two individuals experience an event may be different even though the event was the same. Furthermore, the way a person retells their experience of an event to one interlocutor

may differ from how they retell it to another interlocutor depending on the nature of the relationship between the interlocutors. Even though people may experience the same event differently, narratives, representing the experience within a particular culture are nevertheless organized in a structurally similar way.

The basis of Organization used in the present study is Mandler's (1984) 'story grammar', which is part of schema theory. Story grammar is a framework for understanding how hierarchical relationships are structured in narratives. Story schema is defined as "expectations about the way in which stories proceed" (Mandler, 1984, p. 18). Although we all have internalized story schemas in our L1, they are generally implicit and therefore unlikely to be open to conscious inspection without explicitly directed attention, as occurs in educational settings. In addition, because events take place within particular cultures and the people who experience the events are cultural beings, both the story schemas and the story grammar of texts from different cultures are likely to differ, at least to some degree. The goal of Organization is to help learners develop a conceptual understanding of the nature of hierarchical relationships in texts and how these affect the structure of narrative French texts, so that it can become a tool for thinking and participating in literacy activities.

In 'story grammar' (see Figure 3-3), narratives or stories are made up of a Setting and at least one Episode. Each Episode is made up of a Beginning, Development, and Ending. Each Development of an Episode is made up of a Complex Reaction and Goal Path, with a Simple Reaction and Goal comprising the Complex Reaction, and an Attempt and Outcome comprising the Goal Path (see Hudson, 2007; Mandler, 1984). One of the SCOBAs for Organization, given in Figure 3-3, was the materialization of 'story grammar'. Learners were provided with this materialization so that they could understand each of the traditional components of a narrative.



**Figure 3-3 Materialization 1 of the Organization concept** (adapted from Hudson, 2007, p. 180 as adapted from Mandler, 1987; Graesser, Golding, & Long, 1996)

The learners were also provided with definitions on a piece of paper for each component, that was not comprised of other components (i.e. with nothing below it in Figure 3-3), so that they could understand what each component entails. These components are given in Figure 3-4 below for the reader's convenience.

Setting	description of the characters, time, location
Beginning	an event that initiates the Complex Reaction
Simple Reaction	an emotional or cognitive response
Goal	a state that a character wants to achieve
Attempt	an intentional action or plan of character
Outcome	a consequence of the Attempt, specifying whether or not the goal is achieved
Ending	a reaction

**Figure 3-4 Materialization 2 of the Organization concept** (adapted from Hudson, 2007, p. 180 as adapted from Mandler, 1987; Graesser et al., 1996)

The Setting is the description of the characters, time, and location. The Beginning is an event that initiates the Complex Reaction whereas the simple reaction is an emotional or cognitive response. The Goal is a state that a character wants to achieve and the Attempt is an intentional action or plan of a character. The Outcome is a consequence of the Attempt, specifying whether or not the goal is achieved and the Ending is a reaction to the achievement of the Attempt, or lack thereof.

Narratives, or stories, often have multiple episodes and each episode can be “either causally or temporally connected” and “embedding [can] occur at the outcome or the ending” (Mandler, 1984, p. 23). In addition, particular components can be deleted or can be inferred from the surrounding components. Depending on the types of connections, locations of embeddings, deletions and inferred elements, different hierarchical relationships and therefore different effects are created. In order to capture the different hierarchical relationships in a narrative, a materialized representation was also used in this study, and will be introduced below.

The roles for Organization are comprised of the elements in an episode; in other words, the Beginning, Complex Reaction (including both Simple reaction and Goal), Goal Path (including both Attempt and Outcome), and Ending. For each episode, learners must determine the portion of the text that corresponds to their particular role(s). Importantly, Organization

builds on use of Foundation. In order to identify which portion of the text corresponds to their Organization role, learners need to have a deep understanding of the events in the text.

In addition, Organization was materialized through the use of Cuisenaire rods to represent the elements of a narrative/story. Cuisenaire rods are multi-colored and range in length from one to ten units, as they were originally used for learning basic math concepts. The Cuisenaire rods in Figure 3.5 have been constructed to match Figure 3.3; therefore Story is represented by an orange rod, Episodes by blue rods, and the Development of an Episode by yellow rods. Each role for Organization (as outlined above) is represented by red rods, and the Setting, Simple Reaction, Goal, Attempt, and Outcome are all represented by white rods.



**Figure 3-5 Materialized representation of the Organization concept**

Importantly, the materialized form allows learners to manipulate the rods and create representations of the particular story grammar for each text. As different texts have different hierarchical relationships, the structure of each text, represented visually by the rods, have



different shapes. The manipulation of the rods allows learners to remain organized, represent the elements visually for each text, see the hierarchical relationships present in the organization of the text, compare the hierarchical relationships in different texts, and connect the different shapes/hierarchical relationships with the effects that they create in the text. Mandler (1984) used graphic, but static, tree structures to represent the story grammar for different texts; however, Cuisenaire rods have the pedagogical advantage of allowing students to physically manipulate each component in a story and in this way enhance their internalization of the concept and mediating artifact.

### **3.4.3 Genre concept**

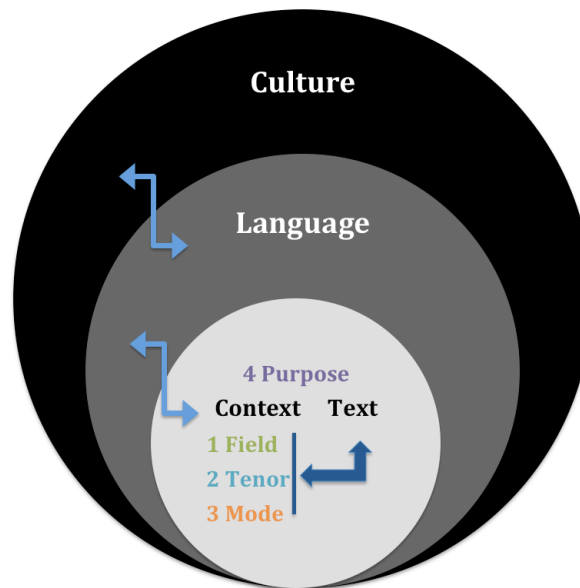
The Genre concept builds on the preparation and results of the Foundation and Organization concepts. Genre for this study is based on the theoretical underpinnings of Systemic Functional Linguistics (SFL), in particular Halliday and Hasan's (1989) foundational work and Byrnes et al.'s (2010) overview of the Georgetown University German Department's (GUGD) genre-based L2 curriculum. SFL, as mentioned in Chapter 2, is a meaning-based theory of language, and therefore focuses on the functional aspect of language; in other words how language is used to convey meaning in a particular social context for a particular purpose (Halliday & Hasan, 1989). On this view, genres are "purposeful, situated, and 'repeated' (Miller, 1984) social responses...to demands of a social context" (Johns, 2002, p. 3). Each text within a genre has unique qualities due to the different particularities in the social context. It is "an object in its own right...an instance of the process and product of social meaning in a particular context of situation" (Halliday & Hasan, 1989, p. 11).

In order to investigate the 'social meaning in a particular context of situation', Halliday and Hasan (1989) developed a conceptual framework which includes the components of field,

tenor and mode. The field refers to “what is being talked about, or more broadly, what is going on in terms of the social activity of a situation” (p. 49). The tenor investigates “how social roles and relations are being enacted” (p. 49). The focus of the mode is on the role that language plays as well as the channel, whether written or spoken, of the text (Halliday & Hasan, 1989). The three components of field, tenor, and mode are interrelated and are all affected by the purpose of the text.

Using the concept of Genre, which “treat[s] both text and context as semiotic phenomena, as ‘modes of meaning’” (Halliday & Hasan, 1989, pp. 11, 12), and the conceptual framework of field, tenor, and mode, “we can go from one to the other in a revealing way” (p. 12). In fact, the context of situation is “encapsulated in the text...through a systematic relationship between the social environment...and the functional organization of language (Halliday & Hasan, 1989, p. 11). The difficulty in reading texts is that “there is not a situation except the external situation of ourselves as readers...[therefore] we have to construct the inner situation entirely from our reading of the text” (Halliday & Hasan, 1989, p. 36). Through a detailed analysis of the language and purpose of the text, learners can understand the context of situation in which the text was created. One challenge for learners is that they often have only an implicit and general pre-understanding of genre, which includes text types, but they rarely have an explicit or conceptual understanding of Genre, which they could use to investigate and analyze the language of a text—in other words, as a tool for thinking in literacy activities. Genre builds on the learners’ developing understanding and results of the Foundation and Organization concepts. In order to appreciate the functional use of language in terms of Genre, it is necessary to understand the lexical and morphosyntactic features of the text as well as how the language differs in distinct elements of a narrative or story.

The four components/roles of Genre: field, tenor, mode, and purpose, are used to construct the context of situation from the functional use of language in the text as seen in Figure 3.6.



**Figure 3-6 Materialization of the Genre concept** (created from Byrnes et al., 2010; Halliday & Hasan, 1989)

The inner circle represents a particular text and context of situation, which is situated in a particular language and a particular culture. The arrow in this circle indicates the movement between a text and the context of situation. Although the terms field, tenor, and mode were used with the students in the study for convenience, these terms were also discussed in a way that was easier to understand. For example, Field was discussed as the subject matter or topic of the text, tenor as the relationship between participants, and mode as the role of language in the interaction. For each role, learners examined the text for how language was used to convey meaning in each of the three areas through vocabulary, pronoun usage (i.e. *tu/vous*), verbal

elements (i.e. use of commands or modals), and what is foregrounded or thematized in each sentence (Byrnes et al., 2010).

GUGD's genre-based curriculum included the use of 'scaffolding' by instructors in the learners' ZPD; therefore establishing a link and compatibility between SFL and V-SCT. The current study incorporated CBI, along with the concepts of Foundation and Organization in addition to Genre, as well as a DOLP. The goal was to maximally promote the learners' L2 narrative literacy development so that the concepts could become tools for thinking. The three concepts used in the CBI are interrelated, interdependent and necessary. For beginner or intermediate-level learners, none of the three concepts alone would likely be sufficient to maximally promote development in L2 narrative literacy.

### **3.5 Rotation and appropriation of roles in the division-of-labor pedagogy**

For the DOLP, the roles for each concept were distributed among the learners and the results of their role preparation were shared collectively so that each learner could participate fully in the literacy activity even though at the outset they only bore a portion of the responsibility. During the reading of the first text, each learner was initially responsible for one of the roles in Foundation for each section of the text. The role cards in Foundation were rotated among the four learners after each section of the text until the text had been read in its entirety. Section length, throughout the reading process, was based on the complexity of the text and on the learners' developing performance in the literacy activities. Once the Foundation work had been completed for the first text, each learner was responsible for one role in Organization for each episode until the organization of the entire text had been determined. After each episode,

the roles rotated among the four learners. Finally, each learner was responsible for one of the roles associated with Genre for the text as a whole.

Figure 3.7 represents the first distribution of roles in the Division-of-Labor Pedagogy.

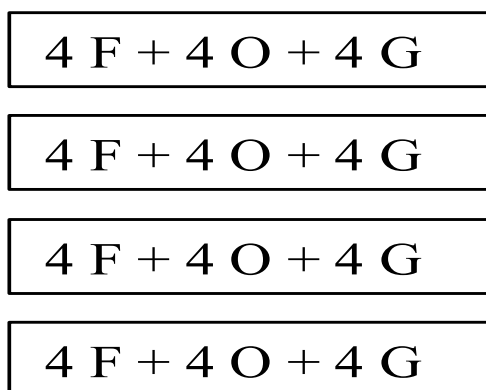
1 F	1 F
1 O	1 O
1 G	1 G
1 F	1 F
1 O	1 O
1 G	1 G

**Figure 3-7 First distribution of roles in the division-of-labor pedagogy**

In the figure, Foundation is represented by the letter F, Organization by the letter O, and Genre by the letter G. Each quadrant represents one learner and each line of text represents one pass through of the text. The number in front of the symbol for each concept represents the number of role(s) being focused on at one time for each learner. In the first distribution, the learners had one Foundation concept role at a time until the text was complete and then one Organization concept role at a time for the text, with the roles rotating after each section or episode. Finally, each learner had one Genre concept role for the text.

All future distributions of roles were dependent on the performance of the learners in the literacy activities. The second distribution involved learners being responsible for two roles at a time, first with Foundation, then Organization, and finally Genre, with the roles rotating after each section for Foundation and after each episode for Organization. Once learners were ready for the third distribution, they were responsible for all four roles for each concept at the same

time; again, first for Foundation, then Organization, and finally Genre. The fourth distribution entailed the learners having responsibility for all four roles for each concept during a single pass through the text instead of in iterations, but still as a group of four. The fourth distribution could also have been done in pairs, again depending on what was appropriate for particular students. Although the pair distribution was in the plan for this study, it could not be implemented. The goal of the DOLP is to develop independent readers, who are able to read a text, by appropriating and controlling the three relevant concepts: Foundation, Organization and Genre. The separate boxes in Figure 3.8 represent the goal of the present study: four independent readers.



**Figure 3-8 Goal of the division-of-labor pedagogy.**

### **3.6 Participants**

The learners in the study were all students enrolled in (an) intermediate course(s) in French that focused on oral communication and reading comprehension—French 201—and/or on grammar and composition—French 202. Both courses are considered fourth semester bridge courses (between the language and literature courses) and the first courses beyond the three

required basic-level courses. Many students enrolled in these courses plan to continue studying French. Learners were either registered for French 201 and/or 202; the two courses can be taken in either order or concurrently. Participants were recruited from the bridge courses because they had completed the three basic-level French courses either at the university or taken their equivalent during middle and/or high school or at a combination of all three levels. Additionally, they were interested in continuing to study French and may have needed assistance to be prepared for interpreting and analyzing texts in the advanced literature courses.

A total of sixty-five students from seven sections of French 201 or 202 indicated that they were interested in participating in the study. Two blocks of time that were available for multiple students throughout the semester were selected and fifteen students who were available at one or both of the selected times completed the pre-test. The scores from independent raters for both sections of the pre-test (described below) were averaged and combined and the eight lowest scores were identified. The eight lowest scoring participants were selected for the study. As it turned out, the four lowest scoring participants were available for one time slot and the four students with the second lowest set of scores were available for the remaining time slot. It was felt that working with the lowest scoring students in the cohort would benefit them the most and would at the same time provide the greatest challenge for the DOLP implemented in the study. All eight learners remained in the study for the full twelve-week course of instruction and assessments. Participants were offered ten dollars per hour to participate in the study<sup>2</sup>.

Table 3-1 displays basic information about the eight learners, which was drawn from a survey that they completed on their L2 learning background and includes the pseudonym that each learner selected, their gender, and information about their previous coursework in French at

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<sup>2</sup> I am grateful to the Center for Language Acquisition and the College of the Liberal Arts for awarding me the Gil Watz Dissertation Fellowship and the RGSO Dissertation Support Grant that funded this research.

the middle school, high school, and university levels. Seven students were female and one was male. The first language of seven of the learners was English. The first language of the eighth learner was Chinese, however, she was also proficient in English. Seven of the learners had studied French prior to the university-level while one began her French studies only at the university-level taking all three of the required basic language courses (French 1, 2, and 3). Six learners began their university-level French coursework with French 3, the last of the required French courses while one, who had taken nine years of French studies, from elementary school through high school, began with French 201, one of the bridge courses. Six of the learners intended to minor in French and all eight were planning to study, travel, or work abroad in the future.

**Table 3-1: Participant information**

Group	Pseudonym	Gender	L1	Previous French courses (other languages)	Previous/ Current French course(s)
1	Claire	Female	English	2 MS, 3 HS	FR 3, 201, 202
1	Gisele	Female	English	1 MS, 4 HS (3 years Italian in elementary school in Naples)	FR 3, 202
1	Ella	Female	English	2 MS, 3 HS	FR 3, 201
1	Daisy	Female	Chinese	(English in school & with tutor since age 6; lived in US for 2.5 years)	FR 1, 2, 3, 201
2	Madeline	Female	English	1 MS, 4 HS	FR 3, 201, 202
2	Sean	Male	English	4 HS	FR 3, 202
2	Marie-Claire	Female	English	2 MS, 4 HS	FR 3, 201
2	Elizabeth	Female	English	2 ES, 3 MS, 4 HS	FR 201, 202

### 3.7 Research design details



### **3.7.1 Data**

Data were collected over the course of twelve weekly sessions for each group of four learners, with each session lasting two hours. All sessions were audio- and video-recorded. Other data sources include: (1) survey data on learners' L2 background (see above), (2) scores from the independent raters on the level of text difficulty ranking, (3) written verbalization data, (4) written summary for each text and for each learner, (5) scores from independent raters on pre- and post-instruction assessments and from the researcher-teacher for all assessments, and (6) notes made by the learners. The survey data on learners' L2 background mentioned above also included questions about their L1 and L2 experience (studying, traveling, living), the nature of their perceived use of the L2 in the future (major, minor, travel), and the nature of their past L2 reading experience (texts, interests, difficulties, goals, strategies and resources used, purpose of reading L2 texts, and any past L2 reading instruction).

### **3.7.2 French texts**

Texts chosen for the study were authentic French narratives with a range of length and difficulty level. Narrative texts were chosen as opposed to other genres in order to help prepare learners for their upper-level literature courses. The texts did not have English translations readily available, which was important because the groups did not finish texts within the bounds of a particular instructional session. It was necessary that the learners not be able to find English translations to read outside of the instructional sessions. It was also essential that none of the learners had previously read any of the proposed texts; therefore texts with a limited likelihood of having been previously read by the learners were selected. Finally, each text was typed so that they could be double-spaced and additionally, no pictures were included for any text. Every

reasonable effort was made to have each page end in a place that would be ideal for making predictions about what would happen next in the text.

The list of possible texts for the program included: *Archimémé* (Friot, 2007a); *Enquête* (Friot, 2007b); *Le Tableau* (Friot, 2007c); *Poubelle* (Friot, 2007d); *Papa Long Nez* (Delye, 2006); *La Belle au Doigt Bruyant* (Dumas & Moissard, 1980); *Le Champ du Lièvre* (Mbodj, 2005a); *La Pierre Qui Parle* (Mbodj, 2005b); *Le Roi et le Génie du Lac* (Mbodj, 2009); *L'Enfant et L'Allumeur de Rêves* (Piatek, 2006); *Le Prince Blub et la Sirène* (Gripari, 1997a); *Le Roman D'Amour d'une Patate* (Gripari, 1997b); *Celui Qui N'Avait Jamais Vu la Mer* (Le Clézio, 1978a); *Voyage au Pays des Arbres* (Le Clézio, 1978b); and *Le Gardien de L'Oubli* (Gisbert, 2006). The texts range in length from 700 to 6722 words.

Both native and non-native instructors of French were recruited to rank order the fifteen French texts named above<sup>3</sup>. Four raters, who had agreed to participate, and the researcher-teacher read all fifteen French texts and rank ordered the texts in terms of expected level of difficulty for intermediate L2 French students. Any number of texts could be ranked at the same level of difficulty if a rater determined that they could be considered equally difficult. Raters were also asked to comment on the reason for their rating. A text was given a score of 1 if it was ranked as the lowest level of difficulty or easiest text to read and a score of 15 if it was ranked as the highest level of difficulty or most difficult of the fifteen texts to read. If texts were ranked at the same level of difficulty, each text was given the average of the score slots that they would have occupied if listed individually. For example if three texts were tied as second easiest, they would

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<sup>3</sup> The texts were first scored using the Kandel & Moles French readability index (based on the Flesch Kincaid readability index used for English texts; <http://www.standards-schmandards.com/2005/measuring-text-readability/>). However R. Kern (personal communication, November 11, 2013) and E. Bernhardt (personal communication, December 3, 2013) both L2 reading researchers, suggested that readability measures not be used as they are not very helpful, reliable, or valid and recommended instead that a group of French teachers be asked to rank order the texts.

have occupied slots two, three, and four, and therefore each would receive the average score of three. The score for each text was then averaged across the independent raters and rank ordered. This ordering was used throughout the twelve weeks to determine mid- and high-level texts for the pre- and post-test texts and to determine the order in which to read the texts for the instruction portion of the study. Table 3-2 shows the rank ordering of the difficulty level for the fifteen texts along with the number of words contained in each text. Asterisks in the table indicate where there was more variation in the rank ordering of the texts and with the exception of *Le Tableau* on the pre-test, these texts were not used.

**Table 3-2 Level of difficulty rank ordering and word count totals for French texts**

Text	Rater mean	Word count
<i>Le Champ du Lièvre</i>	1.9	1110
<i>La Pierre qui Parle</i>	2.7	1090
* <i>Poubelle</i>	5.3	791
<i>Archimémé</i>	5.4	608
<i>Enquête</i>	5.4	740
* <i>Le Tableau</i>	6.3	700
* <i>Roman D'Amour d'une Patate</i>	6.7	1998
<i>Le Roi et le Génie du Lac</i>	7.7	1255
<i>L'Enfant et L'Allumeur de Rêves</i>	8.8	1257
<i>Papa Long Nez</i>	9.6	2328
<i>La Belle au Doigt Bruyant</i>	11.3	1855
<i>Le Gardien de L'Oubli</i>	11.3	3341
<i>Le Prince Blub et la Sirène</i>	11.3	4000
<i>Voyage au Pays des Arbres</i>	11.9	2497
<i>Celui Qui N'Avait Jamais Vu la Mer</i>	14.4	6722

*Le Tableau* and *Le Roi et le Génie du Lac* were chosen for the mid-level pre- and post-test texts respectively as their ratings were the closest (without going lower for the post-test) with ratings of 6.3 and 7.7 respectively. They did however differ in length by 555 words. *La Belle au Doigt Bruyant* and *Le Gardien de L'Oubli* were chosen for the high-level pre- and post-test texts

respectively as their ratings were equivalent. They also differed in length by 1486 words, making both post-test texts almost double in length from the pre-test texts. This is important to note given that the learners had to complete the pre- and post-tests within a two-hour time limit.

### **3.7.3 Outline of the research design**

Table 3-3 is an outline of the research design by weekly sessions and includes the literacy activities for each session. Sessions 1 and 12 were the pre- and post-instruction assessments respectively, while sessions 2 through 10 were comprised of the instruction portion of the study.

**Table 3-3 Outline of the research design**

	Session	Literacy Activities
Pre-instruction assessment	1	IRB consent form Mid-level text & summary High-level text & summary
Instruction	2	Written Verbalization Concept of Foundation Concept of Organization Work with English text Written Verbalization
	3	Concept of Genre Work with English text Written Verbalization French text 1
	4	French text 1
	5	French text 1
	6	French text 1
	7	French text 2
	8	French text 2
	9	French text 2 Written Verbalization
	10	French text 2 French text 3
	11	French text 3
Post-instruction assessment	12	Mid-level text & summary Written Verbalization High-level text & summary

### 3.7.4 Mediating artifacts and researcher-teacher mediation

Mediating artifacts included French-English dictionaries, online Chinese-French dictionary, online Chinese-English dictionary, French grammar reference books, notebooks, writing utensils including pencils, pens, colored pencils, highlighters and markers, role cards, Cuisenaire rods, SCOBAs for each concept, and computers for typing and emailing the written summary for each text. In addition language-based mediation was available from the researcher-teacher and from other learners/group mates during the instruction sessions. The researcher-

teacher was available to mediate individual learners when they prepared their roles and the collective during the instruction sessions.

### **3.7.5 Overview of literacy activities**

#### **3.7.5.1 IRB informed consent form & pre-test**

During Session 1, learners read and signed the IRB consent form (see Appendix A for a copy of the form). Learners were then asked to read a mid-level text, *Le Tableau* (see Appendix B), a high-level text, *La Belle au Doigt Bruyant* (see Appendix C), and write a summary of each in English. Although the learners had access to the mediating artifacts listed above, they did not have access to researcher-teacher or group mediation at this time. The pre-test, using both a mid- and high-level text, and the written verbalization at the start of session 2 were used to assess learners' actual level of development or what they were able to do independently. The scores from the summaries of the mid- and high-level texts during the pre-test also served to make the final selection of participants and to determine the appropriate difficulty level of French text to use at the start of the instruction.

#### **3.7.5.2 Instruction sessions 2 – 11 overview**

During Session 2, the learners were introduced to the concepts of Foundation and Organization. Genre was introduced during Session 3. The researcher-teacher also presented and defined the roles for each concept, presented the role cards, and explained the rotation of the roles, the nature of what it meant to take responsibility for a role and of how the role preparation would be shared with the group, the timing of the role preparation, the available mediating artifacts and language-based mediation during the role preparation. The learners first investigated the three concepts and corresponding roles to read an English text, *The Hungry Ghosts*, during Sessions 2 and 3. In addition, during sessions 2, 3 and 9, learners verbalized in writing their

understanding of the three concepts and how they planned to use/did use the concepts to guide their literacy activities. Learners then participated in literacy activities with the researcher-teacher by reading French texts using the three concepts in a DOLP during Sessions 3 through 11. The French texts that were read during the instruction portion included: *Le Champ du Lièvre* (see Appendix D), *Archimémé* (see Appendix E), and part of *L'Enfant et l'Allumeur de Rêves* (see Appendix F). Mediation was provided according to the needs of the learners and the group through the use of cultural artifacts, the DOLP, and through the use of language/gesture by the researcher-teacher and group members. One of the researcher-teacher's goals was for the learners to continually take on as much responsibility for working through a role as was possible. Learners could also use French or English at any time during the literacy activities. Finally, the learners wrote a summary in English at the end of each completed text, during Sessions 6 and 10.

### **3.7.5.3 Post-test**

During Session 12, learners again read and wrote a summary of a mid-level text, *Le Roi et le Génie du Lac* (see Appendix G), and a high-level text, *Le Gardien de L'Oubli* (see Appendix H). Once again, learners had access to the mediating artifacts listed above, however they did not have access to mediation by the researcher-teacher or their group mates.

### **3.7.6 Verbalization data**

During Sessions 2, 3, 9 and 12, learners completed a written verbalization form. There were slight variations on the form, as can be seen in Table 3-4 with the variations in bold, depending on the whether the concepts used in the study had yet been introduced. At the beginning of Session 2, and before learners had been provided with descriptions of the three concepts, the learners were asked to describe their understanding of the concepts of Foundation, Organization, and Genre as related to second language reading as well as the manner in which

they used these three concepts to guide their reading of the pre-test texts. This was done in order to establish their baseline pre-understanding of these concepts and if and how they used the concepts in their reading of L2 texts.

**Table 3-4 Outline of verbalization questions for learners by session**

Session	Verbalization
2 Prior to instruction	<ol style="list-style-type: none"> <li>1. Describe the nature of second language reading from your experience and <b>during the pre-test</b>.</li> <li>2. Describe your understanding of Foundation, Organization, and Genre <b>as related to second language reading</b>.</li> <li>3. How <b>did you use</b> each of the concepts to guide your reading of the <b>pre-test texts</b>?</li> </ol>
2 After initial instruction	<ol style="list-style-type: none"> <li>1. Describe your understanding of <b>Foundation and Organization</b>.</li> <li>2. How <b>might you use Foundation and Organization</b> to guide your reading of future French texts?</li> </ol>
3 After initial instruction	<ol style="list-style-type: none"> <li>1. Describe your understanding of <b>Genre</b>.</li> <li>2. How <b>might you use Genre</b> to guide your reading of future French texts?</li> </ol>
9	<ol style="list-style-type: none"> <li>1. Describe the nature of second language reading from your experience</li> <li>2. Describe your understanding of Foundation, Organization, and Genre</li> <li>3. How <b>do</b> you use each of the three concepts to guide your reading?</li> </ol>
12	<ol style="list-style-type: none"> <li>1. Describe the nature of second language reading from your experience</li> <li>2. Describe your understanding of Foundation, Organization, and Genre</li> <li>3. How <b>do</b> you use each of the three concepts to guide your reading?</li> </ol>

After the learners were given explanations of the three concepts and used these to read an English text, they were again asked for their understanding of each concept. This was completed during Session 2 for Foundation and Organization and during Session 3 for Genre. During Sessions 2 and 3, learners were also asked how they might use the three concepts to guide their reading of future French texts. During Sessions 2, 9 and 12, learners were also asked to describe the nature of second language reading from their experience and additionally in Session 2 from their experience during the pre-test. In Sessions 9 and 12, learners were asked to explain their



understanding of the concepts of Foundation, Organization, and Genre in writing and how they used their understanding of each concept to guide their thinking/reading of French texts.

### **3.7.7 Audio- and video-recordings**

All sessions with the learners were audio- and video-recorded. Two video cameras were placed on opposite sides of the room, with one aimed to maximally capture two of the four learners and the researcher-teacher sitting at one end of the group and the other camera aimed to maximally capture the other two learners and the researcher-teacher when she was sitting at the opposite end of the group. The researcher-teacher changed positions frequently while the learners were preparing their roles in order to better mediate on an individual basis.

Two audio recorders were also placed on opposite sides of the room, slightly closer to the learners than the video cameras in order to clearly capture the audio. In one instance, there were technical difficulties with one of the video cameras and several minutes of activities during one session were captured with only one camera. In all cases, the video cameras, although directed at part of the group, each captured the entire group at all times, but from different angles.

### **3.7.8 Summaries of French texts**

Learners typed and emailed summaries for each text, whether it was for pre-test, instruction, or post-test texts. Their summaries were rendered as anonymous as possible for the independent raters by formatting the summaries in the same way and by including a number and letter code, which changed for each text. These codes allowed the scores on the summaries to be linked back to both the learner and the text.

Both native and non-native instructors of French were recruited to independently rate the summaries that each learner wrote for the pre- and post-test texts. Two native French speakers agreed to serve as independent raters for the pre- and post-test summary texts along with the

researcher-teacher. The independent raters were equipped with a copy of each French text, anonymous summaries, a scoring rubric, and a chart to keep track of their scores.

Summaries were evaluated in terms of learners' ability to employ "conceptual generalizations based on discrete textual details" (Kern, 2000, p. 157) in a succinct, coherent synthesis of the main ideas without any unnecessary detail or inaccurate portrayals/details (Cordero-Ponce, 2000; Hedgcock & Ferris, 2009; Hudson, 2007; Kintsch & van Dijk, 1978; Riley & Lee, 1996; van Dijk & Kintsch, 1983). The scoring rubric (see Appendix I) included five categories: (1) Main Ideas, (2) Supporting Details, (3) Synthesis, (4) Generalizations, (5) and Accuracy. For each of these five categories, there were five possible scores ranging from one to five with descriptors included for scores of one, three, and five. For the instruction texts, the researcher-teacher scored the learners' written summaries using the same rubric. In addition, the summaries were made anonymous, in the same style as they were for the pre- and post-test.

Any scores from the independent raters that differed by two or more points per summary category between at least two raters were re-evaluated at the end of the study. The independent raters reviewed the French texts, the summaries, and their notes on the scoring, discussed their understanding of the rubric, and resolved any discrepancies.

## **Chapter 4**

### **Quantitative Analysis of L2 Narrative Literacy Development**

#### **4.1 Introduction**

This chapter presents the analysis of the product of the learners' development of L2 narrative literacy as a group and answers the first part of the first research question: 1a) To what extent does L2 learners' ability to read a text improve, as measured by the difference in scores on written summaries from pre-test to post-test as assessed by independent raters. The results of the survey data are presented first in order to provide more context and a deeper understanding of the learners and their past L2 reading experience. Next, the pre- and post-test scores for both mid-level and high-level texts will be compared and analyzed, this includes their Learning Potential Score (see Kozulin & Garb, 2002). The change in the scores of the learners' pre- and post-test text summaries for mid- and high-level texts will then be analyzed by summary category: main idea, supporting details, synthesis, generalizations, and accuracy. Finally, the overall results, including the scores of the instructional text summaries, will be presented.

#### **4.2 Survey data**

The survey that the learners completed at the outset of the study included questions about their L1 and L2 experience and the nature of their perceived use of the L2 in the future (as outlined in Chapter 3), as well as the nature of their past L2 reading experience, which will be presented in detail below. The learners answered questions concerning texts that they had read and types of texts that they are interested in as well as their L2 reading goals, strategies, resources used, purpose for reading L2 texts, past L2 reading instruction, and difficulties in

reading L2 texts. This background information provides more context in which to frame who the participants are as learners and readers, along with a way to know not only their L2 reading history but also approach to reading instruction in their past coursework.

Table 4-1 includes the texts that learners had read in French prior to this study. Although only three learners indicated that they had read texts in their French textbooks, it is quite likely that they all had read created texts or excerpts of texts in their textbooks as this is a very common assignment in beginner and intermediate French courses. Besides texts in their textbooks, the participants reported reading short fables, short stories, fairy tales, and online current event articles. They also listed well-known French texts including *Candide*, *Le Petit Prince*, *Jean de Florette*, and *Manon de Source* in addition to the French translation of a well-known text in English, *Harry Potter à L'École des Sorciers* (*Harry Potter and the Philosopher's/Sorcerer's Stone*). Both *Candide* and *Le Petit Prince* are commonly read in fourth-year high school French courses. Neither the nature of the text (i.e., whether abridged, glossed or if the language of the text was simplified), nor whether the texts were read in class or at home or if they were accompanied by overt reading instruction or activities are known. Finally, the comment in square brackets at the end of Daisy's response in Table 4-1 is mine.

**Table 4-1 Previous French texts**

Group	Pseudonym	Texts that you've read
1	Claire	Textbook excerpts in class
1	Gisele	<i>Candide</i> , short fables
1	Ella	<i>Harry Potter</i> (1 <sup>st</sup> one)
1	Daisy	Textbook, some movie transcripts [subtitles?]
2	Madeline	<i>Le Petit Prince</i>
2	Sean	<i>Jean de Florette</i> , <i>Manon de Source</i>
2	Marie-Claire	<i>Le Petit Prince</i> ; readings using French textbooks - mostly short stories
2	Elizabeth	<i>Le Petit Prince</i> , fairy tales in French 201, online current event articles

Table 4-2 outlines the learners' goals for reading in French. Their responses include being able to understand the main ideas and plot, or what the text mainly describes and expresses, to being able to read French texts more easily or without using resources (dictionaries or Google Translate), to read more complex texts, to improve French in general and to participate in the business world. While some responses focus on achieving basic comprehension, others focus on changes in the process of reading French texts—whether that be through relying less on online translators or for L2 reading to become more like L1 reading, which would be considered fluent and may not regularly include using a dictionary.

**Table 4-2 Goals for reading in French**

Group	Pseudonym	Goals
1	Claire	To be able to fluently read any French text
1	Gisele	Read complex texts
1	Ella	To be able to read without using a dictionary
1	Daisy	To understand what the text mainly describes and expresses
2	Madeline	To become fluent enough for the business world
2	Sean	To understand the main ideas and plot of the story
2	Marie-Claire	To be able to read French texts more easily and rely less on Google Translate, etc.
2	Elizabeth	To improve my French all around

In Table 4-3, the learners' reported reading strategies in French are profiled. They include participating in this study, studying in general, reading, practicing, reading shorter amounts, making inferences from contextual clues, learning French morphosyntax and vocabulary, using bilingual dictionaries, and immersing oneself in the language through movies and music. The first four strategies as well as the final one listed above would generally not be considered reading strategies per se.

**Table 4-3 Reading strategies**

Group	Pseudonym	Strategies
1	Claire	Study, this study, practice
1	Gisele	Read & study from level to higher level
1	Ella	Only read a couple chapters a day
1	Daisy	Try to understand the whole sentence or paragraph by making logical induction based on some single words
2	Madeline	Learning the tenses of literature and vocabulary
2	Sean	Going through and pulling out words that I don't know, using context clues
2	Marie-Claire	Use context/surrounding words, French/English dictionary, learn more vocab/grammar
2	Elizabeth	Watching French movies, listen to French music, reading articles/texts in class

The learners' reading strategies are very closely linked, not surprisingly, with their French reading goals. Ella's strategy to only read a couple of chapters a day makes sense, as her goal is to be able to read without using a dictionary; presumably this would allow her time to try to infer the meaning of unknown words from the context. Both Daisy and Sean who wanted to have a better grasp of the main idea of texts both reported strategies involving using contextual clues to infer the meaning of unknown words. In order to read more complex French texts, Gisele challenged herself to read and study at progressively more difficult levels. From Claire's perspective, practicing, studying, and participating in this study would help her to read more fluently in French. For Marie-Claire to read more easily and use online translators less, she tried to infer unknown words from the context, use a bilingual dictionary and learn more French vocabulary and grammar. Finally, Elizabeth whose goal was for general improvement in French reported using more wide-ranging strategies such as enjoying French films and music as well as reading more in class.

The information in Table 4-4 focuses on the resources that participants indicated they used when reading in French. These resources include texts, instructors, bilingual dictionaries, online resources such as Google Translate and wordreference.com, conjugation books, and movies made of the text. Often when learners are not able to read a required text and do not feel that they have any other recourse, they will type into Google Translate all or any portion of a French text that they do not understand.

**Table 4-4 Resources used when reading French texts**

Group	Pseudonym	Resources used
1	Claire	French texts, instructors
1	Gisele	Books/stories teachers provided
1	Ella	French dictionary
1	Daisy	Google Translate, Word Reference
2	Madeline	Dictionary, wordreference, book of conjugations
2	Sean	Dictionary, movies to supplement the reading.
2	Marie-Claire	French-English dictionary, Google Translate, wordreference.com
2	Elizabeth	Took French Film 138 last semester, so got movies from there; French music from all over (YouTube, in class); texts from previous classes

Table 4-5 includes the learners' reported purpose for reading French texts, with completion of coursework as the most common response. The learners also read French texts to improve their reading comprehension, to improve their general ability in the language, to increase their French knowledge, or improve their writing, speaking and reading ability, as well as for personal interest.

**Table 4-5 Purpose for reading French texts**

Group	Pseudonym	Purpose for reading French texts
1	Claire	To increase my French knowledge
1	Gisele	Grades mostly
1	Ella	To improve my French
1	Daisy	Finish homework and personal interest
2	Madeline	To become better at writing, speaking, reading, class assignments
2	Sean	Required for French classes
2	Marie-Claire	To enhance comprehension/understand the meaning behind the Petit Prince
2	Elizabeth	Had to read in class (don't read much outside of class); (found articles online for extra credit)

In terms for L2 reading instruction, in Table 4-6, learners reported either that they had no prior L2 reading instruction or that instruction consisted of reading a text on their own followed by a quiz, or a discussion of the text, or by a series of comprehension questions. Also mentioned was completion of organizational charts and reviews of select passages. Although these are common L2 reading activities and assessments, only Sean's response concerning completing organizational charts may actually involve any type of instruction on how to read texts in French. The other activities were likely either used as formative or summative assessments or to clear up any confusion learners' had when they read the text. Both Ella and Daisy left the question blank, which was taken to mean that they had had no prior L2 reading instruction.



**Table 4-6 French reading instruction**

Group	Pseudonym	Instruction
1	Claire	French professors
1	Gisele	Mostly read chapters & were quizzed on content
1	Ella	--
1	Daisy	--
2	Madeline	Go over a reading to discuss comprehension, review passages, answer Q's together
2	Sean	My French teacher in high school gave us charts that we would track the plot, rising action, climax...
2	Marie-Claire	My high school French teacher had us read on our own and come back as a small group to discuss what we read
2	Elizabeth	In high school we read Petit Prince & did a lot with current events going on (said above ^); read fairy tales in French 201

Table 4-7 includes the difficulties that the learners' reported when they read French texts including understanding complex sentences, complete translations of sentences, new vocabulary and grammar, and reading in genera. These mostly represent challenges stemming from L2 lexical and morphosyntactic proficiency and were addressed in the Foundation concept of the CBI.

**Table 4-7 Difficulties when reading French texts**

Group	Pseudonym	Difficulties
1	Claire	Unknown so far
1	Gisele	Deciphering anything other than straightforward sentences
1	Ella	Translating sentences completely
1	Daisy	New words
2	Madeline	Listening, some grammatical phrases
2	Sean	It is difficult to sometimes blend the information together, as well as understanding the vocab/tenses
2	Marie-Claire	Often I felt lost due to different tenses used or had difficulty with the French grammar
2	Elizabeth	Takes me awhile to understand (speaking) & sometimes reading is difficult

The final question on the survey asked learners if there was anything else that they would like the researcher-teacher to know about their experiences with French or with reading in French. Two learners from Group 2 responded, Elizabeth and Marie-Claire, and both indicated that while they did not generally have difficulty with French vocabulary in texts, they did have difficulties with comprehension, especially as sentences became increasingly complex.

**Table 4-8 Additional information concerning learners' experience with French or with reading**

Group	Pseudonym	Experience with French or reading
2	Elizabeth	For the most part I'm good with vocab, but it still takes awhile for me to get through a text and understand it.
2	Marie-Claire	I am usually pretty decent with vocab, but I find it difficult to comprehend meaning when sentences are not simple and are grammatically challenging.

### 4.3 Scores on pre- and post-test summaries for both mid- and high-level texts

As outlined in Chapter 3, after learners read two texts for the pre-test, one at mid-level (*Le Tableau*) and the other at high-level (*La Belle au Doigt Bruyant*) difficulty, they wrote a summary of each in English. The summaries were rated by independent raters using a rubric with the following five categories: main idea, (lack of) supporting details, synthesis, generalizations, and accuracy. Each category received a score from one to five points, with five points as the minimum total score and twenty-five points as the maximum total score. Table 4-9 includes the scores on the summaries of both texts for both learner groups. The names are listed in order of mid-level scores from highest to lowest.

#### 4.3.1 Pre-test scores

**Table 4-9 Pre-test summary scores for mid- and high-level texts**

Pseudonym	Group	Mid-level score	High-level score
Elizabeth	2	17.67	7
Madeline	2	15.33	17
Sean	2	15	9.67
Marie-Claire	2	13.67	11.33
Claire	1	12.67	5.33
Ella	1	12	10.33
Daisy	1	11	15
Gisele	1	9.67	13.33

If learners were unable to finish reading the high-level text in the given time on both the pre- and post-test, they indicated the point in the text they had reached and wrote a summary for this portion of the text. Summaries were rated for the portion that the learner had read. Using both a Mann-Whitney U Test (.029, < .05) and Kolmogorov-Smirnov Test (.037, < .05) for two independent samples, there was only a significant difference between groups one and two for the mid-level pre-test summary scores<sup>4</sup>. It is important to note that the high-level pre-test text, *La Belle au Doigt Bruyant*, was an adaption of Sleeping Beauty, *La Belle au Bois Dormant*, with which participants may have been familiar and therefore the pre-test scores for the high-level text may be higher than if an adaptation had not been used. Most learners scores decreased from the mid- to the high-level text, however, some learners' scores increased, likely owing to the familiarity of the Sleeping Beauty text schema.

In addition, when Daisy (an L2 speaker of English with Chinese as her L1) read the high-level text, the researcher-teacher noticed that she began using Google Translate. When asked later why she had used it during the pre-test, she wrote:

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<sup>4</sup> There was no statistical difference between groups for any other test.

When too many new words appear in one sentence, I choose to use google translator instead of using dictionary to find the meaning of a single word each time. And French is the third language I learn. When using French-English dictionary, sometimes I still cannot fully understand the meaning of the word. The google translator can translate from different language, including my native language, which really helps a lot. I usually use it for reading. (personal correspondence, February 2, 2014)

In the case of the high-level text, from the video, she seemed to use it both for single words as well as longer passages. It was clear that when Daisy was not able to comprehend a word or section of the text, she felt she had no other recourse to use other than Google Translate. Daisy's use of Google Translate for the high-level pre-test text likely affected her score, making it higher than it would have otherwise have been.

#### **4.3.2 Post-test scores**

For the post-test, learners read *Le Roi et le Génie du Lac* for the mid-level text and *Le Gardien de L'Oubli* for the high-level text. Table 4-10 includes the scores for the learners' post-test summaries for both mid- and high-level texts. In the table, Daisy and Elizabeth do not have a score for their summary of the high-level text because they were unable to even begin reading this text in the time allotted for the post-test. As noted in Chapter 3, both post-test texts were nearly double in length from the pre-test texts for both mid- and high-level. Additionally, the mid-level post-test text was rated at a higher level of difficulty than the mid-level pre-test text, although it did not qualify as a high-level text. The names are listed in order of mid-level scores from highest to lowest.

**Table 4-10 Post-test summary scores on mid- and high-level text**

Pseudonym	Group	Mid-level summary	High-level summary
Madeline	2	22.67	21.67
Sean	2	22.67	17
Gisele	1	22.33	19.33
Claire	1	21.33	20.33
Ella	1	19.33	22.67
Daisy	1	15.33	--
Elizabeth	2	14	--
Marie-Claire	2	12.67	15.67

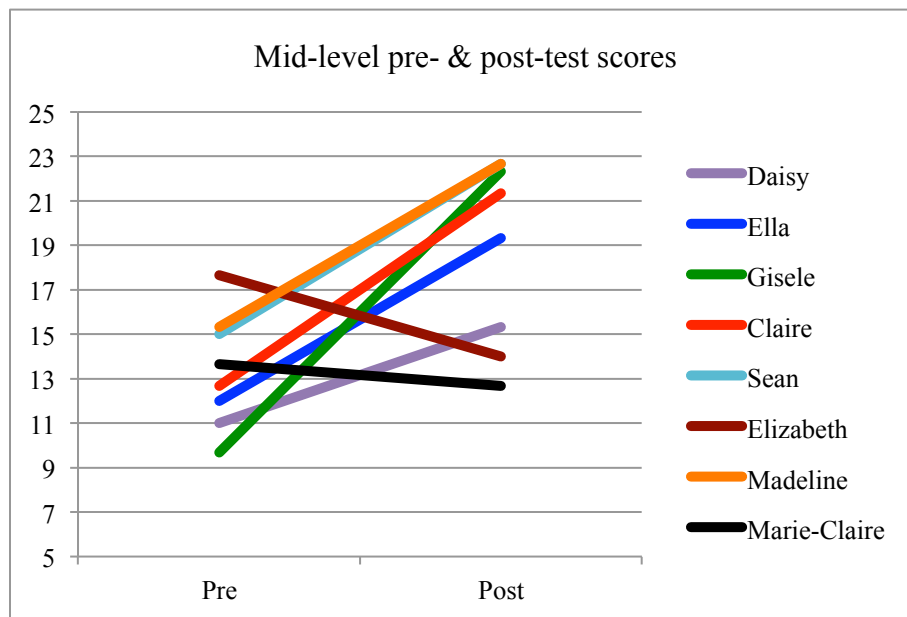
Most scores on the high-level text summary were lower than their scores on the mid-level text summary, which was expected.

#### **4.3.3 Change in mid-level text summary scores from pre- to post-test**

As for the comparison of pre- and post-test mid-level text summaries, the scores and percentage of change are given in Table 4-11. With the exception of Elizabeth and Marie-Claire, all scores improved, some more dramatically than others. Gisele had the lowest score in the pre-test for either group, while her post-test score was among the highest for either group; her gain score was 12.66. Although Elizabeth and Marie-Claire's scores decreased slightly, this does not mean that they did not develop their L2 narrative literacy abilities. The extended length of the post-test text in comparison to the pre-test text and the higher level of difficulty should be factored into the discussion. Additionally, as outlined in Chapter 2, development is not a smooth process and these scores represent assessments at two points in time. In order to understand Elizabeth and Marie-Claire's L2 narrative literacy development, more data from the process of their development would need to be investigated. A graph of the mid-level pre- and post-test text summary scores can be found below the table in Figure 4-1, in order from highest to lowest pre-test score.

**Table 4-11 Mid-level text summary scores for pre- and post-test**

Pseudonym	Group	Pre-test	Post-test	Gain Score	% Change
Elizabeth	2	17.67	14	-3.67	-21
Madeline	2	15.33	22.67	7.33	48
Sean	2	15	22.67	7.67	51
Marie-Claire	2	13.67	12.67	-1	-7
Claire	1	12.67	21.33	8.66	68
Ella	1	12	19.33	7.33	61
Daisy	1	11	15.33	4.33	39
Gisele	1	9.67	22.33	12.67	131



**Figure 4-1 Graph of mid-level pre- and post-test text summary scores**

A paired samples t-test, on both learner groups' scores, was run after verifying that normality had been satisfied, and the post-test had a significantly higher score than the pre-test ( $t(7)=2.86$ ,  $p=.024$ ,  $< .05$ ). The effect size for this analysis ( $d=1.56$ ) was found to exceed both Cohen's (1988) convention of a large effect ( $d>0.80$ ) and Plonsky & Oswald's (2014) updated L2 field-specific benchmarks for intragroup contrasts for a large effect ( $d>1.40$ ). In addition,  $R^2$

= .38 was found to exceed Cohen's (1988) convention for a large effect ( $> .26$ ) but would be considered a small effect by Plonsky & Oswald's (2014) updated figures ( $> .25, < .4$ ).

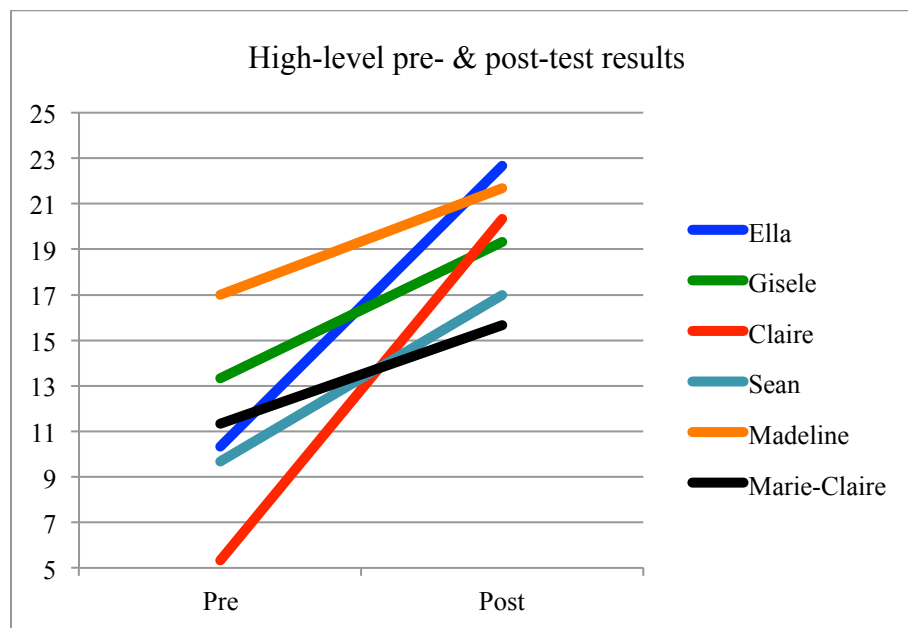
From this point on, for all Cohen's  $d$  and  $R^2$  values below, the updated Plonsky and Oswald benchmarks will be used unless the scores do not meet these levels, in which case the more common Cohen guidelines will be used. In Cohen's (1988) guidelines, for Cohen's  $d$  the effect sizes are small=0.2, medium= .5, and large = .8. For  $R^2$ , small  $\leq .13$ , medium is  $> .13, < .26$ , large  $\geq .26$ . For intragroup comparisons in the updated recommendations of Plonsky & Oswald (2014), for Cohen's  $d$ , the effect sizes are small= .6, medium= 1.0, large= 1.4. For  $R^2$ , small= .25, medium= .4, large= .6.

#### **4.3.4 High-level text summary scores from pre- to post-test**

As for the comparison of the pre- and post-test scores on the written summaries for the high-level texts, all learners who had time to begin reading the post-test text improved their scores from pre- to post-test, as can be seen in Table 4-12. The names are in order from highest to lowest pre-test score. The changes in Claire and Ella's scores were the most dramatic with gain scores of 15 and 12.33 respectively. Although Madeline's gain score was the smallest, she had the highest pre-test score for high-level text summary and therefore had less room to improve. A graph of the high-level pre- and post-test text summary scores can be found below the table in Figure 4-2.

**Table 4-12 High-level text summary scores for pre- and post-test**

Pseudonym	Group	Pre-test	Post-test	Gain Score	% Change
Madeline	2	17	21.67	4.67	27
Daisy	1	15	--	--	--
Gisele	1	13.33	19.33	6	45
Marie-Claire	2	11.33	15.67	4.33	38
Ella	1	10.33	22.67	12.33	119
Sean	2	9.67	17	7.33	76
Elizabeth	2	7	--	--	--
Claire	1	5.33	20.33	15	281



**Figure 4-2 Graph of high-level pre- and post-test text summary scores**

A paired samples t-test, on both learner groups' scores, was run on the data in Table 4-12, again after verifying that normality had been satisfied. The high-level post-test scores were significantly higher than the pre-test scores ( $t(5)=4.62$ ,  $p=.006$ ,  $p<.05$ ). The effect size ( $d=2.47$



and  $R^2 = .60$ ) was found to exceed Plonsky & Oswald's updated figures. In general, scores improved more in the high-level texts than they did in the mid-level texts.

#### 4.3.5 Learners' overall change in score and percent change from pre- to post-test

Learners' overall improvement for both mid- and high-level texts as measured in overall change in score and percentage of change are rank ordered in Table 4-13. Claire's development was the most significant, followed by Ella, Gisele, Sean, and Madeline's development. Although Daisy's overall improvement can only be measured from the mid-level pre- and post-test texts as she was not able to begin the high-level post-test, her gain score was the next highest, followed by Marie-Claire. Elizabeth's development was the lowest but her change in score was also only calculated using the mid-level pre- and post-test texts, as was the case for Daisy. Both are marked with an asterisk in Table 4-13. In general, learners' development from group one was higher than the learner development from group two, although the learners in group one had the four lowest combined scores from the pre-test. As mentioned above, there was a significant difference for the mid-level pre-test summary scores between groups one and two, but not for the high-level pre-test.

**Table 4-13 Rank order of overall gain score and percentage of change for learners from both groups**

Pseudonym	Group	Gain score	% Change
Claire	1	23.67	349
Ella	1	19.67	180
Gisele	1	18.67	176
Sean	2	15	127
Madeline	2	12	75
Daisy	1	4.33*	39*
Marie-Claire	2	3.33	31
Elizabeth	2	-1.33*	-21*

#### 4.3.6 Learning potential scores

With the mid-level and high-level pre- and post-test summary scores, the learners' learning potential score can be calculated using Kozulin and Garb's (2002) equation: Learning Potential Score =  $(2 * \text{post-test score} - \text{pre-test score}) / \text{Max score}$  (p. 121). Often the score from learners' independent performance on an assessment is the only consideration when investigating student performance or for placement in future educational experiences. By calculating the Learning Potential Score, teachers can incorporate the learners' "openness to mediation" (Poehner & Lantolf, 2013, p. 329). It is possible for learners with low initial scores and high gain scores as well as learners with moderate initial scores and moderate gain scores to both exhibit a high learning potential. Whereas most researchers who calculate Learning Potential Scores do so with an actual and mediated score, in this case, the post-test scores, although completed independently, resulted from the internalized mediation from the CBI and DOLP, and therefore are used as a mediated score. The learning potential scores and ratings for each learner are given in Table 4-14, in rank order from highest to lowest mid-level LPS.

**Table 4-14 Learning Potential Score for mid- and high-level text summaries**

Pseudonym	Group	Mid-level LPS	Rating	High-level LPS	Rating
Gisele	1	1.40	High	1.01	High
Sean	2	1.21	High	0.97	Mid
Claire	1	1.20	High	1.41	High
Madeline	2	1.2	High	1.05	High
Ella	1	1.07	High	1.40	High
Daisy	1	0.79	Mid	--	--
Marie-Claire	2	0.47	Low	0.80	Mid
Elizabeth	2	0.41	Low	--	--

As for the mid-level texts, Gisele, Claire and Ella, each with low scores on the pre-test and significantly higher post-test scores were rated as having high learning potential. High learning potential scores, according to Kozulin & Garb, are greater than 1.0, mid scores are between 0.71 and 1.0 and low scores are less than 0.71. Sean and Madeline, although they had moderate pre-test scores for mid-level texts, they also had moderate gains between pre- and post-test and therefore also generated high Learning Potential Scores. Daisy had a low to moderate score on the pre-test and had low to moderate gain score, which classified her as having a mid Learning Potential Score. Elizabeth and Marie-Claire, who had moderate pre-test scores, but made no gains, had low Learning Potential Scores.

As for the learning potential for the high-level pre- and post-test texts, Claire, Ella, Gisele and Madeline all earned high scores, while Marie-Claire and Sean earned mid scores. The learning potential score provides more information, especially to teachers, than do the pre- and post-test scores alone. Because of Marie-Claire and Claire's similar mid-level pre-test scores (13.67 and 12.67 respectively) and Marie-Claire and Ella's similar high-level pre-test score (11.33 and 10.33 respectively), they may have been expected to make similar gains on the post-tests. This was not the case however. On the mid-level post-test, Marie-Claire's score was 12.67 while Claire's was 21.33 and on the high-level post-test, Marie-Claire's score was 15.67 while Ella's was 22.67. Both Claire and Ella can be considered as more open to mediation than Marie-Claire. The learning potential scores could and should be used as a diagnostic tool to help inform future placement decisions or future instruction on the topic for learners.

#### **4.4 Scores on pre- and post-test summaries for both mid- and high-level texts by summary category**

As the raters scored the pre- and post-test summaries using a rubric which contained five separate categories—main idea, supporting details, synthesis, generalizations, and accuracy—the change in learners’ scores for each of the five categories for both mid- and high-level texts can be analyzed. Paired samples t-tests were run for each of the five categories and for both level of texts. Table 4-15 includes the p value and effect size using Cohen’s d and  $R^2$  for each of the five summary categories for mid- and high-level text summary scores. All p and Cohen’s d values are reported for each category whether significant or not; however,  $R^2$  is only reported when there is an effect for this statistic. In addition, a starred (\*) value next to the figure indicates that the size of the value is only recognized on Cohen’s guidelines but not on the Plonsky & Oswald recommendations. The specific values for each are given above on p. 12.

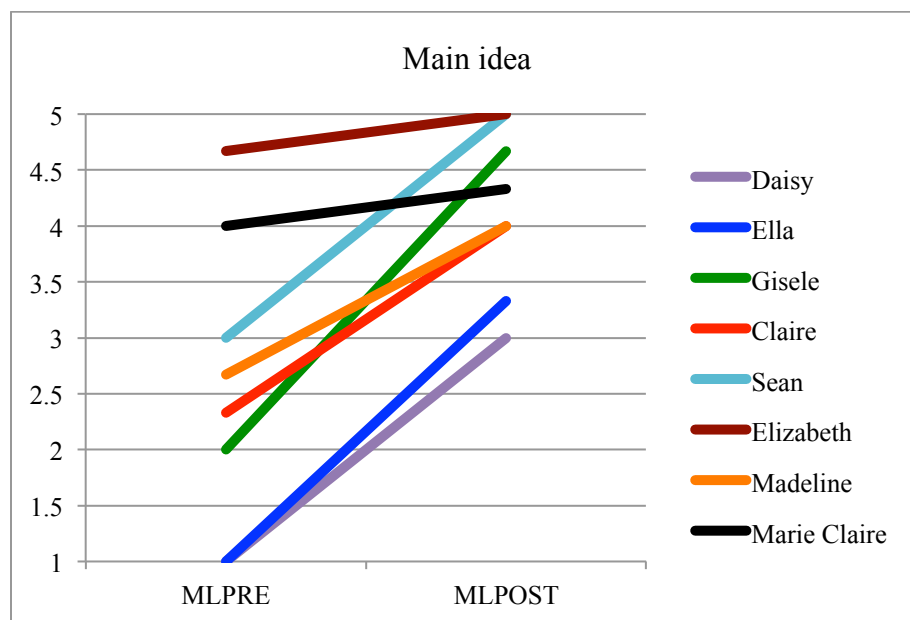
**Table 4-15 Mid- and high-level text summary scores for pre- and post-test by summary category**

Summary Category	Mid-level texts	High-level texts
Main idea	p= .001, p< .05 (significant) Cohen’s d=1.49 (large) $R^2$ = .36 (small)	p= .009, p< .05 (significant) Cohen’s d=1.76 (large) $R^2$ = .44 (medium)
Supporting details	p= .355, p> .05 (not significant) Cohen’s d= .38* (small)	p= .012, p< .05 (significant) Cohen’s d=1.95 (large) $R^2$ = .49 (medium)
Synthesis	p= .103, p> .05 (not significant) Cohen’s d=0.86 (small) $R^2$ = .16* (medium)	p= .011, p< .05 (significant) Cohen’s d=1.38 (medium) $R^2$ = .32 (small)
Generalizations	p= .185, p> .05 (not significant) Cohen’s d=0.76 (small) $R^2$ = 0.13* (medium)	p= .012, p< .05 (significant) Cohen’s d=2.20 (large) $R^2$ =0.55 (medium)
Accuracy	p= .002, p< .05 (significant) Cohen’s d=2.04 (large) $R^2$ = .51 (medium)	p= .008, p< .05 (significant) Cohen’s d=2.40 (large) $R^2$ = .59 (medium)

#### 4.4.1 Main idea

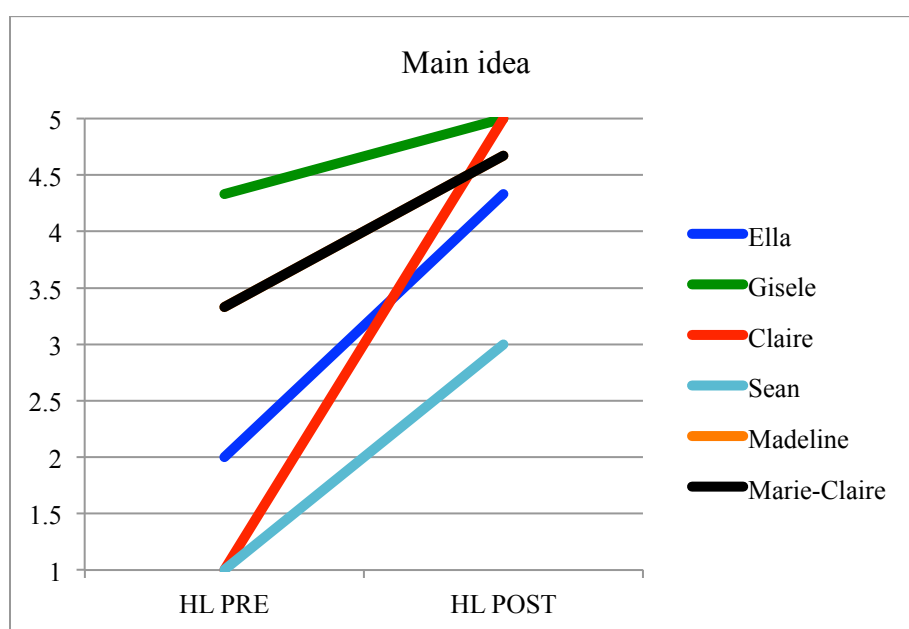
In terms of main idea, the post-test scores for both mid- and high-level texts were significantly higher than the pre-test scores. The effect sizes exceed the updated recommendations for a large effect.  $R^2$  values were found to be small for mid-level texts ( $R^2=0.36$ ) and medium for high-level texts ( $R^2=0.44$ ). These results indicate that the learners developed in their ability to read French texts of mid- and high-level difficulty for the main idea.

A graph of the change in mid-level pre- and post-test text summary scores for main idea is given in Figure 4-3. The lowest score for each category is one and the highest is five. Gisele, Ella, Daisy, and Sean showed the greatest improvement, while Claire and Madeline exhibited what I interpret to be moderate improvement, and Elizabeth and Marie-Claire, who had the two highest scores on the pre-test improved only slightly, for obvious reasons. Sean and Elizabeth scored the maximum of five points on the mid-level post-test text.



**Figure 4-3 Graph of mid-level pre- and post-test summary scores for the main idea category**

The graph of the change in main idea scores for the high-level pre- and post-test texts is given in Figure 4-4. Marie-Claire's line is superimposed on Madeline's line as they had the same scores on both pre- and post-test. Claire's score improved from the lowest on the pre-test (1) to the highest score (5) on the post-test. Sean, Ella, and Marie-Claire also manifested a marked change in their scores from pre- to post-test. Gisele, who had a high pre-test score and therefore less room for improvement, still reached the maximum score possible on the post-test.

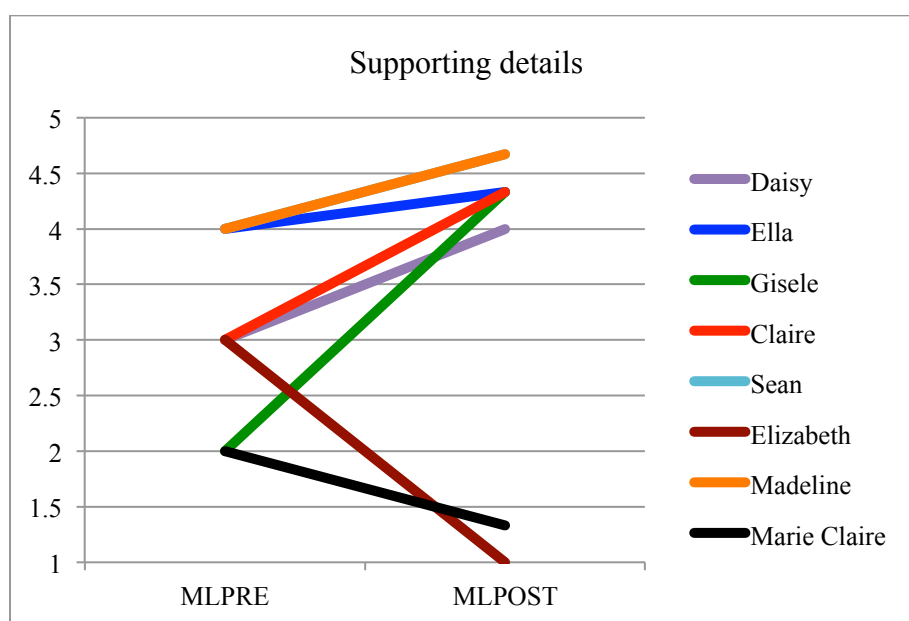


**Figure 4-4 Graph of high-level pre- and post-test summary scores for the main idea category**

#### 4.4.2 Supporting details

The statistics for supporting details indicated in Table 4-15 show significant improvement from pre- to post-test for high-level texts only. Although there was no significant change in performance on the mid-level texts, Cohen's recommended values show a small effect size. The graph in Figure 4-5 shows the change in pre- to post-test scores with regard to

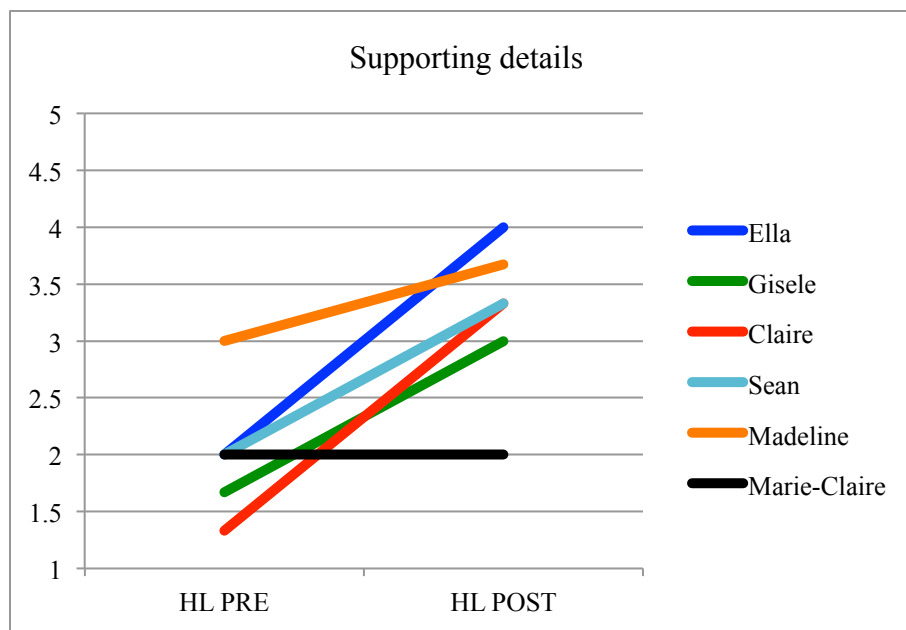
supporting details for mid-level texts. Gisele's development was the most notable. Daisy and Claire improved moderately, while Madeline, Sean and Ella improved only slightly (Madeline's line is superimposed on Sean's). Elizabeth and Marie-Claire's scores decreased from pre- to post-test. One possible reason, besides the increase in length and difficulty level for the two texts, is that sometimes as learners' reading ability improves and they are able to understand more of the text, they want to demonstrate their improved comprehension by including all known details. The genre of a summary, the assessment for the current study, however does not allow for the inclusion of supporting details.



**Figure 4-5 Graph of mid-level pre- and post-test summary scores for the supporting details category**

As for the difference in high-level pre- and post test scores for the supporting details category, all learners except Marie Claire, improved, with Ella and Claire's growth showing the strongest improvement. Marie-Claire's score from pre- to post-test for supporting details remained at the same level. Perhaps she was able to understand less supporting details for the

high-level text and therefore was unable to include them as she did in the mid-level post-test text summary. A graph of the scores can be found in Figure 4-6.



**Figure 4-6 Graph of high-level pre- and post-test summary scores for the supporting details category**

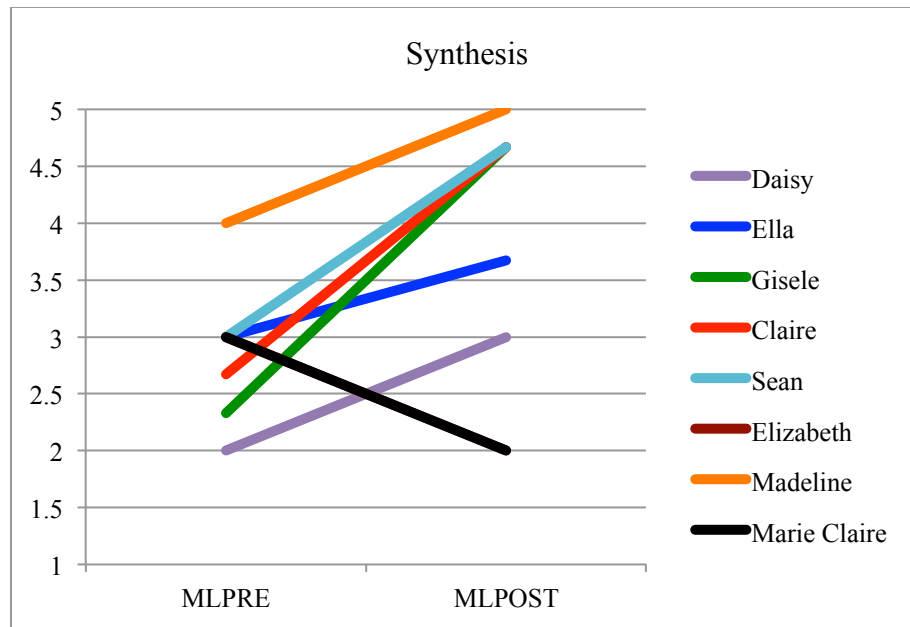
#### 4.4.3 Synthesis

The statistics for synthesis indicated in Table 4-15 show significant improvement from pre- to post-test for high-level texts only. Although there was no significant change in performance on the mid-level texts, there was a small effect size ( $d=0.86$ ) according to the updated recommended values and a medium effect size for  $R^2$  (.16) according to Cohen's recommended values. The moderate gains in the synthesis category may have resulted from the indirect focus on how to provide succinct, coherent and organized syntheses for the text summaries.

Figure 4-7 below is the graph of the mid-level pre- and post-test scores for the synthesis category. The change in Gisele, Claire, and Sean's scores was the most dramatic, while Daisy,

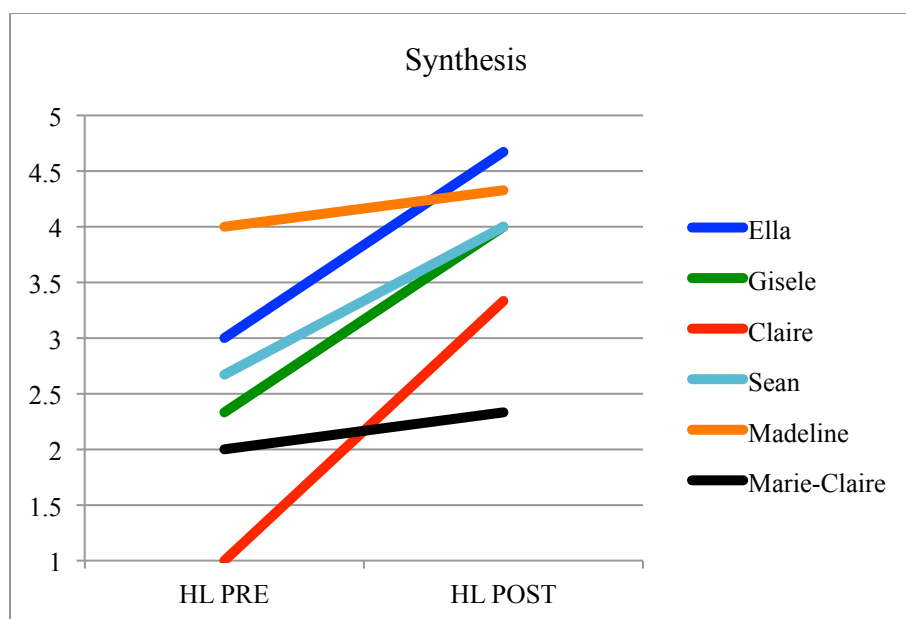


Ella, and Madeline also improved. Additionally, Madeline scored the maximum possible points for this category. Neither Elizabeth nor Marie-Claire improved (Marie-Claire's line is superimposed on Elizabeth's). Again, the increased level and length of the mid-level post-test text may have played a role in the mid-level post-test text summary scores.



**Figure 4-7 Graph of mid-level pre- and post-test summary scores for the synthesis category**

The graph showing the change in high-level pre- and post-test scores for the synthesis category can be found in Figure 4-8. Claire improved the most and Ella, Gisele and Sean improved significantly. Madeline and Marie-Claire improved, although only slightly.



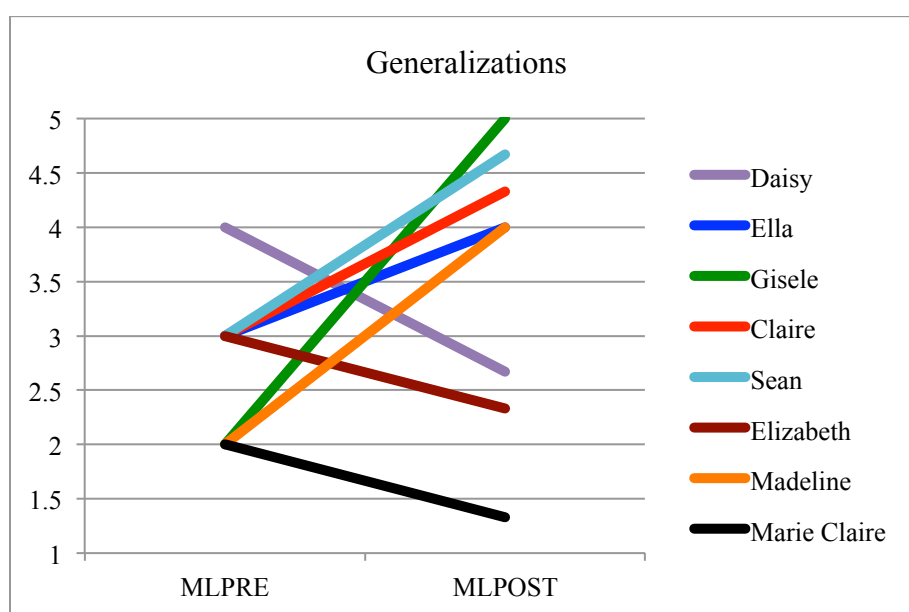
**Figure 4-8 Graph of high-level pre- and post-test summary scores for the synthesis category**

The fact that the change in pre- to post-test scores was more significant for the high-level text summaries seems to confirm the effect that Oded & Walters (2001) found in their study. The creation of a summary for a text correlated more strongly with more difficult texts than it did for less difficult texts. As they claimed, this may be due to the level of processing that the learners needed to do in order to read more difficult texts.

#### 4.4.4 Generalizations

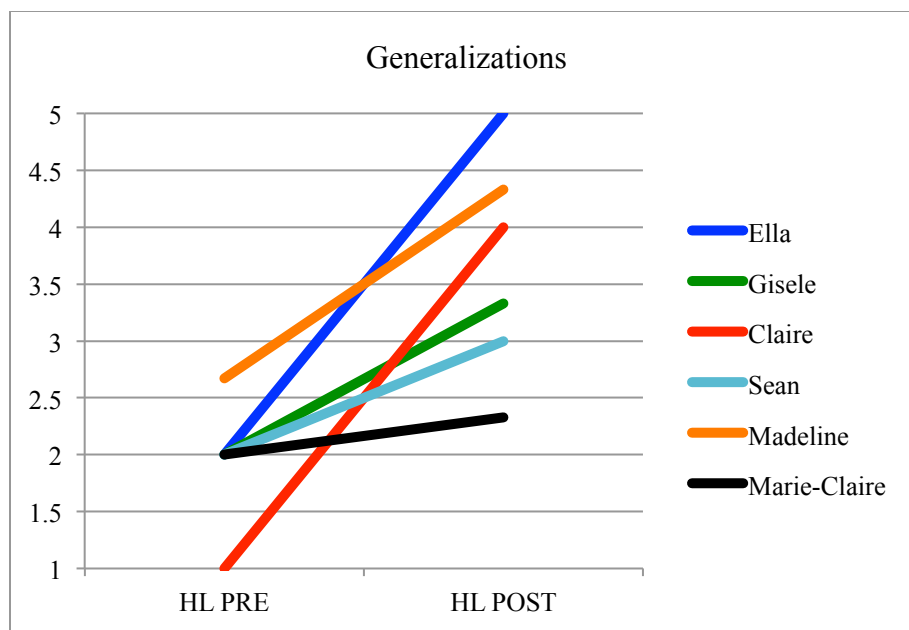
In the fourth summary category—generalizations—the statistics, as indicated in Table 4-15, show significant improvement from pre- to post-test for high-level texts only. Although there was no significant change in performance on the mid-level texts, there was a small effect for Cohen's  $d$ , using the updated recommended values, and a medium effect for  $R^2$ , using Cohen's recommendations. Although the use of generalizations was discussed during the intervention phase of the current study, it was also not the primary focus.

In Figure 4-9, the graph of the mid-level pre- and post-test summary shows improvement for Ella, Gisele, Claire, Sean and Madeline. Gisele's growth was the strongest and she scored the maximum possible points for this category on the post-test. Daisy, Elizabeth, and Marie-Claire's scores did not improve. Again, the increased level and length of the post-test in comparison to the pre-test may have played a role. In addition, as Daisy's first language is Chinese, she may have had less access to terms that could be used to generalize across text details.



**Figure 4-9 Graph of mid-level pre- and post-test summary scores for the generalizations category**

Figure 4-10 is the graph of the high-level pre- and post-test text summary scores for the generalizations category. All learners improved, with Ella and Claire's growth being the strongest. Gisele, Sean, and Madeline's improvement was moderate, while Marie-Claire's was minimal. Ella scored the maximum possible points for this category on the post-test.



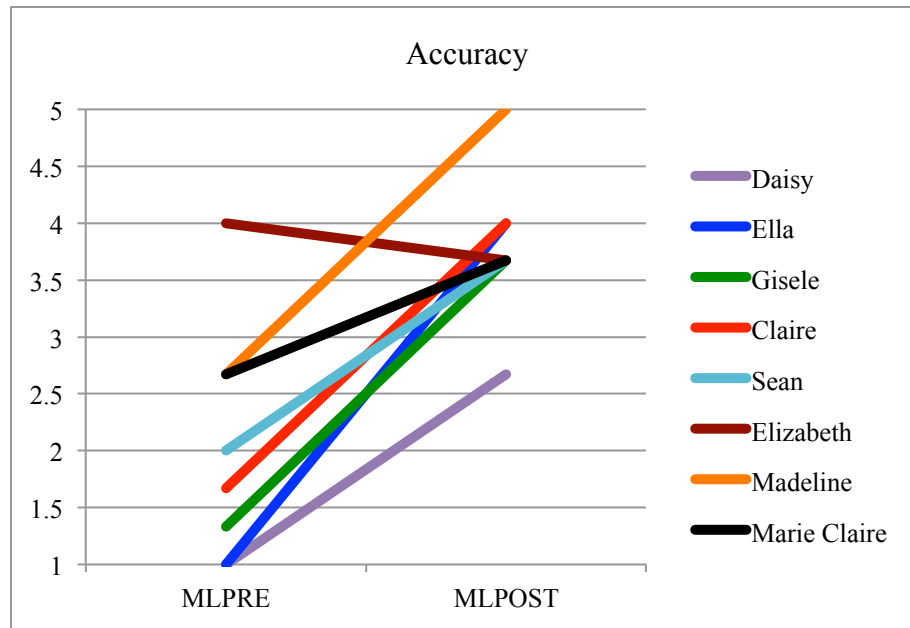
**Figure 4-10 Graph of high-level pre- and post-test summary scores for the generalizations category**

#### 4.4.5 Accuracy

The statistics for accuracy, indicated in Table 4-15, show significant improvement from pre- to post-test for both mid- and high-level texts. The effect sizes exceed the updated recommendations for a large effect and  $R^2$  values were medium for both mid- and high-level texts. These results indicate that the learners developed in their ability to read French texts of mid- and high-level difficulty for accuracy.

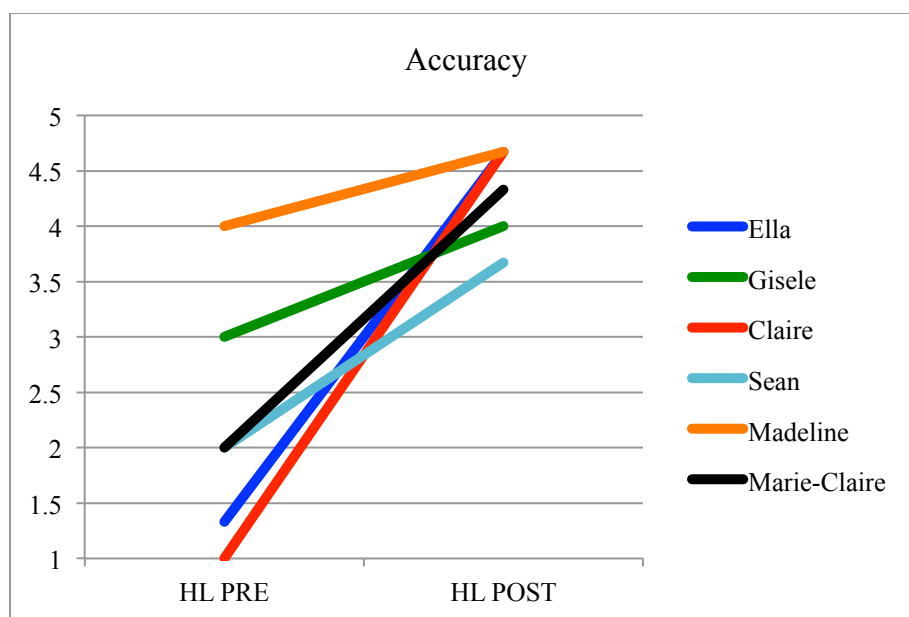
Figure 4-11 shows the graph of the change in mid-level pre- and post-test summary scores for the accuracy category. All learners improved, except for Elizabeth who had a slight decline. Gisele, Claire, and Madeline's improvements were at the highest rate. Madeline scored the maximum possible points on the post-test for the accuracy category. Even though the improvements were significant, the longer length and more difficult rating for the pre- and post-test mid-level texts may have played a role in the amount of improvement for the post-test text

summaries. For the pre-test, a majority of the learners scored a two or below for the accuracy category, which were the lowest scores in any of the categories.



**Figure 4-11 Graph of mid-level pre- and post-test summary scores for the accuracy category**

The graph of the change in pre- to post-test scores for the accuracy category for the high-level texts can be found in Figure 4-12. All learners improved, although Claire, Ella and Marie-Claire's scores improved the most. Sean made moderate progress, while Gisele and Madeline improved only slightly. As Madeline's pre-test score was fairly high, she had less room for improvement.



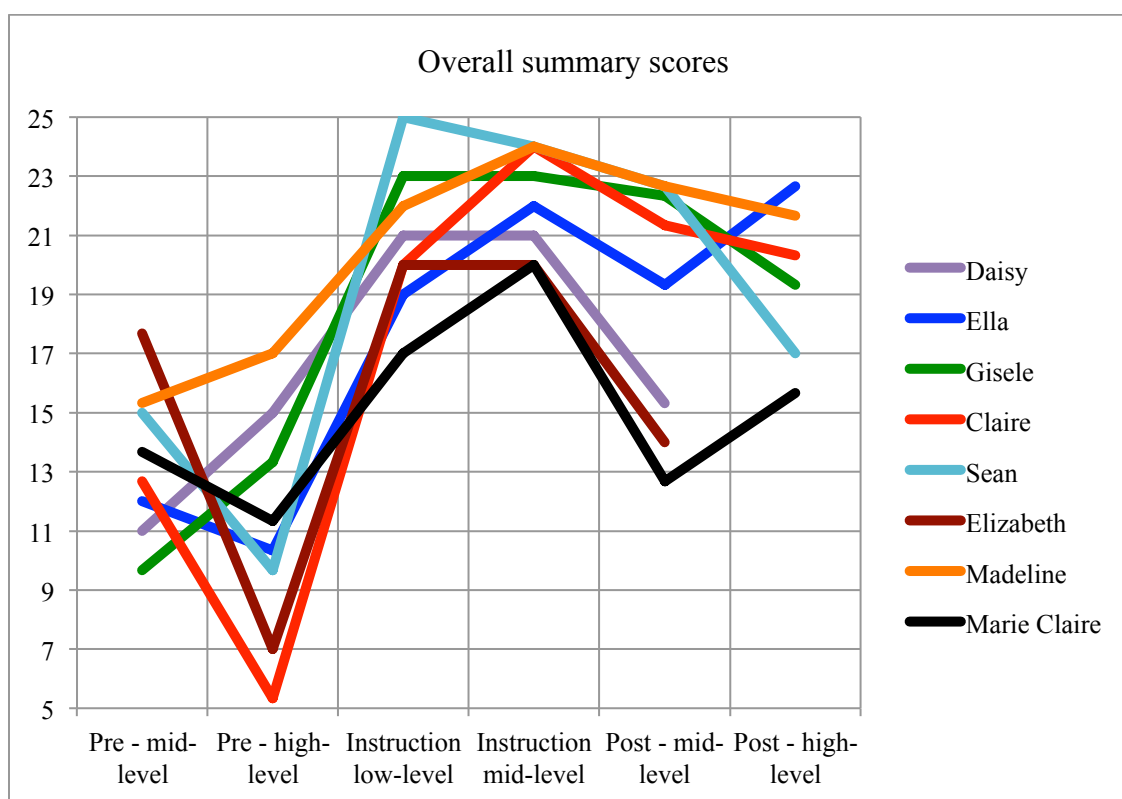
**Figure 4-12 Graph of high-level pre- and post-test summary scores for the accuracy category**

As Elizabeth was the highest scorer for the mid-level pre-test text summaries in the main idea and accuracy categories and therefore had less room for improvement and furthermore, these two categories were the ones most directly affected by the CBI, this may also explain her lower rate of improvement.

#### 4.5 Overall results

In this section, the overall results showing both product and process will be presented. In Figure 4-13, the scores from not only the pre- and post-test summaries for both mid- and high-level texts are given but the scores from the low- and mid-level summaries produced by the learners during instruction are also included. In general the scores decrease from the mid-level to the high-level during the pre-test phase. There are a couple exceptions, which may be due, as mentioned above, to the similarity of the high-level pre-test story to a well-known text. The scores on the low-level instructional text summaries then increase sharply followed by a slight

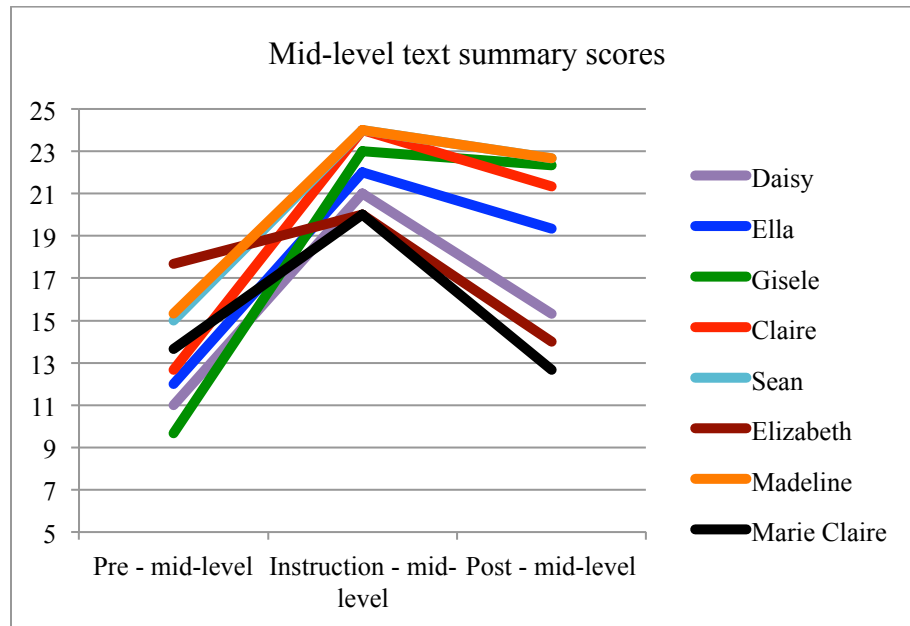
decline, increase or stable score for the mid-level instructional text. As the text level is more difficult, but at the same time learners are developing their L2 narrative literacy ability, none of the changes in scores for the second instructional text are surprising. Development is not a process that unfolds smoothly and continually in a monotonic way. It is, as Vygotsky (1987) described it, erratic and revolutionary. Finally, for most learners, the scores from the mid-level post-test summaries are higher than the high-level post-test summaries, which again is not unexpected. Importantly, however, they do not return to the level at which they began.



**Figure 4-13 Graph of all summary scores including instructional texts**

In Figure 4-14, we can see a graph of only the scores for the mid-level summaries from pre-test, to instructional text, to post-test. Essentially, the scores improve from pre-test to instructional text and then decrease for the post-test. Again, they do not return to the level of the

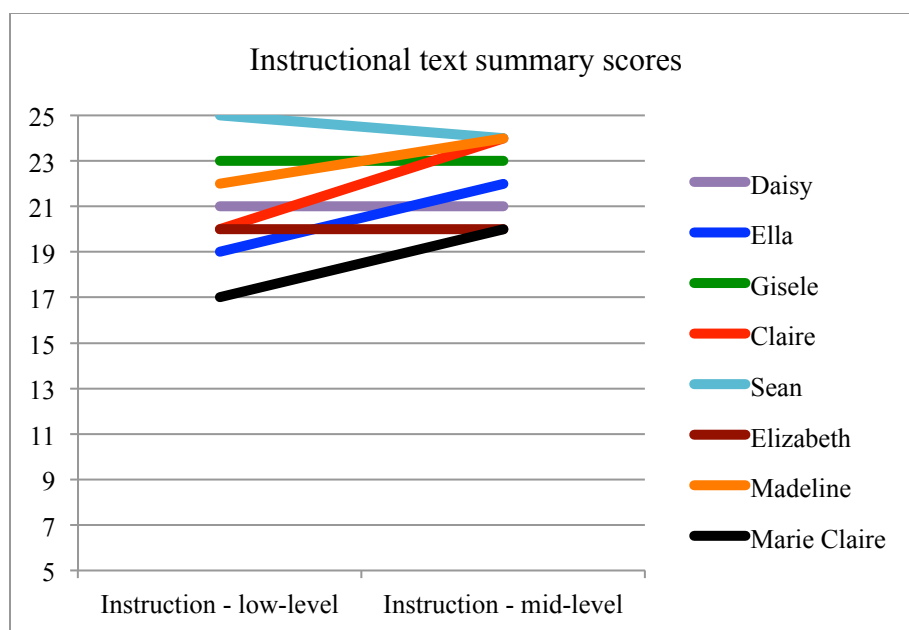
pre-test, with the exception of Elizabeth and Marie-Claire. Once more the mid-level post-test text was more difficult and almost double in length from the mid-level pre-test text, which may have especially played a role in Elizabeth and Marie-Claire's results.



**Figure 4-14 Graph of mid-level text summary scores including instruction**

Figure 4-15 is a graph of the scores from only the instructional text summaries. Ella, Claire, Madeline, and Marie-Claire's scores increase, while Gisele and Daisy's scores remain the same. Sean and Elizabeth's scores decrease slightly. As the mid-level text was more difficult, it is not surprising that some scores would decrease slightly, although this does not mean that the learners were not developing throughout the instructional phase of the study. Importantly, to better understand the nature of the learners' development, it is necessary to investigate the process of their development along with the product of their development. I will analyze the process in Chapter 6.





**Figure 4-15 Graph of instructional text summary scores**

#### 4.6 Conclusion

The learners' scores improved the most in the mid-level texts for the main idea and accuracy categories, followed by the high-level texts in the same categories. It is not surprising that scores would increase in these two categories first, as L2 narrative literacy can only be built on a foundation of accurately understanding the main ideas. Once learners have developed in these two areas, they are better able to focus on more subtle features such as producing a succinct, coherent, and organized synthesis, using generalizations and not including supporting details. Given that these three areas did not comprise an explicit focus of instruction, these results are not out of line. These results could be used as a diagnostic for designing future *obuchenie*, which will be outlined in Chapter 7. By looking at how individual learners developed overall, as well as in each of the summary categories, highly attuned mediation can be used to address areas that may now be ripe for development. Future *obuchenie* for L2 narrative literacy could and should include a more direct writing component as reading and writing, from this

perspective, are dialectically linked. In Chapters 5 and 6, a more in depth look at the process of the learners' development will be investigated.

## **Chapter 5**

### **Qualitative Analysis of L2 Narrative Literacy Development - Verbalizations**

#### **5.1 Introduction**

This chapter analyzes a portion of the process of the learners' development of L2 narrative literacy both as a group and as individual learners. It answers the second part of the first research question: 1b) To what extent does L2 learners' conceptual understanding of narrative literacy concepts—Foundation, Organization, and Genre—improve as determined by changes in the quality of their verbalizations? The learners verbalized with regard to the nature of L2 reading from their experience, their understanding of the three concepts, and how they used the concepts to guide their thinking and reading of French texts. They were asked to verbalize in English and in writing at four different times throughout the project. Time 1 was after they had completed the pre-test but prior to being introduced to the relevant concepts. Learners verbalized for a second time after the concepts and the SCOBAs had been explained and discussed and they had a chance to practice using the concepts while reading an English text. Time 3 was during the instructional phase and Time 4 was after the learners had completed the post-test. The learners' verbalizations about the nature of L2 reading at Times 1, 3, and 4 will first be analyzed. Next, their explanation of Foundation at each time will be analyzed. This will be followed by an analysis of their use of the Foundation to guide their thinking and reading, again at each time point. The analysis of the verbalizations for Organization and Genre will follow in a similar format. For each table in this chapter, the learners will be rank ordered by their overall gain score from Chapter 4. Please note that Daisy and Elizabeth's gain scores were calculated with the

change in only their mid-level summaries, as they did not have time to read the high-level text for the post-test.

## **5.2 Nature of L2 reading**

### **5.2.1 Time 1**

At Time 1, at the beginning of their first instructional session, learners were asked to describe the nature of their general experiences reading L2 texts as well as their experience of reading the texts included on the pre-test. Table 5.1 summarizes their responses with regard to both experiences.

**Table 5-1 Time 1 – Nature of L2 reading from the learners’ experience in general and from the pre-test**

Group	Pseudonym	Nature of L2 reading from learners’ experience in general	From pre-test experience
1	Claire	I recognize words and phrases, but have difficulty putting together entire concepts	Understood certain concepts but had difficulty piecing together
1	Ella	It is fairly easy to grasp the concept of a story, but the full detail is a little harder to spot	The first one was easy, but the 2nd was more difficult because of the word uses and the length
1	Gisele	In a classroom setting for an extended period of time with multiple exercises to display our understanding	Quick and complicated - for the most part I was confused by the text
2	Sean	I generally understand the beginning (sic) of stories with relative ease, but as more information is given, I tend to become flustered	I felt pretty confident with last week's first story, but the second one was definitely more of a challenge. The plot in the second one seemed to change multiple times as I was reading it which made it difficult to follow
2	Madeline	Generally I will try to read the passage. If I am really stuck I'll look up a sentence on a translator	I read two passages using the French dictionary and verb conjugating book. For the most part I could understand generally what was happening, but having the books helped. I was not able to easily pick up on smaller details
1	Daisy	Understand what the text expressed and talks about; the purpose of the author, feel the emotion of the author; sometimes hard to get the detail because lack of enough understanding of the word choice	Know what the article mainly talks about and the story, And try to understand the purpose of the author
2	Marie-Claire	I can usually pick up the gist of a topic or understand some single sentences but I have trouble comprehending complex sentences	The painting reading was generally okay/easy to understand. I definitely missed out on some key points because I did not understand what those points were...I thought the second reading was much more difficult with the changing plot.
2	Elizabeth	In general, I'm usually a pretty slow reader (especially in French). I feel the need to find out every single word I don't know in order to piece everything together	Last week's reading was pretty good for me. I got through the 1st one great & understood the concept very well, but struggled with a lot of vocab on the 2nd.

The learners' responses are remarkably similar at the outset of the study. They expressed some ease with understanding the gist or the main idea of a text, but not the specific details. Gisele mentioned that for her, L2 reading happened in a classroom, for an extended period of time, and involved completing exercises to display understanding. This is not a surprising description given that this is the most common experience for most classroom L2 learners. They wrote about their L2 reading challenges including having "difficulty" (Claire), becoming "flustered" (Sean), being "really stuck" (Madeline), having "trouble comprehending" (Marie-Claire), "being pretty slow" (Elizabeth), and "need[ing] to find out every single word" (Elizabeth) before being able to understand a text. Madeline wrote that when she has no other recourse to understand a text, she uses a translator (online). For Daisy, the L1 Chinese participant, however, L2 reading involved "understand[ing] what the text expressed or is about", investigating the "purpose" and "feel[ing] the emotion of the author". For the most part, learners felt like they could understand the main idea of a text but that the experience was challenging and frustrating.

As for their experience reading the pre-test texts, in general they felt more confident with the mid-level text than with the high-level text, although the learners were not aware of the ranking or classification of texts that they were asked to read. They wrote that the changing plot in the second (high-level) text "made it difficult to follow" (Sean), that they had difficulty understanding "the smaller details" (Madeline), that they "missed...some key points" because they did not understand (Marie-Claire), and they "struggled with a lot of vocab[ulary]" (Elizabeth). Madeline wrote that she used a French-English dictionary and a French verb conjugation book, both of which helped her to understand the texts. Even though Daisy recognized that the high-level pre-test text was an adaptation of a well-known text, none of the

other learners mentioned it or that it helped them to understand the text. In fact, they thought the second (high-level) text was a challenge for them to read.

### 5.2.2 Time 3

During Time 3, the learners' descriptions of the nature of L2 reading from their experience in general are more divergent than during Time 1, as can be seen below in Table 5-2.

**Table 5-2 Time 3 – Nature of L2 reading from the learners' experience in general**

Group	Pseudonym	Nature of L2 reading from your experience in general
1	Claire	In order to be able to fully understand a text in a second language, you must break down the components of foundation, organization, & genre.
1	Ella	I can get the main ideas of a reading, but some of the smaller details are difficult to grasp. Grammar poses a problem as well in some cases.
1	Gisele	Second language reading has been a long process with much more in depth analysis of individual components than I had applied before
2	Sean	Second language reading involves breaking the story up by grammar, main ideas, and predictions that help aid in understanding the context of the piece
2	Madeline	Second language reading is texts in our textbook, subtitles on a French movie screen, and current events
1	Daisy	To get different information and communicate with native speaker. Also know more about different cultures. That how people live, what do they eat, what do they usually do
2	Marie-Claire	It involves a lot of use of context (especially the use of a root of a verb and figuring out which tense it's being used in). It also involves use of dictionaries (for help) and using what we already know from French to guide us.
2	Elizabeth	2nd language reading is learning how to understand not only the vocab of foreign stories, but also the complex concepts as we would in our 1st language.

Claire wrote that in order to fully understand a text, the three concepts from the study—Foundation, Organization, and Genre—were needed. Gisele mentioned that L2 reading required a much more in depth analysis of individual components of the concepts than she had used in

previous L2 reading experiences. Sean also mentioned the components, however only from Foundation. Elizabeth also mentioned the concepts, indicating that reading in an L2 requires more than understanding the vocabulary of the text; it also involves the use of complex concepts, similar to those she would use in her L1. Ella wrote about her experience reading instructional texts and that she can now understand the main ideas but that she still had difficulty understanding the smaller details and grammatical elements. Marie-Claire's focus was narrower; she wrote that L2 reading requires the use of context and dictionaries, as well as being able to determine the root or infinitive of a verb in order to identify the tense of the verb. Madeline listed types of texts that she considers as L2 reading including texts in their French class textbook, movie subtitles, and current events. Finally, Daisy had a different perspective than the others. She wrote that L2 reading is about "communicat[ing] with native speaker[s]" and learning different information about different cultures, including the way people live, as well as what they eat and do. Her view of the nature of L2 reading is more advanced and broader in focus than the L1 English participants in the study. Several learners had incorporated the use of concepts or components into their understanding of the nature of L2 reading. It is noteworthy that Elizabeth recognized that these concepts were similar to those she would use in her L1 reading. Some or all of the concepts were likely implicitly understood prior to this study.

### **5.2.3 Time 4**

At the end of the post-test, learners once again wrote about the nature of L2 reading from their experience in general, as can be seen below in Table 5-3.



**Table 5-3 Time 4 – Nature of L2 reading from the learners’ experience in general**

Group	Pseudonym	Nature of L2 reading from your experience in general
1	Claire	I now feel more comfortable with second language readings and have been able to analyze literature
1	Ella	I read whatever people give me, and to do that I focus mainly on the foundation of the story
1	Gisele	Second language reading can be described as frustrating and tedious only because the content is simple but getting there is a hassle.
2	Sean	Taking what I know about reading in my native language and applying it to French, through different approaches.
2	Madeline	From my experience, second language reading is the books, margins of a textbook, and online websites used to enhance French reading comprehension.
1	Daisy	It's like first understanding the meaning of the article. Then analyze some special use of word or grammar. Then know how article organizes. Then, find the purpose
2	Marie-Claire	The nature of second language reading requires a lot of context, knowledge of conjugations of verbs and practice reading.
2	Elizabeth	Second language reading has always been difficult & time consuming for me. This study however has definitely improved that though by teaching me to be more efficient.

Claire wrote that she felt more comfortable with L2 reading and that she was able to analyze literature, which is also evident in the marked improvement in her scores from pre- to post-test. Elizabeth also mentioned that the study definitely helped her to improve what was once “a difficult and time-consuming” process, by “teaching [her] to be more efficient”. Although the change in her scores from pre- to post-test did not reveal any improvement, Elizabeth was able to develop due to the change in her verbalizations that reveal improved and more sophisticated understanding of the nature of L2 reading and for the three concepts (presented throughout the chapter). Sean wrote that L2 reading involves applying L1 ways of reading to the reading of French texts, through different approaches. Like Elizabeth, he realized that concepts that are similar to what he used in L1 reading were applicable to L2 reading, again highlighting the learners’ prior implicit understanding of the concepts. Both Daisy and Ella commented on using

the concepts and components of the study to read L2 texts. Daisy wrote that L2 reading involves understanding the meaning of the “article” prior to analyzing the functional use of vocabulary or grammar, investigating the organization, and finding the purpose of the text. Ella focused solely on Foundation, which may have been the only concept that she used when reading the post-test texts. Madeline once again mentioned types of texts, which included books, margins in textbooks, and online websites, while Ella wrote that she reads the texts that others provide for her (i.e., in French class). Unfortunately for Madeline and Ella, they did not consider reading French texts on their own and for their own purposes. Marie-Claire wrote that L2 reading requires the use of context, practice, and knowledge of verb conjugations. As this was the predominant focus of the researcher-teacher’s mediation with Marie-Claire because of her needs, this was not surprising. Finally, Gisele became frustrated because as she said, “the content is simple but getting there is a hassle”. She mentioned during the instructional phase that she was frustrated that she had difficulty reading texts in an L2, which L1 readers could read easily and at a younger age. For her, the comprehension and analysis process required much more work to reach the same understanding, which she found tedious. In general, learners felt more confident and comfortable about their L2 reading and knew how to investigate the text for comprehension or analysis.

The learners’ verbalization on the nature of L2 reading from their experience in general shifted dramatically from the outset to the completion of the study. During Time 1, they wrote about their difficulties as well as their need to use online translators, while in Time 4, they felt that their L2 reading had improved, they were more comfortable reading L2 texts and they had the tools to “analyze literature” (Claire) and investigate textual elements. Overall, there was a progression from reporting a limited understanding of texts, especially the supporting details,

with reading being difficult and confusing to improvement and comfort in reading and analyzing texts. The change in Claire's response, from "hav[ing] difficulty putting together entire concepts" and "understand[ing] certain concepts but hav[ing] difficulty piecing [them] together" to "feeling more comfortable" and "being able to analyze literature" was perhaps the most salient shift out of any of the learners. Nevertheless, they all began to understand L2 reading as a process where they could use concepts from the study as their guides. For some of the learners, L2 reading become much more like L1 reading in terms of what they were able to do and in terms of the complex concepts that they could use in order to read and analyze French texts; a significant shift from "becom[ing] flustered" (Sean) and "need[ing] to find out every single word" (Elizabeth).

### **5.3 Foundation**

#### **5.3.1 Understanding the concept**

##### **5.3.1.1 Time 1**

At the beginning of Session 2 and prior to the learners being introduced to the concepts used in the study, they were asked for their understanding of each of the concepts in order to establish their baseline and implicit L1 understanding. Their responses are given in Table 5-4.

**Table 5-4 Time 1 – Learners’ understanding of Foundation**

Group	Pseudonym	Understanding of Foundation as related to L2 reading
1	Claire	Recognize what you know
1	Ella	The underlying idea of a story
1	Gisele	Mostly from in class assignments & lessons where my foundation & understanding of texts stemmed from. from simple sentences --> paragraphs-->stories
2	Sean	What is going on in the novel. The environment, backdrop, and time and place of the events and characters
2	Madeline	Learning grammar, vocab and mechanics used behind how to write in order to read
1	Daisy	Basic Grammar Structure, Enough vocabulary
2	Marie-Claire	Is the basis for which you can read and comprehend some main points of a story
2	Elizabeth	How the story came about (maybe the reason behind why the author wrote it)

Learners’ understanding of Foundation at the outset of the study manifested considerable variation; for Ella, it was the main idea of the text; Daisy wrote that it included “basic grammar structure,” and “enough vocabulary;” Claire stated that it is “what you know;” for Sean, it was the setting of the text; Elizabeth commented that it concerned how the text came to be written; Gisele commented that it arose from class lessons and assignments and developed from simple sentences to paragraphs to stories; for Madeline, it is the grammar and vocabulary that she learned in order to write was used to read L2 texts; finally, Marie-Claire wrote that Foundation “is the basis for which you can read and comprehend some main points of a story”. In general, learners understood Foundation to be their level of L2 proficiency as well as the main idea of a text. Although Daisy mentioned two elements that she later learned were roles that comprise Foundation, it is clear that none of the learners had been previously introduced to the concept.

### **5.3.1.2 Time 2**

After learners were introduced to the concept, they were again asked what their understanding of Foundation was. Their responses are given in Table 5-5 below.

**Table 5-5 Time 2 – Learners’ understanding of Foundation**

Group	Pseudonym	Understanding of Foundation
1	Claire	The foundation is made up of 4 parts: vocabulary, grammar, main idea, & prediction; vocabulary - what words don't you know, what words should you know, how can we use surroundings to find out what these words mean?; Grammar - how can the grammar help you understand what is going on? Fem/masc, tense etc.; Main idea - quick simple summary; Predication - what you think will happen & why
1	Ella	The foundation concept is basically the main idea of a story; what it was about, why it was written
1	Gisele	It is composed of vocabulary, grammar, main idea, & prediction
2	Sean	The vocab, discourse, prediction and main idea of the story. Vocab being different words that are unknown. Discourse being the types and forms of verbs that critical to understand what and how things are happening. And the main idea and prediction are closely related to sum up what we know, and base that on a possible outcome.
2	Madeline	Looked through the text for grammar, vocab, main idea and predictions. Recognizing analogies/metaphors, names of important characters, and vocab in order to understand what is going on. Foundation is the key elements that allow you to dissect (sic) into the organization of a narrative.
1	Daisy	Foundation is consisted of four components, vocabulary, grammar, main idea and prediction. Vocab is the new words or important that you should find appropriate (sic) meaning and the purpose of why this word. Grammar is the intent that the author use it
2	Marie-Claire	Foundation includes using vocabulary, grammar, main idea and prediction to better understand what is going on in a story
2	Elizabeth	The basics (like grammar, vocab, verb tense) to allow us to understand the story. Also the predictions & main ideas that give us a clearer sense of what the story is about & if there's a reason behind it.

In general their verbalizations included the elements represented in the SCOBAs and in the researcher-teacher’s explanation of the concept. Everyone, except Ella, mentioned the four components or roles of the concept—vocabulary, grammar/discourse, main idea, and prediction. Ella, Marie-Claire, and Elizabeth also included that Foundation would allow them to better understand “what is going on in a story” (Marie-Claire), “what the story is about” (Elizabeth), and “why it was written” (Ella). Claire, Sean, Madeline and Daisy each mentioned how one could go about investigating each of the components, or in other words, during their role

preparation in the reading process. For vocabulary, this included identifying the unknown and important words and the words they should know, as well as recognizing vocabulary, and finding the appropriate meaning or using the context to determine the meaning. For the grammar/discourse role, they wrote that they would need to investigate the way in which the grammatical elements could help them “understand what and how things are happening” (Sean) in the text and authors’ reasons for using specific grammatical elements. Specific grammatical elements mentioned as being important includes the gender of the words, “the types and forms of verbs” (Sean), the tense of verbs, and analogies and metaphors. As for the main idea of Foundation, it included summarizing what they know and for predictions, “what [they] think will happen and why” they think that (Claire). The learners had been introduced to both the Foundation and Organization concepts during the same session and prior to writing their verbalizations; consequently, Madeline wrote that Foundation involved the key components that would allow them to investigate the Organization of the text. At this early stage, she already understood that the concepts were interdependent. After the researcher-teacher’s explanation of the concepts, the learners were able to begin appropriating this explanation and forming their own understanding of Foundation.

### **5.3.1.3 Time 3**

During the CBI, learners were again asked to verbalize their understanding of Foundation in writing; their responses are given in Table 5-6.

**Table 5-6 Time 3 – Learners’ understanding of Foundation**

Group	Pseudonym	Understanding of Foundation
1	Claire	My understanding of the foundation concept is that it is made up of grammar/discourse, main idea, vocabulary, & prediction
1	Ella	Foundation is like the main concept of the reading: why the author wrote it and what they are trying to do.
1	Gisele	Foundation is a four component structure of an easier way to comprehend a reading. Each one is as important as the next.
2	Sean	The foundation serves to help understand the grammar and main ideas of different sections of the story
2	Madeline	The foundation concept is the vocabulary, grammar, main idea and prediction that allows (sic) you to gain understanding of a story.
1	Daisy	It is consisted of four basic elements that form the article
2	Marie-Claire	My understanding of the foundation concept is that it is made up of 4 things: vocabulary, grammar, main idea and prediction. Each of these helps us to decipher and understand stories.
2	Elizabeth	The building blocks of the story (vocab, grammar, main idea & prediction). They form the basis of our understanding.

The learners wrote that it was the “main concept of...reading” (Ella) or contained “the building blocks of the story” (Elizabeth), which not only allowed them to “decipher and understand stories” (Marie-Claire), but also made it easier to do so (Gisele). In addition, Ella wrote that Foundation included why the author wrote the text and what they are trying to do with it. Although this may fit better with Genre, the learners’ understanding and use of Foundation in L2 reading is a prerequisite for investigating the functional use of language in Genre. Five learners also listed the roles of Genre, which were what allowed them to “gain [an] understanding of a story” (Madeline). By indicating that it was the “main concept” or “basic elements”, they understood that these were the foundational tools that would allow them to understand or make meaning from texts.

#### **5.3.1.4 Time 4**

After completing the post-test assessment, learners wrote the final verbalizations of their understanding of Foundation, which are given in Table 5-7 below.

**Table 5-7 Time 4 – Learners’ understanding of Foundation**

Group	Pseudonym	Understanding of Foundation
1	Claire	The foundation allows me to better understand the meaning of vocab & usage of grammar, along with breaking apart the story to make predictions with main ideas.
1	Ella	Foundation is the main concept of a writing; the summary of it. It gives vocabulary, grammar, summary, and prediction
1	Gisele	Foundation is comprised of 4 components - grammar, vocabulary, main idea, and prediction which help piece together a story.
2	Sean	The foundation is the vocab and grammar makeup of the story that helps develop a main idea and allow the ability to make an educated prediction.
2	Madeline	The foundation concept is vocabulary, grammar, main idea and predication. These are the first elements you instantly interact with when starting a text - in any language.
1	Daisy	Know who (sic) the article talks about and focus on details. And how specific word & grammar use (sic)
2	Marie-Claire	Foundation allows readers to grasp the main idea and topic of a story, through studying a story's vocabulary, grammar, main idea, and then making predictions.
2	Elizabeth	Foundation allows us to grasp the basic meaning of the story. It includes vocab, grammar, main idea, & prediction. None of the other parts that we work on would be possible without foundation.

Although most of the learners included the four roles, the way that they wrote about them was different at Time 4. For Claire, Foundation allowed her “to better understand the meaning of vocab[ulary] and the usage of grammar” as well as helped her to make predictions using her understanding of the main ideas. Instead of listing the four roles and indicating that they were necessary, she wrote instead that it was the connotation of words and how grammar was used that were important in addition to what this then allowed her to do. Sean wrote that the “vocab[ulary] and grammar makeup” of texts helped him to develop a main idea along with the ability to make educated predictions. At the outset of the study, Sean would offer increasingly fantastical predictions using his L1 schemas and a great deal of imagination but he came to be able to offer informed predictions based on his comprehension of the text. Gisele wrote that the four roles helped her to “piece together a story”, which they were unable to do at the outset of the



study. Marie-Claire mentioned that Foundation allows readers to grasp the main idea of a text and it is possible through investigating vocabulary, grammar, main idea, and then making predictions. Elizabeth commented that Foundation allows one to grasp the basic meaning of a text and that the work on the other concepts would not be possible without the work on Foundation. She understood the interdependent nature of the concepts by the end of the study. Although Elizabeth's scores did not improve from pre- to post-test, her understanding of Foundation did develop throughout the study. Development in CBI is possible in two domains—performance and understanding of the concept (see Lantolf and Poehner, 2014). For Madeline, the four roles of Foundation are the first elements that one interacts with when beginning to read a text, in any language; for Ella, Foundation is the main concept for any writing. Both Madeline and Ella understood that Foundation could be used for any language or any text.

The learners' verbalizations of Foundation changed noticeably after they were introduced to the concept. At the outset, Foundation included a wide-ranging list of ways to begin to understand a text. After the concept was presented, they listed the role names for Foundation: vocabulary, grammar, main idea, and prediction. Some learners also included what was required of them during the preparation of the roles. By the end of the study, they understood and expressed that Foundation was the first, main, or foundational concept that helps them to understand a text and that comprehension of the text arises through investigating the meaning of vocabulary and the author's grammar usage. They realized that understanding the vocabulary and grammar of a text allowed them to identify and interpret the main ideas in order to create summaries and to use this information to make educated text-based predictions regarding the events described in the narrative rather than on the basis of L1 story schemas. As mentioned above, Ella and Madeline understood that this concept could be used not only for narrative texts,

but for all pieces of writing, and in any language. In other words, their understanding of the concept was recontextualizable. The learners' verbalizations for Foundation were not yet entirely systematic or complete, but they were explicit. Madeline's use of 'interact' to describe the way that she read texts shows that she understood that reading is not a passive process of extracting meaning but an interactive meaning-making activity. There was also a growing awareness of the interdependent nature of the concepts.

### **5.3.2 Use of Foundation to guide thinking/reading**

#### **5.3.2.1 Time 1**

At the beginning of the second session, prior to the introduction of the concepts, learner were asked how they used Foundation to guide their reading of the pre-test texts. Their range of responses is given in Table 5-8.

**Table 5-8 Time 1 – Learners' use of Foundation to guide their reading of the pre-test texts**

Group	Pseudonym	Use of Foundation to guide their reading of pre-test texts
1	Claire	Wrote down what I knew in English
1	Ella	First I got the main idea of the passage
1	Gisele	Paid attention to verbs and subjects in individual sentences/recurring words/phrases
2	Sean	For each story I tried to understand who each of the main characters was, and where the story was taking place
2	Madeline	I used what I knew and had learned about different tenses used in French writing. If I didn't know a word that I could tell was a verb, I used its root to look it up
1	Daisy	Just need to know enough vocabulary, why I keep using dictionary
2	Marie-Claire	I used my foundation of tenses to determine which tense both stories were in
2	Elizabeth	1st) I read through the story & in the end put everything together to create a meaning (painting was haunted) 2nd) Didn't get through this one, but from all I read it was a fairy tale with probably some kind of moral at the end

Ella wrote that she focused on the main idea of the text, while Sean tried to identify the main characters and the setting. Gisele “paid attention to the verbs and subjects” and “recurring words/phrases.” Madeline and Marie-Claire focused solely on verbs, while Daisy highlighted vocabulary. Claire indicated that she wrote down on her text what she knew in English. From Elizabeth’s answer, it is unclear what she did while reading the mid-level text: “I read through the story & in the end put everything together to create a meaning.” As for the high-level text, Elizabeth identified that the text was a fairy tale and imagined therefore that there would be a moral at its conclusion. In general, the learners mentioned using past knowledge of verb tenses and vocabulary, looking up unknown vocabulary, identifying the main characters and setting, and deciphering the main idea as the ways in which they used Foundation when reading the pre-test texts. Although these are all important and relate to the use of Foundation, each learner only had one or a couple of these ideas and were not aware of their interdependent nature, nor did they know how to internalize these tools to improve their L2 narrative literacy.

#### **5.3.2.2 Time 2**

Once the learners were introduced to Foundation, they were asked how they plan to use it to guide their thinking and reading of French texts. Their written verbalizations are given in Table 5-9 below.

**Table 5-9 Time 2 – Learners’ plan to use Foundation to guide their thinking/reading**

Group	Pseudonym	Plan to use Foundation to guide thinking/reading
1	Claire	Vocabulary to make sure I have full knowledge of all vocab, to help understand why certain grammar is used, to have a general idea of the story and to predict future so I understand what happens next
1	Ella	Foundation can be used to lay down the general facts of the story, like what the main idea of it is
1	Gisele	Will use to gain the base of knowledge for the story and compile a basic understanding of L2 texts
2	Sean	I will look for vocab as well as structuring that may be confusing. This can then be applied to gaining knowledge about the main idea and what may happen.
2	Madeline	If I can't understand the vocab and grammar, I can't make predictions or get a main idea. If you don't understand the main idea, you won't be able to identify the parts in organization
1	Daisy	Vocab: look for the words happen many times in the text and those that obstacle the reading; Grammar: find the time tense of the verb and see whether it has special meaning other than it usually has; Prediction: Make prediction according to details; Main idea: list several main sentences and organize them into a paragraph
2	Marie-Claire	I can now use foundation as a basis for whenever I have to read a story in French. Instead of trying to understand the whole story at once, I can subdivide what I'm working with to help figure out what I know and what I need to know.
2	Elizabeth	To get the general feel of the story. Grammar & vocab are certainly very important to know to understand a story, as well as understanding the main idea & how we can predict events.

Most, though not all, learners mentioned the four roles involved in Foundation. Ella planned to use Foundation to understand the main idea of the text, and Gisele wrote that she would use it to “gain the base of knowledge for the story” in order to “compile a basic understanding of L2 texts.” Their initial plan to use Foundation was simply to better understand the main idea of French texts. Marie-Claire also noted that Foundation would serve as the basis for reading stories in French. In her case, it would allow her to divide the text into what she knows and what she needs to know, instead of looking at the text as a whole. Elizabeth also remarked that Foundation would allow her to obtain a general feel for the story through the use

of the four roles. Claire listed the four roles as separate entities: Foundation would allow her to fully understand “all vocab[ul]ary,” “to understand why certain grammar is used,” to understand the main idea of the story and to use prediction to understand what would happen next in the text. Sean planned to use Foundation to identify confusing vocabulary and grammar and to use this knowledge to develop an understanding of the main idea and predict future events. While Daisy also planned to identify unknown and confusing vocabulary, she thought that it would be important to investigate the meaning behind the tenses used, make predictions based on textual details and for the summary, list main ideas and organize them into a new text. Daisy had a slightly more explicit and concrete plan for how to use Foundation than most of the other learners. Madeline had a different take than the others, writing that if she is unable to understand the vocabulary and grammar, she is unable to make predictions and identify the main idea and if she can not identify the main idea, she is unable to be able to prepare her role for Organization. Overall, the learners shifted from just knowing that somehow vocabulary, tenses, characters, main idea and setting are important to knowing what components to investigate and how to go about doing so. They developed a growing sense that Foundation serves as a tool to make the task manageable, eliminate confusion, prepare their roles for the next concept as well as to gain a fuller understanding of the text.

### **5.3.2.3 Time 3**

During the instructional phase, learners were asked how they use Foundation to guide their thinking and reading. Table 5-10 contains their responses.

**Table 5-10 Time 3 – Learners’ use of Foundation to guide their thinking/reading**

Group	Pseudonym	Use of Foundation to guide thinking/reading
1	Claire	We used this to help pick out key terms, understand how the grammar affected the way the story was relayed, & make sure we had an overall understanding of the plot.
1	Ella	Foundation helps guide my thinking because I know what the main concept of the story is
1	Gisele	By understanding foundation, I am able to subjectively assess the reading from four seperate (sic) angles & piece them together to ultimately guide my reading successfully.
2	Sean	By determining the meaning of the grammar and vocab, you can better understand what's happening and what may happen.
2	Madeline	I use it by looking up verb tenses I don't know, or vocab to put the puzzle together. Learning why verb tenses are used is also very helpful to understanding the story.
1	Daisy	It helps me understand more about the story. Know exactly what the author wants to deliver. The topic. Also it helps me memorize
2	Marie-Claire	I use foundation to break down each paragraph and figure out what each sentence means, rather than just guess throughout a story and feel overwhelmed by all the French.
2	Elizabeth	I used it to begin to figure out what the story is about so I can make connections.

Several learners mentioned the roles of vocabulary, grammar/discourse, and main idea, however their responses were becoming increasingly nuanced and included how Foundation allowed them to begin to be successful readers. Claire wrote that it helped her to “pick out key terms” and understand “how the grammar affect[s] the way [that] the story” is told. Madeline also mentioned that learning why specific verb tenses were used “is helpful to understanding the story.” In fact, previously most of the learners thought that a specific tense/aspect/mood must fill particular grammatical slots and did not realize that tense, aspect or mood could be used to create particular effects in the story. They spent a fair amount of time during the instructional phase of the study focusing on how to identify verb tense/aspect and how they are used to create specific types of effects on a reader. For Madeline, understanding the vocabulary and grammar allowed her “to put the puzzle together.” Gisele felt similarly and wrote that she was able to assess the

text from four different angles (roles) and piece together the results of the roles in order to successfully read the text.

The learners began to perceive reading as an interactive process with different elements making both unique and interdependent contributions to understanding. Foundation allowed Ella to know the main idea of a text, while for Marie-Claire, it was a tool that allowed her to investigate the meaning of a text instead of relying on guessing and feeling overwhelmed by everything that she did not understand. Daisy also wrote that it helped her to understand more about a text including understanding how an author used language to create particular kinds of effects on readers.

#### **5.3.2.4 Time 4**

After completing the post-test, learners wrote verbalizations on their use of Foundation to guide their thinking and reading of L2 texts. Their responses are given in Table 5-11.

**Table 5-11 Time 4 – Learners’ use of Foundation to guide their thinking/reading**

Group	Pseudonym	Use of Foundation to guide thinking/reading
1	Claire	I am able to take chunks of the story, identify the unknown vocab, & figure out the main idea in order to foresee (sic) possible events in the future.
1	Ella	I use it to outline the story so that I know what is happening—show the events
1	Gisele	Foundation is used to guide my thinking by providing the basic functions for understanding.
2	Sean	By knowing how and what the vocab and grammar are conveying, you better understand the main idea and how it applies to the overall story.
2	Madeline	I use the concept of foundation by looking up words or grammar while reading, and forming sections to make a main idea in order to piece together a story.
1	Daisy	Pay more attention to details. Be able to sense the emotions of specific word use. Get prediction can help know about the intention of the author.
2	Marie-Claire	I use foundation to understand the timing and events that occur in a story. I also use it to decipher the main idea and figuring out words/grammar concepts I have trouble with.
2	Elizabeth	I underline vocab word I don't know while I'm reading, then I go back, look up those words, & piece together a main idea of the story.

Gisele and Ella commented on the overall function of Foundation, which served as the basic tool for understanding a text that allows them to outline the events of the story. Several other learners discussed the four roles, how they build upon each other, and what they readers to achieve. Claire used Foundation to identify unknown vocabulary, determine the main idea and used it to foresee possible future events in a text. Madeline again mentioned using the meaning of vocabulary and grammar to help her understand the main idea and “piece together a story.” Elizabeth wrote something similar. Sean wrote that Foundation helped him to know “how and what the vocab and grammar are conveying” to a reader. Marie-Claire used Foundation to understand the “timing and events” in the text, “to decipher the main idea,” and to resolve vocabulary and grammatical issues. For Daisy, it allowed her to “pay more attention to [the] details,” “sense the emotions” and understand the effect that particular words had on readers, as



well as to be able to predict future events, which helped to better understand the author's intentions.

At the outset of the study, learners knew that they needed to use their understanding of vocabulary and grammar, whether it was from previous knowledge or from using resources, in order to read a text. By the end of the study, they felt that Foundation helped them to better understand texts, be able to pay attention to the details, make predictions, and know the author's intentions based on the language choices that they made when they produced the story. They recognized the tool allowed them to bring textual elements together to create meaning. This in turn increased their confidence in their ability to read L2 texts. Although the learners' development in how they used the concept to guide their thinking and reading was not complete by the end of the study, they significantly shifted their way of using the concept to read L2 texts. They were not only able to successfully implement their plan from Time 2, they were able to use Foundation in increasingly complex and sophisticated ways to successfully make meaning from their reading of a text.

## **5.4 Organization**

Learners were asked to verbalize both their understanding of Organization and how they used/planned to use/did use Organization to guide their thinking/reading at four points in time: prior to being introduced to the concept, after being introduced to the concept, during the instructional phase, and after the post-test.

### 5.4.1 Understanding the concept

#### 5.4.1.1 Time 1

Learners were asked to verbalize in writing their understanding of Organization after completing the pre-test and at the beginning of the first instructional day. Their responses are given in Table 5-12.

**Table 5-12 Time 1 – Learners’ understanding of Organization**

Group	Pseudonym	Understanding of Organization as related to L2 reading
1	Claire	Piece together parts of text
1	Ella	How the story progresses, which order it is told in
1	Gisele	Used to keep ideas in order in a sensible way that can be translated to the reader
2	Sean	What roles each character plays, and how the plot of the story is layed (sic) out
2	Madeline	Organizing thoughts in a timed fashion, like a beginning middle and end, or putting a thesis at the beginning of an essay
1	Daisy	Except the single word, you have to understand the meaing (sic) of the whole sentence. And through the sentences, you can understand the paragraphs
2	Marie-Claire	Each story had a beginning, middle and end with a key turning point and ending (L2 reading)
2	Elizabeth	How the story is organized, like which events come in when

In general the learners had an implicit basic understanding that narratives or stories are organized with a beginning, middle, and ending. Marie-Claire also mentioned that stories have a turning point, while Madeline added that essays have a “thesis at the beginning.” For Elizabeth, Gisele and Ella, Organization involved the order of events in a text, which “can be translated to the reader,” according to Gisele. It is unclear what Gisele meant by a “sensible” ordering of ideas “that can be translated to the reader”; perhaps that stories are written in systematically similar ways which make them easier for readers to understand. Her response does not give the sense

that reading is an interactive process of meaning making. Besides the order of the plot, Sean wrote that Organization included the roles that the characters play. Organization, for Daisy, meant that you have to understand the meaning of sentences prior to understanding paragraphs. Finally, for Claire, it meant that you could piece together parts of text. The learners had some sense that narratives are about events and that they are written in a specific order. There was no mention however that authors can choose to order events in different ways or the nature of the effects that these different textual structures can have.

#### **5.4.1.2 Time 2**

After the learners were introduced to Organization, they were asked to verbalize their understanding of the concept. Their responses are given in Table 5-13 below.

**Table 5-13 Time 2 – Learners’ understanding of Organization**

Group	Pseudonym	Understanding of Organization
1	Claire	In each story there are multiple components: setting --> episode episode --> beginning, development, ending...etc episodes within episode
1	Ella	The organization concept deals with how the story is put together (the sequence of events) and how all the details fit
1	Gisele	Organization is the building blocks to a story, with a beginning, development, & ending within an episode, & the development contains complex reaction & goal path
2	Sean	For organization this involves the microconcepts of the over all (sic) story. Setting and development can further be divided into a beginning. After the beginning there is a complex reaction that leads to an event. This organization draws from information gained from the foundation to better understand the main events in the story.
2	Madeline	Looked and broke down the elements of a story, including setting, complex reaction, goal, episode, simple reaction, attempts and outcome. Organization is the parts connecting one part of the story to another
1	Daisy	Organization is the component of the whole story according to sequence that author writes
2	Marie-Claire	Organization is complex and made up of many different areas, the 4 main ones being: beginning, complex reaction, goal path and ending. These help to set the stage for what each action/reaction is within a story, including the development of the episode within a story
2	Elizabeth	How each event affects another (chronological order, flashback, etc.)

Most learners included a list of most or all of the elements of Mandler’s story grammar.

Several also observed that authors can choose the structural organization of a text by referencing the sequencing of events instead of the order in which events happen (see Daisy, Ella and Elizabeth’s responses above). Elizabeth also wrote that events affect other events, but she did not elaborate. For Madeline, Organization connects the parts of the story to each other; in other words, there are not only common elements in a story, but Organization is also about how these elements are linked together. For Sean, the elements of story grammar are the “microconcepts” of Organization for a story; which is appropriate. He also pointed out that “organization draws from information gained from the foundation to better understand the main events in the story.” Not only did he already understand that the elements of story grammar are interdependent, but

that the concepts themselves are also interdependent. Marie-Claire referenced in particular the four elements of story grammar that pertain to the roles in the division-of-labor pedagogy. She also wrote that the elements of an episode “help to set the stage for what each action/reaction is within a story.” Part of the role preparation included learners identifying not only the characters’ actions but also the reactions to these actions. Gisele was the only one to tie in the use of the materialized form of the concept (the Cuisenaire rods) in her comment that “organization is the building blocks to a story.” Although their verbalized understanding of the concept is by no means complete, it is becoming explicit and is not surprisingly more systematic than their implicit L1 understanding. They have begun the process of making their understanding of Organization their own through imitation of the researcher-teacher’s explanation and of the SCOBAs.

#### **5.4.1.3 Time 3**

Table 5-14 includes learners’ verbalization on their understanding of Organization during the middle of the instructional phase of the study.

**Table 5-14 Time 3 – Learners’ understanding of Organization**

Group	Pseudonym	Understanding of Organization
1	Claire	The organization concept breaks the story into episodes with a complex reaction and goal path.
1	Ella	Organization is the order of events and how the story is put together
1	Gisele	Organization is the structure of the reading that puts different events in an orderly fashion
2	Sean	The organization is the overall makeup of the story including the development and breaking that down further into reactions.
2	Madeline	Organization is the ordering of parts of a story that makes one event lead to another and concludes the story.
1	Daisy	It's like a chain to organise (sic) the whole story. Put each part of the story in logical order
2	Marie-Claire	Organization, for me, encompasses how a story is set up, in sublets. A story is made up of many parts and rely on each part of the story to come true. For example, setting, episode and development are 3 parts to a story.
2	Elizabeth	It's the visual timeline of the story

This time only Claire and Marie-Claire listed some of the story grammar elements. Both Claire and Sean wrote that Organization includes the “overall makeup of the story” and that it “breaks the story” down into its component parts. They did not however explain what this means or what it allows the reader to do. Gisele, Madeline, and Marie-Claire wrote about the sequencing of events so that “one event lead[s] to another” “in an orderly fashion” and that each part of a story relies on the other parts. This implicitly references authors’ choice of structural organization for a text, but explicitly acknowledges the interdependent nature of the story grammar elements. Daisy mentioned that Organization is like a chain and, for Elizabeth, it is the visual timeline of the story, both of which again reference the use of the Cuisenaire rods as a materialized representation of the concept.

At this point in the instructional phase, the learners have moved beyond listing the component parts of Mandler’s story grammar or the roles that comprise Organization for the most part. Instead they wrote about how stories can be divided into parts, that these parts are

interdependent, and that the author can choose to sequence the events and does not therefore have to relay events in chronological order. Finally, for some learners, Organization includes being able to see and manipulate the elements of a story.

#### 5.4.1.4 Time 4

Learners' final verbalizations of their understanding of Organization are given in Table 5-15.

**Table 5-15 Time 4 – Learners' understanding of Organization**

Group	Pseudonym	Understanding of Organization
1	Claire	Organization is how stories are commonly broken into different episodes and broken down from there.
1	Ella	Organization concept is about putting things in a certain sequence of events, and to find how the story fits together.
1	Gisele	Organization is a structure that lays out different pieces a story should follow.
2	Sean	The organization is a way to take each section of the story and connect it to the rest, in a logical timeline
2	Madeline	Organization is the beginning, middle and end, broken down into sub-categories to show a chain of events.
1	Daisy	Organization is the structure of the whole article. How the article organizes and how events happen in sequence.
2	Marie-Claire	Organization allows for readers to understand how a story is further broken down. For example, within setting, a reader must look for time, characters and location.
2	Elizabeth	Organization allows us to break down the story into certain parts (beginning, middle/development, end). We look into the reactions/actions of the characters & how they get themselves through certain situations.

The learners understand that stories can be broken down into component parts (Claire, Gisele, Madeline, Marie-Claire, and Elizabeth), that events can be sequenced and that they are connected (Ella, Sean, and Daisy), and that these component parts allow them to understand the details of the events. The elements of Organization show “how they [the characters] get themselves through certain situations” (Elizabeth). Both Sean and Madeline made reference to a

chain or timeline, again likely influenced by the use of the Cuisenaire rods. Although the Organization drew the learners' attention to the structure of the story, it is significant that they understood that authors can be creative in the structuring of a text in order to create particular effects. It is not clear from Gisele and Sean's response, however, that they fully understand this idea.

The learners' understanding of Organization is not yet systematic or complete, but it has changed considerably from the outset of the study. Most learners clearly understand that events do not have to be related in chronological order and that it is the author who chooses how to sequence the events in a story. They no longer classify story structure as having a beginning, middle, and end. This way of thinking does not allow learners to perceive how component parts rely on each other and are therefore interdependent. By the end of instruction, however, they had a more systematic understanding of the interdependent quality of the parts. They are able to further investigate and understand the details of the narratives, which builds from the understanding they gained in Foundation. They now have a growing explicit understanding of the concept, besides the implicit L1 understanding that they had at the beginning of the study. Although Organization is not specific to narratives and is therefore in principle transferable to other genres, as the Organization SCOPA used in the study was specific to narratives, it may not be as easily recontextualizable to the organization of other genres as are the other concepts.

#### **5.4.2 Use of Organization to guide thinking/reading**

Learners' verbalizations also included their use of Organization, whether it was when they read the pre-test texts, their plan to use it, or their actual use of the concept to guide their thinking and reading.



#### 5.4.2.1 Time 1

Prior to the introduction of Organization, some of the learners' responses (see Table 5-16) did not relate to the concept in any way, which is not surprising.

**Table 5-16 Time 1 – Learners' use of Organization to guide their reading of the pre-test texts**

Group	Pseudonym	Use of Organization to guide their reading of pre-test texts
1	Claire	Tried to put together what I knew & look up what I didn't know
1	Ella	Then I used that [the main idea] to understand the smaller details
1	Gisele	Assumed there was a chronological sequence in place
2	Sean	For organization, I tried to identify potential problems that the characters had, and how they interacted with other characters and the environment
2	Madeline	I knew they were both fiction, so there had to have been a rising action, climax, falling action and conclusion
1	Daisy	Know the meaning of single sentence. And connect the single sentence with another to understand the whole paragraph
2	Marie-Claire	I was able to figure out how each story was organized (beginning, middle and end)
2	Elizabeth	1st) started off with background info, then was very descriptive of the painting & it's [a] story (definitely foreshadowing) 2nd) started with "once upon a time" so I knew it'd be a fairy tale with a prince/princess of some sort

Claire wrote that she identified what she understood and used resources for what she did not know. Ella stated that she used the main idea to understand smaller details, while Daisy connected her knowledge of individual sentences in order to understand paragraphs. Elizabeth relied on clues including “once upon a time” to know the genre of the text, and that the mid-level text had foreshadowing. Gisele, Madeline, and Marie-Claire each looked for a general story organization. For these three learners, Organization involved “a chronological sequence” (Gisele) with a “beginning, middle, and end” (Marie-Claire) or “rising action, climax, falling action, and conclusion” (Madeline). Sean’s response was similar, yet he did not include the

metalinguage for each part of the text. He “tried to identify potential problems that the characters had, and how they interacted with other characters and the environment.”

#### 5.4.2.2 Time 2

After learners were introduced to Organization, they were asked to verbalize their plan to use the concept to guide their thinking and reading of future French texts. Their responses are given below in Table 5-17.

**Table 5-17 Time 2 – Learners’ plan to use Organization to guide their thinking/reading**

Group	Pseudonym	Plan to use Organization to guide thinking/reading
1	Claire	Use to plan out story & understand different components of episodes and how they come together
1	Ella	Organization helps us understand the sequence of events a little better and what is happening in the story
1	Gisele	Will use organization to better understand the components of the story and sort through the text
2	Sean	Organization further breaks down the story to make it easier for me to understand
2	Madeline	I'll use organization to pin point what area of the story I'm in and what needs to be identified so I know what causes what and <u>why/how</u> .
1	Daisy	Look for different components according to the definition; usually asking question to myself helps
2	Marie-Claire	Organization can help separate many of the details within a story. I noted I often miss important sentences because I don't understand them but this technique will help me work with these details one at a time
2	Elizabeth	To organize thoughts better in my head so I get a sense of what's going on, when things are going on, & why they're in that order

The learners wrote that Organization would help them to understand the story grammar components, the sequence of events, the story, smaller details, as well as the cause, the reason, and the nature of events (Claire, Ella, Gisele, Sean, Madeline, and Marie-Claire). Claire also wrote that it would help her understand how the different components are linked and interconnected. Gisele and Sean added that it would allow them to “break down a story” or “sort

through the text.” Madeline thought that Organization would also help her to “pinpoint what area of the story [she was] in.” Marie-Claire and Elizabeth felt that by understanding and identifying the organization of a text, it would help them to be more organized in reading the text and therefore better understand “what’s going on, when things are going on, and why they’re in that order.” Most learners saw Organization as a tool that would help them in the myriad ways discussed above. They had clear ideas about how this concept would help them develop a better and more nuanced understanding of a text beyond its structure, including the cause, reason, and ordering of the events.

#### **5.4.2.3 Time 3**

When learners were asked, during the instructional phase, to verbalize their use of Organization to guide their thinking and reading (see Table 5-18), there were two main uses: to better understanding of the events and of the sequence of events.

**Table 5-18 Time 3 – Learners’ use of Organization to guide their thinking/reading**

Group	Pseudonym	Use of Organization to guide thinking/reading
1	Claire	Use this to break up the story to understand the structure and how it leads from one reaction to the next.
1	Ella	Organization helps put the story in chronological order in my mind, so that I know the order of the story
1	Gisele	I used organization to visually separate (sic) the story into a more basic structure that helped me set aside the content and see the building blocks of the reading.
2	Sean	It helps keep track of the movement and plot progression of events and characters
2	Madeline	Organization guides my thinking/reading because it can fill in the missing pieces and/or explain why something happened or what lead (sic) something to happen.
1	Daisy	It helps me know how the story develops. The background of the story and the reason lead (sic) to the ending
2	Marie-Claire	I use organization to figure out which parts of the story are beginning/goal/attempt etc. I honestly do not really use organization all that much while reading, I use it more after we're done with the reading.
2	Elizabeth	It helps me figure out when things occur in the story so I have an idea of a time line. It also helps me really digest each & every issue/problem that a character(s) experiences & whether they resolve it or not.

In terms of using Organization to better understand the sequence of events, it helped Sean to “keep track of the movement and plot progression of events and characters.” It helped Ella to put the story in order in her mind; it allowed Daisy to know how the story developed, and enabled Elizabeth to figure out “when things occur” so that she knows the timeline of events. As for the understanding of the events, Madeline used Organization to “fill in the missing pieces and/or explain why something happened or what [led] something to happen,” while for Elizabeth, it helped her “really digest each [and] every issue/problem that a character(s) experiences [and] whether they resolve it or not.”

Although learners used Foundation to develop a basic understanding of the text, through investigating the components of a story’s structural organization, they were able to develop a much deeper understanding of the text. Interestingly, for Gisele, Organization allowed her to

divide the story into the component parts, which helped her “set aside the content and see the building blocks of the reading.” Thus far, five of the eight learners made an implicit or explicit reference to the use of the Cuisenaire rods. The materialized representation allowed them to see the structure of stories visually (Gisele) as well as in their mind (Ella). In spite of the fact that Marie-Claire wrote that she used the concept to identify the parts of the story, she admitted that she did not use it while she read, but “after we're done with the reading.” For her, at this point in time, reading still had a somewhat narrow definition and only included the first pass through a text. At this point, the learners were investigating Organization during the second pass through a text.

#### **5.4.2.4 Time 4**

Once the learners had completed the post-test, they were asked once again to verbalize how they used Organization to guide their thinking and reading of L2 texts. Their responses are recorded in Table 5-19 below.

**Table 5-19 Time 4 – Learners’ use of Organization to guide their thinking/reading**

Group	Pseudonym	Use of Organization to guide thinking/reading
1	Claire	This helps understand the sequence of events and how one thing causes a reaction leading to a new event.
1	Ella	I use organization to create a clear picture of the events of a story in my mind
1	Gisele	I use organization to understand how a story develops and shifts.
2	Sean	It allows the reader to better understand the events of the story, and how each event triggers a different event that keeps the story moving.
2	Madeline	I use organization to identify the simple reactions, complex reactions, goals, attempts, and episodes of a story. Organization helps to show which event leads to another or why something is happening.
1	Daisy	Help me clearly understand the how the whole story happens. And sequences of the story.
2	Marie-Claire	I use organization to simplify the text I am reading. When I better understand where a story is taking place and who is involved, it helps me find the purpose as to why it was written.
2	Elizabeth	When using the blocks, I would carefully look at each character's reaction & how they dealt with that & made goal paths when just reading the story w/o blocks, it kind of comes naturally.

At this point, the majority of learners wrote that Organization helped them to understand the sequence of events in a text (Claire, Gisele, Sean, Madeline, and Daisy), which included how events lead to, or caused, other events (Claire, Sean, Madeline) and how stories develop and shift (Gisele, Daisy). From Ella’s verbalization, “I use organization to create a clear picture of the events of a story in my mind”, it is not clear whether in her mind, she is able to clearly comprehend the events of a story or whether the clear picture is of the episode structure of the events. Elizabeth mentioned the use of the Cuisenaire rods explicitly when she wrote, “when using the blocks, I would carefully look at each character’s reaction [and] how they dealt with that [and] made goal paths when just reading the story w/o [without] blocks, it kind of comes naturally.” For Elizabeth, the concept and the materialized representation allowed her to not only investigate events and sequences of events in detail, but she also was able to internalize the mediating tool. Again, even though Elizabeth was not able to improve her scores from pre- to

post-test, her verbalizations for both Organization and the use of the concept to guide their thinking and learning became more sophisticated. Finally, for Marie-Claire, using Organization helped her to “simplify the text” as well as to use her understanding thus far for Genre: “[w]hen I better understand where a story is taking place and who is involved, it helps me find the purpose as to why it is written.”

When learners first wrote about how they used Organization to read the pre-test texts, some commented that they identified the beginning, middle, and end of stories. After they were introduced to the concept, they planned to use it to understand the story grammar components, sequence of events, the story in general, and more details about the events, including how the events are connected. As the study progressed, they were able to accomplish what they had planned. By the end of the study, they had a deeper understanding of the concept and how they could use it to guide their thinking and reading of L2 texts. They understood how events can be sequenced, how stories develop, how story grammar components are connected and interdependent. They were able to understand nuances related to the events and their understanding not only built on their Foundation work, but it also helped with their work on Genre. Using the Cuisenaire rods, Elizabeth was able to identify the organization of the blocks (sequence of events), and later when she read the story, even without using the blocks, she mentioned that “it kind of c[a]me naturally” to her.

## **5.5 Genre**

With the same timeline as above, learners were also asked to verbalize their understanding of Genre as well as how they used or planned to use the concept to guide their thinking and reading. First, the learners’ understanding of the concept will be discussed. This

will be followed by consideration of their use of the concept. Both Daisy, from Group 1, and Marie-Claire, from Group 2, were absent due to illness for the third session when Genre was explained and when the learners had an opportunity to practice with an English text. Prior to each of the groups' use of Genre for practical goal-directed activities with the first French text, the concept was re-explained, given that Daisy and Marie-Claire had been absent during the initial presentation of the concept.

### 5.5.1 Understanding the concept

#### 5.5.1.1 Time 1

When learners were asked about their understanding of Genre after completing the pre-test but prior to being introduced to the concept, they wrote mostly about different types of texts and some learners, including Gisele, Sean, Marie-Claire, and Elizabeth even listed exemplar types. The learners' verbalizations are given in Table 5-20.

**Table 5-20 Time 1 – Learners' understanding of Genre**

Group	Pseudonym	Understanding of Genre as related to L2 reading
1	Claire	Understand general concept of text; what type of story is it; setting? key words
1	Ella	What kind of story it tells, how it's supposed to make you feel and what emotions you get from it
1	Gisele	Sort of type of story, much like English genres. Each story falls beneath an overall category like romance, comedy, horror, sci-fi
2	Sean	What are the characteristics of the story. For example, a romantic novel would be centered around the idea of romance
2	Madeline	Different genres are written different ways. A nonfiction writing will have a different purpose from a fiction writing
1	Daisy	Make induction. When reading the text, I firstly understand part of the paragraphs, then I can relate this part to the experience or knowledge I already know. This helps me to understand the text even I cannot know every single word
2	Marie-Claire	Genre - there are certain types of stories that are read (for example: folklore, legends, fantasy)
2	Elizabeth	Whether it's a fable, non-fiction, mystery, etc.



While Genre includes different text types, the learners had a very basic, implicit, everyday, non-systematic and incomplete understanding of the concept at the outset of the study. Ella had a slightly more nuanced understanding as indicated in her comment that the kind of story a text includes “how it is supposed to make you feel and what emotions you get from it”. There is some recognition on her part that different genres evoke different feelings on the part of the reader, but she does not include how authors create these emotional responses. Madeline’s response is the most refined of the learners at Time 1. She wrote that “different genres are written in different ways” and that they will have different purposes. Her response reflects the idea that the language in different genres will be different and that it is linked with the purpose of a text. Learners also wrote verbalizations that do not necessarily relate to even an implicit L1 understanding of Genre. Claire included setting and key words in her verbalization, while Daisy wrote about the connection of the parts she can understand in a text to her previous experience and knowledge.

#### **5.5.1.2 Time 2**

After learners were introduced to Genre, they verbalized, in written form, their understanding of the concept. Their responses are given in Table 5-21 below.

**Table 5-21 Time 2 – Learners’ understanding of Genre**

Group	Pseudonym	Understanding of Genre
1	Claire	Purpose - what is the purpose of the text; tenor - relationship between author & reader/participants; mode - theme of text; field of text used to help better understand purpose, theme, audience
1	Ella	Genre is a way of categorizing different texts, and you can do so using 4 different things: purpose, tenor, field, and mode. Each one looks at relationships in the story, whether its with the actions, audiences, or language
1	Gisele	Is composed by culture, language and within context: field, tenor, mode, & purpose; field --> subject matter; tenor --> connections b/w readers/author/character; mode --> thematized/rematized (sic); purpose --> what meaning does the text serve
2	Sean	Genre refers to the type of language through context and text. Field involves what is being talked about while tenor shows how the text is interacted between characters and the reader. Mode shows how the role of words and word placement can have different reactions and meanings, and purpose deals with who uses and will consume the genre
2	Madeline	Genre is composed of culture, language, field, tenor, mode and purpose. Each are (sic) connecting (sic) because of what's going on, how it's formed to occur (sic) the relationships between everyone, and why it's occurring. Overall, it's rhetoric that reoccurs with the same structural purpose.
1	Daisy	Culture-Language-4 purposes: Field, Tenor, Mode, Purpose; Field: The word, sentences that reveals the subject, topic. And those reveal the circumstance/circirstance (sic); Tenor: The sig or pl. of <i>vous</i> or <i>tu</i> can show different relations; Mode: The world (sic) shows how author cohere (sic) /organize the paragraphs; Purpose: The style of the language shows the author wants to educate or entertain. And how some sentences function. What does the sentence tell us.
2	Marie-Claire	Genre includes culture, language and purpose. Within purpose (who uses and why) there are subgroups that set the stage for what makes up genre. Genre is very much determined by interactions between characters and the way (style) in which a novel is written. Genre also depends on the subject matter of a piece of writing.
2	Elizabeth	How language and culture affect the way we read stories. Different genres mean that we kind of interpret the story in a different way than we would with another genre. We're able to tell based on contextual clues by the author.

All of the learners, except Elizabeth, mentioned at least the four components or roles:

field, tenor, mode, and purpose. Most of them also wrote about their understanding of each of the

roles. With the exception of Claire and Ella, the other learners also attempted to include Culture and Language from the Genre SCOPA, although accompanied by little detail. For the learners' descriptions of each of the roles, most are incomplete and not fully accurate, but their understanding of the concept is no longer confined to exemplar text types. For field, their verbalizations included: 1) subject matter (Gisele), 2) "what is being talked about" (Sean), 3) "what's going on" (Madeline), 4) "the word, sentences that reveals the subject, topic" (Daisy), and 5) "subject matter of a piece of writing" (Marie-Claire). Tenor, a more misunderstood area than Field, included the idea of relationships between author and reader (Claire and Gisele), which is appropriate, but also between the characters (Gisele, Sean, and Marie-Claire). Mode, perhaps the least understood or least complete of the components, included: 1) theme of text (i.e. theme/rheme) (Claire), 2) "thematized/rhematized" (Gisele), 3) "how the role of words and word placement can have different reactions and meanings" (Sean), 4) the way that the author organizes the text and uses cohesive devices (Daisy), and 5) "the way (style) in which a novel is written" (Marie-Claire). Madeline wrote that culture, language, field, tenor, mode and purpose are connected. She attempted to convey Hudson's (2007) definition of Genre, "typical ways of engaging rhetorically with situations that recur" (p. 205) when she wrote "it's rhetoric that reoccurs with the same structural purpose". Finally, although Elizabeth did not label any of the component parts of Genre, she was able to write a broader definition that included the effect that different genres create and how we can analyze texts: "How language and culture affect the way we read stories. Different genres mean that we kind of interpret the story in a different way than we would with another genre. We're able to tell based on contextual clues by the author." In general the learners identified parts of the SCOPA and listed roles with some definitions,

including some misunderstandings. In other words, they had begun to develop an appropriate understanding of Genre at this point.

### 5.5.1.3 Time 3

During the middle of the instructional phase, learners verbalized their understanding of Genre. Their responses are in Table 5-22 below.

**Table 5-22 Time 3 – Learners’ understanding of Genre**

Group	Pseudonym	Understanding of Genre
1	Claire	The genre is made up of field, tenor, mode & purpose.
1	Ella	Genre is the type of story: horror, comedy, romance, etc...I (sic) establishes how the reader is supposed to react (emotionally) to the story
1	Gisele	Genre is the concept of field, tenor, mode, and purpose within a text that is explained by the culture.
2	Sean	Genre refers to the type of language and how it's used, Also, how the language is constructed.
2	Madeline	Genre is the culture, language and purpose of a story that has a greater impact on the meaning of a story.
1	Daisy	Genre is the language style of the article. The meaning above what the words look like. And it may reflect some cultural beliefs
2	Marie-Claire	Genre is made up of culture, language, purpose (context/text) field, tenor and mode. These are all the roles that introduce genre. It helps me, as a reader, understand who reads (this) story, why,? etc.
2	Elizabeth	Genre is what type of writing a story is (culture, language, purpose, context, & text..etc) Examples of genres would be comedy, romantic, mystery, horror etc.

The learners’ responses at Time 3 reveal how development is neither a smooth nor an incremental process; instead it is revolutionary, which means it can include backtracks and pauses. Both Ella and Elizabeth’s responses are similar to what they wrote prior to being introduced to the concept and once again included exemplar text types. Elizabeth did however also mention that it involves the “type of writing a story is” and Ella remarked that it “establishes how the reader is supposed to react (emotionally) to the story.” Claire, Gisele, and Marie-Claire

listed the roles that comprise Genre; Gisele added culture and Marie-Claire, language that were on the SCOBAs. Sean wrote about “the type of language and how it’s used...[and] constructed,” which shows some understanding that authors choose and use language for different effects. Daisy wrote, “Genre is the language style of the article. The meaning above what the words look like. And it may reflect some cultural beliefs”. Her response was the most developed at this point in time. Although learners included some of their everyday understanding of Genre or simply listed roles that comprise the concept, there was some progression. Several learners were beginning to understand that investigating Genre allows them to delve deeper into the language of the text in order to understand more of the text and the culture.

#### **5.5.1.4 Time 4**

Once the learners completed the post-test, they wrote down their understanding of Genre one final time (see Table 5-23).

**Table 5-23 Time 4 – Learners’ understanding of Genre**

Group	Pseudonym	Understanding of Genre
1	Claire	The genre wraps up our knowledge of the story by understanding why the author wrote it, why he wrote it in the style that he did.
1	Ella	Genre concept is mainly about the interactions between the readers, the author, and the characters
1	Gisele	Genre is comprised of field, tenor, mode, and context within a language within a culture.
2	Sean	The genre concept looks at why the words and style was chosen.
2	Madeline	Genre includes tenor, field, purpose and mode. All four can further show why a character is talking a certain way, or provide a purpose that explains certain foreshadowing to an event.
1	Daisy	Some word usage have (sic) special intentions and deliver (sic) special emotions. Also, the purpose of author and basic characters. And how author wants to relate to readers.
2	Marie-Claire	Genre includes culture, language, purpose and three minor foci, field, tenor and mode. These help establish what the subject matter is about, relationships between characters and who uses/reads the story.
2	Elizabeth	Genre allows us to see the story in a certain category in order to understand it better. We look at how it's written & how the character relationships are portrayed.

In general, the learners’ responses were much more nuanced and developed than on any of the three previous occasions. Claire and Madeline wrote that Genre concerns the authors’ purpose and the style of the language. Daisy expanded on their responses and added that the authors’ use of language may have additional meanings and evoke certain emotions as well as how the “author wants to relate to readers.” Sean also wrote about language and style but for him, Genre included the reason why the words and style were chosen. Gisele and Marie-Claire included the metalanguage for the roles and elements from the SCOBAs, and Marie-Claire added an explanation of field, tenor, and purpose. Elizabeth wrote, “Genre allows us to see the story in a certain category in order to understand it better. We look at how it’s written [and] how the character relationships are portrayed.” While she included some appropriate information,

misunderstandings remain and some details are missing. Ella's response only addresses tenor and she included characters in the author-reader relationship.

The learners' understanding of Genre no longer includes exemplar text types and instead began to incorporate the idea that authors make language and style choices for particular purposes and therefore there are deeper meanings behind word choices. Genre also allows them to investigate the author/reader relationship through the language of the text. Their understanding of Genre was not yet systematic or complete, but their understanding developed throughout the study. As Genre was the most challenging of the three concepts to understand and learners had the least amount of practice using it, the results are not surprising.

### **5.5.2 Use of Genre to guide thinking/reading**

#### **5.5.2.1 – Time 1**

As was the case for the other concepts, learners wrote verbalizations concerning the use of Genre to guide their thinking and reading. Their responses are given in Table 5-24 below.

**Table 5-24 Time 1 – Learners’ use of Genre to guide their reading of the pre-test texts**

Group	Pseudonym	Use of Genre to guide their reading of pre-test texts
1	Claire	Identified general concept of texts; tried to understand where the story took place, who involved, keywords, point of story
1	Ella	The genre told me if my idea of the story was a correct one, that the first story was supposed to be a captivating, mysterious thriller and the second was supposed to be a love story
1	Gisele	Based on context, I can discern emotions and actions to mean something and fit them beneath a genre. The first story had a disappearing boy in a picture so I assume it's horror/mystery & the second had a prince & princess so I assume its romance based on what I know of genres
2	Sean	Genre was difficult to apply to the first one but I knew the second one was a fairy tale, which allowed me to understand the fictional problems
2	Madeline	The purpose of both readings were to tell a story, so I knew to look for key elements to be found in a story that's fiction
1	Daisy	Make induction based on the knowledge I already known (sic). The second Article (sic) is a little bit like the fairy tale I have read. So even I cannot understand the whole paragraph. I can try to understand based on the fairy tale I already know. Actually I think that is an adaptation based on a famous fairy tale.
2	Marie-Claire	I was able to comprehend the genre of both stories. The first story, about the painting, was fictitious (sic) while the second-story, a fairy-tale, was also fictitious (sic)
2	Elizabeth	1st) I would categorize this as a mystery because it left you hanging at the end. We didn't know what killed him. 2nd) As said before, this was definitely a fairy tale based on the background info & the journey of a prince

Prior to being introduced to Genre, learners wrote about how they used Genre to guide their reading of the pre-test texts. Most learners remarked that they could identify the genre of the pre-test texts—although they did not agree on the genre for the first text: mysterious thriller, horror/mystery, mystery, and, fiction nor for the second text: love story, romance, fairy tale, or fiction. Their genre determinations seemed to emerge from elements that they understood in the text, such as “a disappearing boy” and a suspenseful ending as well as romance between a prince and princess (Gisele, Elizabeth). These genre determinations in turn allowed the learners to make sense of other textual elements, fill in gaps or confirm their understanding (Ella, Sean, Madeline,



and Daisy). Claire's response included vague and incorrect elements: "identified general concept of texts; tried to understand where the story took place, who involved, keywords, point of story." Finally, Daisy acknowledged that she was able to make more meaning with the high-level pre-test text because it was "a little bit like [a] fairy tale I have read. So even [if] I cannot understand the whole paragraph. I can try to understand based on the fairy tale I already know. Actually I think that [it] is an adaptation based on a famous fairy tale." Daisy was the only learner who acknowledged an awareness that the high-level pre-test text was an adaption of another text. Although the details of the two texts were quite different, they were based on a similar premise. No other learner mentioned that the high-level pre-text text was an adaptation or related to another text at any time.

#### **5.5.2.2 – Time 2**

Learners explained their plan to use Genre to guide their thinking and reading of future French texts after the researcher-teacher explained the concept and discussed the SCOPA (see Table 5-25).

**Table 5-25 Time 2 – Learners’ plan to use Genre to guide their thinking/reading**

Group	Pseudonym	Plan to use Genre to guide thinking/reading
1	Claire	Understand the theme & relationships of the story between characters & the author & reader to solidify purpose & audience
1	Ella	Genre can be used to help one understand the relationships within the story. Mode helps us understand relationships with language, tenor with the author and reader, purpose with the author, and field with the actions and emotions going on
1	Gisele	I'll use genre to derive what the true meaning of the text is beneath the purposeful use of language and culture
2	Sean	Understanding how the text is being used and interacted with allows for me to understand the text better. Understanding mode will help me understand why the author chose the text, as well as give purpose to the text (why it was written and for whom)
2	Madeline	I'll use genre to better understand the relationships between characters, and the reasons that things are written in a certain way. It'll also aid in the understanding of the general overview of things, how it happened and under what circumstances → which is important.
1	Daisy	Field: Mainly in the first several paragraphs, there are some words and sentence (sic) show the topic; Tenor: Details, like the word choice in conversation; Mode: The word or phase (sic) show up several times may function as cohere the paragraph; Purpose: Not every story is written to educate. The style of the story is important. If it is relaxing and interesting, the purpose can be entertainment.
2	Marie-Claire	I can use genre to help figure out why a piece of work was written, who it was intended for, all based on the interactions between characters. The way sentences are formed, based on where words are placed, can help reveal more about genre, which can help me better understand future texts.
2	Elizabeth	To get a feel of the relationships between characters, the word choice, & the purpose behind the story for better understanding

They no longer mentioned the determination or use of genre text types, but instead began including the elements of the SCOPA and the researcher-teacher’s explanation. As with imitation, from a Vygotskian perspective, the concept was not yet under their control but it is part of the developmental process. Learners thought that they would use Genre “to derive what the true meaning of the text is beneath the purposeful use of language” (Gisele), to understand “the reasons that things are written in a certain way” (Madeline), and to better understand the

text in general (Sean, Marie-Claire, and Elizabeth). Others wrote about how they would investigate each of the roles. For Field, Ella wrote that it would help her to understand “the actions and emotions going on”, Madeline wrote that “it’ll also aid in the understanding of the general overview of things, how it happened and under what circumstances”, and for Daisy, “mainly in the first several paragraphs, there are some words and sentence[s] [that] show the topic”. At this point, they have a beginning understanding of the use of Field. Their plan how to use Tenor and Mode were less clear. Although the learners included key words from the researcher-teacher’s explanation and from the SCOBAs including: tenor, relationships, author, reader, (intended) audience, mode, theme, language, purposeful use of language, word choice, coherence, purpose, field, circumstances, topic, culture, and reasons, the manner in which they wrote about these key words and the way that they connected them to each other and to Genre made it clear that they had significant room for development.

### **5.5.2.3 – Time 3**

During the instructional phase, learners verbalized how they use Genre to guide their thinking and reading. Table 5-26 below includes the learners’ responses.

**Table 5-26 Time 3 – Learners’ use of Genre to guide their thinking/reading**

Group	Pseudonym	Use of Genre to guide thinking/reading
1	Claire	Helps us understand the audience, the interactions between characters, the reason for the story, & the theme & rheme, and the circumstances
1	Ella	By knowing the genre, it is easily (sic) to use context to figure things out, like how the characters are actually feeling
1	Gisele	Genre is useful in my thinking and reading because I can recognize when something seems out of place or strange and use my field, tenor, mode & purpose to deduce the overall feel of the story
2	Sean	The concept of genre helps to better understand why an author chose the style and words that he or she chose
2	Madeline	Within genre is the culture. If you do not recognize cultural aspects or make note of it you will find a hard time understanding. The same goes for language; different tenses are used to stress different elements to a story and you must pay attention to that. The purpose is obviously necessary to understand why characters act the way they do and the theme.
1	Daisy	It makes me dig more into the article. Except understanding the meaning of the article. Thinking more about the language style and underneath meaning
2	Marie-Claire	I use genre to figure out the subject matter of a text, moral of the story and who or why we read these texts.
2	Elizabeth	I use this to also help me figure out what the story is actually about. Each genre is written a different way, so if I can recognize/find out the genre, I can figure out the reading much more easily.

Although some learners listed key words in Genre and tried to make sense of the elements of the SCOPA and the researcher-teacher’s explanation, the concept was not yet under their control (e.g. Claire and Marie-Claire). Others showed clear shifts in their understanding of the concept. It helped Daisy to “dig more into the article [text]” to better understand the author’s language and style choices, as it did for Sean as well. It also helped Daisy and Ella to develop a deeper understanding of the text. Madeline specifically commented on the importance of investigating an author’s use of different tenses as well as Genre helping her to comprehend the reason behind characters’ behavior. For Gisele and Elizabeth, it quite simply helped them to develop and overall feel of the story or “what the story is actually about.” Learners in general not

only identified what and where to investigate to understand more but that there was more to understanding a text than they previously had thought. Language usage, style, and even tenses could be revealing in ways that they had never considered before.

#### 5.5.2.4 – Time 4

Finally, learners were asked to verbalize how they used Genre to guide their thinking and reading at the end of the post-test as well. Their responses are given in Table 5-27.

**Table 5-27 Time 4 – Learners’ use of Genre to guide their thinking/reading**

Group	Pseudonym	Use of Genre to guide thinking/reading
1	Claire	I see the interactions between the author & characters. I see why a certain writing style was used & common sentence structures.
1	Ella	It is used to describe why the literature was written - the purpose of it
1	Gisele	I use the concept of genre to garner a better understanding of a readings (sic) purpose and background
2	Sean	Knowing why the author chose a certain style or choice of words eludes (sic) to the background of the story, and the message or idea that's trying to be conveyed.
2	Madeline	I use genre by recognizing different tenses and seeing who's using them and why. Genre helps me determine what type of text I'm reading and the use of that text. It helps the interaction between the reader and the text.
1	Daisy	Help me know the purpose of the author. And what author is trying to deliver to us.
2	Marie-Claire	Genre is used to help simplify a story. I use it to understand the moral of a story and the role of language in the story. For example, why an author switches from <i>passé composé</i> to <i>imparfait</i> to <i>passé simple</i> .
2	Elizabeth	This helped a lot because of the things we read were fairy tales, & that genre has a specific way of being written, which made it easier to understand & predict things.

Genre helped them to “garner a better understanding” (Gisele), make texts simpler (Marie-Claire) (i.e., easier to understand), and because genres have a common way of being written, it “made it easier to understand and predict things” (Elizabeth). Mostly learners commented on the authors’ language and style choices including that they were able to “see why

a certain style was used” (Claire, Sean, and Madeline) and how the author’s choices help to convey the point of the story (Sean).

Genre also helped learners to investigate and understand the role that language plays in texts (Marie-Claire); i.e., “why an author switches from *passé composé* to *imparfait* to *passé simple*.” During several one-on-one mediation sessions between the researcher-teacher and Marie-Claire, they investigated tenses, the use of tenses, and the effect that using different tenses had on the story. At the outset of the study, Marie-Claire had difficulty identifying the root or stem of the verb, the infinitive, and the tense/aspect/mood of a verb. She also did not realize that authors could choose to use tenses for particular effects nor did she appreciate the nature of those effects on the story. Most of the time in one-on-one mediation sessions with Marie-Claire was used to develop these abilities because of the importance of understanding authors’ use of tense/aspect/mood in narratives. Her understanding of the verb conjugations and tense/aspect/mood shifted, but most importantly her view of language changed.

From the outset of the study to the final session, learners’ use of Genre to guide their thinking and reading changed dramatically. At first the learners attempted to identify the text type of the pre-test texts and use that understanding to know if their comprehension of the text “was a correct one” (Ella). Once they were introduced to the concept, they used many key words in the Genre explanation and from the SCOPA, but it was not clear if and how they would develop their new understanding in practical goal-directed activities. By the end of the study however, they had clearer ideas about the elements that they should investigate in a text and the reason for investigating them as well as of the fact that authors make choices about language and style in order to create particular effects in the narrative. Their verbalizations were not systematic or complete yet, but their understanding has certainly developed from the beginning of the study.

## 5.6 Conclusion

Prior to the instructional phase of the study, the learners in general felt that reading was an arduous, confusing, overwhelming task that yielded at best a limited understanding of a text in the L2. They believed that their only resources were Google Translate or their previous vocabulary and grammatical knowledge, which was not sufficiently robust for the purposes of reading. One learner expressed feeling the need to know every word in order to develop any understanding of a text. They had limited ways to attempt to comprehend a text. They had an implicit understanding that texts had a beginning, middle, and end, but felt that events were placed in chronological order in narratives. They could use their everyday or beginning understanding of Genre to list exemplar text types, which could be used to determine if their understanding was appropriate. They had no understanding that authors make language and style choices when writing texts and that they are not constrained to using a specific tense/aspect/mood in a particular grammatical slot. For learners whose goal was to minor in French and who would therefore need to be able to successfully participate in upper-level literature classes, their verbalizations of the nature of L2 reading, Foundation, Organization, and Genre at the outset of the study, show little hope of them having the tools that they would need to accomplish their goal.

Once learners were introduced to the concepts, they first imitated the researcher-teacher's explanation and the elements of the SCOBAs, but as they used these concepts to participate in practical goal-directed activities in the instructional phase of the study, their verbalizations of the concepts, and the nature of L2 reading as well as their use of the concepts shifted to a considerable degree. They became more confident because they had developed the capacity to use tools to help them make meaning from texts and analyze the texts from a literary perspective.

They were more comfortable investigating textual elements and using the concepts to guide their thinking and reading. L2 reading became more like L1 reading and they were able to use complex concepts like they would in their L1. Reading became a process of meaning making and not an impossible extraction process and it allowed them to be able to communicate with people in another language/culture.

As for Foundation, the learners understood that it is the main or foundational concept that helped them to understand a text and that comprehension of a text was possible through the investigation of vocabulary and the author's grammatical usage. It was then possible to identify not only the main ideas of a text, but to also pay attention to the smaller details. They were now able to make educated predictions instead of using their imagination and L1 story schemas. Foundation was recontextualizable to other types of texts and in other languages. The learners began to appreciate how the concepts were connected and interdependent.

Concerning Organization, at the end of the study, the learners understood that authors choose the manner in which to sequence events in order to create particular effects on readers and that the elements in a narrative rely on each other, are linked, and are interdependent. They were able to identify narrative elements, sequences of events, and more details and nuances in the story. They could identify how Organization was interdependent with Foundation and Genre. Nevertheless, Organization was not as easily recontextualizable given that it was specific to narrative texts. For Elizabeth, the materialized form of Organization was internalized, allowing her to determine the structural form of a narrative while reading, without using the blocks. Even though there was no evidence of development in Elizabeth's performance on the post-test, she was able to develop her understanding and use of the concepts, particularly for Foundation and



Organization, as evidenced by the shifts in her verbalizations and her internalization of the Cuisenaire rods.

As for Genre, the learners came to realize that authors make language and style choices and do so for specific effects and purposes. They were able to investigate the author-reader relationship through the language of a text as well as the functional use of language for Field, Mode, and Purpose. Overall, through the learners' verbalizations, their understanding of the concepts and how they use them as tools for thinking and learning became more explicit, abstract, systematic, recontextualizable, and complete, although further development is possible and necessary. The learners were able to appropriate and initiate some control over the three relevant concepts. In other words, they were developing into higher psychological functions for the learners, which would allow the learners to continue developing into independent readers.

## **Chapter 6**

### **Qualitative Analysis of L2 Narrative Literacy Development – Roles & Mediation**

“The steam engine was the most convincing evidence of the fact that mechanical movement can be obtained from heat. A hundred thousand steam engines did not prove this more convincingly than did one engine” (Marx & Engels, 1985 as cited in Vygotsky, 1997, <https://www.marxists.org/archive/vygotsky/works/1931/research-method.htm>).

#### **6.1 Introduction**

This chapter addresses the second and third research questions: 2) Does a division-of-labor pedagogy result in learners’ appropriation and internalization of the four roles that comprise each of the three concepts: (1) Foundation – vocabulary, grammar/discourse, main idea, and predication; (2) Organization – beginning, complex reaction, goal path, and ending; and (3) Genre – field, tenor, mode, and purpose; and 3) How does mediation change over time as learners’ L2 reading ability develops. As the learners appropriate and internalize the roles, they need less mediation; therefore these two questions are interdependent. The analyses contained in this and the two previous chapters, together, provide a thorough picture of the learners’ L2 narrative literacy development.

Three key terms for the chapter, appropriation, internalization, and mediation will be briefly explained prior to the analysis. In addition, I will present a brief overview of the ZPD to remind the reader of the relevance of this concept for learner development. In the study, using CBI and DOLP, learners were co-regulated, meaning that as a collective they shared a common

goal and used a division-of-labor to guide their “joint coordinated interaction” where they “exchanged the products of activity,” and were prolepted into their future independent abilities through the “interdependence” of the collective (Petrovsky, 1985, p. 183). They were also co-regulated through the researcher-teacher’s (henceforth, RT) mediation. According to Lantolf and Poehner (2014), “[i]t is through co-regulation that individuals appropriate and ultimately internalize the forms of mediation available in a social environment and in this way eventually attain self-regulation (i.e. agency)” (p. 158). RT’s mediation must continually be attuned to the collective as well as the individual learners’ ZPD-in-activity. The ZPD-in-activity is a metaphor for the “activity in which individuals function collectively, working toward a shared object and wherein forms of participation and contribution may shift as new capabilities are formed” (Lantolf & Poehner, 2014, p. 158). As the learners’ participation and contributions shift, so to must the nature of RT’s mediation.

Appropriation of the roles, in this case, involves the ability to understand the roles, use them in practical goal-directed activity, articulate rationales, share the role preparation appropriately, and integrate and use the roles and concepts as tools for thinking when reading of French texts. For internalization, the “key aspect...is where the locus of control resides: in others, in the self, or distributed between the self and others (including the artifacts that they have created)” (Lantolf & Poehner, 2014, p. 48). Internalization is a transformative process, where the collective or interpsychological functioning becomes intrapsychological. What was once necessary for learners to do only as a collective, through DOLP, will become possible for them to do independently. Once the concepts and roles have been appropriated and internalized, learners will be able to use them independently, in a wide variety of contexts, and to suit their own needs in addition to being able to “monitor and evaluate the effectiveness of their [own]

performance” (Haenen, 2001; Lantolf & Poehner, 2014, p. 68). As learners appropriate and internalize the various forms of mediation, therefore developing L2 narrative literacy, the amount and forms of mediation must change. It is a contingent relationship in which the mediator attempts to identify the learners’ needs and provide an appropriate level of mediation but “the mediator him/herself is [also] guided by the learner” (Lantolf and Poehner, 2014, p. 158) particularly with regard to the learner’s responsivity to the mediation offered (see Poehner, 2008).

Given the approximately fifty hours of audio and video data accumulated for this study, it is not possible within the constraints of this dissertation to analyze each moment in each learner’s developmental process. Instead, select moments have been chosen and will be analyzed here as a complement to the analysis of Chapters 4 and 5. For present purposes, an analysis of key features for particular roles throughout Claire’s developmental process will be analyzed. Claire’s developmental profile was chosen as she exhibited the most extensive level of development throughout the study. Keep in mind that she was placed in the lower scoring of the two groups based on the pre-test scores. In addition, she was particularly responsive to mediation. Although the focus here is on Claire, the other learners also showed evidence of development and their profiles surely merit equal attention and will be dealt with at a later time. To be sure, the analysis of Claire’s profile is, in my view, more than adequate to illustrate how development unfolded over the course of the intervention and in order to respond to the second and third research questions.

## 6.2 Claire's perspective on the CBI/DOLP process

Claire voiced her perspective on the instructional process throughout the study either on her own volition or as a response to a question. Her perspective will be analyzed first to provide a background against which the remaining analyses can be anchored.

During the second instructional session and when learners were beginning their role preparation for the first page of the first French text, Claire quietly evaluated the process, with her gaze down on her text. See line 1 of the transcript, given in Excerpt 6-1 below. The transcript conventions can be found in Appendix J.

### Excerpt 6-1 Session 3-2 – Commentary about process 1

1 Claire °this is a little bit harder in French.°  
((gaze down))  
2 +  
3 RT wh- yeh hh  
4 Claire °°just a little bit°°

In line 3, RT agreed and laughed slightly. Claire then provided an even quieter further evaluation, with an ironic tone to her utterance in line 4. During the first instructional session and the beginning of the second, learners were introduced to the concepts and practiced with an English text. Claire realized within two minutes of preparing her role for the first French text that it was more difficult than with the English text.

Almost fourteen minutes later, as the learners continued to prepare their roles, Claire once again provided a quiet evaluation with her gaze facing downward. The transcript is given in Excerpt 6-2 below.

### Excerpt 6-2 Session 3-2 – Commentary about process 2

1 Claire °this is gonna to take a lo::t longer°  
((gaze down))  
2 °to do one story than°  
3 RT yes.  
4 Claire °ok.°  
5 I'm just making sure I'm not like slow  
6 and you're all like  
7 [ahead of (me)  
((gaze shifts up to RT then Gisele))  
8 RT [you're doing just fine

In lines 1-3, Claire was concerned that the length of time it would take to complete the process for one story would be longer, but she did not indicate the shorter alternative. Once RT acknowledged the longer timeframe, Claire, in a normal volume but with gaze remaining down, provided a second concern—that she was taking more time to prepare her role than the other learners in the collective. However, at this point, the others were not yet finished with their role preparations either. Once RT confirmed to Claire that she was not delaying the group, she returned to preparing her role.

During the third instructional session, on page three of the first instructional text and Claire's first time preparing the prediction role, during a pause in RT's one-on-one mediation session with Daisy, Claire once again offered a quiet evaluation with her gaze down. As can be seen in line 1 of the transcript, given in Excerpt 6-3, she offered a positive evaluation of the prediction role.

**Excerpt 6-3** Session 4-3 – Commentary about process 3

1 Claire °I like the prediction°  
((gaze down))  
2 RT (you good)  
3 Claire °this is° yeh it's,=  
((gaze shifts up))  
4 RT =have you gotten to do it yet,  
5 I can't re[member].  
6 Claire [no I haven't done it [yet.  
7 RT [ok. good.

As this was the first positive commentary from Claire about the process, RT clarified that it was the first time that Claire had been assigned the role of prediction. This was in fact the case and RT accepted Claire's evaluation with "ok. good."

During the fourth instructional session, on the final page of the first instructional text, during one-on-one mediation between RT and Claire and after Claire was able to successfully determine the tense of a verb and provide an appropriate justification for her selection, she again provided a quiet evaluation of the process, again with her gaze lowered. The transcript is given below in Excerpt 6-4.

**Excerpt 6-4** Session 5-4 – Commentary about process 4

1 Claire °this is getting a lot easier as you go along.°  
2 RT good

During the final page of the first instructional text, Claire had the opportunity to prepare the grammar/discourse role for the second time and she remarked that the process was becoming easier for her. In fact, this was the first time that she had taken responsibility for any role for a second time. RT accepted Claire's evaluation in line 2 of the transcript.

During the sixth instructional session, in response to RT's question about whether the group should focus on half of the first page of the second instructional text or the entire first page, Claire voiced her confidence in the collective's ability to focus on the entire first page of the text. As the second instructional text was a mid-level text, while the first was a low-level text, RT needed to determine an appropriate length of text to focus on for the more difficult second text. Claire's response in lines 1 through 4 of the transcript, in Excerpt 6-5 below, began with a slightly rising intonation but she then restarted in line 2, ending her utterance with falling intonation. She provided two other variations of her confident assurances in lines 3 and 4, again with falling intonation.

**Excerpt 6-5** Session 7-6 – Commentary about process 5

1	Claire	no we can-,
2		we can do this.
3		we'll get it done.
4		we got this.

During the seventh instructional session, while waiting for Daisy to complete her role preparation, Gisele launched into a discussion about the types of texts that French L1/English L2 learners would read in English when they read at the same level as her in French. The discussion then focused on the types of texts that are read in the fourth semester French reading class at the university. RT provided the names of two texts that had been on the syllabus the previous year and the learners indicated that these were no longer on the syllabus. In fact, they said that there were only excerpts of texts assigned in the class. RT replied that in the recent past, students had to read several full text readings for the course. Claire responded to this fact saying, "I'd almost rather do that. I feel like just kinda like + going through the class." RT alerted Claire to the fact



that in her next French class she would have to read full text readings. Claire responded “and like I don’t have that kind of experience.” RT assured her that she would be ready and would have that experience as a result of participating in the intervention (“that’s why you’re here.”). Claire agreed but felt that the nature of the instruction and practice that occurred in the intervention should also be happening in her class: “I feel like + this is the stuff + that I should be doing in class.” She then indicated that the intervention was in fact providing her with the experience she desired, “and like this I mean this helps more than anything else.” From Claire’s response, the type of instruction she was experiencing was necessary and helpful, and was what she had expected to be part of her fourth semester bridge class in order to prepare her for the upper-level literature courses.

During the eighth instructional session, as the learners were preparing their roles for Organization for the second instructional text, Claire again offered a quiet evaluation, with her gaze on the text, as can be seen in line 1 of Excerpt 6-6 below.

**Excerpt 6-6** Session 9-8 – Commentary about process 6

1	Claire	°this story is a [lot less complex° ((gaze on text))
2	RT	(((gaze shifts to Claire)))
3		[°than the other one° ((gaze on text))
4	RT	[((LH moves to nose))
5		+ ((Claire’s gaze shifts to RT))
6	RT	[((shakes head back and forth once))
7	Claire	[you can already tell
8		there's going to be a lot less episodes [though
9	RT	(((shakes head up and down several times))
10		uhhuh

Claire indicated that the second instructional text was less complex than the first. RT was checking Gisele's role preparation and was not immediately attuned to Claire's response. Her gaze shifted to Claire midway through Claire's evaluation in line 1. Given that the second text was at a higher level of difficulty than the first, although the learners were not overtly made aware of this, it was not immediately clear to RT whether Claire was referring to the difficulty level or the text structure. In line 6, RT shook her head back and forth once with her left hand on her nose as she thought about this information. As RT shook her head, Claire clarified in lines 7 and 8 that the story was less complex due to the episode structure of the text. At the end of her clarification, RT nodded affirmatively several times and confirmed Claire's evaluation.

Approximately 35 minutes later, once the learners had finished with Organization, RT solicited comments about the nature of Organization for the second instructional text and referred to the Cuisenaire rods (blocks) as can be seen in lines 1, 3, 5, and 6 of the transcript in Excerpt 6-7 below.

**Excerpt 6-7** Session 9-8 – Commentary about process 7

1 RT so ++ what's the nature of our story  
2 +  
3 RT (well) you see it + right there  
4 ++  
5 RT what do you think + about our blocks this time,  
6 any thoughts? comments?  
7 Claire it's + le- less episodes,  
8 RT [umhm  
9 Claire [it's shorter, um it's more (I would) say  
10 it's more simple in it's structure,  
11 RT [(°°ok°°)  
((nods))  
12 Claire [but I mean it kind of + is,  
13 RT ok,  
14 Claire just because there are less stories  
15 RT less epi[sodes  
16 Claire [or less episodes,  
17 RT yeh.  
18 Claire uh  
19 +  
20 Claire but there's like a clear  
21 [+  
22 RT [((gaze shifts down))  
23 Claire [((RH holding episode in air, taps down on table, and  
moves to R once to represent 2 episodes))  
24 RT could you feel the- like- +  
25 get the sense as you were-  
26 as we were reading through it?  
27 or not necessarily.  
28 Gisele no  
29 RT not not until we looked at it.  
30 Gisele yeh  
31 Claire yeh like +  
32 not when I was doing all the rest of it  
33 but when I looked at it again  
34 right before this  
35 I could tell  
36 it was just going to be like two things  
37 RT ok.  
38 Claire it's a lot easier to understand.

During RT's solicitation to the learners, she continually shifted her gaze from one learner to the next in order to invite any of the learners to respond. In lines 7, 9, 10, and 16, Claire responded that there were fewer episodes, that it was shorter, and simpler in its text structure due to the fewer episodes. In line 23, Claire represented the structure of the Cuisenaire rods that was still present on the table additionally with her right hand. Her thumb and fingers were about four inches apart and above the table as if holding the episode structure in the air. She tapped her hand down on the table, moved it to the right and tapped it down again to represent the two episodes and the way that they were connected. RT's gaze however was not on Claire while she was gesturing. In lines 24-27, RT asked the learners if they were able to begin to sense the episode structure during their first pass through the text (when they focused on Foundation). Gisele responded in line 28 that she could not and confirmed RT's comment that it was not until they began Organization that she could sense the structure (line 30). In lines 31-38 however, Claire indicated that although she was not able to sense the structure during Foundation, she was able to do so before beginning Organization. In addition, she provided an evaluation in line 38 by expressing that "it's a lot easier to understand."

In the final session, before beginning the post-test, RT and learners discussed the study and RT asked the learners to articulate the helpful elements in the intervention as well as to suggest any changes. During the discussion on Foundation, Claire compared the nature of her reading before the intervention to reading during the intervention and how she anticipated it would be after the program was completed. The transcript is given in Excerpt 6-8 below.

**Excerpt 6-8** Session 12 – Commentary about process 8

1 Claire I definitely thought it was helpful  
2 +  
3 Claire um + you know- if- if I would've just read that  
4 I would've been like  
5 well I don't know  
6 this word and this word and this word and this word  
7 and I just would've made a list  
8 and I would've uh + looked em all up,  
9 and then I + would've just moved on.  
10 RT [umhm  
11 Claire [and I wouldn't have tried to like understand  
12 what I was reading,  
13 but ++ going about it the way that we did +  
14 using context clues and trying to find out the words  
15 then seeing how the grammar + changes that  
16 because I would've just looked it up  
17 and I would've been like well it means this.  
18 but in this form it doesn't mean this.  
19 RT u[hhuh uhuh  
20 Claire [or something like that.  
21 +  
22 Claire and then ++ as we moved on to each part  
23 we kind of had a main idea and a prediction  
24 and it helped us better + prepare  
25 for what was coming next when we were reading.  
26 RT umhm  
27 Claire so even though it was like  
28 a longer process of reading,  
29 I mean ++ if we were to do it like by ourselves  
30 it might not take as long.  
31 RT [umhm  
32 Claire [or like and you know  
33 if you're not- you're not writing everything down.  
34 but still + it helps you understand + the  
35 RT ok  
36 Claire text  
37 Gisele umhm  
38 Claire ten times better.  
39 RT ok

In line 1, Claire provided a positive evaluation of the Foundation concept. In lines 3-9, she described her reading process prior to the study. She indicated that there would have been many unknown vocabulary, she would have made a list, looked up every word and “just moved on.” In lines 11-17, she clarified her previous comments, indicating that prior to the study she was not concerned with understanding the text, using context clues to determine the meaning, or investigating how the form of the word changes the meaning. In line 18, she alluded to the fact that when she investigated unknown words at the end of the program she knew that if a word was in a different form, it may not have the same meaning as she would have thought before when she did not consider the form of the word. In lines 22-25, she included the main idea and prediction roles and said that it helped the collective to “better prepare for what was coming next when we were reading.” In lines 27-30 and 32-33, she acknowledged that the process took more time than what she had previously done but if they were to use it on their own, it would take less time because they do not need to write down their role preparations. In line 34, 36, and 38 she said that it (Foundation or entire process) helped her to understand the text significantly better.

Claire’s comments throughout the process, whether solicited or unsolicited, changed significantly throughout the intervention. At the outset, she lacked confidence and worried about delaying the collective’s progress, but as she developed a better understanding of the roles, was able to prepare her role(s) confidently and appropriately, she began to offer more positive evaluations of the process. Although the narratives continued to have a higher difficulty rating, as she developed her L2 narrative literacy ability, she was able to shift the locus of control, take on more responsibility, while sustaining a growing confidence in her ability to read in French.

## 6.3 Claire's understanding of the concepts and roles

### 6.3.1 Vocabulary and grammar/discourse

During the second instructional session, while learners were preparing their roles for the first page of the first instructional text, Gisele, who was assigned the role of vocabulary, was having difficulty determining the meaning of the words in the title, *Le Champ du Lièvre* (The Rabbit's/Hare's Field). She was able to determine that an appropriate English equivalent in the text for *champ* was "field" and she asked RT for help with *lièvre*. The one-minute one-on-one mediation included instruction on how to best use a bilingual dictionary and Gisele determined that "hare" was the most appropriate equivalent from the dictionary entry. She was unsure however how that equivalent fit into the context of the story.

As Gisele had written in her notebook, "field of hare", RT asked her for an appropriate equivalent. Even though students may have appropriate English equivalents for each word, they are often unable to decipher what the words mean in combination. RT, in this case, asked Gisele for the equivalent of "field of hare" in order to verify if it was possible for her. First, Gisele provided "field of bunnies," the researcher then asked if *lièvre* was plural and Gisele admitted that it was not. She then provided "field of the rabbit" which is a word-for-word translation of the title but it was still not clear that she understood what these words meant when collocated. She then offered "field of the vegetarians" which makes less sense, but she attempted to use the context of the story at the expense of her vocabulary and grammatical knowledge, as she knew that *lièvre* did not mean "vegetarians". Even though Gisele was able to determine the meaning of the individual words, it was in fact an illusion of knowing. She was object regulated at this point and was unable to make sense of these words together and in the context of the story. As the remaining issue at this point in the mediation was that *du* signals possession (i.e., the rabbit's or

hare's field), and not the English equivalents of "of" and "the" and therefore a grammatical difficulty, RT encouraged Gisele to ask the learner in charge of the grammar/discourse role (Claire) for assistance, which she provided.

Gisele told Claire what she had understood so far and asked, "what *du* would make that" "field of hare like how." Claire was not able to respond immediately and included it in her role preparation. When it was time to share their role preparation, Gisele repeated what she had been able to decipher. Claire then added her understanding; the transcript is given in Excerpt 6-9 below.

**Excerpt 6-9** Session 3-2 – *Champ du Lièvre*

1	Claire	I got that it says the field of the hare,
2	RT	meaning what.
3	Claire	that it's possession.
4	RT	ok. so how would we say that in everyday English
5	Claire	the hare's field
6	RT	[ok.
7	Gisele	[((nods))
8		++
		((Gisele writes in her notebook: the hare's field))
9	Claire	does that sound right?
10	RT	no that's that's [correct.
11	Claire	[(that's right)
12	RT	so- or the rabbit right,
13	Gisele	[yeh.
14	Claire	[((nods))
15	RT	the rabbit's field + um +
16		why is the title the rabbit's field,

In line 1, Claire too offered "field of the hare" which again comprised the word-for-word English equivalent for *champ du lièvre*. In line 2, RT asked Claire what "field of the hare" meant; in other words how the grammar affected the meaning of the individual words to create a meaning beyond the sum of the individual words. In line 3, Claire was able to offer that *du*



indicated possession and RT prompted her further to determine if she was able to apply that understanding to the individual English equivalents for the title of the text. In line 5, Claire was able to provide an appropriate equivalent for the title of the story: “the hare’s field,” which RT accepted in line 6 and Gisele accepted with a nod at the same time. Gisele then wrote “the hare’s field” in her notebook.

Although Claire’s equivalent was appropriate and accepted by both RT and Gisele, she was not confident about her response and asked in line 9 “does that sound right?” with rising intonation. RT confirmed her response in line 10 and Claire overlapped her utterance and accepted that it was appropriate. RT also offered that rabbit was also an appropriate equivalent for *lièvre* and both Gisele and Claire accepted at the same time, with a verbal and bodily response respectively. RT then continued the mediation to determine if the learners were able to understand how their equivalent fit into the context of the story and why it may have been chosen as the title.

The above analysis demonstrates the necessary temporary, but artificial separation of the vocabulary and grammar/discourse roles as well as the importance of RT to further investigate learners’ responses. Although it may have seemed obvious that Gisele would understand that “field of the hare” meant “the hare’s field”, as seen above, this was not the case. If RT had not followed up with Gisele or later with Claire, they would not have been appropriately mediated and their illusion of knowing may have continued.

During the fourth instructional session, Claire was assigned the vocabulary role for the first time for the fourth page of the first instructional text. Before the excerpt shown in the transcript in Excerpt 6-10 below, Claire had been preparing her role.

**Excerpt 6-10** Session 5-4 – *Souffler*

1 RT what is going here what is  
2 RT [what are they blowing out  
3 Claire [*souffler*  
4 uh I me- I think it meant like they + like it said  
5 like + blow out or to +  
6 what I got from it was like that they were like  
7 + blown out like ++ physically  
8 RT ok let's look at that  
9 ((5 seconds later))  
10 Claire °° sou (xxx)°°  
11 ((6 seconds later))  
12 Claire to blow out to blow to whisper [(t)  
13 RT [hmmm  
14 +++  
15 RT so if we look at this to blow  
16 and then we have in parentheses air  
17 Claire yeh. + uh- I me-  
18 oh to l- they like huffed and puffed kinda [thing  
19 RT [umhuh umhuh  
20 Claire yeh.  
21 RT yeh that seems like it would ma[ke more sense  
22 Claire ok yeh.  
23 RT in this  
24 +  
25 RT that goes along with this one [right  
26 Claire [yeh exactly  
27 [yeh.  
28 RT [ok any questions for me,  
29 Claire nope  
30 RT ok you're ready,  
31 Claire thank you.

In lines 1 and 2, as RT looked over Claire's list of chosen vocabulary to investigate along with their English equivalents, she noticed that Claire's equivalent for *souffler* (from *soufflaient* in the text) was not appropriate and asked her to explain what she meant by "blowing out." Although *souffler* can mean "to blow out" if it is used in reference to a candle, it was not appropriate for the context of the story, where "to huff and puff" or "to be winded from breathing

heavily” were more appropriate. In lines 4 – 7, Claire attempted to explain the reason “blow out” was an appropriate equivalent, but her explanation was unclear and remained inappropriate. RT indicated in line 8 that they should investigate this word further and Claire began to look up *souffler* in the dictionary, using private speech in line 10 to select the appropriate dictionary entry. In line 12, she began to list the English equivalents for *souffler* from the dictionary entry. At the beginning of the fourth equivalent, RT overlapped Claire’s utterance with “hmmm,” indicating that Claire needed to select the appropriate equivalent. Notice that the first equivalent that she read from the dictionary was the one that she had previously selected. This is common behavior for most L2 students when using a bilingual dictionary; they select the first equivalent in the dictionary entry without determining the appropriateness of the equivalent for the context.

After a lengthy pause and no response from Claire, RT provided further mediation, in lines 15 and 16, by calling her attention to a particular equivalent and the collocational information provided. Claire acknowledged RT’s suggestion in line 17 with “yeh.” and after several false starts in lines 17 and 18, she was able to provide an equivalent for *souffler* that was appropriate to the story, using the collocational information in the dictionary: “they like huffed and puffed kinda thing.” In line 20, she was more confident with her answer (“yeh.”) after RT accepted her equivalent. RT provided the reason that “huffed and puffed” was appropriate for the context in lines 21, 23, and 25, while Claire continued to agree in lines 22, 26, and 27. Claire did not have any further questions and indicated that she was prepared to share her role with the collective.

During the sixth instructional session, Claire was assigned the role of vocabulary for the second time (along with grammar/discourse). During the fourth instructional session, she was assigned the role of vocabulary for the first time and had already used a bilingual dictionary to

investigate the meaning of many words before the mediation session with RT. For her second time preparing the role, RT wanted to determine if Claire was able to select an appropriate amount of vocabulary to investigate after having determined if she could decipher the meaning of any words from the context. Their one-on-one mediation concerning this topic will be analyzed in the following three excerpts.

In lines 1, 3, 4, and 6 of Excerpt 6-11 below, RT reminded Claire to carefully select words to investigate before she began using the dictionary to look up each word with which she was unfamiliar. Claire acknowledged and agreed in lines 5, 7, and 9.

**Excerpt 6-11** Session 7-6 – Vocabulary selection 1

1	RT	[so as long as you-
2		+
3	RT	select first what you want to look at
4		before you start looking up
5	Claire	looking (xxx) up
6	RT	because otherwise you start looking [up everything
7	Claire	[yeh.
8	RT	ok
9	Claire	alright cool

Three and a half minutes later, RT noticed that Claire had a lengthy selection of words to investigate. Claire responded that some words were for her vocabulary preparation while others were for her grammar/discourse role preparation. RT suggested that they look over the list together and Claire responded by acknowledging that there were many unfamiliar words in the text. Forty-five seconds later, they began to look over the list. The transcript is given in Excerpt 6-12 below.

**Excerpt 6-12** Session 7-6 – Vocabulary selection 2

1 RT any that- that you can guess + from context  
2 Claire oh ++ yeh  
3 RT let's try that first. + narrow some of this down.  
4 Claire alright.  
5 ++  
6 Claire I feel like I have a lot of vocab words in here umm,  
7 RT °yeh you do.°  
8 Claire and that's like weird um,  
9 RT no it's- it's not weird.  
10 it's just + you might be here for + hours.  
11 +  
12 RT so let's try to get what we can from context.  
13 + and [then  
14 Claire [ok  
15 RT use this for the ones we really have no idea.  
16 Claire (xxx) um  
17 (13.0)  
18 Claire um.  
19 (2.0)  
20 Claire u- I thi- ok. so from  
21 +

In line 1, RT asked Claire directly if there were any words that she could not decipher on the basis of context. Claire responded with surprise in line 2 (“oh”), even though RT had previously provided mediation on this topic, and Claire agreed (“yeh”). RT then explained why she should first use the context to eliminate some of the words that she needed to investigate. In line 6, Claire acknowledged that she had selected many words and in line 7, RT quietly agreed. Claire became aware that what she did was not appropriate for the role preparation but labeled it as “weird” in line 8. In lines 9, 10, 12, 13, and 15, RT assured her that it was not “weird” and explained why she needed to determine the meaning of as many words as possible from context before using a dictionary. From Claire’s response “um,” followed by a thirteen second pause, another “um” and a two second pause, it appeared that she was not readily able to narrow down

the list. Starting in line 20 and continuing for the next two minutes and forty seconds, she was able to, with mediation, determine the meaning of the first word on her list from the context as well as identify a number of words that she planned to investigate for the grammar/discourse role preparation.

In the excerpt in Excerpt 6-13 below, RT continued asking Claire about specific words on her list to ascertain whether she was able to understand their meaning from the context.

**Excerpt 6-13** Session 7-6– Vocabulary selection 3

1 RT *fauteuil?*  
2 Claire oh I know that.  
3 yeh. alright.  
((erases))  
4 I don't know why I did that one  
5 RT *anorak?*  
6 Claire oh. and I knew that and I could figure that out from (it)  
((erases))  
7 but I was just-  
8 RT *puni?*  
9 Claire ok so maybe I was on a roll with just [underlining things,  
((erases))  
10 RT [I think so.  
11 I think so. *voix?*  
12 Claire yeh. I- ++ ( I-) ++ yeh.  
((erases))  
13 I was just on a roll with underlining things.=  
14 RT = *éclate?*  
15 +  
16 RT *éclate d'un rire?*  
17 (2.0)  
((erasing))  
18 Claire yep  
19 RT umkay ++ *tremblotante?*  
20 (2.0)  
21 Claire [uhh  
22 RT [*une main + tremblotante?*  
((points to her hand))  
23 Claire oh a hand trembling, oh ok.  
((erases))  
24 (3.0)

25 RT and you already [got this.  
26 Claire [is that?  
27 +  
28 Claire oh yeh we already have that too.  
((erases))  
29 [(3.0)  
30 RT [((points to another word))  
31 Claire (and xxx)  
32 (4.0)  
33 RT *grimaçant un sourire?*  
34 +  
35 Claire yeh you can figure that out from context.=  
((erases))  
36 RT (xxx)  
37 +++  
38 Claire alright.

In line 1, RT asked Claire about *fauteuil* (chair) and Claire immediately realized that she knew the meaning of the word (“oh I know that.”) and erased her underlining of the word in the text. In line 4, she indicated her uncertainty about why this particular word was on her list. RT then asked about *anorak* (anorak), as it is the same in both French and English, although there may be more common English equivalents. Again, Claire was surprised (“oh.”) and informed RT that she already knew the word and, in any case, could determine its meaning from the context, as observed in lines 6 and 7. She again erased her underlining of the word in the text. RT continued on with another word from her list, *puni* (punished), in line 8. Once again, Claire knew the word and expressed that she may have been overzealous in her vocabulary selection (line 9), and erased the underline once more. RT agreed, in lines 10 and 11 and continued with another word that Claire likely knew, *voix* (voice). Claire was familiar with this word or could determine the meaning from context, as attested in line 12. Claire continued to convey to RT that she was aware that she had unnecessarily selected words to look up in a dictionary (line 13).

Claire may not have needed further mediation to continue to pare down the list if the remaining words had been of equal difficulty as the previous words had been. RT however began to ask about words that were likely more difficult for Claire. In line 14, RT asked about *éclate* (bursts) but when Claire did not respond, RT provided more context: *éclate d'un rire* (bursts into laughter). Claire's response was simply to erase her selection and say "yep" in line 18. RT then asked about *tremblotante* (trembling), which was not only a more difficult word, but was in the form of a present participle, which the collective had investigated for the grammar/discourse role. Claire did not respond for two seconds and in line 22, RT pointed at her hand as she provided more context, *une main tremblotante* (a trembling hand). The extra context, and potentially the pointing at the hand (although *main* is a word that students generally learn in first semester French class), was sufficient for Claire to determine the meaning of yet another word on her list.

There was then a lengthy pause (line 24) but Claire failed to offer candidates for elimination from the word list. RT continued in lines 25 and 30 and Claire once again was able to eliminate these words from the list (lines 26, 28, 31). In line 34, once again RT paused to allow Claire to continue paring down the list on her own but she did not do so. In line 33, RT offered another possibility for elimination, *(en) grimaçant un sourire* ((while) forcing a smile). The form of *grimaçant* is not only a present participle, but with *en* is a gerund, which the learners had been investigating for the grammar/discourse role as well. In line 35, Claire also determined that she could figure it out from context and erased her underlining. When Claire was asked in the previous two excerpts to determine if there were words whose meaning she could determine from context, with the exception of one phrase between Excerpts 6-12 and 6-13, she was unable to eliminate any of the words in her list until RT asked her about specific words. After this



excerpt, Claire and RT found a word for which Claire needed some slight mediation after which point, she returned to preparing the role on her own. Importantly, Claire not only acknowledged that she in fact knew the above words or could figure them out from context, but she also provided appropriate English equivalents when sharing her role preparation.

During the seventh instructional session, Claire did not have any words on her list that she could have determined from context, nor did she need to be reminded how to prepare her role. She did however ask for verification on her English equivalents for *gémît*, *gamin*, and *patience*. She had appropriate equivalents but needed RT's confirmation.

During the ninth instructional session, each learner had all four roles for Foundation. Claire and Gisele discovered that they were both having difficulty with *croisa* (met) when they each asked RT for assistance. The transcript is given in Excerpt 6-14 below. Prior to the excerpt with some mediation from RT, Claire and Gisele were able to determine that *croisa* was not related to the verb *croire* (to believe) as they had thought, and was formulated in the tense *passé simple*. *Passé simple* is used in formal writing such as literature and is therefore considered a literary past tense. From their knowledge of the formation of *passé simple*, they were able to determine, with mediation, that *croisa* was an inflected form of the verb *croiser*. They did not, however, know the meaning of *croiser*.

**Excerpt 6-14** Session 10-9 – *Croisa* 1

1 Claire to cross + to fold one's arms + to pass. + to meet.  
((slight head tilt after "to meet."))  
2 (2.0)  
3 RT which [one °do you think°  
4 Claire [so ((looks at text))  
5 it's  
6 +++  
7 Claire I think it's to meet  
((looks at dictionary, gaze shifts to RT))  
8 RT because,  
9 Claire because  
((gaze shifts to text))  
10 ++  
11 Claire *le géant croisa un enfant*  
12 +  
13 Claire so they meet  
14 RT umhm  
15 Claire (ok)  
16 Gisele whos- looked lost,  
17 RT umhm,  
18 +  
19 Gisele good.  
20 (2.5)  
21 Gisele (xxx) hh  
22 (2.0)  
23 RT so since it's *passé simple*  
24 ++  
25 RT it's  
26 +++  
27 RT that or something [(else),  
28 Claire [he met  
29 RT umhm

Claire looked up *croiser* in the bilingual dictionary and in line 1 she listed the possible English equivalents. Her voice changed slightly with falling intonation on “to pass.” and “to meet.” and after the final and correct equivalent (to meet), she nodded her head slightly. After a two-second pause, RT attempted to verify that Claire and/or Gisele were able to determine the correct English equivalent, in line 2. Claire overlapped with RT after “which” and RT finished

the remainder of the question in a quieter voice. Claire did not provide the appropriate equivalent during the overlap but used “so” and “its” in lines 4 and 5 to hold the floor while she shifted her gaze to the text. After a fairly lengthy pause, as Claire shifted her gaze back to the dictionary, she provided an appropriate equivalent for *croiser* for the context, “to meet.” In line 8, RT immediately asked for the reason why “to meet” was appropriate for *croiser* in this context. Claire shifted her gaze back to the text and once again held the floor (“because”). After a pause, she read the relevant text segment: *le géant croisa un enfant* (line 11). Following a short pause, she provided an English equivalent for the phrase. It was not completely appropriate though because *croisa* was in *passé simple* and therefore should have been “met.” RT accepted Claire’s response thus far in line 14. After a short interaction with Gisele in lines 16-21, RT attempted, in lines 23, 25, and 27, to determine if the learners were able to provide the appropriate equivalent both in form and meaning for the context. Her mediation was fairly implicit and included pauses in which the learners could respond. In line 28, Claire overlapped with RT’s third prompt and provided the appropriate equivalent in form and meaning, which RT accepted in line 29.

Later when Claire presented her role preparation to the collective, she provided the French word from the text, *croisa*, the infinitive *croiser*, the tense *passé simple* and the appropriate English equivalent “met” as indicated in lines 1, 3, and 7 of the transcript in Excerpt 6-15 below.

**Excerpt 6-15** Session 10-9 – *Croisa* 2

1 Claire *croisa*,  
((gaze down))  
2 +  
3 Claire is *croiser*,  
4 +  
5 Claire um  
6 +  
7 Claire and it's in *passé simple* so it means met

From this point on, Claire was able to select words to investigate using a bilingual dictionary that she was unable to understand from the context and identify appropriate English equivalents for the context without further mediation from RT.

**6.3.2 Passé simple**

During the second instructional session and six minutes into the initial role preparation for the first page of the first text, Claire, who was assigned the grammar/discourse role, was not clear about what the grammar/discourse role entailed. When she shared her preparation with RT, it turned out that she had prepared Genre rather than Foundation. RT reminded Claire what the grammar/discourse role entailed and then began to provide examples of grammatical or discourse elements from the text with which may have caused her problems, thus requiring further investigation on her part. In Excerpt 6-16 below, the transcript of the one-on-one mediation session is given.

**Excerpt 6-16** Session 3-2 – *Passé simple* 1

1 RT or + um + the fact that that's *prit*,  
2 +  
3 RT and *déclara*,  
4 ++  
5 Claire yeh I was kinda confused by that one

In lines 1 and 3, RT selected *prit* and *déclara*, both of which are verbs that are in *passé simple*. *Passé simple* carries a similar meaning as *passé composé* and can be used in conjunction with *imparfait* in the same way that *passé composé* can. By fourth semester, learners have generally been introduced to the tense but for purposes of recognition only. In line 5, after pauses, Claire acknowledged that she “was kinda confused.” She added these verbs to her list to investigate. Just under fifteen minutes later, she said “*°déclara°*” quietly to herself (i.e., private speech) and began using a grammatical resource (501 French Verbs) to investigate it. Four minutes later, during her time to share her role preparation, she read the phrase from the text in French which contained both *passé simple* verbs and provided an English equivalent for the phrase before continuing on with the next items on her list, as indicated in lines 1, 3, and 5 of Excerpt 6-17 below. Although they were appropriate equivalents, the role preparation and sharing entails more than simply providing an appropriate equivalent. RT then began a lengthy exchange with the three learners present (Daisy was absent).

**Excerpt 6-17** Session 3-2 – *Passé simple* 2

1	Claire	and the lion- <i>le lion prit le parole et déclara</i>
2		+
3	Claire	uh he took the floor and declared
4		+
5	Claire	and then um
6	RT	how do you know + that's + past tense.
7		(2.0)
8	Claire	uhh
9		+++
10	RT	or what- + past tense is it,
11	Claire	past s- + <i>simple</i> , + <i>passé simple</i>
12	RT	yeh what is that
13		+
14	RT	do you know do you know what <i>passé simple</i> is,
15	Gisele	[uh
16	RT	[all three of you

17 Gisele I can- + y- yes hh  
 18 Claire uh yes and no [hh  
 19 Gisele [hh  
 20 RT have you ever heard of it  
 21 Claire [yes=  
 22 Ella [yes=  
 23 Gisele [yes=  
 24 RT =yes  
 25 ++  
 26 RT what do you know about it  
 27 +++  
 28 Gisele the endings  
 29 +  
 30 Gisele I can tell from the endings on the *prit* and *déclara*  
 31 Claire yeh  
 32 RT ok  
 33 Claire that's about it hh  
 34 RT and what- + what + is it used for  
 35 +  
 36 RT why might they be using the *passé simple* here  
 37 +++  
 38 RT versus [any other tense  
 39 Gisele [(*passé xxx*)  
 40 Claire cuz it just happened + right + no  
 41 (3.0)  
 42 Claire cuz it's just like a one time act,  
 43 ++  
 44 RT ok, so is it different or the same as *passé composé*,  
 45 +++  
 46 Claire °different,°  
 47 +  
 48 Gisele it seems like relatively the same from what I can tell  
 49 ++  
 50 RT ok,  
 51 Gisele but *passé composé* has a preceding *avoir* or *être*  
 52 hel[ping [verb  
 53 RT [ok  
 54 Claire [(yeh)  
 55 ++  
 56 RT so::  
 57 ++  
 58 Claire wait  
 59 RT yeh

60 Claire I- I know this  
 61 +  
 62 Claire and I like have it on the tip of my tongue  
 63 ++  
 64 Claire what like + why we used it.  
 65 (3.0)  
 66 Claire °I don't know°  
 67 it's not because it's a one time thing.  
 68 cuz I think I said  
 69 like the opposite of what I wanted to say.  
 70 RT ok  
 71 ++  
 72 Claire uh + because + it's  
 73 (2.0)  
 74 Claire °I don't know.°  
 75 (2.0)  
 76 Claire °it's like a° general  
 77 (2.0)  
 78 Claire I don't know.  
 79 RT I think you're trying to think of *imparfait* maybe  
 80 Claire [maybe I'm thinking  
 81 RT [*passé composé* and *imparfait*,  
 82 Claire maybe that's what I'm thinking [of.  
 83 RT [and the diff-  
 84 the difficulties between  
 85 [when you use which of those  
 86 Claire [yeh maybe  
 87 Claire yeh maybe I'm getting it wrong=  
 88 RT =but then [we have *passé simple*  
 89 Claire [that's  
 90 yeh I don't know.  
 91 +++  
 92 RT do you know when *passé simple* is used Ella,  
 93 Ella I do but ++ ok let me just get this straight  
 94 RT ok

RT first asked, in line 6, how Claire knew these verbs were in a past tense. After a lengthy pause, Claire's attempt to hold the floor ("uhh"), and another lengthy pause, RT modified her question, asking in which tense in the past the verbs were. In line 11, Claire appropriately labeled the tense as *passé simple* but offered no further information. RT then asked

Claire, in line 12, what *passé simple* was and after a pause and no response, she asked the collective if they knew what the tense was. Gisele and Claire responded with considerable uncertainty and vagueness as indicated by hesitations, false starts, and laughter, as well as stating both “yes” and “no”, in lines 15, and 17 – 19. In line 20, the RT decided to verify that the learners had in fact heard of the tense before. They all responded that they had in lines 21 – 23, which overlapped. In line 26, RT tried again to determine what they knew about the tense and after a lengthy pause, Gisele responded that she was aware of the endings. Claire agreed in line 30 stating that she recognized the endings of the two verbs in question, *prit* and *déclara*. She had not recognized them though in the previous excerpt, or at least did not indicate that she had. Although in line 33, Claire said that the endings comprised the extent of her knowledge of *passé simple*, RT asked about how the tense is normally used (lines 34, 36, and 38). In lines 40 and 42, Claire began to explain her understanding of the usage of *passé simple*; her explanation was filled with pauses and exhibited superficial “rules-of-thumb” knowledge typical of most textbook presentations of *passé composé*.

In line 44, RT asked whether *passé simple* was similar or different than *passé composé*. Claire responded that they were different, while Gisele answered that they were “relatively the same from what I can tell” in lines 46, and 48. Gisele clarified that the two tenses differed in their form though and Claire agreed (see lines 51, 52, and 54). In line 58, Claire said, “wait,” which appears to serve both a social, floor-holding function, and as private speech in which she told herself that she may have determined an appropriate explanation. In lines 60-69, she aimed to express her understanding of the usage of *passé simple* but again her explanation was filled with hesitations, pauses, false starts, and ended with an acknowledgement that she did not in fact



know and that she was confused. In lines 72-78, she continued however but twice more acknowledged that she did not know.

From her attempted explanations: “a one time act” (line 42) and “a general” (line 76), which are parts of the oft-used rules of thumb for *passé composé* and *imparfait*, RT indicated in lines 79, 81, and 83-85 that perhaps Claire was thinking of the usages of these two tenses instead of *passé simple*. Although *passé composé* and *imparfait* are the two most commonly used tenses in the past in learners’ textbooks, their usages are quite difficult for English-speaking learners of French to understand, particularly given that they are used in conjunction in narrative texts. Claire overlapped RT’s utterance in lines 80, 82, 86, and 87 and acknowledged that she had likely been confusing the tenses. In line 88, RT returned to ask again about *passé simple* and Claire admitted for a final time that she did not know. As Ella had been silent through the exchange to this point, RT asked her what she knew about the tense in question. In line 93, she indicated that she did know how it was used but had a question before she shared her understanding.

Following the excerpt, Ella asked about another verb form that had not yet been part of the discussion—the conditional. For the next three minutes, RT responded to Ella’s question and mediated Claire’s use of a different grammatical resource book than she had used previously. Ella also asked for a list of verbs from the text in *passé simple*. As a response, RT listed all of the verbs in this section of the text and asked Gisele and Ella to determine which were in *passé simple*. She provided this level of mediation to determine if the learners were in fact able to identify verbs in *passé simple* from their endings. Claire then explained her understanding of *passé simple* from what she had located in the grammar resource book. RT and the collective then compared *passé simple* and *passé composé*, *passé composé* and *imparfait*, and *passé simple*

and *imparfait*. They also discussed if and why there would be *passé simple* and *passé composé* in the same text as well as how to form the *passé simple* for verbs that end in ER, IR and RE.

Two instructional sessions later, Claire was assigned the grammar/discourse role for the second time. When RT sat down next to Claire to check in with her, Claire immediately commented, with no prompting, that there were verbs in the *passé simple* in the text for which she provided appropriate examples, as can be seen in lines 1 and 3 in Excerpt 6-18 below.

**Excerpt 6-18** Session 5-4 – *Passé simple* 3

1	Claire	°alright° ++ so + we already know + <i>passé simple</i> =
2	RT	=ok=
3	Claire	=and then you see a couple situations where it's there
4	RT	ok

Throughout the brief excerpt, Claire's gaze was lowered, she did not use rising intonation, both of her utterances were latched with RT's, indicating that she had confidence in her knowledge and therefore did not need to wait for RT's confirmation. After the four-line exchange, she continued with a new topic for her grammar/discourse role preparation. This was a significant shift from the previous excerpt where Claire (and others) was only able to identify that the tense of two verbs was *passé simple*. In this excerpt, she did not need mediation, was confident in her role preparation, and she was, importantly, correct in her evaluation.

One and a half minutes later in Claire's role preparation for grammar/discourse, she pointed out that a particular verb was in *passé simple*, as seen in line 1 in Excerpt 6-19 below. Although Claire showed considerable confidence in her ability to deal with *passé simple* in the previous excerpt, she was not yet fully in control as can be seen from this and the following excerpt.

**Excerpt 6-19** Session 5-4 – *Passé simple* 4

1 Claire I think this is *passé simple*  
2 RT sure,  
3 ++  
4 Claire uh + oh no cuz that's got a thing before  
5 it oh so that's *passé composé*.  
6 RT umkay.

It is unclear from the video, which verb Claire and RT were discussing, as it was never overtly identified. RT asked if Claire was “sure,” with slightly rising intonation. After a pause, Claire was able to indicate that it was not *passé simple* but *passé composé* and was able to provide the reason it was the latter tense. Her gaze was on the text and she produced falling intonation at the conclusion of her utterance; RT accepted her claim and reasoning as appropriate in line 6.

Two minutes and forty-five seconds later, RT noticed that Claire wrote “P.S.” next to a verb on the last page of the first text. The verb, *répondit*, was conjugated in the *passé simple*, but has the same conjugation as an IR verb would in the present tense; however, *répondre* is an RE verb. In Excerpt 6-20 below, RT decided to verify that Claire was able to be confident in her determination of *passé simple* for the verb in question.

**Excerpt 6-20** Session 5-4 – *Passé simple* 5

1 RT sure that that's *passé simple*,  
2 (3.0)  
3 RT it can be  
4 ++  
5 RT can it be anything else,  
6 ++  
7 Claire um::  
8 (6.0)  
9 Claire °could it just be ° + future,  
10 RT how do you form future

11 Claire I mean no + no it's not future.  
 12 RT ok,  
 13 (3.0)  
 14 Claire I mean + it could be + present, he responds  
 15 RT how do you do ++ that [type of conjugation in the present  
 16 Claire [(but there wouldn't be)  
 17 (2.0)  
 18 Claire °répondre° R E verbs  
 19 (3.0)  
 20 Claire ohh I think uh  
 21 +++  
 22 Claire I think- it's not *passé simple* (xxx)=  
 23 RT =sure=  
 24 Claire =no no (xxx) sure  
 25 now you're making me [question it.  
 26 RT [hh  
 27 ++  
 28 Claire um  
 29 (5.0)  
 30 Claire I think it is  
 31 RT what's the p- you were hesitating with present  
 32 what's the present conjugation  
 33 Claire that's what I'm trying to like ++ remember  
 34 +  
 35 Claire with R E verbs  
 36 (3.0)  
 37 Claire I'm gonna look up +++ °répondre°  
 38 RT Daisy can we have your 501 French verb book  
 39 Claire can I see that book  
 40 RT (°thank you°)  
 41 Claire thank you  
 42 (26.0)  
 ((Claire searches for *répondre* in the 501 French verb  
 book))  
 43 Claire um  
 44 ++  
 45 Claire °u- like-° it's *passé simple*.  
 46 ++  
 ((RT nods her head))  
 47 Claire it definitely is then.  
 48 yeh.  
 49 Claire ok.  
 50 ++  
 51 Claire yeh I knew th- I knew that it wasn't right for present

52 but I wasn't sure then  
53 cuz then I started ques[tioning myself  
54 RT [it makes  
55 this makes you think that it could be I R present tense  
56 Claire yeh [but then it's not [R E though.  
57 RT [(xxx) [(xxx)  
58 RT yeh  
59 Claire ok.  
60 RT good  
61 Claire alright I'm good

In line 1, RT asked if Claire was confident about her identification of the verb tense. Following a three second pause, RT indicated that Claire could have made the correct determination, but after another pause, she probed further, asking if the verb could be in any other tense. Claire first suggested the future (line 9) but once RT asked how the future is formed (line 10), she quickly dismissed this option (line 11). In line 14, Claire selected the present tense as an option and once again, RT asked her to verify her determination with the present tense conjugation. From line 16 to 25, Claire quietly provided the infinitive (*répondre*), that it could be classified as an RE verb, and rejected her original and correct designation of *passé simple*. In line 23, RT asked her if she was confident about her new tense determination. Claire responded that she was unsure and that RT's questions made her second-guess her original selection.

She continued to think about the issue and in line 31 RT asked her about her previous label of present tense and again asked her for the present tense conjugation of *répondre* in order to help her determine that *répondit* was not its present tense form. In lines 33, 35, and 37, Claire attempted to determine the present tense conjugation but was unable to do so and indicated that she would need to look up the conjugation of *répondre* in one of the grammar reference books. In lines 45 and 47, after using the reference book, Claire returned to her original choice of *passé simple*, and RT confirmed in lines 46 and 48 with “yeh.” and head nods. In line 53, Claire

expressed that she had started questioning herself. In lines 54 and 55, RT explained the reason that the tense of this particular conjugation was challenging and Claire confirmed that RE verbs in the present tense do not have the same endings as IR verbs do. Although Claire's work on *passé simple* had changed dramatically, it was important to determine if she had a full understanding of the tense and if she had confidence in her tense determination. Although she was still unsure, by this point she had improved significantly from the second instructional session.

By the ninth instructional session, Claire was able to be confident about *passé simple* and was even able to assist Gisele with regard to the verb *croisa* (*croiser* in *passé simple*). She also selected to share her role preparation for *passé simple* with the collective. At this point, the learners had each prepared all four roles. Claire listed examples of verbs conjugated in *passé simple* from the final page of the text, explained the reason *passé simple* is used, that *passé composé*, *imparfait*, and *passé simple* could be used in the same text, and that in this particular text, *passé simple* was used for the narrator/author. She was correct, gave a full explanation, and was confident.

Especially for the grammar/discourse role, there is a tension between the grammatical elements that are beyond learners' ability at a particular point in time and those that they are able to learn in the process of reading a text, accompanied by mediation. In the case of *passé simple*, the learners had previously been introduced to the tense, at least cursorily, and the tense is prevalent in literature, and although their understanding was minimal at the outset of the study, they were, with mediation, able to understand *passé simple* and its usage in narrative texts by the end of the study.

### 6.3.3 Understanding the roles

The learners needed mediation to fully comprehend what each role entailed, how to investigate textual elements, which resources to use and how to use them, and how to share their role preparation. Several examples will be provided to illustrate the change in Claire's shifting understanding of the roles throughout the study.

At the outset, the reading process was deconstructed into its component parts to enable learners to understand, practice, appropriate and internalize each component before the process could be carried out in its entirety by each learner. Because the vocabulary and grammar/discourse roles are tightly linked and interdependent, it was difficult for learners to disambiguate them at the beginning of the study. As explained above, during the second instructional session, Gisele was unable to determine the meaning of the title of the first text *Le Champ du Lièvre*. She investigated the meaning of *champ* and then *lièvre* with RT's mediation, but when it was determined that Gisele's remaining difficulty was one that concerned grammar/discourse, RT said, "maybe you can ask your grammar person to work on this part." As explained above, Gisele did so and Claire investigated the use of *du* in the title. Later in the same session, Gisele needed to investigate the verb *demanda*, which is in *passé simple* for the infinitive *demander*. Gisele said that she would investigate the verb, but RT reminded her, "why *demander* + what it is if she [Claire] wants to do why it's *demanda*, + she can." Although investigating the meaning of *demander* separately from the meaning and usage of *demanda* may seem artificial, it was necessary, at this outset, for vocabulary and grammar/discourse to be artificially divided. At this point in the process, learners were not yet able to investigate the interconnected meaning of both the vocabulary and grammar/discourse function of a word.

During the second instructional session, Claire's first role preparation (grammar/discourse) for the first text, and a mediation session between Claire and RT, Claire informed RT what she had learned thus far. It was not appropriate for the role that she was assigned however. RT attempted to redirect Claire's focus to what the grammar/discourse role entailed as shown in Excerpt 6-21.

**Excerpt 6-21** – Session 3-2 – Understanding the roles 1

1	RT	any + thing that you don't understand
2		(3.0)
3	RT	the way that grammar or discourse is used
4		(3.5)
5	RT	so just for example.
6		+
7	RT	like something like à ceux qui,
		((points to text))
8		++
9	RT	or

In lines 1 and 3, RT asked Claire if there were any grammatical or discourse elements in the text that she did not understand. During the lengthy pause between and following RT's question, Claire did not respond. RT then began to list elements in the text that may have caused problems for Claire and which would therefore be appropriate to investigate for the grammar/discourse role (lines 5 and 7). Following Excerpt 6-21, RT asked Claire about two verbs (*prit* and *déclara*) in *passé simple* and Claire expressed her confusion, as was seen in Excerpt 6-16 above. Following Excerpt 6-16, RT provided another possibly difficult textual element, *vive*, which is a verb (*vivre*) in the subjunctive mood. RT listed examples in order to redirect Claire's focus to first select textual elements that she needed to investigate. If Claire needed mediation in order to investigate the selected elements, they could then focus on how to study these elements. Claire was able to express the meaning of the verb *vivre* but not *vive*. In



lines 1, 3, 5, and 7 in Excerpt 6-22 (twenty one seconds after Excerpt 6-21), RT emphasized how the vocabulary and grammar/discourse roles differ.

**Excerpt 6-22** – Session 3-2 – Understanding the roles 2

1	RT	so are they any things
2		++
3	RT	that are
4		+++
5	RT	not just the meaning of the word but
6		+
7	RT	the form it takes

About twenty seconds later, RT identified another possible difficulty, in which Claire was able to determine that *en mangeant* is derived from the verb *manger* but did not recognize its form nor did she understand its use. RT again clarified the difference between the vocabulary and grammar/discourse roles, in lines 1 and 2 as shown in Excerpt 6-23 below, and introduced Claire to the available grammatical resources in lines 4 and 7.

**Excerpt 6-23** – Session 3-2 – Understanding the roles 3

1 RT so the fact that it's in  
((pointing to text))  
2 + the form *en mangeant* versus *manger*  
((pointing to text))  
3 Claire yeh that confuses me then  
4 RT right. so you might need + some of these  
((pointing to grammatical  
resources))  
5 +  
6 Claire [(ok)  
((nods))  
7 RT [resources + to get to the bottom of that  
8 Claire ok  
((nods))  
9 RT ok.  
10 +  
11 RT to help you  
12 +  
13 RT not only + understand the basic idea  
14 but the very particulars of how language is used  
15 Claire ok  
((nods))  
16 RT to paint a particular picture.

Again, RT attempted to assist Claire in determining appropriate textual elements that caused grammar/discourse difficulties in her comprehension of a particular section of the text and encouraged her to investigate these further. After Claire expressed her confusion (line 3), RT identified the resources she might use and the nature of what she needed to investigate while using the resources (lines 11, 13, and 14). Claire acknowledged RT's suggestions with "ok" and head noddings (lines 6, 8, and 15). Not surprisingly, Claire needed mediation from RT to appropriately use the grammatical resources to investigate the elements they had jointly selected.

Four instructional sessions later, when Claire was once again assigned the role of grammar/discourse (along with the role of vocabulary), she was no longer unsure about what the grammar role entailed, nor did she need RT's mediation for how to investigate textual elements, what resources to use, how to use them, or how to share her role preparation. She also no longer

focused solely on the tense, aspect, or mood of the verbs in the text, although these were an important part of the grammar/discourse role. For example, in the sixth instructional session, when the collective was focused on the first page of the second instructional text, RT asked Claire “why do we have this + statement with + pronouns and we don't even know who they are when we first read this first sentence.” The first sentence of the text was “*Elles lui ont joué un sale tour, vraiment*” (They played a dirty trick on him, really). *Elles* and *lui* are both cataphoric pronouns, therefore it was not yet clear to the reader to whom the pronouns referred, nor why the author might have used this as the first sentence of the text. Claire responded immediately, “it’s like an attention grabber.” which RT accepted. Claire then continued “you want to know, °what dirty trick they played.°” “who's sh- who's he,” “really,” and RT again accepted Claire’s explanation, which was appropriate.

The above examples focused on the vocabulary and grammar/discourse roles are similar in nature to the developmental process for each of the other roles. For example, when Claire was first assigned the main idea role, she needed RT’s mediation to fully comprehend, appropriate, and internalize the role. In the third instructional session, during a one-on-one mediation session and after Claire had shared the main idea that she had prepared for the collective, RT asked her to abridge her summary, including only the main ideas, and to use generalizations, as shown in Excerpt 6-24. In order to maintain focus on RT’s mediation of Claire’s knowledge regarding the main idea role, some elements of the interaction are loosely described in double parentheses instead of closely transcribed.

**Excerpt 6-24** – Session 3-2 – Understanding the roles 4

1 RT can you + boil that down even more.  
2 ((Claire agreed))  
3 RT doesn't have to be one sentence.  
4 ((Claire provided updated summary))  
5 RT what are the key like the key + elements for this page.  
6 ((Claire listed key elements))  
7 RT why 10 steps,  
8 ((Claire provided appropriate reasoning but not an appropriate generalization))  
9 RT it's not so much that they took 10  
10 ((Claire condensed the summary but not sufficiently))  
11 RT but it's that the- the 10 steps  
12 +++  
13 RT will + like everyone will have something + that matches  
14 ((Claire again mentioned the ten steps))  
15 RT that matches with thei- their n- needs right,  
16 ((Claire revised her summary))  
17 ((24 seconds of discussions about the summary))  
18 RT you might need to write down like in a bullet form  
19 +  
20 RT the main ideas  
21 ((10 seconds of discussions about the summary))  
22 RT and how to boil it down to  
23 +  
24 RT more like- generalizations  
25 where it's like it's not about the 10  
26 but it's about their needs.  
27 and then put it back together.

In lines 1 and 3, RT asked Claire to condense her summary and clarified that it “doesn’t have to be one sentence.” After Claire provided an updated summary, RT asked her to identify the main ideas (line 5), which Claire did, adding that each animal was asked to take ten steps. In the story, the lion asks each animal to mark the edges of their field with ten steps on each side (to make it fair for each animals’ needs). They each did so, except for the rabbit, which jumped (as rabbits do) instead of walking, therefore marking out a field larger than his fair share. In the summary, the main ideas, concerning the topics in question, are as follows: the plan to determine

an appropriate field size for each animal by gait as well as the animals' unhappiness with the rabbit's bending of the rules. The fact that ten steps were chosen as opposed to any other number of steps however was not an important detail that Claire had included in her summary. Claire was not able to determine, even with mediation (see lines 7 – 10), which of these were main ideas and which were supporting details. RT then explained to Claire, in lines 11, 13, and 15, that the ten steps represent that the size of each animal's field would match their needs, which Claire accepted.

Notice that Claire did not respond appropriately during any of the pauses or restarts in lines 11 – 15. RT later advised Claire to create a list of main ideas so that she did not write a word-for-word translation of the events in the text and could begin to select only the main ideas for the text (see lines 18 and 20). RT also suggested that Claire use generalizations (lines 22 and 24) and provided an example of what she meant by generalizations (lines 25 – 27). Claire was able to provide an appropriate summary by the time that she shared her role preparation and continued to do so from this point in the study forward. She did not need any further mediation regarding preparation of the main idea role.

Claire was assigned the role of prediction for the first time during the third instructional session. After she shared her role preparation with RT, the latter began to mediate Claire's understanding of the nature of the prediction role. RT first asked Claire "how do you think they'll they do that," as it was unclear how the animals would be likely to do what she predicted. When Claire was unable to provide an appropriate reason based on the text, RT clarified the prediction role: "the most important thing for making a prediction + is to have + a prediction, but also to have it point point out in the text where + where your ideas are coming from what makes you

think that that is what's going to happen + otherwise it's like you know it can become any ending or any future.”

About three minutes later when RT checked in with Claire once more, she was still unable to provide an appropriate text-based prediction. RT then asked, “what in the text though makes you ++ makes that a relevant ++ a realistic possibility ++ is there any clues that are in there,” but Claire provided a general and not a specific text-based response: “because (5.5) usually ++ like a children's story has like a moral + or something.” The researcher then stated, “but (in) this particular page,” making it clear that Claire needed to locate something in the language of the particular page on which they were currently focused to inform her prediction. Claire was able to point to specific and appropriate language in the text but was later unable to use it to improve her prediction on her own. She presented the latest version of her role preparation for prediction to the collective but immediately afterwards stated: “but now I'm starting to rethink it,” after which she provided an appropriate text-based prediction. When RT asked her reason for changing her prediction, Claire responded: “because they're not just gonna happen upon him by chance and I think they're kind of they have this idea in their head ++ that the rabbit's working like too hard for what he should be working,” which was an appropriate text-based reason that supported her prediction. RT confirmed Claire’s response, “ok I think that's wh- yeh. ++ that's th- key there. ++ that that's ++ just super human. + or super-,” Gisele completed RT’s utterance “super rabbit hh.” Finally, RT accepted Gisele’s humorous contribution and continued to agree with Claire’s reasoning: “super rabbit right, + so that's unusual. so they might + they might try to get to the bottom of it.” For the remainder of the study, Claire was able to provide appropriate text-based predictions without further mediation needed.

As for Organization, during the fifth instructional session and Claire's first assignment of the role of "complex reaction," when she shared her role preparation, RT noticed that Claire had confused goal and attempt. Goal is one of two components for complex reaction and attempt is one of two components for goal path, which was assigned to Gisele. The portion of the text that Claire shared for goal was in fact a combination of the goal and attempt. RT alerted Claire to this fact: "we have to be very careful between goal and attempt + so his goal is" and then when Claire did not respond during a 2.5 second pause, she clarified the difference between the two elements of the episode structure by providing their equivalents: "to resolve [some issue and then attempt is how he's going to actively put that into place." The difficulty with this particular goal was that it had to be inferred, as it was not explicitly stated. Claire was able, with mediation, to determine the implied goal for this section of the text. During the eighth instructional session, and the learners' role preparation for Organization for the second instructional text, Claire included information that was not explicitly mentioned in the text, but instead was what she imagined the characters may have done. RT reminded Claire, "don't think about ++ this in + real life how this would play out. + like ++ hey we're going to have this plan bla bla bla and here's how we're going to do it da da da + you just have the words in the text. +++ and they have to fit into different spots. ++ so we only are classifying what we can see here." From this point in the study, Claire used only the textual elements to identify the Organization of the text.

As for Genre, during the fifth instructional session and Claire's first practice with the role of tenor for the first instructional text, she needed mediation in order to provide appropriate language of the text as evidence of the author's relationship with the reader. Claire had indicated that at the end of the text, the author/narrator warns the readers that if they see the rabbit they should not reveal that the author/narrator told them the story. RT asked for evidence of how the

author talks to the reader, using the language of the text. Claire discussed the author's use of *vous* when he addressed the reader at the end of the text and indicated that therefore the author considered the reader to be "an authority figure" and "he's not talking down to us necessarily." RT asked Claire to consider that the author's use of *vous* could be used as a plural second person pronoun instead. Given that the author of the text is known for being an oral storyteller, his use of *vous* as a plural address form was a more likely possibility. Claire then suggested that although the author was warning the reader, he did not use "a very formal voice necessarily" and again RT asked for language of the text that served as evidence of her assessment. For both Organization and Genre, the learners needed mediation to understand the concepts, what the roles entailed, and especially that they needed to use the language of the text as evidence for their role preparation.

Throughout the intervention with RT's mediation and the collective's participation in the CBI/DOLP reading process, Claire (as well as others) was able to appropriate the roles for each concept, internalize them, use them as tools for thinking to guide her thinking and reading process, provide appropriate role preparation to the collective, be confident about her understanding, and required less mediation as the program progressed. Her scores improved dramatically from pre- to post-test and her verbalizations changed significantly from Time 1 to Time 4.

#### **6.4 Mediation**

To analyze the change in mediation as instruction moved forward, some previously discussed excerpts along with a few new ones will be analyzed. By carefully transcribing bodily movements including gestures and gaze as well as verbal elements including the volume of



speech, the content, pausing, and intonation patterns among others, it is possible to identify the quality of RT's mediation, assess the learners' responsiveness to it, and identify changes in mediation that occurred over time. Learners may not be aware that they need mediation; they recognize that they indeed need mediation but are unable to ask for the specific assistance that they need; or they may realize that they need mediation and are able to identify the type that is most appropriate for their development. Mediation must be sensitive to the learners' needs allowing them to have maximum responsibility according to their ZPD-in-activity. As they develop, they will be able to take on more responsibility. Throughout this process, learners should develop the ability to be solely responsible for their performance and be able to monitor, evaluate and repair any difficulties that arise.

As has already been noted, following mediation for a particular (part of a) role, Claire did not need further mediation other than what has been analyzed above. It is important to mention as well that after learners had had practice with each of the roles several times (as in the case for Foundation and Organization), RT asked the learners to select the roles they would prepare first, based on which roles they felt required more practice. Each time, Claire quickly chose the roles with which she needed further development. Throughout the mediation sessions, Claire was responsive to RT's efforts: she used utterances to hold her place, overlapped RT's utterance when she was able to respond without further mediation, applied what she had learned from mediation when preparing her roles independently, and responded to mediation as soon as she was able to, thus allowing RT to better attune her future mediation.

During the fourth instructional session, Claire was assigned the grammar/discourse role for the second time, and as noted above, was developing her understanding of *passé simple*. During mediation, RT asked Claire if she knew the tense of an uncommon verb that appeared in

the text. See line 1 of the transcript in Excerpt 6-25 below. As the construction was quite challenging because of the adverb positioned between the auxiliary verb and the past participle and because of a reflexive infinitive after the tense in question (*Ils ont bien failli se battre*), it was used to assess Claire's developing ability with the grammar/discourse role.

**Excerpt 6-25** Session 5-4 – Mediation 1

1 RT know what tense this is,  
 2 ++  
 3 Claire that was the one I-  
 4 that was- um something I was going to look up  
 5 RT any clues,  
 6 ++  
 7 Claire um  
 8 (6.5)  
 9 Claire it's not *passé simple*,  
 10 RT it's not,  
 11 Claire it's not *passé*-,=  
 12 RT =ok.  
 13 ++  
 14 Claire is it c- I think it's *passé comp*- is it *passé composé*,  
 15 RT how do you know  
 16 ++  
 17 Claire because the *bien* + is going before it  
 18 but + they use *avoir*  
 19 and um that would be the end of an + I R verb,  
 20 RT yep.  
 21 ++  
 22 Claire so *faillir*. I don't know what that means.  
 23 but ++ yo- you can say that it's *passé* [*composé*.  
 24 RT [umhm umhm

In lines 3 and 4, Claire replied that she needed to investigate it because she was not sure. Although she may have needed to do so, RT attempted to verify whether she would be able to resolve her confusion with some implicit mediation. RT asked, in line 5, if there were any clues as to the tense in the context. After several pauses, Claire determined that the verb was not in

*passé simple*, the tense that she was preparing earlier in the session. To verify if Claire was certain, RT asked in line 10 “it’s not,” with slightly rising intonation. By line 14, Claire asked RT if it was *passé composé*, which was the correct tense. To be sure, RT asked for Claire’s reasoning, which she provided in lines 17 – 19, accompanied by a comment on the challenging nature of the construction. RT accepted her reasoning in line 20. Claire then provided the infinitive of the verb in question (*faillir*) and although she was not familiar with the verb, with implicit mediation, she was able to determine the tense.

In Excerpts 6-11, 6-12, and 6-13 above for the sixth instructional session and Claire’s second turn with the vocabulary role, RT mediated Claire’s understanding of the role preparation and how to use the context to determine the meaning of unknown words before using a bilingual dictionary to investigate the remaining words. In Excerpt 6-11, RT reminded Claire to “select first what you want to look at” but she did not indicate how Claire might accomplish this task. Later, in Excerpt 6-12, RT asked if there were any words for which Claire was able to determine the meaning from the context. This slightly more explicit information was needed as Claire was unable to appropriately select the words to investigate with a bilingual dictionary, by first eliminating the ones that she could resolve using the context. The mediation in Excerpt 6-12 focused on the way in which Claire should begin preparing her role. After lengthy pauses, she failed to identify any words whose meaning she could assay from the context. In Excerpt 6-13, RT then provided more explicit mediation by asking about specific words that were either easier to understand from the context or that she likely knew from her previous French coursework. Only at this level of mediation was Claire able to determine that she knew the meaning of six words from her original list.

As the words became more challenging for Claire, RT provided some implicit mediation along with identifying the words. For example with *une main tremblotante* (a trembling hand), as hand was likely quite familiar to Claire, but trembling was not, when she did not respond to the addition of more context (first, *tremblotante* and then *une main tremblotante*), RT pointed to her hand and Claire was able to provide an appropriate equivalent (although using French word order) for the phrase.

In Excerpts 6-10 and 6-14 above, RT mediated Claire's use of the bilingual dictionary to find the most appropriate English equivalent for *souffler* and *croiser*. In Excerpt 6-10, after Claire listed several equivalents from the dictionary entry, RT simply said "hmmm," but after a lengthy pause and no response from Claire, she provided more explicit mediation concerning the collocational information provided in the dictionary. In Excerpt 6-14, after Claire once again listed several dictionary entries, RT asked which was appropriate ("which [one °do you think°]"). After "which," Claire overlapped RT's utterance and began to determine the appropriate equivalent for the context. She was then able to do so on her own, and after prompting from RT ("because,"), she was able to explain her reasoning.

From Excerpt 6-16 to 6-17, Claire successfully identified that the tense of *prit* and *déclara* was *passé simple* but she, as well as the other members of the collective, did not know anything about the function of the tense. RT provided extensive mediation with the collective concerning *passé simple*, *passé composé*, and *imparfait* and their usage in narrative texts. Two instructional sessions later, Claire identified verbs in *passé simple* on her own (Excerpt 6-18). In Excerpts 6-19, 6-20, and 6-25, RT assessed Claire's developing understanding of *passé simple* in more complex constructions, and although she needed some mediation, her understanding of the tense and its usage significantly developed following the mediation in the second instructional

session. She needed minimal mediation for *passé simple* in the ninth instructional session (see Excerpt 6-14 above, lines 23-28 for *croisa*) and was able to assist another learner in the collective as well as provide thorough information when she shared her role preparation (see Excerpt 6-15 above).

After brief mediation with RT for the summary and prediction roles in the third instructional session outlined above, Claire no longer needed mediation to understand how to prepare the summary role and appropriately used the language of the text as evidence for making predictions. With Organization, Claire also needed some mediation concerning complex reaction and goal path (in the fifth instructional session) as well as the importance of using the language of the text to identify the components of the episodes (earlier in the eighth instructional session). She was, however, able to prepare her Organization roles with only minimal mediation as can be seen in two excerpts from later in the eighth instructional session, as shown in Excerpts 6-26 and 6-27 below.

#### **Excerpt 6-26** Session 9-8 – Mediation 2

1	Claire	I- I have an idea,
2	RT	ok,
3	Claire	but I guess I have to wait to see where they finish,
4	RT	write down what you think so far
5		and then you can always
6		++
7	RT	are you at the end or the beginning
8	Claire	I'm the end this time.
9	RT	ok so make sure ++ you see what's before you
10		to see you're starting at the right spot.
11	Claire	umhm

Claire was assigned the roles of “goal path” and “ending” and needed less than two minutes with no mediation to complete her role preparation. In lines 1 and 3, she alerted RT that

she had completed the task. RT then reminded her to write down her role preparation. Following the verification of her role assignment, RT advised her to corroborate her role preparation with the sections of the text for the roles prior to hers (lines 9 and 10). Less than four minutes later, as RT completed a one-on-one mediation session with Gisele, Claire handed her notebook to RT for verification, which initiated a brief mediation session with Claire (see Excerpt 6-27).

**Excerpt 6-27** Session 9-8 – Mediation 3

1 Claire ((hands her notebook to RT as RT finishes up mediating  
Gisele))  
2 °I might have too much°  
((gaze down))  
3 (9.0)  
4 RT you have a little bit too much too.  
5 Claire in the beginning,  
6 RT umhm.  
7 do you see [why,  
8 Claire [so would the first part of what I said  
9 in the beginning ++ be ++ part of the goal,  
10 RT uhhuh.  
11 Claire and the second part's + her=  
12 RT =umhm=  
13 Claire =attempt. ok.  
14 RT umhm.  
15 +++  
16 RT exactly + good job.  
17 ++  
18 Claire °that's what I couldn't decide°  
((gaze down))

In line 2, Claire acknowledged quietly and with her gaze lowered that she may have included “too much” for her roles of goal path and ending. RT may not have been attuned to Claire’s comment given the minimal volume and RT’s gaze on Claire’s notebook entry, not on her. In line 4, RT pointed out that Claire had more information than was appropriate for her roles

and Claire was able to pinpoint where she had included too much information (line 5). As RT began to ask if Claire understood the reason, Claire overlapped her utterance, providing a thorough and appropriate reasoning in lines 8, 9, 11, and 13, which RT confirmed in lines 10, 12, and 14. RT then praised Claire's developing ability in line 16 to which Claire responded in a quiet voice and lowered gaze that she had been unable to decide, but implied that as soon as RT indicated that there was an issue (with minimal mediation), she was able to resolve it. Claire did not need further mediation for the Organization role.

## **6.5 Conclusion**

As the analysis in the above excerpts shows, as instruction progressed Claire required less mediation for many of the concepts and roles. If appropriately attuned mediation had not been provided to Claire, it is unlikely that she would have improved her performance on the post-tests. Moreover, the effects of mediation were also manifested in changes in the quality of Claire's verbalizations, which ultimately resulted in her appropriation and internalization of the conceptual knowledge. At the outset, Claire was co-regulated by the collective, DOLP, and RT, but as time passed and she was able to internalize the roles for each concept, through mediation, she became more self-regulated and was therefore able to read much more independently than she did at the outset of instruction. By the end of the instructional sessions, Claire understood the roles, used the concepts as tools to guide her thinking and reading, articulated rationales, shared her role preparation appropriately, and took on the responsibility for more roles at one time even as the difficulty level of the texts increased. The locus of control shifted from the collective and RT to Claire. As she became more confident and independent, she monitored and evaluated the effectiveness of her performance and needed less confirmation from RT. Over time, Claire

increased her responsiveness to the mediation and became more agentive in the interactions with RT and the collective. Although her L2 narrative literacy development was not complete at the end of the study, it had significantly improved. Finally, although the analysis in this chapter focused on Claire's developmental process, the other seven learners responded similarly to mediation and likewise showed development from the outset to the completion of the study. Each learner had their own unique path, and although the percentage of change in their scores from pre- to post-test may not have been as remarkable as Claire's was, each learner was able to significantly improve his/her L2 narrative literacy ability.



## **Chapter 7**

### **Discussion, Implications, Limitations, and Future Directions**

#### **7.1 Introduction**

This study investigated the extent to which L2 learners of French were able to develop narrative literacy abilities using CBI implemented through a Division-of-Labor Pedagogy. The developmental process was carried out through two primary forms of mediation: systematically organized conceptual knowledge of the reading process and dialogic interaction between a reading instructor (also the researcher) and the learners. It is widely acknowledged that in most university foreign language programs a significant gap exists between courses where the focus is on language learning and courses where the goal is to read and interpret literary texts in the L2. Consequently, the present study sought to design an effective instructional approach that would make a significant contribution to closing the gap. Specifically, the study entailed the following research questions:

- (1) To what extent does a CBI approach to L2 narrative literacy give rise to learners' conceptual understanding of the Foundation, Organization, and Genre concepts, and through these concepts promote the development of L2 reading abilities?
  - a. To what extent does L2 learners' ability to read a text improve, as measured by the difference in scores on written summaries from pre-test to post-test as assessed by independent raters?
  - b. To what extent does L2 learners' conceptual understanding of narrative literacy concepts—Foundation, Organization, and Genre—improve as determined by changes in the quality of their verbalizations?

- (2) Does a division-of-labor pedagogy result in learners' appropriation and internalization of the four roles that comprise each of the three concepts: (1) Foundation – vocabulary, grammar/discourse, main idea, and predication; (2) Organization – beginning, complex reaction, goal path, and ending; and (3) Genre – field, tenor, mode, and purpose?
- (3) How does mediation change over time as learners' L2 reading ability develops?

The research questions were addressed in Chapters 4, 5, and 6. In Chapter 4, the results of the learners' performance on written summaries from mid- and high-level texts on the pre- and post-tests were quantitatively analyzed. Their performance significantly improved for both difficulty levels. In addition, their performance significantly improved on all five summary categories for high-level texts and on the summary categories of main idea and accuracy for mid-level texts. The analysis in Chapter 5 focused on the change in learners' verbalizations from Time 1, prior to the instruction to Time 4, after completion of the post-test. They wrote verbalizations on 1) the nature of L2 reading; 2) their understanding of Foundation, Organization, and Genre; and 3) their use of Foundation, Organization, and Genre to guide their thinking and reading. Although each learner's development was unique, they all exhibited marked changes in their respective verbalizations from the outset to the completion of the study. Finally, the analysis for Chapter 6 was focused on the appropriation and internalization of the roles and the change in mediation over time for one particular learner, Claire. One learner was chosen, as it was not possible to analyze each moment in eight learners' developmental process in the fifty hours of audio/video data. Claire's developmental profile was selected as she was placed in the lower scoring of the two groups at the outset of the study, but was particularly responsive to mediation, which allowed her to exhibit extensive development throughout the

study. Using detailed transcriptions of selected excerpts from her interactions with RT and other learners, the analysis showed that Claire was able to appropriate and internalize the roles and concepts. Consequently, over time she required mediation less often and when it was provided it became increasingly implicit—a clear indication of development. In other words, Claire was able to shift from being co-regulated by the collective and RT to being self-regulated.

## **7.2 Discussion**

Due to the persistent language-literature curricular gap, L2 learners, with implicit L1 reading ability and intermediate L2 proficiency and with little experience reading authentic, full-length texts and no or minimal instruction on how to make meaning with texts, find themselves unprepared for upper-level literature classes, where interpretation and analysis of literary texts is required practice. Often, learners are not afforded opportunities to read texts in the L2 until they have attained what is assumed to be a ‘sufficient’ level of L2 proficiency and are expected to make the transition from language to literature courses largely on their own. If reading is assigned, the texts are often adapted or abridged and typically required for homework where learners are more or less on their own. Therefore, opportunities for direct and explicit instruction and mediation are limited. While comprehension difficulties experienced by learners center on the main ideas of texts, their ability to detect and interpret supporting details is even more problematic. Learners often have a view of language that includes one-to-one correspondences between the L1 and L2 and have difficulty connecting their L2 proficiency and L1 reading knowledge. They typically are unable to appropriately use bilingual dictionaries or grammatical resources and hence often rely on Google Translate or glossed texts.

In most L2 reading research, which is from a cognitivist (i.e., inside-the-head) perspective, reading is considered an extraction process and generalizations are made across variables. Researchers investigate the use of cognitive resources not the creation of new resources in the process of reading. Although Bernhardt's (2011) compensatory model has made a significant contribution to L2 reading research, as noted in Chapter 2, it has not given rise to concrete recommendations for L2 reading pedagogy. An L2 literacy approach, from a social perspective (i.e., Kern (2000)), considers reading to be a meaning-making process, a multidimensional relationship between readers, writers, texts, world, languages, and background knowledge, and a tool for thinking that allows learners "to expand one's understanding of oneself and the world" (Kern, 2000, p. 39; Roebuck, 1998). Literacy oriented researchers focus their investigations on the particulars of reading—readers, use of strategies, and contexts (Kern 2000).

V-SCT, though a social approach to mental processing, has a different ontology and therefore different epistemology from the majority of L2 reading research. It is crucial from this point of view to study the developmental process instead of already formed abilities. Because "consciousness is formed and manifested in activity," (Rubenstein, 1940 as cited in Petrovsky, 1985, pp. 23, 24) it must be studied in motion, in its history. The functional method of double stimulation allows researchers to study, and at the same time promote, the formation of appropriate mediation and the development of higher psychological functions. These internalized cultural and symbolic tools allow people to intentionally control their mental behavior. Effective *obuchenie*, the dialectical unity of teaching-learning, which is attuned to learners' ZPD-in-activity, allows researchers-teachers to intervene in the developmental process to help learners to appropriate and internalize culturally constructed artifacts which they then use to mediate (i.e.,

regulate) their own mental activity. On this view, intermental psychological functioning leads to intramental functioning.

The design of the study reported on in this dissertation attempted to address past concerns in L2 reading research and pedagogy. CBI was adapted and designed to help intermediate learners of French develop the ability to interpret and analyze narrative texts, which in turn should enable them to more smoothly make the transition from language to literature courses in a far more effective and efficient way than has traditionally been the case. A DOLP was created to allow learners to focus on particular roles for the concepts and therefore contribute to the act of reading while benefitting from the role preparation from other members of the collective, until they could each take on the responsibility for the entire process. On this view, each learner in the collective contributed in different ways to the common goal—that of making meaning with texts. DOLP also allowed learners, individually and as a collective, to be mediated from their current level of development towards independent reading of French texts. The foci of the analysis—performance, verbalizations, appropriation and internalization, and change in mediation over time—are dialectically interdependent and allowed for the product and process of the learners' L2 narrative literacy development to be investigated and promoted. It is important to draw attention to the fact that the participants in the study were the lowest-performing readers on the pre-test and therefore in all likelihood had a long route to travel to attain functional reading ability in the L2.

Through CBI and DOLP, the learners, as a collective, along with mediation from RT, were able to read authentic French texts for meaning, investigate these texts using Foundation, Organization, and Genre, as manifested in improvement in their summary writing. The significant development in the learners' ability to produce adequate summaries for high-level

texts, in particular, seems to confirm the effect reported in Oded & Walters (2001) that the creation of a summary correlated more strongly with more difficult texts than for less difficult texts. The summary categories of main idea and accuracy saw greater development across textual difficulty level than other categories suggesting that it was essential for learners to be able to address these areas before focusing on categories that more directly pertained to summary writing than reading abilities.

Learners' verbalizations for each concept and for how they used these concepts to guide their thinking and reading also dramatically shifted as instruction progressed. Their verbalizations revealed more abstract, systematic, explicit, recontextualizable, complete understandings as well as recognition of the interdependency of Foundation, Organization and Genre. As they gained experience operating with the three concepts, the learners remarked that L2 reading had become similar to L1 reading. By the completion of the study, the learners reported a substantial degree of confidence and comfort in reading and analyzing texts, commented that they appreciated reading as an interactive meaning-making process, learned that language involves choice and that the usage of grammar/discourse affects the meaning of a text. They were able to use resources to investigate textual elements, made educated predictions, understood main ideas as well as nuances, and understood that the concepts could be used for other genres and for texts in other languages. Organization allowed them to understand that stories can be related in different orders for particular effects and to appreciate the intricate nature of how elements of episodes are connected. Genre, for the learners, became a way to investigate an author's language and style choices for particular purposes instead of solely a classification of text types.

The analysis of key excerpts from the instructional sessions in Chapter 6, documented the process of one learner's development as instruction progressed. The learner required less mediation, improved her performance, became more self-regulated, responsive to mediation, and more agentive, and appropriated and internalized the conceptual knowledge.

Although the learners significantly improved their L2 narrative literacy ability, their developmental process was not yet complete by the end of the study as some roles still needed some implicit mediation, the concepts were not yet fully recontextualizable, and the learners were not yet entirely independent readers who were able to produce fully appropriate summaries. However, what was once an arduous, confusing and overwhelming process, which at best yielded limited understanding, became an independent, investigative process that allowed them to deeply comprehend, and confidently interpret and analyze texts. As each learner had different rates of improvement in each area of the study, RT's mediation was attuned to each of their particular needs as they changed. Development is a revolutionary process, consisting of leaps, twists, backtracking, and pauses, that nevertheless continues to move forward, but rarely in a monotonic way. Learners' development of L2 narrative literacy allowed them access to textual content and the ability to interpret and analyze content in their new language. They developed meaning-making resources that allowed them to confidently and independently create different understandings and relationships with the word and the world.

### **7.3 Implications**

The findings of this study suggest that effective L2 literacy pedagogy is achievable at lower levels of language instruction and need not wait until learners reach upper-level courses. In terms of implications for curricular design and pedagogy, the findings here suggest that

instructors of intermediate bridge courses should consider incorporating CBI and DOLP for L2 narrative literacy if they aim to effectively prepare students to fully participate in upper-level literature courses. CBI allows learners to develop the conceptual knowledge needed for reading, interpreting, and analyzing texts, which in turn contributes to the development of the learners' conceptual knowledge. Praxis-based *obuchenie*, which incorporates the dialectical relationship between conceptual knowledge and performance in goal-directed practical activities, leads learners' L2 literacy development. A DOLP, with learners working as a collective, can develop intrapsychological functioning and independence. It is necessary for mediation to be attuned to individual and collective needs in literacy pedagogy. Through effective literacy CBI/DOLP, learners are able to create new resources for thinking, which should, in turn, have an effect on other areas of language learning. Of course, this connection remains to be documented in future research.

In terms of additional implications for pedagogy and L2 teacher education, it is important to note that although all eight learners developed, there was individual variation across their developmental trajectories. Claire, who had very little previous L2 reading experience or instruction and was placed in the lower scoring of the two groups, nevertheless improved significantly in all areas addressed in the study. As was noted in Chapter 4, similar scores for learners on a pre-test do not predict similar scores for the same learners on the post-test, therefore it is important for mediation to remain attuned to the learners' ZPD-in-activity. Finally, as there was more significant development in the main idea and accuracy summary categories for both mid- and high-level texts than in other categories, a possible implication is that learners must attend to these areas before more subtle features of summary writing (i.e., supporting details, synthesis, and generalizations) can be addressed.



In terms of implications for L2 reading research, as this study suggests, significant insights can be gained from investigating the developmental process instead of already formed abilities and an in-depth analysis of even one learner may provide more insights into the developmental process than generalizations across variables. This study also contributes and expands on the research using CBI in L2 pedagogy, Vygotskian research on second language development, and Cole's work using a division-of-labor approach to L1 reading instruction.

The study also has further implications for L2 teacher education, the results suggest that coursework is needed to prepare future teachers to address learners' L2 literacy needs with conceptual knowledge, use collectives to help promote literacy and other development, and promote learners' ability to investigate textual elements using resources that lead to independent reading. Finally, future teachers need to become effective mediators by learning to identify learner-specific needs and the amount and type of mediation that will allow learners to assume maximum responsibility and that will lead them not to merely producing correct answers but importantly will enable them to develop in-depth understanding of the nature of reading that will result in effective self-regulation.

#### **7.4 Limitations**

The primary limitations concern the texts and tests used in the study. The texts may have been too long for practical purposes both for instruction and for the assessments. For the instruction portion, two texts were read and analyzed to completion and the collective had begun to read a third text. Given that the learners were not only reading but also analyzing texts using the three concepts, which were novel for the learners, the process took more time than anticipated. As Organization and Genre were investigated after the first pass through the text

(given the developmental needs of the learners), learners had less time to practice using these two concepts under mediation from the researcher-teacher and ultimately to internalize them. Learners could have benefitted from more practice with Genre especially, as they had not had the opportunity to investigate all four of its affiliated concepts by the end of the study. Indeed, when asked at the conclusion of the study for useful suggestions for modifying instruction in the future, several learners responded that they would have liked more time with Genre, as it was the most difficult concept and the one that they were able to investigate the least.

The use of an adaptation of a well-known text (*Sleeping Beauty*) for the high-level pre-test text was unintentional and in the future this mistake should be avoided. It is important to note, however, that the adaptation was significantly different from the original text (either in French or English) and much more difficult in terms of storyline. Nevertheless, inclusion of this text may have compromised the scores on the pre-test to some extent. It is important to keep in mind, however, that if the results of the pre-test were skewed because of learner familiarity with the story narrated in the text, the scores were likely to have been inflated thus revealing a smaller rather than a larger difference between pre- and post-test performance. Although it cannot be stated with certainty, but since Daisy was the only learner to have identified the text as an adaptation of a French/English text, she may have been the only participant to have recognized the storyline. Finally, there was more variability on the difficulty level ranking for the mid-level pre-test text than for other texts, however it had already been used by the time the increased variability was identified. Other texts that were also determined to have more variability were not used in the remainder of the study.

Concerning the assessments, there were three specific areas that may call for modification in the future. Related to the length of the texts, mentioned above, in addition to the

pre- and post-tests, a mid-project test had been planned prior to the start of the study. Given the amount of time it took to complete each instructional text, the mid-project test was eliminated in order for learners to have more time for the CBI, DOLP and mediation. A third data point may have been able to shed more light on Elizabeth and Marie-Claire's respective development, as reflected in their test performance. In addition, a mid-project test could have served as a formative assessment to sharpen the researcher-teacher's understanding of the learners' abilities at the midway point.

Furthermore, both the mid-level and high-level post-tests were almost double in length from the pre-tests, which made it more challenging to directly compare the pre- and post-test results. Due to the length of these tests, the learners' summaries were scored according to whatever portion of the text they indicated that they had read. It would have been preferable for all learners to complete the high-level texts for both pre- and post-tests, which would have allowed for greater precision in the scoring procedure. The majority of learners failed to complete the high-level pre- or post-test; thus, scoring on the high-level post-tests was at least consistent across learners. Although it was not a perfect solution to score the summaries in this way, given the nature of the scoring rubric, it is difficult to envision a better solution to the problem.

The third limitation concerns the use of summaries to assess learners' L2 narrative reading ability. There are other measures that are used in L2 reading research such as recall and multiple-choice questions. Although summaries have advantages and disadvantages as reading assessment procedures, it was determined that they were the most appropriate of the available options. One of the disadvantages is that there was not a direct link between Organization and Genre and the assessment measure. Moreover, the use of summaries made it more difficult to

score if learners did not have time to read the entire text. To my knowledge, thus far, no foolproof assessment for reading/literacy exists.

## **7.5 Future Directions**

Any study is but a launching point for future investigations of unresolved questions or questions that spring forth from the process, the data, or the analysis; this study is no exception. Although the performance for the two groups of learners were analyzed in Chapters 4 and 5, Chapter 6 focused predominantly on details of Claire's development under mediation throughout the ten weeks of instruction. As approximately fifty hours of audio and video data were collected for this study, it was not possible within the constraints of the dissertation to analyze all of the interactions that took place among the eight learners and the researcher-teacher. However, to fully understand the remaining seven learners' unique development, an in-depth study of each of them over the ten weeks of instruction is warranted and will be undertaken at a later time.

In terms of the CBI portion of the study, there are a number of possible changes needed or future directions to take. As the concept of Organization was specific to narratives, an additional SCOPA is needed to allow Organization to be more recontextualizable across genres (e.g., argumentative or persuasive texts). Also concerning the SCOPAs, the Foundation and Organization concepts may be more effectively presented through a SCOPA that has the roles less in focus and the overall concept more in focus. The names of the elements of episodes should also be changed to limit confusion between "goal" and "goal path." As far as the Genre concept is concerned, in addition to more time for the learners to practice, appropriate, and internalize this concept, a more thorough explanation or more emphasis on how field, tenor, and mode allow the learners to investigate the context of situation should be formulated. In addition,

Tenor should be more clearly defined and illustrated in future instruction. Tenor involved the relationship between the participants, that of author and reader, and not that of the relationship between characters, as was erroneously noted in the learners' verbalizations. This would need to be clarified in future studies. A dynamic assessment could also be used in addition to, or in replacement of, the static pre- and post-test used in this study. From the results of the dynamic assessment for the pre-test, learners could be grouped by Learning Potential scores (Kozulin & Garb, 2002; Poehner & Lantolf, 2013). It may be interesting to investigate the nature of each type of collective in terms of learners' development.

For future instantiations of the DOLP, the nature of the collective for more advanced learners should be investigated. In addition, as learners develop their understanding of *passé simple*, for example, it may be more beneficial for the instructor, and possibly the collective, to prepare a handout with key details to be used as a collective resource and to which the learners can refer more easily. Related to this idea, it may be more helpful for the collective if the person assigned to the vocabulary role posted (on paper, chalkboard, or whiteboard) their selected words and English equivalents as they prepare the role so that the other members of the collective could incorporate them earlier and more easily during their role preparation.

Because literacy involves the dialectic link between reading and writing, future studies could incorporate a more direct writing component in several different ways. Instruction could include the genre of a summary, the nature of the connection between the concepts and summary writing, and the categories of the scoring rubric. After scoring the summaries, feedback could be given in a number of ways, but doing so as a dynamic assessment may be especially informative. Summaries could also be compared with the collective or used to identify exemplar components of high-quality summaries. As learners' L2 literacy improves, it would also be beneficial for

learners to write their summaries in the L2. A writing component could also ask learners to compose their own L2 narratives using what they learned during CBI. Finally, results from this type of a study could be used as a diagnostic for future writing or reading/writing instruction.

An important next step includes incorporating CBI and DOLP into fourth and fifth semester bridge courses. Although some changes may be needed to effectively integrate research from a collective of four learners into the classroom, it is crucial that this next step be taken. Most L2 French teachers do not have the luxury of focusing on only one group of four learners at one time, therefore for this research to contribute to the closing of the language-literature gap that currently exists, it will need to be adapted for the classroom. One possible solution may be to assign groups of learners to each role. The collective would then consist of twelve learners (i.e. three learners per role times four roles), and therefore a class of twenty-four students would consist of two collectives. In addition, to fully know whether the curriculum gap can be closed, the learners would need to be assessed in upper-level literature classes.

## **7.6 Conclusion**

This study incorporating CBI and DOLP for L2 narrative literacy expands on Vygotskian CBI research into L2 literacy pedagogy. As such, it offers insights into L2 reading research, Vygotskian research on L2 development, and L2 pedagogy, curricular design and teacher education. Although there are limitations and questions that remain for future investigations as this study served as an initial attempt to use CBI and DOLP in L2 literacy teaching-learning-research, it will hopefully inspire future investigations of praxis-based teaching-learning-research using CBI/DOLP into L2 literacy as well as into other educational domains. It is hoped too that

this study along with those that may be carried out in the future can close the language-literature curricular gap.

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## Appendices

### Appendix A

#### Informed consent

#### Informed Consent Form for Social Science Research

The Pennsylvania State University

**Title of Project:** French Narrative Literacy Pedagogy

**Principal Investigator:** Kimberly Buescher, Graduate student  
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1. **Purpose of the Study:** The purpose of this research is to investigate the extent to which a Concept-based Instruction approach to second language narrative literacy will help intermediate French learners develop a conceptual understanding of three concepts (foundation, organization, and genre) and through these concepts promote the development of second language reading abilities. In addition, the extent to which a division-of-labor pedagogy will result in intermediate French learners' appropriating and internalizing the four roles for each of the three concepts (foundation, organization, and genre) and the changes in mediation over time as second language reading develops will be investigated. Support provided by the researcher, group members and other materials have the potential to promote your development during the second language reading activities.
2. **Procedures to be followed:** You will be asked to complete a survey on your second language and reading background, followed by a pre-test. The test involves reading two French texts and writing a summary of each. You will then be asked to participate in a four-person group to read and comprehend French texts while being responsible for different role cards throughout the process. You will also complete a mid- and post-test using the same format as the pre-test. Each text will also be followed by a written summary. These sessions will be audio and video recorded in order to gain a better understanding of the process. The video/audio recordings may be used outside of this study for future research projects, educational and training purposes, conference presentations and/or publications. Future research projects may include looking at other aspects of the organization and accomplishment of language learning and teaching tasks in the future. These may include, but are not limited to: learner responsiveness, teacher/researcher assistance, peer assistance, and/or use of first and second language in language learning.
3. **Benefits:** The benefits to you include learning more about three concepts (foundation, organization, and genre), which comprise second language narrative literacy and which may improve your second language reading abilities in French. You may also learn more French vocabulary as well as

grammatical and discourse makers for example. The benefits to society include learning more about how to help intermediate language students learn to read/improve their reading in French. In addition, participants will receive \$10 per hour for each hour that they participate in the reading activities.

4. **Duration/Time:** You will be asked to meet once a week for a maximum of twelve weeks with the researcher(s) and the other students as a group. Each session will last for two hours.
5. **Statement of Confidentiality:** Your participation in this research is confidential. The video data will be stored and secured in password-protected digital files. In the event of a publication or presentation resulting from the research, video clips, screen captures, and/or written transcripts may be employed to exemplify how this group reading process works. Other forms of data (e.g. interview) collected during the study will also be stored in electronic password-protected files and archived for future research projects, educational, and/or training purposes. Your name and any other personally identifiable information will never be used. Instead, pseudonyms will be used when referring to specific participants. Only the Principle Investigator, Kimberly Buescher, and her Advisor, Dr. James Lantolf, will have access to the recordings. If you speak about the contents of the group outside the group, it is expected that you will not tell others what individual participants said.
6. **Data Archiving for Future Use:** Normally, video and audio files will be destroyed five (5) years after your participation in this study. However, video and audio files can be valuable resources for research, educational, and training purposes. By signing this informed consent form, you are agreeing to allow the researcher to archive video and audio files of your participation in this research for future research, educational, and/or training purposes in the field of second language learning and teaching. Your data will remain password-protected and confidential.
7. **Right to Ask Questions:** Please contact the researcher, Kimberly Buescher ([kdb5216@psu.edu](mailto:kdb5216@psu.edu)) or her advisor, Dr. James Lantolf ([jpl7@psu.edu](mailto:jpl7@psu.edu)), with questions, complaints or concerns about this research. Questions about research procedures can be answered by the research team.
8. **Voluntary Participation:** Your decision to be in this research is voluntary. You can stop at any time. You do not have to answer any questions you do not want to answer or participate in any activities you do not want to participate in. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise.

You must be 18 years of age or older to consent to take part in this research study. If you agree to take part in this research study and the information outlined above, please sign your name and indicate the date below.

You will be given a copy of this consent form for your records.

---

Participant Signature

---

Date

---

Person Obtaining Consent

---

Date

## Appendix B

### Mid-level pre-test text

#### Le Tableau

de Bernard Friot

M. Douybes était richissime, obèse et très vieux. Il fumait des cigares, cela va de soi, mais ce détail n'a aucune importance pour la suite de l'histoire.

Il possédait des tableaux de grand prix, des œuvres célèbres que les plus grands musées auraient souhaité présenter. Lui ne les montrait à personne. Il les conservait dans son musée privé qui occupait les trois étages supérieurs de l'immeuble dans lequel il habitait.

Parmi tous les tableaux de sa collection, le plus célèbre était le fameux *Cavalier noir* de Tarto Sicabio. Le chef-d'œuvre du peintre, d'après les spécialistes, mais surtout un tableau entouré de mystère et d'effroi : tous ceux qui l'avaient possédé, en effet, étaient morts de mort violente. Cette malédiction qui semblait peser sur le tableau avait fait, curieusement, du *Cavalier noir* la peinture la plus chère du monde. Le vieux Douybes l'avait acquise, disait-on, à un prix exorbitant.

C'est sans doute pour cela que *Le Cavalier noir* était protégé plus étroitement qu'un chef d'État. Il était accroché dans une salle blindée dont seul M. Douybes connaissait le code d'accès. Pas d'autre tableau dans la pièce ; seul un dessin d'enfant était scotché sur le mur d'en face, un dessin aux couleurs hésitantes dont on identifiait mal le sujet : un singe semblait-il, énorme et ricanant, un cigare au coin de la bouche, qui lançait derrière lui des cartes à joueur (ou étaient-ce des billets de banque ?). C'était le vieux Douybes lui-même qui avait accroché ce dessin d'un de ses petits-fils, un enfant de cinq ans à peine. Une façon pour lui de se moquer de Sicabio et de son *Cavalier noir*. Car même s'il avait dépensé une fortune pour l'acquérir, le vieillard n'aimait pas le tableau : il l'avait acheté par défi, pour prouver qu'il était l'homme le plus puissant du monde, et qu'il n'avait pas peur de la malédiction liée au tableau.

Un soir, quelques jours avant ses quatre-vingt-six ans, il pénétra dans la salle du *Cavalier noir*. Il venait rarement le voir, une ou deux fois par an, pas plus. Ce jour-là, étrangement, il avait pensé plusieurs fois au tableau ; plus que cela : il en avait été comme obsédé, et c'est poussé par une force irrésistible qu'il était monté dans la salle du musée pour le contempler.

Il s'assit sur un tabouret devant la toile, qui était de dimension moyenne, et colorée violemment de rouge, de violet et de vert cru. Pourquoi Sicabio l'avait-il intitulée *Le Cavalier noir* ? On distinguait bien dans l'entrelacs de couleurs une forme humaine, mais nullement celle d'un cheval. Alors, pourquoi *Cavalier* ? Et pourquoi *noir* ? C'était, une fois de plus, ce que se demandait le vieux Douybes, tassé sur son tabouret, intrigué malgré lui par la brutalité du tableau, par la violence des formes et des couleurs.

Soudain, il eut l'impression que le tableau bougeait. Non pas la toile ou le cadre, mais les couleurs et les formes, comme si elles prenaient vie. Il se raidit, attendit.

L'impression se dissipa presque aussitôt, le tableau retrouva son immobilité, et le vieil homme douta de ses sens.



Il guetta encore longtemps *Le Cavalier noir*. Mais celui-ci semblait perdre peu à peu de sa force, de sa violence. Il n'avait pas l'air si inquiétant, vraiment : au contraire, il était presque apaisant, une fois qu'on l'avait dompté.

Le vieux Douybes, cependant, n'était pas à l'aise. Il sentait une présence, une menace dans la pièce. Il était seul, pourtant, et *Le Cavalier noir* était vaincu, il en était certain maintenant. Il se leva de son tabouret et, lentement, tourna sur lui-même. Les murs étaient nus, comme d'habitude, hormis le singe grimaçant barbouillé par une main d'enfant.

Le vieil homme se rassit. Il n'était pas rassuré, malgré tout. Il pensa à partir. Quelque chose le retint.

Trois heures plus tard, quand le système de sécurité déclencha l'ouverture automatique des portes, on découvrit le vieux Douybes étendu, mort, devant *Le Cavalier noir*, une liasse de billets de banque dans la bouche. Sur le mur d'en face, le dessin d'enfant avait disparu. Mais cela, personne ne le remarqua, et la réputation maléfique du tableau de Sicabio grandit encore. Sa valeur aussi.

Friot, B. (2007). "Le tableau." *Encore des histoires pressés*, 29-34. Toulouse: Milan Poche.

## Appendix C

### High-level pre-test text

#### La Belle au Doigt Bruyant

de Philippe Dumas et Boris Moissard

Il était une fois un Prince Charmant qui habitait Rouen dans la Seine-Maritime. C'était un jeune garçon tout ce qu'il y a de sympathique et que sa mère adorait, c'est elle qui répétait à tout bout de champ que c'était "un vrai petit prince" (il faut reconnaître qu'il n'était pas mal de sa personne). A treize ans, son père lui offrit un vélo demi-course : on ne le vit plus désormais qu'à bicyclette, son chien Didi trottant contre sa roue.

La difficulté, quand on est Prince, c'est de trouver un château abandonné. Une fois, Clément passa devant une palissade : peut-être cachait-elle quelque forêt maudite, abritant un palais de la Belle au Bois dormant ? Clément escalada la palissade.

Il atterrit dans un fouillis de ronces et d'orties, planté de deux ou trois arbres auxquels pendaient des bouts de chiffon : sans doute les oriflammes des chevaliers qui avaient tenté de vaincre la citadelle. Jonchant le sol, quantité de boîtes de conserves et de débris d'armures témoignaient de la violence des combats. N'écoutant que son courage, Clément donna l'assaut. Mais une porte s'ouvrit sur les imprécations de la concierge :

- Vas-tu me fiche le camp, sale voyou ! J'en ai assez de tous ces gosses qui viennent tourner ici...

Un autre mercredi après-midi, il avisa dans un jardin public une princesse qui dormait sur un banc, victime d'un sortilège. Clément s'approcha d'elle et lui fit un baiser : l'endormie se réveilla, mais en poussant des cris d'orfraie, et une dame accourut, qui traita le jeune preux de tous les noms et lui tira les oreilles : manifestement ici, personne n'attendait de Prince Charmant.

Une troisième fois Clément avait bien cru trouver enfin la compagne idéale. Elle était couchée toute nue sur le bord du trottoir, une main dans le caniveau. Hélas ! en y regardant de près, Clément découvrit qu'il s'agissait d'un mannequin de plâtre hors d'usage jeté à la voirie. Il s'en désola durant huit jours.

Or non loin de Rouen, à Barentin, il y avait un jeune ménage qui venait d'avoir un enfant, une petite fille, et ces gens-là, pour fêter le baptême, organisèrent une réception à laquelle ils prièrent le ban et l'arrière-ban de leur famille et de leurs amis et connaissances.

Au jour dit, les uns et les autres se présentèrent les bras chargés de cadeaux ; et tout le monde se pencha sur le nouveau-né, et lui prophétisa une vie sensationnelle. Le papa et la maman étaient aux anges. Ils souriaient béatement.

Mais voilà que soudain, on sonne ; c'est la tante Elisabeth qui se trouve derrière la porte : on avait pourtant pris soin de ne pas l'inviter ! La tante Elisabeth est une vieille parente honnie de tous, terrible langue de vipère, rabat-joie professionnelle. Il ne fait jamais bon l'avoir chez soi.

- Bonjour Bernard, bonjour Florence, dit-elle au papa et à la maman qui en faisaient une tête !
- Bonjour, chère tante Élisabeth, répondent-ils, quel plaisir de vous voir parmi nous. Justement nous nous disions...

- Suffit ! Conduisez-moi au berceau.

Et prenant le bébé à bout de bras, la tante Elisabeth qui était très costarde, le secoua comme un prunier et dit :

- *Toi ma petite, un jour tu te piqueras avec une aiguille, et ce jour-là tu t'endormiras d'un sommeil éternel, ainsi que tous ceux de ton entourage ! Ah ! Ah ! Ah !...*

Et elle s'en fut en claquant la porte, laissant l'assistance absolument consternée.

Par bonheur se trouvait là le cousin Bertrand, du Havre, garçon de ressources, qui s'y connaissait en magie, enchantements, pratiques noires et autres métamorphoses et qui s'efforça de remettre de l'ambiance. Il dit qu'il ne fallait pas se laisser abattre et que si jamais la prédiction de la tante Elisabeth venait à s'accomplir, eh bien ! il suffirait de trouver un Prince Charmant qui réveillerait tout le monde. Le cas s'était déjà produit.

Pour plus de sûreté, il manigança une sorte de contre-charme avec les moyens du bord, c'est-à-dire un verre d'huile d'arachide, une pièce de dix centimes et un cheveu de la cousine Marie-Hélène secoués ensemble ; puis il recommanda qu'on éloigne tout de même autant que possible à l'avenir tout ce qui pourrait ressembler de près ou de loin à une aiguille.

Sur quoi chacun regagna son domicile, somme toute assez content de son après-midi.

La petite Louise grandit en beauté et en sagesse et elle devint une superbe jeune fille qui faisait la fierté de ses parents : sa voix était douce, ses cheveux de miel, son teint de lys, ses yeux comme deux sources d'eau vive et son caractère en or. Elle pratiquait les sports, on la voyait galoper dans la campagne sur son poney et les gens lui faisaient des signes de la main.

Tout le monde jusqu'à Rouen admirait cette famille heureuse, simplement on se demandait pourquoi leurs habits n'avaient jamais leur compte de boutons : on ne s'avisait pas de l'incommodité de coudre sans aiguille.

Tout allait pour le mieux, quand hélas ! le malheur se produisit. Louise, qui goûtait chez une amie, voulut mettre un disque : elle se piqua au doigt avec le saphir de l'électrophone.

Elle ne s'endormit pas. Elle resta pétrifiée, immobile, à part un ou deux spasmes, signes qu'en son for intérieur les charmes contradictoires de la tante Elisabeth et du cousin Bertrand se disputaient le terrain. Dieu merci ! ce fut le second qui prit le dessus, et Louise revint à elle ; mais alors on sut que le cousin y était allé un peu trop fort : car elle se réveillait excessivement. Ses yeux s'élargirent, sa main trembla, et elle se mit à danser et à danser, de plus en plus frénétiquement, gesticulant sans qu'on puisse l'arrêter : elle dansait, dansait toujours, et la sueur lui mouillait le dos et traversait son chandail ; alors on la laissa danser toute seule et elle passa le restant de l'après-midi à se trémousser chez son amie.

De retour chez elle, son premier geste fut de tourner le bouton de la radio et elle recommença à se démenier sur les succès du hit-parade sans que ses parents y puissent rien. Pour finir, ils allèrent se coucher, et le lendemain matin, quand ils se levèrent, n'ayant pas fermé l'œil, ils étaient inquiets des réactions dans l'immeuble, car leur petite Louise n'avait pas cessé de la nuit. Justement le papa de Louise rencontra dans l'escalier le voisin du dessous, M. Tabac, partant comme lui pour son travail. Il s'attendait de sa part à des remontrances et mêmes à des menaces d'aller porter plainte au commissariat pour tapage nocturne. Eh bien, pas du tout.

- Bon-bon-bon-----jour, bon-bon-bon-----jour, pom-pom-pom tralala, chanta M. Tabac en se tortillant sur les marches, et le papa de Louise le vit s'éloigner dans la rue en faisant des claquettes.

La rue elle-même, ce matin-là, résonnait d'un vacarme infernal. Les voitures klaxonnaient, les passants criaient, les agents de police faisaient entendre leurs sifflets à roulette, tout le monde s'activait dans tous les sens. Le papa de Louise entra dans un café : l'endroit était

plein des hurlements d'un juke-box et les consommateurs, aux tables et devant le zinc, claquaient dans leurs mains en cadence. De quoi devenir fou. Renonçant à aller au bureau, le papa de Louise rentra chez lui.

A la maison, ça avait empiré. Louise avait convoqué tous ses camarades de l'école et tous étaient venus, porteurs de casseroles et de cuillères. Ils avaient formé un orchestre. M. Marelle, le monsieur du dessus, s'était joint à eux, moyennant le renfort d'une lessiveuse, en qualité de tambour : il tapait dessus à tour de bras. La maman de Louise en personne se tenait devant les musiciens en faisant office de chef d'orchestre. Alors le papa de Louise fut frappé de contagion, il se mit à chanter à tue-tête.

La rue entière sombra dans le vacarme et la danse de Saint-Guy. Les habitants des alentours alertèrent le commissariat, ainsi que les pompiers, qui vinrent et déployèrent leurs lances dans l'espoir de noyer le potin, mais sans succès. Alors on saisit la préfecture, qui en référa au ministre. Et la rue fut condamnée, mise en quarantaine derrière un rideau de barbelés.

Cette affaire permit à Clément de donner sa pleine mesure de chevalier sans peur et de prouver son dévouement à la cause commune.

Il fait le voyage de Rouen à Barentin sur son vélo, accompagné du fidèle Didi qui trotte toujours contre sa roue. Il reconnut les lieux. L'immeuble de Louise, avec sa façade illuminé, le plongea dans une rêverie où la gloire le disputait à l'honneur.

Déjà l'Assemblée Nationale s'était saisie de l'affaire et avait voté la destruction de la rue frénétique, comme l'appelaient les journaux : il ne s'agissait ni plus ni moins que de la raser, après élimination physique de ses occupants. Le ministre de la Guerre avait envoyé sur place ses sapeurs et ses artificiers ; l'aviation se tenait prête. Quand tout serait fini, on construirait sur les lieux de la tragédie un centre commercial avec des crèches, une cinémathèque et tout ce qui s'ensuit ; et on tâcherait d'oublier.

Clément cadénassa son vélo et se faufila dans la zone interdite en rampant sous les pieds d'une sentinelle. Il enjamba un bâton de dynamite, et parvint sain et sauf à l'entrée de l'immeuble. Il monta au troisième. Et il pénétra chez Louise, où l'on ne se souciait que de danser, pas de pousser les verrous.

Clément entra dans le tourbillon de la danse et s'approcha de Louise. Elle paraissait encore très fraîche et très en train. La danse qui se dansait à ce moment-là était une danse assez complexe, s'exécutant à l'aide d'un cerceau de plastique, dans quoi il fallait se trémousser en le gardant autour de ses hanches, ce qui n'était pas commode ; mais Clément ne fut pas ridicule, il ne fit pas tomber le cerceau.

Le disque suivant fut une bonne vieille valse. Justement Clément dansait très bien la valse. Il prit Louise dans ses bras, et les voilà tous deux qui tournent, qui tournent, et tournent, et Louise se laisse aller, et Clément la maintient, ils virevoltent élégamment et l'assistance comprend qu'il va se passer quelque chose : de fait, Clément fit à Louise un baiser, et elle redevint très calme, et se laissa tomber dans un fauteuil.

Ce fut la fin du cauchemar. Tous les danseurs s'immobilisèrent, tout se tut sur Barentin, le maléfice était levé. Le silence se rétablit et on entendit le bond de la sauterelle dans les herbes des faubourgs. Le ministre de la Guerre parvint à retenir ses bombardiers.

Les barrages furent levés, et toute la région reprit son allure normale. Clément fut proclamé bienfaiteur du genre humain et sa mère triompha, depuis le temps qu'elle le disait que son fils était un prince Charmant !

Il y eut un festin où l'on mâcha en silence, et trois mois plus tard, Clément épousa Louise. Ils furent très heureux et ils eurent beaucoup d'enfants, tous fort calmes et silencieux.

Dumas, P, & Moissard, B. (1980). “La belle au doigt bruyant.” *Contes à l’envers*, 43-52. Paris: l’école des loisirs.

## Appendix D

### 1<sup>st</sup> Division-of-labor text: Low-level

#### Le champ du Lièvre de Souleymane Mbodj

Il y a longtemps, très longtemps, une terrible maladie régnait dans la savane. Cette maladie s'attaquait à la viande et à ceux qui mangeaient de la viande.

Un jour, tous les animaux se réunirent. Il fallait trouver une solution, beaucoup de leurs frères, beaucoup de leurs parents, beaucoup de leurs amis étaient morts en mangeant de la viande.

Le lion prit la parole et déclara :

- Désormais, il ne faudra plus manger de viande. Ainsi moi, le lion, roi de la savane, en ai décidé.

Sur ces mots, les antilopes, les gazelles et les biches applaudirent en criant :

- Vive le roi, vive le roi !

Les panthères, elles, n'étaient pas du tout contentes. Et les guépards non plus, et la hyène encore moins !

Une panthère demanda la parole :

- Dis-nous Lion, si l'on ne mange plus de viande, de quoi va-t-on vivre ?

Le lion répondit :

- Nous mangerons des herbes, nous mangerons des fruits. Maintenant, que chacun cultive un champ. Ainsi moi, le lion, roi de la savane, en ai décidé.

Mais le lièvre se leva et demanda :

- Lion, Seigneur Lion, comment savoir où commence et où finit mon champ ?

Le lion répondit :

- Chacun aura un champ à sa taille. Comptez dix pas de chaque côté et tracez votre champ. Girafe, à toi de commencer. Ainsi moi, le lion, roi de la savane, en ai décidé.

Et la girafe dépla ses longues jambes. 1, 2, 3... et bientôt 10 pas ! Quel champ énorme ! Puis vint le tour de l'éléphant, puis celui de la fourmi, puis celui de chaque animal. Chacun avait un champ à sa taille.

Le dernier à passer fut le lièvre. Il dépla ses pattes, se mit à sauter et compta jusqu'à dix. Et le lièvre eut un champ aussi grand que celui de la girafe et de l'éléphant. Tous les animaux protestèrent :

- Ce n'est pas possible, tu triches, Lièvre ! Tu n'as pas le droit de sauter, tu dois marcher, comme nous tous.

Mais le lièvre leur répondit :

- De tout temps, nous, les lièvres, avons marché ainsi. Ma mère marchait ainsi, mes grands-parents marchaient ainsi, mes ancêtres marchaient ainsi et mes enfants marcheront ainsi.

Alors, le lion lui dit :

- Lièvre, si tu te moques de nous, je te trancherai les deux oreilles. Ainsi moi, le lion, roi de la savane, en ai décidé.

Le lendemain, chaque animal se mit au travail. Seul le lièvre se demandait :

« Comment vais-je faire pour cultiver seul un champ aussi grand ? »

Mais il était malin et rusé. Il alla voir l'éléphant :

- Éléphant, j'aimerais partager mon champ avec toi. Il est bien trop grand pour moi tout seul ! Si tu veux, je travaillerai la nuit et toi, tu travailleras le jour.

L'éléphant réfléchit un peu et dit :

- C'est une très bonne idée. Quand commençons-nous ?

Le lièvre lui répondit :

- Demain, si tu le veux bien.

Puis le lièvre alla voir l'hippopotame :

- Hippopotame, j'aimerais partager mon champ avec toi. Il est bien trop grand pour moi tout seul ! Si tu veux, je travaillerai le jour et toi, tu travailleras la nuit.

L'hippopotame accepta.

Le lendemain, l'éléphant travailla toute la journée dans le champ du lièvre. Puis l'hippopotame travailla toute la nuit dans le champ du lièvre.

Le jour suivant, quand l'éléphant arriva au petit matin, il vit que le champ était très bien fait, que toutes les mauvaises herbes avaient été arrachées. Et l'éléphant se dit :

« Qu'il travaille bien ce lièvre ! Pourtant il est plus petit que moi, alors je dois faire mieux que lui. »

Et l'éléphant travailla plus durement encore.

La nuit suivante, l'hippopotame se dit :

« Qu'il travaille bien ce lièvre ! Pourtant il est plus maigre que moi, alors je dois faire mieux que lui. »

Et l'hippopotame travailla plus durement encore.

Des mois et des mois durant, l'éléphant travailla tous les jours. Des mois et des mois durant, l'hippopotame travailla toutes les nuits.

Vint enfin le temps de la récolte. Le lièvre alla voir l'éléphant et lui dit :

- Éléphant, notre récolte est très lourde pour un petit lièvre comme moi ! Attache cette corde à l'une de tes pattes et rentre chez toi. À l'autre bout, j'accrocherai un grand panier et je chargerai notre récolte à l'intérieur. Demain, quand le soleil se lèvera, tire le panier jusqu'à toi.

Puis le lièvre alla voir l'hippopotame avec l'autre bout de la corde :

- Hippopotame, notre récolte est trop lourde pour un petit lièvre comme moi ! Attache cette corde à l'une de tes pattes et rentre chez toi. À l'autre bout, j'accrocherai un grand panier et je chargerai notre récolte à l'intérieur. Demain, quand le soleil se lèvera, tire le panier jusqu'à toi.

Le lendemain, quand le soleil se leva, l'éléphant commença à tirer sur la corde. De l'autre côté, l'hippopotame commença aussi à tirer. Mais que c'était lourd ! Les animaux peinaient, ils soufflaient... mais rien ne venait.

- Le panier est très lourd, notre récolte doit être très grande ! se répétait l'éléphant pour se donner du courage.
- Le panier est très chargé, notre récolte doit être gigantesque ! se répétait l'hippopotame pour se donner du courage.

Et, tandis que chacun tirait sans le savoir sur la patte de l'autre, le lièvre chargeait toute la récolte dans de petits paniers. Un à un, il les transporta dans son terrier.

La nuit venue, l'éléphant et l'hippopotame étaient vraiment très fatigués. Ils détachèrent chacun le bout de leur corde, se rendirent au champ... et se retrouvèrent nez à nez ! L'éléphant dit à l'hippopotame :

- Que fais-tu là ? Pourquoi as-tu volé ma récolte ?

Mais l'hippopotame lui répondit :

- C'est toi le voleur, rends-moi ma récolte !

Ils ont bien failli se battre, l'hippopotame et l'éléphant ! Mais en parlant, ils ont compris que le lièvre les avait trompés tous les deux. Depuis, ils le cherchent pour lui donner une bonne leçon. Je crois même qu'ils le cherchent encore aujourd'hui.

Le lièvre a disparu, loin, très loin. Mais il doit se cacher, il n'est jamais tranquille, il a peur...

Voilà pourquoi, si vous voyez un lièvre, il est toujours en train de se cacher. Il a si peur que l'éléphant et l'hippopotame le retrouvent !

Si vous apercevez le lièvre, ne lui dites pas que je vous ai raconté cette histoire. Et si vous rencontrez l'hippopotame ou l'éléphant, ne leur dites pas que vous savez où se trouve le lièvre.

Mbodj, S. (2005). "Le champ du lièvre." *Contes d'Afrique*, 6-15. Toulouse: Milan Jeunesse.



## Appendix E

### 2<sup>nd</sup> Division-of-labor text: Mid-level

#### Archimémé

de Bernard Friot

Elles lui ont joué un sale tour, vraiment.

Comme chaque mercredi, Baptiste, sa mère et sa sœur Stéphanie sont allés à la maison de retraite pour rendre visite à Archimémé. C'est comme ça qu'on appelle, dans la famille, l'arrière-grand-mère de quatre-vingt-neuf ans. D'habitude, Baptiste et Stéphanie se contentent d'une rapide bonjour, puis filent à leur cours de judo, laissant Archimémé à la garde de leur mère. Mais aujourd'hui, lâchement, sous prétexte que le professeur de judo était malade, mère et fille ont abandonné Baptiste à la vieille dame, lançant un hypocrite :

- On fait vite un tour en ville et on vous rejoint ici !

Baptiste, comme toujours, a réagi trop tard : quand il a voulu protester, elles avaient déjà refermé derrière elles la porte de la chambre. Archimémé l'a regardé en grimaçant un sourire, mais n'a rien dit. Elle est même restée longtemps sans ouvrir la bouche.

Une main tremblotante agrippée au bras de son fauteuil, elle l'examinait avec curiosité, comme s'il était un bibelot un peu encombrant qu'on venait de lui livrer. Baptiste, gêné, tirait sur le cordon de son anorak.

Tout à coup, Archimémé, de sa voix fade et usée, demande :

- Tu es puni ?

Étonné, Baptiste relève la tête, bredouille :

- Non... pourquoi ?

L'arrière-grand-mère éclate d'un rire grelottant :

- Ben... t'enfermer tout seul avec un vieux débris comme moi, c'est pas un cadeau, hein ?

Baptiste rougit et détourne les yeux. Nouveau silence. La vieille dame froisse une feuille du journal étalé sur ses genoux.

- Tu t'embêtes, hein, grince-t-elle encore.

Ce n'est pas une question. Elle ne lui laisse pas le temps de répondre, d'ailleurs. Elle ajoute, boudeuse :

- Moi aussi.

Et puis, plus bas :

- Mais j'ai l'habitude.

Elle soupire. Non, elle siffle plutôt. Et elle se penche, complice, l'œil vif :

- Dis, qu'est-ce que tu fais, toi, quand tu t'ennuies ?

Baptiste la regarde, étonné. Rassuré, il répond :

- Je joue avec ma Game Boy.

- Avec quoi ?

Comme c'est plus facile de montrer que d'expliquer, Baptiste, vite, sort la console portable qu'il a emportée, justement, dans la poche de son anorak. Et il commence une partie,

s'échauffant peu à peu, se prenant au jeu. Archimémé suit attentivement. Soudain, elle tend la main et dit :

- À moi.

Les vieux doigts, d'abord, sont malhabiles, mais ils obstinent, apprennent les touches, acquièrent les réflexes. Et Baptiste encourage, triche un peu, intervient pour sauver la situation. Quand la partie est finie, la vieille dame donne une tape affectueuse sur la main de l'enfant.

- Je vais te montrer à quoi je joue, moi, pour passer le temps.

Elle prend un paquet de cartes sur la table, les bat, maladroitement, les étale avec ordre.

- Ça s'appelle une patience, dit-elle.

Et elle explique les règles, déplace les cartes, les entasse. Puis c'est au tour de Baptiste. Il comprend vite. Au milieu du jeu, la porte de la chambre s'ouvre. La mère et la sœur de Baptiste ont fini leurs courses. Archimémé, vivement, repousse les cartes. Elle reprend sa voix geignarde, tremblotante :

- C'est pas trop tôt ! gémit-elle. On n'a pas idée de me laisser aussi longtemps seule avec ce gosse qui ne tient pas en place. La prochaine fois, je veux que ce soit Stéphanie qui me garde ; le gamin, vous le laisserez à la maison.

Baptiste la regarde, interloqué. Mais il devine, au coin de la bouche ridée, un sourire amusé. Et quand ils s'en vont, comme il est le dernier à quitter la pièce, il dépose brusquement sur les genoux d'Archimémé sa console électronique.

Friot, B. (2007). "Archimémé" *Encore des histoires pressés*, 133-137. Toulouse: Milan Poche.

## Appendix F

### 3<sup>rd</sup> Division-of-labor text: Upper-mid-level

#### L'Enfant et L'Allumeur de Rêves

by Dorothée Piatek

Parce que la nuit était devenue éternelle, l'allumeur de rêves travaillait inlassablement pour apporter un peu de lumière sur la Terre.

Les nuits s'enchaînaient, identiques aux précédentes, pareilles à celles à venir.

Puis, un jour, dans l'obscurité d'une rue, le géant croisa un enfant qui lui semblait perdu.

L'enfant leva les yeux encore et encore...

L'allumeur de rêves était grand, si grand qu'il devait marcher courbé pour ne pas toucher le ciel.

- Que cherches-tu petit ? demanda le géant.
- Je cherche de l'eau pour mon tournesol.
- Un tournesol, qu'est ce donc ?

Le géant posa un regard attendri sur l'enfant.

- Raconte-moi, dit-il en ouvrant le portillon de son jardin pour inviter l'enfant à s'asseoir sur son banc. Raconte-moi ta fleur.

Alors l'enfant raconta...

- Il existait dans ce jardin et partout ailleurs sur la Terre des étendues où poussaient des herbes vertes et des fleurs légères que butinaient des papillons.  
Il y avait des oiseaux qui chantaient sur les branches d'arbres plus grandes encore que vous ne l'êtes, dit l'enfant en regardant le géant.  
Il y avait des rivières d'eau pure où nageaient des poissons aux écailles d'argent. Il y avait quatre saisons, certaines étaient douces, d'autres humides et froides.
- Comment sais-tu cela ? demanda l'allumeur de rêves.
- Ma fleur me l'a raconté, répondit l'enfant.
- Tiens donc, comme c'est étrange... et où as-tu trouvé ta fleur ?
- Je n'ai pas trouvé de fleur, j'ai trouvé une graine cachée dans un petit papier plié.
- Et de cette graine est née ta fleur ? s'étonna le géant.
- Oui, répondit l'enfant. Mais si je ne trouve pas d'eau, demain elle sera morte.

Une lourde larme tomba sur la chaussure de l'allumeur de rêves...

Alors le géant promit à l'enfant de l'aider. Ils s'éloignèrent et une à une les lumières de la ville s'éteignirent.

Ils marchèrent sous le ciel noir, passèrent des chemins, des montagnes et des plaines, puis s'arrêtèrent devant une bâtisse austère d'où s'échappaient de drôles de bruits mécaniques.

L'allumeur de rêves frappa trois coups secs et la porte s'ouvrit sur une masse haute et large qui le salua d'un bonjour synthétique.

Un homme rond comme un ballon apparut.

- Entre petit ! Je suis Hoc, Monsieur Hoc, propriétaire de cette superbe usine.

À l'intérieur, partout des robots au travail, partout du charivari, des pétarades et des odeurs d'huiles.

Mais Monsieur Hoc semblait heureux.

- Ici, je peux tout fabriquer. Il me suffit de diriger ces robots, expliqua-t-il, en montrant à l'enfant son armée de métal. Air pur d'autrefois, parfums de jadis, soleil d'antan... tiennent dans des boîtes de métal joliment décorées. N'est-ce pas merveilleux ? Mais, dis-moi petit, que me vaut ta charmante visite ?
- Je cherche de l'eau pour mon tournesol, répondit l'enfant.

Monsieur Hoc porta une main sur son cœur et entraîna son visiteur à l'abri des oreilles indiscrètes.

- Où as-tu trouvé cette fleur ? Est-elle jolie ? Sent-elle bon ? Combien de pétales a-t-elle ? Son cœur est-il d'or ?
- Vous êtes bien curieux, s'étonna l'enfant.

Monsieur Hoc pleura comme un gros bébé avant d'avouer :

- Je rêve d'avoir une fleur depuis si longtemps...
- Si vous me donnez de l'eau, je vous offrirai une graine.
- Oh, petit, ... comme tu es gentil...
- Mais vous me promettez d'en prendre soin ? insista l'enfant.
- Promis, juré, cra...
- C'est bon Monsieur Hoc, marché conclu, dit l'enfant.

Monsieur Hoc tourna le bouton de son coffre-fort.

dans un sens,  
puis l'autre.

Des « clic clic » s'enchaînèrent et la lourde porte finit par s'ouvrir.

- Prends cette eau, elle est à toi. Ne la gaspille pas, elle est précieuse, précieuse comme ta fleur.

Sur le chemin de retour, l'enfant ne quitta pas des yeux la bulle d'eau qu'il tenait précieusement entre ses mains.

- Tu ne m'oublieras pas ! cria-t-il au géant qui s'éloignait.

Passèrent les jours.

Passèrent les semaines.

Puis, un soir, le regard du géant se posa juste là, sur la fenêtre de ce petit appartement.

Il s'avança sur la pointe des pieds et glissa son regard entre les lamelles d'un volet. Caché derrière, il reconnut l'enfant tenant entre ses mains une fleur de soleil étincelante. Elle sentait bon, il en était certain.

- Huit jours que je t'attends ! lui dit l'enfant un peu agacé.

Mais l'allumeur de rêves n'avait d'yeux que pour la fleur. Oh, il en avait vu dans les livres et parfois même tout droit sorties des boîtes métalliques fabriquées dans l'usine de Monsieur Hoc.

Mais celle de l'enfant était différente.

- La lueur de ma lanterne est bien triste à côté de ta fleur... lui dit-il.

L'allumeur de rêves prit l'enfant dans ses bras et porta la fleur haut dans le ciel. Le cœur du tournesol toucha bientôt les nuages.

À mesure qu'ils avançaient, le ciel s'ouvrait.

Les gens passèrent la tête aux fenêtres, cessèrent le travail et lâchèrent leurs chiens pour apprécier la lumière éclatante qui émanait de la fleur.

- Écartez vous ! Laissez passer l'enfant et la fleur !
- Quelqu'un sait ce qui se passe ?
- C'est un mystère...
- Ou bien un rêve.

Le géant passèrent des chemins, des montagnes, des villes et villages, puis s'arrêtèrent devant l'usine.

L'allumeur de rêves frappa trois coups sec et la porte s'ouvrit sur Monsieur Hoc.

- C'est toi petit, huit jours que je t'attends ! dit-il à l'enfant qui jeta un regard en coin à l'allumeur de rêves.

Monsieur Hoc inspecta le tournesol un long moment.

Il tourna autour, le huma et s'aventura même à le toucher.

- Je t'achète toutes ses graines ! lança-t-il en sortant de sa poche une liasse de billets.

L'enfant tira un coup sec sur le cœur de sa fleur.

- Je vous ai promis une graine, la voici.
- Mais tu ne veux pas de tout cet argent ?

-

L'enfant ne répondit pas, salua Monsieur Hoc et tourna les talons, emportant avec lui son tournesol.

- Les voilà, les voilà ! cria-t-on depuis la ville.

Au passage de l'enfant et du géant, le ciel bleu se dessina entre les nuages.

- C'est comme quand j'étais jeune, dit un vieil homme, une larme au coin de l'œil.

On s'était passé le mot, on avait parlé, s'était dit qu'un enfant possédait une fleur, que la vie reprenait sur la Terre. On recula pour les laisser passer et admirer la fleur.

- Que c'est beau la nature...
- Comme elle sent bon...
- Elle a l'air douce...

L'allumeur de rêves poussa délicatement l'enfant au devant des curieux et lui souffla :

- Vas-y petit.

Alors l'enfant tira sur le cœur de sa fleur et décrocha une graine, une deuxième, une troisième... et en offrit une à chacun de ceux qui étaient venus la voir.

- Prenez-en soin, elles sont fragiles, leur dit-il.

Chacun repartit, conscient de tenir entre ses mains un véritable trésor.

Il fallut attendre encore près d'une année pour qu'enfin, un peu partout sur la Terre, on puisse voir des fleurs de soleil se tourner vers le ciel.

Depuis, le jour succède à la nuit et les saisons ont repris leur ronde.

On trouve, encore aujourd'hui, l'allumeur de rêves assis sur son banc où il savoure une retraite bien méritée.

Parfois, il raconte, à qui veut l'entendre, l'incroyable histoire qui lui arriva une nuit en croisant un enfant qui lui semblait perdu et termine toujours son histoire par :

- La Terre est un cadeau précieux, qu'il faut préserver.

Piatek, D. (2006). *L'enfant et l'allumeur de rêves*. France: le petit phare.

## Appendix G

### Mid-level post-test text

#### Le Roi et le Génie du Lac

de Souleymane Mbodj

Il y a longtemps, très longtemps, un roi puissant se vantait d'être l'homme le plus heureux sur Terre. Il avait conquis tous les royaumes environnants et annexé un grand nombre de territoires qui lui payaient un tribut chaque année.

Tout le monde avait peur de lui. Son pouvoir reposait sur une armée de redoutables guerriers.

Il se croyait le maître du monde. Il disait que sa femme était la plus belle de toutes les femmes et que son unique fils était l'enfant le plus adorable qui puisse exister. Il répétait sans cesse que le mot malheur lui était inconnu.

Un matin, l'unique héritier du royaume tomba malade. Il était paralysé.

Le roi fit venir les plus grands médecins du pays, qui examinèrent le prince, mais personne ne put le guérir. Nul ne connaissait l'origine de cette mystérieuse maladie.

Le roi convoqua alors les sorciers. Eux non plus n'étaient pas capables de sauver l'enfant.

Tout le royaume fut mobilisé. On fit des prières dans les bois sacrés, on implora les dieux, on fit sortir les masques des ancêtres protecteurs. Mais le prince restait toujours paralysé.

Le roi décida alors de faire le tour du monde, accompagné d'une délégation de savants et de médecins, dans l'espoir de trouver le remède pour guérir son fils.

Il dépensa une fortune colossale, il ne mangeait plus, ne dormait plus et, pour la première fois de sa vie, le roi découvrit le sens du mot malheur. Plus aucun sourire ne venait éclairer son visage. La tristesse l'avait envahi.

Désormais, c'est son vizir qui gouvernait le royaume.

Quant à la reine, elle ne sortait plus, elle ne savourait plus les concerts quotidiens des griots du palais qui la berçaient de leurs mélodies envoûtantes.

Elle restait au chevet de son fils du matin au soir. Elle lui racontait des histoires, elle essayait de le faire rire, elle faisait tout ce qu'elle pouvait pour donner un peu d'espoir au prince héritier du royaume.

La vie au palais était devenue triste.

Un soir, au moment où le ciel embrassait la terre, une vieille femme se présenta devant les portes du palais. Elle était belle, il ne lui restait plus qu'une seule dent, qui était toujours blanche. Elle dit au garde principal :

- Je suis venue rencontrer le roi car je connais quelqu'un qui peut guérir le prince.



Aussitôt, le garde avertit le roi. La vieille dame fut reçue par le roi en présence de la reine.

- Madame, dit le roi, quel est l'homme exceptionnel capable de sauver mon fils ?

La vieille femme lui répondit :

- C'est quelqu'un qui habite entre ciel et terre. Il vient se baigner tous les soirs de pleine lune dans le lac sacré.

- Il n'est donc pas mon sujet ! s'écria le roi. C'est sûrement un génie.

Je ne pourrai jamais entrer en contact avec lui.

La vieille femme suggéra :

- Dans votre pays, il y a du miel, récoltez-le et mettez-le dans le lac.

Après fermentation, il deviendra de l'hydromel. Le génie en boira et il s'endormira. À son réveil, vous l'inviterez au palais.

Aussitôt dit, aussitôt fait. Le roi demanda à trois de ses meilleurs chasseurs de faire le guet au bord du lac. La nuit de pleine lune, le génie plongea dans l'eau et découvrit une saveur qu'il n'avait jamais goûtée auparavant. Il remercia les dieux et se désaltéra longuement de cette boisson exquise, et finit par s'endormir.

Au petit matin, le génie se leva et, à sa grande surprise, il vit trois grands chasseurs qui l'entouraient.

- N'ayez pas peur, dirent les chasseurs, le roi a besoin de vous. L'unique héritier du royaume est malade. Vous êtes le seul capable de le sauver car vous savez tout.

Le génie éclata de rire.

Il suivit les chasseurs sans prononcer aucune parole. Au détour d'un chemin, ils rencontrèrent un homme adossé à un arbre qui prédisait la richesse et le bonheur aux hommes. Le génie éclata de rire une deuxième fois.

Arrivés au palais, le roi les reçut dans sa chambre et le génie éclata de rire une troisième fois.

Surpris, le roi supplia le génie de guérir son fils.

Le génie dit :

- Je peux sauver votre fils à condition que votre vizir, votre femme et vous-même, me disiez une vérité cachée dans votre cœur, une vérité que vous ne direz jamais en public.

Immédiatement, le roi fit venir le vizir et lui ordonna de dire ce qu'il cachait au fond de lui.

Après un instant de réflexion, il dit :

- Roi, ma vérité profonde est de prendre votre place. J'ai même souhaité que votre enfant ne guérisse jamais.

- Ha ! soupira le génie, voilà une vérité que l'on n'avoue jamais en public. Le rêve de tout second et de devenir premier. Et certains sont prêts à tout.

La reine se tourna vers son mari et lui dit :

- Tu me combles de parures, de bijoux et de pierres précieuses. Certes, tu me consacres le peu de force qu'il te reste, mais cela ne me suffit pas pour calmer mes ardeurs et apaiser mon âme. Je ne suis pas amoureuse de toi.

- Voilà une vérité que l'on n'exprime pas en public, murmura le génie.

Le roi, à son tour, dit :

- Génie, j'avais un grand frère qui ne savait pas nager. Un jour, je l'ai noyé dans le lac et mon père, le roi de l'époque, a exécuté des innocents. Je voulais devenir roi et je savais que je resterais ainsi le seul héritier du royaume.
- Cette vérité-là ne se dit jamais en public, martela le génie. Maintenant que vous avez lavé votre cœur, je vais guérir l'enfant.

Le génie se tourna vers le roi et lui dit :

- Sous votre lit, il y a une poule noire. Tuez-la et faites-la manger à votre enfant. Enterrez ensuite les os dans le bois sacré.

Dès que les recommandations du génie furent accomplies, le jeune garçon retrouva l'usage de ses jambes et de ses bras. Une grande fête fut donnée dans le pays.

Un des chasseurs demanda alors au génie pourquoi il avait ri trois fois.

Le génie lui répondit :

- Vous avez dit que je savais tout, lorsque je suis sorti du lac. J'ai ri de la vanité des hommes qui pensent que quelqu'un peut tout savoir. J'ignorais qu'il y avait de l'hydromel dans l'eau, sinon je ne l'aurais pas bue. Sur le chemin, l'homme qui prédisait la richesse ne savait pas que les racines de cet arbre plongent dans la plus grande mine d'or du monde. J'ai ri car beaucoup d'hommes parlent de choses qu'ils ignorent. Puis j'ai vu la poule noire en entrant dans la chambre du roi. Le souverain a dépensé toute une fortune pour sauver son fils, alors que le remède se trouvait sous son lit. J'ai ri car les hommes peuvent aller chercher le bonheur loin de chez eux, sans savoir qu'il se trouve dans leur maison.

Avant de disparaître dans un tourbillon, le génie chanta au roi :

*Celui qui sait qu'il sait doit le faire savoir.*

*Celui qui sait qu'il ne sait pas aura la chance de savoir : tu sauras quand tu sauras que tu ne sais pas.*

*Celui qui ne sait pas qu'il sait doit être encouragé, il manque de confiance en lui.*

*Celui qui ne sait pas qu'il ne sait pas, moi je ne sais pas.*

Et sur cette phrase, le génie disparut à jamais.

Mbodj, S. (2009). " Le roi et le génie du lac" *Contes et sagesses d'Afrique*. 37-45. Toulouse: Milan Jeunesse.

## Appendix H

### High-level post-test text

#### Le Gardien de L'Oubli

Joan Manuel Gisbert

Ce jour-là n'allait pas être un jour comme les autres.

Gabriel pressait le pas, comme à l'accoutumée, en direction de l'école. Mais ce matin-là, il avait quelque chose de très joli dans son sac, sa toupie chinoise. Elle était en métal, décorée de couleurs vives. En tournant dans l'air, elle lançait des notes joyeuses. Gabriel n'en avait jamais vu de pareille.

« Quand je descendrai dans la cour de récréation, je la prendrai avec moi », pensait-il en arrivant à l'école.

Anne Lise était penchée à une fenêtre. C'était l'élève la plus mystérieuse de l'école. Elle était arrivée au milieu de l'année scolaire et manquait très souvent. Elle ne paraissait pas souffrante, pourtant. Elle ne parlait jamais. Et elle tenait toujours un petit miroir dans sa main.

Quand Gabriel arriva dans la salle de classe, son cœur se mit à battre plus fort. La toupie n'était plus dans son sac. « Je l'ai perdue dans la rue, se dit-il, désespéré. Comment ne m'en suis-je pas aperçu ? »

Il brûlait d'envie d'aller la chercher, mais il ne pouvait pas sortir de l'école. La class allait commencer. Pour la maîtresse, un jouet perdu n'avait pas d'importance.

Pendant la récréation, Gabriel, très préoccupé, marchait de long en large lorsque Anne-Lise s'approcha de lui.

- Tu as perdu quelque chose ? demanda-t-elle.

Le garçon fut très surpris. C'était la première fois que Anne-Lise lui adressait la parole. En plus, elle avait deviné ce qu'il lui arrivait.

- Comment le sais-tu ? répondit-il, interloqué.

- C'est... une impression. Tu as l'air de... Qu'as tu perdu ?

- Ma toupie chinoise, sur le chemin de l'école.

- Tu aimerais la retrouver ? demanda-t-elle en le regardant fixement.

- Bien sûr. Mais quelqu'un a dû la prendre.

- Ça dépend, dit-elle d'un ton mystérieux. À la sortie, on ira la chercher.

- Cela ne servira à rien.

- On verra.

Elle fit demi-tour et s'éloigna.

À midi, ils se mirent en route. La petite fille lui dit :

- Viens, nous ne prendrons pas le chemin qui mène chez toi, mais un autre.

- Mais alors, comment veux-tu qu'on retrouve la toupie ?

- Allez, viens !

Après un temps d'hésitation, Gabriel la suivit.

« Elle se moque de moi ? »

Ils marchaient vite, au rythme du pas léger d'Anne-Lise. Bientôt, ils arrivèrent dans un quartier que Gabriel ne connaissait pas. Anne-Lise lui montra du doigt une maison au fond d'une petite place solitaire.

- Va demander ta toupie là-bas. Essaie, et tu verras.

Devant l'attitude craintive du garçon, elle insista :

- Vas-y et frappe à la porte.

- Et si jamais ils ouvrent, que vais-je dire ?

- La vérité. Que tu as perdu ta toupie.

- Non, je n'irai pas. Que peuvent-ils bien savoir de ma toupie ? Je ne l'ai pas perdue ici.

- Si tu veux la récupérer, vas-y, continua Anne-Lise en le suppliant du regard.

Gabriel était presque sûr qu'elle se moquait de lui. Mais comme la maison avait l'air inhabitée, il pensa qu'il n'avait rien à perdre. Ne voulant pas se montrer peureux, il préférait jouer la dupe et s'avança.

Pourtant, il ne fut pas très rassuré une fois devant la grande porte aux deux heurtoirs en forme de serpents entremêlés.

« Maintenant, je vais frapper, se dit-il, et personne n'ouvrira. Au pire, il sortira un majordome furieux et Anne-Lise éclatera de rire. »

Comme dans un rêve, il saisit l'un des deux heurtoirs et frappa plusieurs fois. Les coups résonnèrent dans le silence de la place.

Alors que Gabriel, soulagé, était sur le point de partir, la porte s'ouvrit lentement. Sur le seuil apparut un homme sans âge. Il était habillé d'une manière étrange, bien qu'élégante. Lorsqu'il vit l'enfant, il lui demanda, avec un sourire sibyllin :

- Pourquoi frappes-tu à cette porte ? As-tu perdu quelque chose ?

Malgré son affolement, Gabriel réussit à bredouiller :

- Oui, une toupie chinoise.

- Entre donc, répondit l'étrange maître de maison.

À l'intérieur, la maison paraissait immense. Plusieurs escaliers montaient et descendaient. L'homme commença à gravir l'un d'eux. Gabriel le suivit. Il se sentait tout petit. Le maître de maison lui inspirait un mélange confus de peur et de respect. Le garçon inspectait les lieux sans en avoir l'air. Il était prêt à prendre ses jambes à son cou à la moindre alerte.

À l'étage supérieur, il y avait une multitude de couloirs et de nombreuses portes à double battant, toutes fermées. L'hôte énigmatique s'arrêta devant l'une d'elles.

- Voici la salle des jouets perdus et oubliés. Entre et cherche ta toupie !

Et il ouvrit largement la porte avec l'une des nombreuses clés qu'il portait sur son vêtement.

Gabriel écarquilla les yeux, subjugué. La pièce était remplie de jouets, soigneusement rangés selon un ordre mystérieux. Certains étaient de très vieux jouets. Mais tous étaient brillants et propres. Quelques-uns avaient l'air de flotter, soutenus par des fils invisibles.

Le garçon n'osait rien toucher mais s'approcha, curieux de voir chaque objet de près. Il se sentait comme dans un de ces musées secrets réservés à quelques privilégiés.

Soudain, il aperçut la toupie chinoise. C'était bien la sienne, il n'y avait pas de doute : il la reconnut à son bord légèrement cabossé.

- Tu as de la chance, dit l'homme, chacun ne trouve pas ici ce qu'il a perdu. Tu peux l'emporter. Allons !

En descendant le grand escalier, Gabriel, satisfait de sa visite, osa demander :

- Monsieur, est-ce que toutes les pièces de cette maison sont pleines de jouets ?
- On ne perd pas que des jouets, mais toutes sortes de choses. C'est pourquoi il existe ici la salle des livres, celles des horloges et des montres, celle des instruments de musique et celle des vêtements, et tant et tant d'autres.

Ils arrivèrent à la porte d'entrée. Avant de l'ouvrir, le maître de maison se tourna vers Gabriel et lui dit avec gravité :

- Surtout, ne parle à personne de cette visite, ni de ce que tu as vu ici. Si tu le fais, attends-toi à perdre de nouveau ta toupie... pour toujours.

Et c'est ainsi qu'il mit fin à leur rencontre.

Lorsqu'il se retrouva sur la petite place, le garçon se dit : « Il doit être bien tard ! Presque l'heure du déjeuner. »

Il chercha Anne-Lise du regard mais ne la trouva pas. « Peut-être s'est-elle lassée d'attendre ? C'est bizarre ! »

De peur que sa mère ne s'inquiète de son retard, il se mit alors à courir, en serrant la toupie dans sa main.

Gabriel mourait d'envie de raconter à Anne-Lise ce qui lui était arrivé dans la grande maison. Comme elle connaissait déjà le secret, elle ne devait pas être concernée par l'interdiction.

Mais la fillette ne vit pas en classe cet après-midi-là. Son pupitre resta vide, comme tant d'autres fois. Et Gabriel le regretta beaucoup car une idée lui trottait dans la tête : « Maman a perdu la montre de gousset de grand-père, il y a deux ans, lorsque nous avons déménagé... Si seulement cet homme l'avait ! »

Bien qu'il eût toujours un peu peur, il avait envie de revoir la maison, de découvrir d'autres salles, de poser des questions au gardien des clés... Mais il lui fallait une raison valable, un prétexte. Cette histoire de montre était une bonne excuse pour y retourner.

Après la dernière heure de classe, il se décida. Connaissant le chemin de la maison, il s'y rendrait sans attendre le retour d'Anne-Lise.

Il sortit de l'école et marcha d'un pas rapide. Il brûlait d'impatience.

Les alentours de la maison étaient encore plus déserts qu'à midi. Mais il faisait toujours clair. Les jours commençaient à allonger.

Quand il toucha les deux serpents entremêlés, Gabriel sentit que ses mains tremblaient. Il n'eut pourtant aucune hésitation. Il frappa trois coups sonores, espacés, avec les deux heurtoirs à la fois.

Il ne voulait pas l'admettre, mais il avait un peu peur. Il attendit néanmoins de pied ferme, s'efforçant de rester calme.

L'homme ne tarda pas. Il ouvrit et, comme s'il s'agissait d'un cérémonial soigneusement établi à l'avance, il demanda :

- As-tu perdu quelque chose ?
- Pas moi, ma mère, répondit l'enfant, un peu embarrassé.
- Et qu'a-t-elle perdu ?
- Une vieille montre de gousset qui appartenait à mon grand-père.
- Je sais que tu dis vrai. Tu peux entrer.

L'homme précéda Gabriel et s'enfonça dans l'un des couloirs du rez-de-chaussée. Ils dépassèrent de nombreuses portes fermées. Enfin, alors qu'ils parvenaient au bout du couloir, le maître de maison s'arrêta :

- Voici la salle des horloges et des montres perdues et oubliées. Dis-moi si tu vois la montre égarée par ta mère.

Éclairé par les derniers rayons de lumière de l'après-midi, Gabriel découvrit un monde de pendules arrêtées. Impassibles, elles indiquaient toutes des heures différentes. Certaines avaient perdu leurs aiguilles et semblaient plus muettes et plus mortes que les autres.

Un grand silence régnait dans la pièce. Le garçon était impressionné. Il se retourna. Sur le seuil, l'homme l'observait.

- Tu ne vois pas la montre que tu cherches ? Elle est devant toi.

Gabriel avança de deux pas jusqu'au mur sur lequel étaient suspendues les montres de gousset.

Il repéra immédiatement, parmi d'autres montres semblables, celle de son grand-père. À cet instant, il pensa, un peu troublé : « Cet homme savait que c'était celle-là. C'est un magicien ! »

- Tu peux la rendre à ta mère, mais sans lui dire où tu l'as trouvée. Rappelle-toi, tu garderas secrets tout ce que tu as vu ici, et l'existence même de cette maison, sinon...
- Oui, je sais, s'empressa de dire l'enfant en quittant la pièce, la montre pourrait de nouveau se perdre.
- Et pour toujours, ajouta le gardien des clés sur un ton sentencieux.

Alors qu'ils retournaient sur leurs pas, Gabriel, qui avait repris confiance en lui bien que l'homme l'impressionnât toujours beaucoup, finit par demander :

- Monsieur, comment tous ces objets arrivent-ils ici ?

Après un long moment de silence, le maître de maison lui répondit de façon ambiguë :

- Cela dépend. J'en trouve certains. Quelques-uns sont apportés par ceux qui connaissent le secret de ce lieu. Quant aux autres...ils sont là, sans plus.

Le garçon voulait continuer à poser des questions, mais son hôte ouvrit la porte et parla le premier.

- La chance t'a souri deux fois. Tu peux te considérer comme privilégié. Mais me rendre une troisième visite pourrait être très dangereux. Ne l'oublie pas : pour revenir ici, il faut que tu aies une bonne raison.

De retour sur la place, Gabriel se dit qu'il ne pourrait sans doute jamais plus rendre visite au gardien des clés.

- Maman, maman ! s'exclama Gabriel. Regarde ce que j'ai trouvé !
- La montre de ton grand-père ! Où était-elle ?
- Dans un tiroir de la vieille commode, sous mes cahiers de l'année dernière.

La mère de Gabriel n'en croyait pas ses yeux :

- Mais j'ai cherché cent fois dans ce tiroir, comme dans tous les recoins de la maison !
- Moi aussi. Mais c'est bien là qu'elle était.
- Quelle joie ! Et moi qui la croyais perdue.

Gabriel fut rassuré. Sa mère avait cru à son mensonge. Elle ne devinerait jamais la vérité.

Cette nuit-là, Gabriel fit un rêve étrange.

*Anne-Lise et lui étaient devant la porte de l'étonnante demeure. Elle n'était pas fermée. Ils se regardaient. Ils frappaient avec les heurtoirs. Plusieurs fois. Très fort. Mais cela ne faisait aucun bruit.*

*L'homme ne répondait pas. La maison semblait vide. Finalement, ils décidaient d'entrer. Gabriel pensait : « Nous allons enfin voir toutes les pièces ! »*

*Ensemble, ils arpentaient les couloirs. Mais toutes les salles... ÉTAIENT VIDES, COMPLÈTEMENT VIDES, même celles que Gabriel avait vues remplies de jouets et d'horloges !*

*Anne-Lise lui faisait comprendre par signes qu'ils devaient se séparer et chercher chacun de son côté. Elle s'éloignait de plus en plus. Gabriel essayait de l'en empêcher, en vain. Tout était silencieux, on n'entendait ni leurs pas, ni leur respiration. Une fois seul, Gabriel continuait à chercher. Toutes les pièces qu'il parcourait étaient vides. Il se sentait perdu. Il criait le nom d'Anne-Lise mais aucun son ne sortait de sa gorge. La solitude et le silence de la maison l'accablaient.*

*La nuit commençait à tomber et la peur le gagnait. Il n'y avait ni lampes ni ampoules. La pénombre s'intensifiait.*

*À bout de forces, il sortait sur la place et cherchait Anne-Lise. Elle n'y était pas.*

Gabriel se réveilla en sursaut et s'assit dans son lit. Il murmura quelques mots et fut rassuré d'entendre le son de sa voix. Il resta un moment dans la même position, pensif.

Puis il se rendormit et ne fit plus de rêve.

Les jours suivants, Ann-Lise ne revint pas à l'école. Gabriel commençait à se faire du souci lorsqu'un matin, il trouva dans la bibliothèque le petit miroir qu'il avait si souvent vu dans les mains de la petite fille. Il était au fond d'une étagère, dissimulé derrière les livres préférés de Gabriel, des histoires fantastiques.

« Sait-elle qu'elle l'a oublié ici ? se demanda-t-il. Elle doit le chercher partout. Elle ne s'en séparait jamais. Que lui est-il arrivé ? »

Inquiet, il finit par demander des nouvelles d'Anne-Lise à un professeur.

- Nous ne savons rien de précis, lui répondit celle-ci. Il se peut qu'elle ne revienne pas. Je crois qu'elle était seulement de passage dans la ville. Pourquoi t'intéresses-tu à elle ?

- Pour rien, reprit Gabriel en refermant la main sur le miroir qu'il cachait dans sa poche.

Ce qu'il venait d'apprendre le chagrinait.

« Elle est peut-être déjà partie... » pensa-t-il.

Mais une idée lui vint, qui lui donna un peu d'espoir : « Elle ne s'en ira pas sans aller chercher le miroir perdu dans l'étrange demeure. Je dois l'apporter là-bas aujourd'hui même. »

L'après-midi fut interminable. Gabriel était incapable de lire. Il ne pensait qu'à autre chose : arriver à temps à la grande maison des objets oubliés.

Après l'école, il partit en courant à travers les rues, le petit miroir dans la main. Il savait qu'il ne franchirait pas le seuil de la maison et cela le tranquillisait. Il suffirait qu'il remette le miroir à l'homme étrange, au cas où Anne-Lise viendrait le chercher.

Depuis son rêve, la maison le terrorisait. Elle continuait de le fasciner, mais il redoutait d'y entrer à nouveau. Arrivé devant la porte, il frappa avec les heurtoirs. Encore une minute et tout serait terminé.

Cette fois, le maître de maison se fit attendre. Gabriel insista. « Et si jamais il n'était pas là, comme dans mon rêve ? » se dit-il.

Après un long moment, la porte s'ouvrit. L'homme n'avait pas l'air surpris de le voir, mais il demanda avec une drôle d'expression :

- As-tu oublié mes recommandations ? Que veux-tu retrouver maintenant ?
- Rien, je...
- Rien ? l'interrompit-il. Tu en es sûr ? Tous ceux qui viennent ici cherchent quelque chose, même s'ils le nient.
- Moi, non, s'empressa de répondre Gabriel. Je vous apporte ce miroir. Une amie, Anne-Lise, l'a perdu. Elle viendra sûrement le chercher.
- Pourquoi crois-tu qu'elle viendra ?
- Elle... connaît cet endroit.
- Dans ce cas, tu le placeras toi-même dans la salle des miroirs et des armoires. Suis-moi.

Gabriel ne put refuser d'entrer, même s'il s'était promis de ne pas le faire. L'homme et lui montèrent ensemble au deuxième étage, par l'escalier central. La lumière déclinante du soir entraînait par les claires-voies et les fenêtres. Le garçon essayait de se convaincre qu'il n'avait pas de raison d'avoir peur.

L'homme ouvrit l'une des portes.

- Entre et mets le miroir de ton amie à l'endroit de ton choix. Mais avant de décider, réfléchis bien. Ce que tu vas faire est très délicat. Je vais te laisser seul quelques instants pour que tu puisses mieux te concentrer.

De toutes les pièces que Gabriel avait vues, celle-ci était la plus fascinante. Il était à peine entré que le gardien des lieux ferma la porte derrière lui. Le garçon ne s'en aperçut même pas.

Stupéfait, il contemplait tous les miroirs. Ainsi que les armoires, avec des glaces incorporées. C'était un océan de cristal. Gabriel avait l'impression d'évoluer dans un espace qui était plusieurs espaces à la fois. Et dans certains miroirs on pouvait voir des images mystérieuses.

Le silence était dense, enveloppant, hospitalier. Seul perçait l'écho étouffé des pas de Gabriel. Il lui semblait que quelque chose allait se produire, quelque chose d'incroyable et d'inespéré...

Et c'est là qu'il la vit.

Anne Lise était dans l'un des miroirs et le regardait avec calme, son image mêlée aux reflets du cristal.

Fasciné, Gabriel s'approcha lentement du miroir. Comme si un simple geste pouvait rompre le charme. Et quand il fut tout près, Anne-Lise disparut.

Mais elle reprit tout de suite forme dans le miroir d'à côté. Quand Gabriel voulut s'en approcher, elle s'évanouit à nouveau et réapparut dans un autre miroir plus éloigné.

La scène se reproduisit plusieurs fois : Anne-Lise allait de miroir en miroir.

Gabriel n'en croyait pas ses yeux. Il se sentit de nouveau gagné par la peur. Il se disait : « L'homme l'a ensorcelée. Elle est emprisonnée dans les miroirs ! »



Pris de panique, il voulut s'enfuir en courant. Mais la porte était solidement verrouillée. Et la pièce n'avait pas de fenêtres ! La lumière entrait par les miroirs et par les dalles du sol.

Le garçon voyait maintenant le visage d'Anne-Lise de toutes parts. À sa grande stupeur, elle apparaissait dans plusieurs miroirs à la fois et le regardait. Mais elle ne semblait pas effrayée.

Son expression sereine le rassura quelque peu.

Plus calme, il s'approcha tout doucement d'une armoire à glace, dans laquelle il la vit entièrement.

C'était presque...la véritable Anne-Lise.

Elle appelait en silence.

Encore indécis, Gabriel tira la porte de l'armoire. Elle résistait, mais il tira une deuxième fois, puis une troisième avec plus de force. Enfin, presque d'un coup, la porte s'ouvrit.

Anne-Lise n'était déjà plus dans le miroir mais à l'intérieur du meuble. Elle lui paraissait lointaine. L'armoire était comme la boîte d'un magicien, on n'en voyait pas le fond.

Sans même réfléchir, Gabriel y entra.

- Où vas-tu ? Attends ! Je t'ai apporté le miroir, dit-il et, se souvenant de l'homme aux clés, il ajouta : Il t'a enfermée ici, n'est-ce pas ?
- Non. Il me protégeait, comme tout ce qu'il y a dans la maison, dit Anne-Lise, que Gabriel rejoignait dans l'obscurité. Il dit qu'il est... le gardien de l'oubli. Il m'a recueillie il y a longtemps et m'a sauvée.
- Tu as vécu ici tout ce temps ?
- Les derniers mois, oui.
- Et avant ?
- Partout où il est passé. Il m'a dit que je pouvais rester avec lui jusqu'à ce que quelqu'un vienne me chercher. Et cela s'est accompli : tu es venu.
- Dans un rêve, je t'ai perdue et maintenant je te retrouve.

Ensemble, ils descendirent le long d'un tunnel obscur.

- As-tu laissé le miroir à la bibliothèque pour que je le voie ? demanda le garçon.

- Oui. Comme tu lisais les livres de cette étagère...

Elle le guida dans l'obscurité jusqu'à ce qu'ils atteignent une sorte de puits. Ils gravirent des marches métalliques. Peu de temps après, ils se trouvèrent dehors, sur la place.

- Allons-nous-en, dit Anne-Lise, après avoir jeté un dernier regard à l'édifice. Nous ne devons plus le déranger. Il faut qu'il se prépare à partir.
- Il s'en va ? demanda Gabriel, étonné.
- Maintenant, il le peut. Il attendait à cause de moi, il fallait que quelqu'un m'emmène. Jamais je ne l'oublierai.

Gabriel resta un moment à regarder l'une des fenêtres fermées de la maison. Il ne le voyait pas distinctement, mais il lui sembla que le gardien de l'oubli les observait à travers les persiennes.

Et il crut deviner sur son visage un sourire illuminé.

Gisbert, J. M. (2006). *Le gardien de l'oubli*. France: Syros.

## Appendix I

### Rubric for Scoring of Summaries

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	Score
<b>Main Ideas</b>	Few main ideas		Some main ideas		Includes all of the main ideas	
<b>Supporting Details</b>	Many supporting details or many unnecessary details		Some supporting details or some unnecessary details		No supporting details and no unnecessary details	
<b>Synthesis</b>	Lengthy or wordy and lacks organization		Somewhat condensed Lacks some coherence Some disorganization		Succinct and coherent	
<b>Generalizations</b>	Mostly inappropriate or insufficient or inadequate		Somewhat appropriate and sufficient or adequate		Appropriate and sufficient or adequate	
<b>Accuracy</b>	Many inaccuracies		Some inaccuracies		No inaccuracies	
						Total: <hr/> 25

## Appendix J

### Transcription Conventions

+	short pause
++	long pause
+++	very long pause
(2.0)	timed pause (2.0 seconds or more)
.	falling intonation
,	slightly rising intonation
?	rising intonation (not necessarily a question)
(word)	uncertain hearing
(xxx)	unable to transcribe
<i>word</i>	in French
hh	out-breath or laughter
::	stretched sound
(( ))	gesture/gaze descriptions or loose description
-	abrupt cutoff
=	latched utterance
[	onset of overlapping speech
°	markedly softer speech
LH	left hand
RH	right hand
R	right

## Vita

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#### Education

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BA in Teaching of French; Psychology and Middle School Endorsements, University of Illinois, Urbana-Champaign, May 2001

#### Selected Publications and Presentations

Buescher, K., & Strauss, S. (Forthcoming). A cognitive linguistic analysis of French prepositions *à*, *dans*, and *en* and a sociocultural theoretical approach to teaching them. In K. Masuda, C. Arnett & A. Labarca (Eds.) *Cognitive Linguistics and Sociocultural Theory: Applications to Foreign and Second Language Teaching*. Berlin: De Gruyter Mouton.

Negueruela-Azarola, E., García, P. N., & Buescher, K. (2015). From interaction to intra-action: the internalization of talk, gesture, and concepts in the second language classroom. In N. Markee (Ed.) *The Handbook of Classroom Interaction*. Malden: Wiley-Blackwell.

Buescher, K. (November, 2014). *Developing second language narrative literacy*. Sociocultural Theory and Second Language Learning Working Group Meeting. Miami, FL.

Lantolf, J., Stam, G., Smotrova, T., & Buescher, K. (November, 2014). *Teaching thinking for speaking*. Sociocultural Theory and Second Language Learning Working Group Meeting. Miami, FL.

Buescher, K., & Strauss, S. (March, 2014). *A cognitive linguistic and sociocultural theoretical approach to L2 learning: French prepositions*. American Association for Applied Linguistics. Portland, OR.

Strauss, S., & Buescher, K. (March, 2014). *Conceptual frameworks and graphic representations: Disambiguating the seemingly ambiguous French prepositions à, dans, and en—a unified system*. American Association for Applied Linguistics. Portland, OR.

#### Awards and Honors

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