

# AP<sup>®</sup> French Language

2007–2008

Professional Development  
Workshop Materials

**Special Focus:**  
**Reading Skills**

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## Special Focus: Reading Skills

Introduction	
Geneviève Delfosse .....	3
Spotlight on Technology to Improve L2 Reading Skills	
Laura L. Franklin.....	5
Reading French for English-Speaking Students	
Renée White.....	11
Fomenting Revolt and Fostering Reading in the Classroom: Prévert's <i>Le Cancre</i>	
Margaret E. Gray .....	15
Captivating and Sustaining Students' Interest in Reading: <i>L'étranger</i>	
Jan Patterson .....	21
Savoir Vivre et Savoir Lire: A Multidimensional Approach	
Melissa Peroutseas and Karen Singer .....	28
Reading Literature: Demain, <i>dès l'aube</i> de Victor Hugo	
Jacki Williams-Jones .....	37



## Introduction

Genevieve Delfosse

Thomas Jefferson High School for Science and Technology  
Alexandria, Virginia

The world that surrounds our students bombards them with fast-paced stimuli that can be decoded without active participation. As a consequence, the current generation of learners in our language classes is often oriented toward the visual. We use pictures, online videos, and films to capture their attention in the classroom. Dense texts usually bore our youngsters, or intimidate them. Nevertheless, without the ability to read a variety of texts and to interpret them accurately, there is no possible exploration and learning within our cultures that are based on written communication. A thousand words *are* more powerful than one picture, if those words happen to be a great novel or an insightful article.

Good reading skills will facilitate communication as well as cultural awareness and discovery in the language classroom. In the AP® French Language course, a respectable amount of time should be spent during the year engaging the students in a variety of activities designed to improve their reading proficiency and enhance their enjoyment of reading in a foreign language. The key to success lies in *variety* of reading sources and *continuity* of exposure. Discussing reading strategies in the L2 class is also beneficial to students since some students forsake the excellent reading techniques they use in their own language, and become inadequate bottom-up readers in the target language studied.

In this publication, French teachers will first find two articles focusing on L2 reading skills and how to improve students' reading performance. Teachers will then find four lesson plans focusing on reading activities in the L2 classroom, and how to integrate reading with speaking and writing activities. Those contributions came from college professors and high school teachers with years of experience in the AP classroom. The lesson plans include assessments and rubrics, and therefore will be of immediate use to the French teachers consulting this publication.

In the first article, *Spotlight on Technology to Improve L2 Reading Skills*, Laura Franklin shares a variety of online reading resources, as well as strategies to use them. Her article offers a wealth of suggestions that teachers of beginning-level French can use, as well as AP teachers. The second article, *Reading French for English Speaking Student*, by Renée White, explores true and tried reading strategies that are of use to experienced and novice teachers alike.

Both articles invite the teachers to reflect on best practices to improve reading proficiency. The four lesson plans included in this *Special Focus: Reading Strategies* present an array of reading material and techniques. AP French Language students should be able to read a variety of documents: literary excerpts, poems, newspaper articles, historical documents, and science articles aimed at the general public. The proposed lesson plans include independent

and group strategies and are accompanied by documents ready to be used in the classroom. They also include a variety of assessments taking into account different learning styles, various modes of communication (interpersonal and intrapersonal), and integration of skills.

In her article *Fomenting Revolt and Fostering Reading in the Classroom*, Margaret Gray, who teaches twentieth-century and francophone literature at Indiana University, uses the Prévert poem “Le Cancre” to build reading skills in intermediate-level students. Her lesson plan offers activities that match diverse learning styles and a wide spectrum of linguistic abilities.

Jan Patterson contributes a whole teaching unit based on *L’Etranger* by Albert Camus. She provides many creative suggestions for group and class activities, such as the collaborative creation of a newspaper.

Melissa Peroutseas and Karen Singer offer a very complete lesson plan based on reading a text on the Internet. Their lesson plan, *Savoir Vive et Savoir Lire*, offers a myriad of activities and suggestions, including assessment rubrics and grading forms.

In the last lesson plan proposed in this booklet, Jacki Williams-Jones uses the well-known poem by Victor Hugo, *Demain, dès l’aube* to create a teaching unit that is multidimensional, allowing students to be creative and artistic. Her lesson can be duplicated easily, using any other short poem from the traditional French poetry repertoire.

This short collection of articles and lesson plans offers excellent reading practices that teachers and students will find interesting and stimulating. The contributions all show how vital reading is in the L2 classroom, since it nurtures the development of speaking and writing skills. Hopefully, teachers will be inspired by those models and use the suggested resources to create their own reading activities.

## Spotlight on Technology to Improve L2 Reading Skills

Laura L. Franklin, Ph.D.  
Northern Virginia Community College  
Alexandria, Virginia

### Description

*This article describes the plethora of online resources available to teachers on the francophone Web to improve target language reading skills. Beginning with a brief review of the pedagogical issues surrounding L2 reading instruction, the article also highlights exemplary instructional materials for classroom use. These materials have been selected for their rich content, for the use of media to engage a wide variety of learning styles, and for their convenient free availability on the Internet.*

Most educators will agree that L2 reading is a difficult subject to teach and even harder to assess. How do we know whether or not our learners have truly internalized an effective L2 reading process that will lead to greater desire to read in the target language? Research shows that many learners, when faced with authentic L2 texts, will not automatically apply the same top-down processing strategies that they use in their native languages. Top-down strategies include reading for the gist, skimming and scanning, activating prior knowledge of the topic, predicting and monitoring of comprehension (Berardo, 2006; NCLRC, 2003). Instead these learners will resort to a tedious word-by-word approach, called bottom-up processing in reading theory circles, as they attempt to decode a text rather than read for global comprehension. Reading with a dictionary in hand can be both frustrating and time consuming, with a negative effect on student motivation and persistence. While top-down processing is regarded by many as the approach to L2 reading that leads to greatest success, readers may use a combination of both processes, commonly called the interactive approach (Hauptman, 2000; Chun and Plass, 1997). Factors such as learning styles, abilities, and preferences will also affect the efficiency of the methods used (Chun and Plass, 1997). Whatever the case, language professionals understand that learners must be taught the reading strategies that are effective for them. And it is not a case of one size fits all. Learners themselves must be aware of the strategies that they employ, persisting in the use of the ones that work and discarding the ones that produce poor results (NCLRC, 2003).

Prior to the advancement of Internet technology, reading was essentially restricted to the static printed page, without the interactivity and graphic enhancements that the Web now affords. Through the advances in multimedia, reading material can now be enhanced with video, audio, and online glossing in the target language. Research shows us that texts that include the use of graphics, charts, tables, and maps to break up dense passages—a process that researchers call signaling, are perceived as easier to read than long uninterrupted paragraphs (Hauptman, 2000). These enhancements provide context clues that can add to the comprehension of texts on a computer screen.

In addition to having easy access to L2 reading materials, students can engage in online discussions with authors and other students through e-mail, discussion boards, and text chat. Students can hear texts read aloud by native speakers with the click of a mouse and can replay texts as often as they like. Body language and paralinguistic cues can be observed through online video. Formatting can be adjusted so that texts are easily divided into meaningful chunks, breaking up the long and frequently confusing uniform sea of words on a page.

There is also increased access to authentic materials that some teachers are reticent to use because of their apparent difficulty. One historical practice has been to simplify these texts by taking the discourse level down a notch, to a level that the learner can understand. An alternative approach that promotes proficiency is to give students the instructional supports that will actually help them understand the authentic text without changing it. These include:

- prereading activities that get at the purpose of the reading, some speculation on the topic addressed with activation of prior knowledge, and review of useful vocabulary;
- strategies for self-monitoring of comprehension during the reading process;
- assessment of global understanding after reading; and
- postreading expansion activities where the learners can relate the reading to their own experiences.

A concrete example of a strategic online reading lesson might begin this way:

- Teacher and students visit the Web site Today's Front Pages (<http://www.newseum.org/todaysfrontpages/>), which contains the front page of newspapers all over the world.
- Choosing the Map View and Europe, students and teachers select a newspaper in France or a French-speaking country.
- As a prereading activity designed to activate prior knowledge, the teacher might ask the students to list the components on the front page that they would expect to see in any newspaper. The teacher would supply this vocabulary in the target languages.
- See the CLEMI site "*Pour mieux connaître les médias*" at [www.cleml.org/partenerariats/sitogr\\_educmedia.html](http://www.cleml.org/partenerariats/sitogr_educmedia.html) for tips on teaching media jargon like *la une*, *les manchettes*, *les photos de presse*, *fait divers*, *rubrique*, *les actus*.
- Go to an actual front page of an online newspaper and, in small groups, have the students find examples of the journalistic terms. Have them report their finds to the class.
- Model skimming and scanning by discussing the headlines (what is prominent, and less so, on the page) and comment on photos and their captions. Ask students to predict what the headline article might be about.
- Have students read the same article without dictionaries to try to get the gist. Teachers should be mindful of the reading proficiency level and choose an article that is appropriate for the class.

- The teacher can provide a few reading comprehension exercises after the first reading and clear up any confusion.
- Students should discuss the article together. What were the main points? What did they learn about the topic? What do they still wonder about?
- Students should also comment to each other on their reading experience. What strategies did they use to understand? What helpful decoding strategies were used? What worked for them and what did not?
- Students should be invited to reread the article and apply some of the strategies that they heard their classmates talk about.
- An expansion activity would be to go back to Today's Front Pages and find another article on the same topic from another newspaper. They could then make comparisons on the treatment of the topic in different publications.

There are a considerable number of resources on the Internet to help teachers design the tasks that lead to successful reading outcomes. These sites contain checklists and rubrics, bibliographies, and quick and easy access to the American Council on the Teaching of Foreign Languages (ACTFL) and the Interagency Language Roundtable (ILR) proficiency guidelines. One truly excellent reference resource on L2 reading pedagogy online is the *Essentials of Language Teaching*. (See weblibliography for all Web sites referenced in this article.) Produced by the National Capital Language Resource Center (NCLRC), it provides the strategies for teaching all L2 areas—grammar, speaking, listening, reading, writing, and culture—distilling the research of the profession's leading experts into a practical how-to manual on each topic. New teachers and veterans alike will appreciate the pages on L2 reading, which contain such topics as Goals and Techniques for Teaching Reading, Developing Reading Activities and Assessing Reading Proficiency. The NCLRC site is exceedingly readable on the Web while being absolutely steeped in the research literature.

Another teacher resource site that is valuable for all skills and has great ideas on L2 reading is the University of Minnesota's online Virtual Assessment Center (VAC). (see weblibliography). This site links instruction to the National Foreign Language Standards with concrete examples of authentic assessment that “examines student performance on worthy intellectual tasks” (Wiggins, 1990). Teachers should peruse the whole site but, for the purpose of this study, focus on the reading assignments in the Modes of Communication pages (see top navigational bar on the home page). Upon reading the theoretical underpinnings, the teacher can proceed to the rich examples of assignments that were created with the interpretive, interpersonal, and presentational modes of communication in mind.

For example, once in the Modes of Communication page of the VAC, one can click on Examples and see four actual classroom-ready lessons. Example Three treats the thematic topic of storytelling and has the students read a fable in the target language. The first reading is the interpretive activity and there is a worksheet to check comprehension. The interpersonal task asks the students to share comparisons of the read fable to fables in their

native culture. The presentational task has to do with making comic strips based on the story line of the fable. These can be presented in class, giving the students another opportunity for communication. The success of the interpersonal and presentational activities depends upon the completion of the first interpretive task. The reading has a clear and engaging purpose that can serve as a motivating factor. The VAC Web site also provides tips on creating rubrics to assess the whole lesson.

Although many classroom reading experiences never move beyond the mere interpretation of the text read, it is possible to create a richer, standards-based reading experience for our students. The lesson plans in the Virtual Assessment Center provide an integrated approach that begins with interpretation of a written text before advancing to interpersonal and presentational communication. Students get the opportunity to expand their knowledge and use the target language with greater confidence.

## Finding Effective Online L2 Reading Materials

There are several well-known digital libraries on the Internet where teachers and learners can find high quality, freely available L2 texts. Sources such as EdSitement and GEM both contain very useful world language collections. Linguanet Europa, a massive language resource site from the European Union, can also be searched for many types of readings from journalism to poetry and other literary genres.

The Multimedia Educational Resource for Learning and Online Teaching (MERLOT) is a digital library by a consortium of institutions of higher education across the United States and Canada. Its learning materials are peer reviewed by content experts in the field so that world language instructors can rely on the resources for classroom use. They are judged for quality of content, potential effectiveness for teaching and learning, and ease of use. Reviews are given star ratings, with five stars given for maximum excellence. Some exemplary French reading texts that have received the highest accolades include:

1. La BnF: Ecriture d'un conte, a site where students can study the history of the *conte* and even create their own. The tutorial is self-contained, interactive, and easy to use.
2. Le Génie du Manguier, an excellent interactive multimedia rendition of an African *conte* with a glossary, comprehension and expansion exercises, and beautiful, culturally authentic graphics.
3. Alain Bosquet: Imitateur, a Bosquet poem serves as a *point de départ* for the discovery of such classic poets as Lamartine, Hugo, and Musset. With comprehension questions, expansion activities, and a complete webliography.
4. Archivox: la littérature comme vous ne l'avez jamais entendue, a growing collection of literary texts read aloud by native speakers. Effective for auditory learners who can hear French while reading accompanying transcriptions.
5. Accents d'Europe, a series of texts from the BBC with accompanying audio to accommodate a variety of learning styles. Contemporary topics for the intermediate to the advanced learner.

6. CLEMI: Fiches Pédagogiques, a site by the CENTRE DE LIAISON DE L'ENSEIGNEMENT ET DES MEDIAS D'INFORMATION, has ready-made worksheets on how to compare a print journal to its Web version, understanding press photos and their captions, and other journalistic topics.
7. Today's Front Pages, a site by the Newseum in Washington, with access to many French-language newspapers online.
8. Gallica, the Bibliothèque Nationale de France, a digital library with access to digitized versions of primary texts.
9. ABU: La Bibliothèque Universelle, a digital library with complete versions of primary texts in the public domain.
10. Litgloss, selected French texts with annotations, contextual information, and external links.

Note: In order to retrieve the above titles in MERLOT one has only to put his or her titles in the search field on the home page and follow the link to the materials. Further, one can read the peer review on each resource as well as any comments that users may have made about it. To find still more reading materials through MERLOT, users can do federated searches of other digital libraries right from the MERLOT home page. (Look for “search more digital libraries.”) In this way, it is possible to find reading materials in French from repositories in Australia, Canada, and other areas of the world.

While identifying the online materials is easy, this is not the only way to use technology to improve student reading. Since the research tells us that the time spent teaching students effective L2 strategies yields benefits, instructors can revisit the rationales for reading strategies whenever we assign readings. We can encourage learners to articulate what works best for them in online discussion boards, blogs, and other online spaces. In this way, students can become a part of an interactive learning community where they discuss their questions and concerns both about the texts they are reading and the reading process itself. This use of technology allows information to flow from other directions than just from teacher to individual student and vice versa. The result can be a feeling of empowerment that may lead to increased motivation in L2 readers.

## **Webliography**

### **Assessment**

Virtual Assessment Center  
[www.carla.umn.edu/assessment/vac/](http://www.carla.umn.edu/assessment/vac/)

## **Learning Object Repositories**

Edsitement  
<http://edsitement.neh.gov/>

GEM  
[www.thegateway.org/teaching-learning](http://www.thegateway.org/teaching-learning)

Linguanet Europa  
[www.linguanet-europa.org/plus/en/home.jsp](http://www.linguanet-europa.org/plus/en/home.jsp)

MERLOT  
[www.merlot.org/merlot/index.htm](http://www.merlot.org/merlot/index.htm)

## **L2 Reading**

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Chun, Dorothy H., and Plass, Jan L. "Research on Text Comprehension in Multimedia Environments." *Language Learning and Technology* 1:1 (July 1997) 60–81. Retrieved November 2006 from [http://llt.msu.edu/vol1num1/chun\\_plass/default.html](http://llt.msu.edu/vol1num1/chun_plass/default.html).

Hauptman, Philip. "Some Hypotheses on The Nature of Difficulty and Ease in Second Language Reading: An Application of Schema Theory." *Foreign Language Annals* 33:6 (November/December 2000) 622–632. Retrieved November 2006 from [www.actfl.org/files/members/FLA2000\\_Nov-Dec.pp622-631Hauptman.pdf](http://www.actfl.org/files/members/FLA2000_Nov-Dec.pp622-631Hauptman.pdf).

### **Web Sites**

ACTFL Proficiency Guidelines  
<http://www.sil.org/lingualinks/languagelearning/OtherResources/ACTFLProficiencyGuidelines/contents.htm>

Essentials of Language Teaching: Teaching Reading (2003,2004)  
<http://www.nclrc.org/essentials/>

Interagency Language Roundtable  
<http://www.govtilr.org/>

## Reading French for English-Speaking Students

Renée White  
Greenhill School  
Dallas, Texas

### What I Know vs. What I Don't Know?

When taking the AP French Language Exam, students must read and be able to understand passages that they have never seen before. New words might traumatize them and become a stumbling block to approaching the text in a positive manner. The key is to expose students to short articles from the very beginning of their language-learning career.

It is important to remind the learners that about 40 percent of English words come from French. They all know words such as *regime*, *chef*, *dance*, *alley*, or *etiquette*. A good exercise is to have them do some research in the English dictionary and come up with other words. As a practice (and fun) exercise, I like to write a couple of paragraphs in English using several words of French origin, and then ask them to guess which words come from French.

I always ask my new students: What is the first step when reading an article or a literary passage in French? The answer never varies: underline the words you don't know, then look them up in the dictionary. My reply is always the same: No!

When a student underlines or highlights the new words, and then looks them up in the dictionary, out of context, the translation may not always be accurate. I remember a student who was reading a text in which the words "*viande garnie*" puzzled her. She knew what "*viande*" meant, but when she looked up "*garnie*" in the dictionary she found the word "furnished," which meant nothing in that context. The rest of the text was a description of the meal, including the cheeses, fruits, and dessert. It was quite easy but the student couldn't get past that word. She really did not need to know that it meant meat and vegetables in order to understand everything else. Had she just tried to guess, or simply continued reading, she would have been able to answer all the questions that followed.

On a regular basis, I distribute a short reading to the students. These are the steps they must follow:

1. Read the passage and answer the following questions:
  - a. Is it a newspaper article?
  - b. Is it taken from a novel?
  - c. What is it about?
2. Highlight or underline all the words that are understood, NOT the new words.
3. Read the passage again and try to guess the meaning of the new words contextually.
4. Write the guess in the margin; then read over the text: Does it make sense?

5. Finally double check in the dictionary.
6. Answer the questions that follow.

This can also be done on a transparency, and the whole class participates.

At the beginners' level, after the students have completed the first chapter of their book, I show on a transparency a paragraph including all the words they have studied plus a few new words taken from the next chapter. They then try to guess the new words contextually. Little by little, they start to look forward to this "game" and by the time they reach the higher levels of French, they have mastered the method and can handle new readings with more confidence. Needless to say, it is easy to keep a file of all my "creative" passages so that they can be used again with new students.

At the intermediate level, I choose a short article from a French newspaper such as *Le Journal Français d'Amérique* or an excerpt from a novel or easy reader and distribute it to the class. The students can either work in groups of two or individually. They must follow the steps outlined above.

Example: excerpt from *La Parure* by Guy de Maupassant:

*“Elle n'avait pas de toilettes, pas de bijoux, rien. Et elle n'aimait que cela; elle se sentait faite pour cela. Elle aurait tant désiré plaire, être séduisante et recherchée. Elle avait une amie riche, une camarade d'école qu'elle ne voulait plus aller voir, tant elle souffrait en revenant. Et elle pleurait pendant des jours entiers, de chagrin, de regret, de désespoir et de détresse.”*

Answers to the questions above:

1. a (it appears to be an excerpt from a novel)
2. After highlighting or underlining most of the words, the student will probably leave the following words blank: *toilettes—se sentait—séduisante—recherchée*.
3. Reading over the passage, the student then tries to guess the meaning of these words contextually.
4. He/she then writes down the guesses in the margin. They may or may not be accurate.
5. It is now time to check the dictionary. Because most of the text has been understood, it will be easier to find the correct translation.
6. The student then answers these questions:
  - *De quoi la jeune femme avait-elle envie ?*
  - *Pourquoi ne voulait-elle plus voir son ancienne camarade d'école ?*
  - *Lorsqu'elle allait voir cette ancienne camarade, quelle était sa réaction ?*

At the AP level, students also have to read newspaper articles or literary excerpts. However, they also receive readings from old AP tests and answer the questions that pertain to them.

They have to follow the first four steps mentioned above but do not use the dictionary. The corrections are made in class, with everyone participating.

In summary, the key to being able to decipher a text in a foreign language in general, and in French in particular, is to focus on the positive: what I know versus what I don't know.

## How to Look Up Words in the French/English Dictionary

Keep in mind that the dictionary is only used as a last resort. Trying to guess contextually is far more important than looking up unknown words in the dictionary. However, it is important to teach students how to use context to make decisions about what they find in the dictionary.

- The first step is to determine what the word is: an adjective, a noun, a conjugated verb, an infinitive, etc.
- If it is an adjective, is it in the feminine or the plural? Put it in the masculine singular and then look it up (ex: *digitale* → *digital*/ *joyeuse* → *joyeux*).
- If it is a noun, what is its masculine singular form (ex. *un effronté* [an impudent person] [noun] vs. *effronté* [shameless] [adjective]).
- Is it a verb? If yes, chances are it will be conjugated. Find out what the infinitive is. As an example: *Ils repoussent leurs ennemis*. Obviously, *repoussent* is a verb. The student must drop the *ent* ending and replace it with one of the regular verb endings (er, ir, re) and then look it up in the dictionary: *repousser* = *to push back*. In certain cases, the noun and the verb may have the same spelling. As an example, we have the noun “*branche*,” which means *a branch* and the verb *brancher*, which has several meanings, one of which is *to plug in*. It is obvious that in the sentence “*tu branches ton fer à repasser*,” “*branches*” is a verb because it is preceded by a pronoun. In order to find the correct translation in the dictionary, the *es* is dropped and replaced by one of the infinitive endings, then it can be checked in the dictionary. The same procedure is to be followed if the verb is conjugated in the past, future, or any other tense.
- Is it an adverb? If it ends in “*-ment*” drop the ending. Quite often this will give the adjective. However, adverbs are easy to find in the dictionary.

### Examples:

I. *Les étudiants affluent vers la place.*

What is the grammatical function of *affluent*? It is a verb.

The verb is *affluer* → to abound, to flow to, to crowd to a place.

Contextually, the best translation is “to crowd to a place.”

**Possible error:** if the student just looks up the word **affluent**, which is a noun, the answer would be **a tributary**, which makes no sense in this context.

II. *Elle a écrit une lettre à son correspondant.*

What is the grammatical function of *correspondant*? It is a noun.

Translation: **pen-pal**

**Possible error:** If the student looks up the word *correspondant*, it can be both a noun or an adjective. As an adjective, it means **corresponding**, which makes no sense in this context.

**REFERENCES:**

*En d'autres termes*—Renée White—Wayside Publishing—1995 La Parure—Contes de Guy de Maupassant.

## **Fomenting Revolt and Fostering Reading in the Classroom: Building Skills from Short Texts such as Prévert's *Le Cancre***

Margaret E. Gray  
Indiana University

The engaging, often touching, deeply personal poems of Jacques Prévert's first collection, *Paroles*—pieced together after World War II from scribbled notes, napkins, backs of envelopes, paper café tablecloths, and newspaper and magazine clippings—have particular appeal for students. Leaving school at the age of 15, Prévert tended to favor themes of revolt and liberation; prior to World War II, he led a bohemian life in Paris with other surrealist poets; and during the German Occupation, his poems were greatly appreciated in secret for their impertinent attitude toward authority. Describing a schoolboy's rebellion in the classroom, Prévert's beloved poem "*Le cancre*," or "The Dunce," provides the basis for a lesson plan emphasizing the development of reading skills.

The goal of the plan is to provide skill-building exercises transferable in the classroom to other reading contexts, including those based on longer and more complex texts.

The lesson begins with focus on vocabulary building, then moves to the manipulation of vocabulary in context. Working in groups of various sizes (culminating in whole-class discussion), students engage in exercises that encourage, first, reading comprehension, and subsequently, expansion, manipulation, and adaptation of meaning to additional contexts.

By the end of the lesson, students should not only have a clear sense of how Prévert's poem (or any other short text) functions (the literary goals here might be more or less ambitious, depending on the level of the class), but of how vocabulary and structures in this particular text are transferable to other contexts.

Ultimately, students should be able to demonstrate ability to manipulate the poem's vocabulary and structures in widely different contexts. So as to ensure that such "transferable" skills are developed, techniques of assessment of student progress are suggested throughout.

<p><b>Le Cancre</b></p> <p>Il dit non avec la tête  mais il dit oui avec le cœur  il dit oui à ce qu'il aime  il dit non au professeur  il est debout  on le questionne  et tous les problèmes sont posés  soudain le fou rire le prend  et il efface tout  les chiffres et les mots  les dates et les noms  les phrases et les pièges  et malgré les menaces du maître  sous les huées des enfants prodiges  avec des craies de toutes les couleurs  sur le tableau noir du malheur  il dessine le visage du bonheur.</p> <p><i>Paroles</i> (1946)</p>	<p><b>The Dunce</b></p> <p>He says no with his head  But he says yes with his heart  He says yes to what he loves  He says no to the teacher  He is on his feet  He is being interrogated  And all the problems are put to him  Suddenly mad laughter overtakes him  And he erases everything  The figures and the words  The dates and the names  The sentences and the traps  And in spite of the teacher's threats  To the jeers of the child prodigies  With chalk of every color  On the blackboard of misery  He draws the face of happiness</p> <p>Trans. (modified) by Sarah Lawson, <i>Jacques Prévert, Selected Poems</i></p>
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The class might open with some introductory, biographical remarks by the teacher about Prévert, accompanied by overhead projection of photographs. Several are available on the Internet; the 1955 photograph taken by Robert Doisneau of Prévert in the Jardin du Luxembourg, with wine glass, cigarette, and shaggy dog, is particularly eloquent and poignant (the teacher could mention that Prévert, a heavy smoker, was to die of lung cancer in 1977). A large, clear version of this shot is visible at [www.ciudadviva.gov.co/septiembre05/magazine/3/DOISNEAUBig.jpg](http://www.ciudadviva.gov.co/septiembre05/magazine/3/DOISNEAUBig.jpg).

These photographs might remain projected as the poem is read aloud by the class, with each student in turn reading one line, or *vers*.

Once the poem has been read aloud in class, students might be asked to work in pairs to devise a list of what they consider the five most important words in the poem. As they work together, students debate word meaning and importance with each other, building vocabulary as they go; the task of evaluating the importance of each word on the list implicitly demands that students have a basic understanding of the action of the poem.

Students are likely to come up with lists including *tête, coeur, malheur, bonheur, rire*. Once the student pairs have established their lists, they are called on to present them, justifying their choices.

So as to avoid repetition, the teacher might proceed by word, rather than student pair; for instance, with each word presented by the first pair of students, the teacher might inquire as to which other student pairs have selected the same word for their lists, and according to what justification. As students collectively compare and contrast their lists, justifying their choices and listening to the justifications of their peers, they are learning new vocabulary, reinforcing familiar terms, and—through the exercise of justifying each word for inclusion on the list—developing reading skills by increasing awareness of the importance of context for their word lists. For indeed, justification of the importance of each of the five words on the list depends on some understanding of the context in the poem. As students agree and disagree with the word lists, they demonstrate not only acquisition of vocabulary but also knowledge of the function of each of the five words within the poem. One quick assessment technique the teacher might use at the end of this exercise, having kept a running record of nominations for the “top five,” or “five greatest hits,” is to have the class vote by a show of hands on whether each word deserves such an honor (students may thus vote only five times, no matter how long the list of words nominated). The five words with the most votes then constitute the collective and decisive list, providing the teacher with a sense of the general level of comprehension among students.

The acquisition and manipulation of lexical elements is further demonstrated in a second pair exercise. Working this time with different partners, students build further on vocabulary and comprehension by drawing up a list of contrasts in the poem. This exercise—conducted, like the previous one, entirely in French—builds upon the first by setting vocabulary within structure; the lexicons developed by the students in their 5-word lists are now applied to contrasts, respecting the poem’s own organization according to oppositions. Such an exercise calls upon the students to demonstrate awareness of the tensions upon which the poem is built. Oppositions may include, for example, *tête/coeur, oui/non, ce qu’il aime/professeur, problèmes/rire, menaces-huées/craies de toutes les couleurs, malheur/bonheur*.

This exercise carries a built-in trap, for hasty students may be tempted to read the middle sequence of the poem as a series of oppositions: figures and words, dates and names, sentences and traps—whereas, in fact, they are specific variations on the word *piège*, or trap, and provide precise examples of the pitfalls faced by the schoolboy at the blackboard. As the class compares the results of this exercise in contrasts, more complex discussion ensues; how is it, for example, that *ce qu’il aime* and *professeur* function as a contrast? (Students may be a bit shy speaking up on this point, but teachers, remember, this *professeur* has nothing to do with us, of course!) Discussion of contrasts by each student pair demonstrates not only acquisition of vocabulary, but manipulation of this vocabulary within specific contexts. During this discussion, the teacher should notice enhanced precision in vocabulary as well as greater ease in use of the poem’s lexicon among students.

From this point, the lexical elements with which students have been working may be applied to the larger context of the poem itself and its meaning. The exercise of a team competition provides one way to engage this enlarged context. With the class divided into two teams, each team devises a list of questions, ideally, one for each member of the opposing team. The two teams then take turns posing the questions to each other. This is especially successful if the two teams face off against each other in the middle of the classroom, going down two facing lines. As each student asks a question of the student facing him/her, the response must be judged acceptable or not by the student posing the question; this ensures accountability from the questioner as well. Creativity should be encouraged, and questions from advanced students might include:

- *Donne un exemple de phrase avec « non avec la tête ».*
- *Donne un exemple de phrase avec « oui avec le coeur ».*
- *Quelle est l'importance de la position physique du cancre, qui est « debout »?*
- *Pourquoi le poète dit-il « on le questionne », lorsque c'est très précisément le professeur qui questionne le cancre?*
- *A ton avis, quelle est la signification du « fou rire » du cancre?*
- *Quelle est l'importance des craies « de toutes les couleurs »?*

Questions from students at more elementary levels of French will undoubtedly be based less on interpretation and more on comprehension. Such questions might include:

- *Avec quelle partie du corps le cancre dit-il « non »?*
- *Avec quelle partie du corps le cancre dit-il « oui » ?*
- *Qu'est-ce que le cancre dit au professeur ?*
- *Imite l'action d'être « debout ».*
- *Que fait le cancre des chiffres et des mots, des dates et des noms ?*
- *Quelle est la réaction du professeur ?*
- *Quelle est la réaction des autres élèves de la classe ?*
- *Imite « le fou rire » du cancre.*
- *Qu'est-ce que le cancre dessine sur le tableau noir ?*

Again, the level (not to mention the “literary” valence) of each question will vary—as will its answer—according to the group; but having the student teams devise their own questions provides a self-regulating system in which students themselves control the questions and answers that seem, to them, appropriate for their level. As students respond, not only to the question posed by the opposing team but also to the answer provided and whether it should be deemed acceptable, they demonstrate increased levels of competence in manipulating the poem’s vocabulary and content. Such a team competition, of course, would also be appropriate for longer and more complex texts. Student questions and responses offer the teacher an index not only of comprehension, but of levels of interpretation of the poem. As the questioner explains, for example, why the response given is or is not acceptable, varying

interpretations of the poem become apparent. The teacher can then point these out to the students, emphasizing the legitimacy of a variety of interpretations, but the need, always, to justify one's position through precise reference to the text. Keeping a running tally of each team's points on the blackboard adds extra motivation to the exercise!

Once students have demonstrated ease—through the questions and answers of team competition—in manipulating the poem as a whole, they are prepared to apply it to wider contexts. At this point, the teacher might provide a variety of working-group options, and allow each student to join the group most appropriate to his/her learning style. (Budding actors, journalists, moralists, biographers, poets, correspondents, and rebels will each find an appropriate option here.) Choosing one of the following in-class activities, students divide into working groups of three or four. (Alternatively, one activity, such as option (a) or (b), might be used in class, with other activities—such as the writing options under (c)—assigned as homework and completed individually by each student.)

- a. Choosing characters from the episode (the rebellious schoolboy's classmates; other teachers and school principal; the rebellious student's family: admiring little brother, indulgent, adoring mother, stern father, etc.), role-playing students discuss the event with each other.
- b. Students interview each other about a specific act of revolt accomplished by each.
- c. Choosing one of the writing options below, students in each group collectively draft an appropriate text:
  - an apology (perhaps stiff and forced?) from the rebellious schoolboy to his teacher and classmates
  - an article for the school newspaper about the schoolboy's revolt
  - a letter from the schoolboy to his best friend, bragging about the exploit
  - a brief skit portraying the scene depicted in the poem, using specific questions, numbers, dates, etc.
  - a poem in Prévert's style depicting a different scene of rebellion (a child being asked to eat spinach, for example?)

When the groups appear to have had sufficient time for their tasks, the teacher asks a member of each group to summarize its collective results to the class—to indicate, for instance, which roles were played for option (a), or to list acts of revolt recounted for option (b). In this way, students are called upon to demonstrate not only their understanding of the poem but also their ability to apply it to other contexts. They should draw not only on the vocabulary of the poem but also on an enlarged lexical field provided by the specific prompt they have chosen. The teacher should therefore observe not only manipulation of the poem's own vocabulary but also additional lexical exploration and manipulation.

As a concluding exercise, the teacher moderates a class discussion prompted by such general questions, for example, as:

## Special Focus: Reading Skills

- Why do we sympathize with the schoolboy?
- What values are promoted in the poem?
- How does the schoolboy teach everyone else (including the reader) a lesson?

In this exercise, students demonstrate manipulation of both lexical and contextual elements as they discuss their sympathies with the schoolboy, the poem's promotion of the values of independence and rebellion over submission, of joy over despair, of vibrant experience (and experiential learning) over dusty, bookish facts. By the end of the class, students should be able to demonstrate manipulation not only of the poem's own vocabulary, meaning and context, but of their applications beyond the poem itself.

The class might conclude with a brief activity in which the entire group is invited to the blackboard, where each student designs his/her own version of Prévert's schoolboy's *visage du bonheur* (plain old "happy-face" symbol not acceptable!). If the teacher can supply colored chalk (many parents of young children have vast supplies of this), so much the better. This activity provides an exuberant conclusion to class reading, discussion, and activities based on Prévert's themes of liberation and happiness. And such themes, of course, are precisely those we hope our students will associate with reading.

## Bibliography

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## Captivating and Sustaining Students' Interest in Reading: *L'étranger*, by Albert Camus

« *Oui, j'ai une patrie: la langue française.* »

—Albert Camus

Jan Patterson  
Gulliver School

One of the objectives of my AP French Language course is to expand and continue to develop the comprehension of difficult authentic text. I choose authentic texts that will enable students to demonstrate an advanced level of critical thinking skills in order to effectively analyze and discuss the content both orally and in writing. *L'Étranger* by Albert Camus is a perfect novel to read at the beginning of the second semester to challenge the student to think critically. The style of writing in *L'Étranger* is simple and clear. It is rich with current vocabulary and simple syntax; very rarely is there a difficult or unknown vocabulary word used, and the syntax is similar to that of the spoken language.

Prereading activities are an effective way to prepare the students to feel comfortable with reading a novel in a foreign language. My goals by the end of the reading are not only for the students to comprehend the novel but to also successfully make judgments about the characters and events. If the teacher can capture the students' attention and develop in them the desire to begin reading, students will feel a sense of accomplishment and look forward to the next reading assignment. Once the prereading activities have been completed and the reading of the book begun, it is important to maintain their focus by means of other various activities. At the conclusion of the novel, both oral and written assessments can be given.

Even though there are no particular historical or cultural references that make the reading difficult, I believe it is important to take the opportunity to properly introduce Camus' life. I then present the meaning of the word *étranger* in French and we apply the meaning to a French poem. The final activity is a *jeu de mots* that initiates the brainstorming of the themes of the book. The following prereading activities can be finished in one to two class periods (depending on the length of the class).

### Prereading Activities:

#### 1. Introduction to Camus' life:

- *Camus naquit le 7 novembre 1913 en Algérie d'une mère espagnole et d'un père français.*
- *Sa mère (presque illettrée) éleva Albert et son frère avec de grandes difficultés car son père (un ouvrier agricole) était mort en 1914 à la guerre.*
- *Bon élève, remarqué par ses professeurs, il fit de brillantes études secondaires, mais, l'année du bac (1930), il contracta la tuberculose.*

- A cause de ses problèmes de santé et d'argent, il dut se mettre à travailler et devint journaliste.
- Pendant l'Occupation, il s'engagea dans la Résistance.
- 1942 : parution de *L'Étranger* !
- Après la guerre, il se dévoua à la littérature, écrivant essais, romans et pièces de théâtre.
- En 1957, à l'âge de 44 ans, il obtint le prix Nobel de littérature.
- En janvier 1960, Camus, qui avait rendu visite à son éditeur dans le Sud de la France, rentra à Paris. Au lieu de revenir par le train, il accepta la proposition de Gallimard de le conduire à Paris en voiture. Un terrible accident d'automobile causa la mort de Camus et de Gallimard.
- Français d'Algérie, à cheval entre deux mondes, il s'identifia toujours avec l'homme commun.<sup>1</sup>

## 2. Interpretation of the word *étranger*:

Refer to the definitions from the dictionary: *Le petit Robert*.

II. N. ♦ 1° N, m. et f. Personne dont la nationalité n'est pas celle d'un pays donné (par rapport aux personnes originaires de ce même pays) 2° N. m. et f. Personne qui ne fait pas partie ou n'est pas considérée comme faisant partie de la famille, du clan ; personne avec laquelle on n'a rien de commun. V. Tiers. Se sentir un étranger parmi les hommes. « *L'Étranger* », roman de Camus<sup>2</sup>

Read the quote, taken from Albert Camus' last interview : « le héros du livre...est étranger à la société où il vit ; il erre, en marge, dans les faubourgs de la vie privée, solitaire, sensuelle. »<sup>3</sup>

## 3. Application of the definition to a poem:

Apply the definitions to a poem written by Charles Baudelaire and then briefly analyze the poem.

*Le Spleen de Paris ou Petits poèmes en prose*  
1—*L'étranger*

—Qui aimes-tu le mieux, homme énigmatique, dis ? Ton père, ta mère, ta sœur ou ton frère ?

—Je n'ai ni père, ni mère, ni sœur, ni frère.

—Tes amis ?

—Vous vous servez là d'une parole dont le sens m'est resté jusqu'à ce jour inconnu.

—Ta patrie ?

—J'ignore sous quelle latitude elle est située.

—La beauté ?

—Je l'aimerais volontiers, déesse et immortelle.

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1. Robert Leggevie, *Anthologie de la littérature française, Troisième Édition* (New York: Oxford University Press, 1990) 433–434.

2. Paul Robert, *Dictionnaire alphabétique et analogique de la langue française* (Paris: Société du Nouveau Littre, 1978) 709.

3. Albert Camus, 1955, *Éd. De la Pléiade*

—L'or ?

—Je le hais comme vous haïssez Dieu.

—Eh ! qu'aimes-tu donc, extraordinaire étranger ?

—J'aime les nuages. Les nuages qui passent... là-bas...là-bas les merveilleux nuages !<sup>4</sup>

#### 4. Le jeu de mots:

It is fun to study characters' names and to try to extrapolate a hidden meaning.

Write MEURSAULT on the board and ask the students to look at the name and see how many words they can associate with the different syllables. There does not have to be an exact correlation in spelling. Here is a sampling of words:

*Meurt, meurtre, meurtrier, mort, mer, mère, merci, seul, sel, sol, soleil, etc.*

After the students have brainstormed, I tell them to note that these will be the major themes in the book. Throughout the reading of a novel, I stop from time to time to examine vocabulary. Before we begin reading the first page, I give the students a list of repeated symbols that help the student to maintain a focus while reading. I also focus on syntax. *L'Étranger* is an excellent resource for usage of different verb tenses. Camus constantly uses *si* clauses and the *conditionnel passé*. Activities can be created to study these grammatical points as well as his use of the *imparfait*, *passé composé* and *plus-que-parfait*. (These activities can be done with any reading assignment.)

### Vocabulary and Grammar Activities:

#### 1. Vocabulary:

Since students have already brainstormed vocabulary, I require them to highlight passages and vocabulary that expand upon those themes and symbols. For example, they should make note of:

*le soleil, le sommeil, la chaleur, être étranger, le sang, les couleurs, and l'indifférence.*

#### 2. Verb Tense usage :

Find a passage in the book that requires a varied usage of verb tenses. Before reading the passage in the book, have the students fill in the blanks, then check with Camus' usage of the tenses. An excellent passage to use is found on the first page of chapter VI.<sup>5</sup>

*Le dimanche je (avoir) de la peine à me réveiller et il ( falloir) que Marie m'appelle et me secoue. Nous (ne pas manger) parce que nous (vouloir) nous baigner tôt. Je (se sentir) tout à fait vide et je (avoir) un peu mal à la tête. Ma cigarette (avoir) un goût amer. Marie (se moquer) de moi parce qu'elle (dire) que je (avoir) « une tête d'enterrement ». Elle (mettre) une robe de toile blanche et lâché ses cheveux. Je lui (dire) qu'elle (être) belle, elle (rire) de plaisir.*

*En descendant, nous (frapper) à la porte de Raymond. Il nous (répondre) qu'il (descendre). Dans la rue, à cause de ma fatigue et aussi parce que nous (ne pas ouvrir) les persiennes, le*

4. Charles Baudelaire, *Le Spleen de Paris*, I, (*Petits Poèmes en Prose*). [www.membres.lycos.fr/jccau/ressourc/poete/bauetran.htm?](http://www.membres.lycos.fr/jccau/ressourc/poete/bauetran.htm?)

5. Albert Camus, Camus, Albert. *L'étranger* (Paris: Éditions Gallimard, Folio Plus, 1942).

*jour, déjà tout plein de soleil, me (frapper) comme une gifle. Marie (sauter) de joie et (ne pas arrêter) de dire qu'il (faire) beau. Je (ne pas arrêter) de dire qu'il (faire) beau. Je (se sentir) mieux et je (apercevoir) qu je (avoir) faim. Je le (dire) à Marie qui me (montrer) son sac en toile cirée où elle (mettre) nos deux maillots et une serviette. Je (n'avoir plus) qu'à attendre et nous (entendre) Raymond fermer sa porte. Il (avoir) un pantalon bleu et une chemise blanche à manches courtes. Mais il (mettre) un canotier, ce qui (faire) rire Marie, et ses avant-bras (être) blancs sous les poils noirs. J'en (être) un peu dégoûté. Il (siffler) en descendant et il (avoir) l'air très content. Il me (dire) : « Salut vieux, et il (appeler) Marie « mademoiselle ».*

—*extrait de L'Étranger, Albert Camus*

## Assessments :

### 1. Oral:

The student chooses to play the role of the prosecutor or Meursault's defense attorney and presents the closing argument to the jury. Discuss whether the murder was premeditated, if he is a danger to society, what the sentence should be, etc. The presentation should last three to five minutes.

Distribute a list of vocabulary that will help the students “plead their case”:

#### **Le vocabulaire utile :**

<i>M. Meursault affirme que.....</i>	<i>un procès</i>
<i>acte délictueux / criminel</i>	<i>la réclusion à perpétuité</i>
<i>agresser / un agresseur</i>	<i>la salle d'audience</i>
<i>attaquer</i>	<i>un condamné</i>
<i>une bagarre</i>	<i>une condamnation à mort / la peine capitale</i>
<i>une balle</i>	<i>un crime horrible / affreux / odieux</i>
<i>se défendre</i>	<i>guillotiner</i>
<i>un châtement / une punition</i>	<i>un homicide involontaire</i>
<i>commettre</i>	<i>le procureur</i>
<i>sans complice</i>	<i>un avocat, le défenseur</i>
<i>élucider</i>	<i>mériter</i>
<i>tirer</i>	<i>le système judiciaire</i>
<i>un criminel / un malfaiteur</i>	<i>plaider innocent, coupable</i>
<i>un coup de couteau</i>	<i>la plaidoirie</i>
<i>poignarder</i>	<i>une incarcération</i>
<i>prendre la fuite / s'enfuir</i>	<i>un emprisonnement</i>
<i>un témoin / témoigner</i>	<i>une maladie mentale</i>
<i>aveuglant</i>	<i>des circonstances atténuantes</i>
<i>le hasard</i>	<i>se sentir incompris</i>
<i>désaxé</i>	

### 2. Written

Present examples of editorials from French newspapers and magazines.

Use the *vocabulaire utile* from the oral assessment.

Distribute a set of “assumed facts” surrounding the murder and sentence.

- *Le crime : un meurtre sur la plage*
- *La date : le 17 juillet à midi*
- *Le meurtrier : un employé de bureau dénommé Meursault*
- *La méthode : 5 balles de revolver*
- *La victime : un Arabe non encore identifié*
- *Le motif : inconnu*
- *Le lieu d'incarcération : la prison d'Alger*
- *Le verdict : reconnu coupable de meurtre avec préméditation*
- *La sentence : la peine de mort*
- *La méthode d'exécution : la guillotine*

Now students must write their own editorial in response, also including their interpretation of the events as told in the book. The AP essay scoring guidelines can be used to evaluate the editorial. The students enjoy this assignment because they have developed a personal opinion of the character and his act and are able to analyze and express their own opinions. The following is a student sample:

### **Une Condamnation injuste**

Par : H. VINCENT

*Quand quelqu'un dit « condamné à mort » à qui pensez-vous ? A une personne avec de grands problèmes psychologiques ? A quelqu'un qui a un passé taché de violence ? Ou peut être même à quelqu'un qui est complètement fou ? Ceci est probablement le cas. Ce qui est choquant est qu'un homme qui ne correspond pas du tout à ce profil a été condamné dimanche dernier. Le 17 juillet de l'année dernière, un M. Meursault, complètement désaxé, a été arrêté et transféré à la prison d'Alger pour avoir tué de 5 balles de revolver un Arabe sur la plage.*

*Il est important de noter qu'il n'y avait aucun témoin sur la plage ce fatal dimanche et que le soleil était à son apogée, produisant une extrême chaleur. Hier, le tribunal a déterminé que Meursault, une menace pour la société, est coupable de meurtre avec préméditation et avec « des circonstances atténuantes » venait de perdre sa mère pour essayer de rendre sa plaidoirie*

<p><i>Il est possible que M.Meursault l'ait tué pour se défendre, et cela fait de son crime un homicide involontaire, qui ne mérite pas la peine de mort. De plus, pendant la majorité de la plaidoirie de Meursault, le procureur soulignait le fait que M. Meursault a « fait preuve d'insensibilité » le jour de l'enterrement de sa mère. Quel rapport ceci a-t-il avec son crime ?</i></p>	<p><i>Il est injuste de former des pensées négatives sur cet homme de par son comportement pendant une journée. Le procureur a utilisé la condition instable d'un homme qui venait de perdre sa mère pour essayer de rendre sa plaidoirie plus crédible. Normalement, un juré est censé être indifférent, et la manière dont le procureur a présenté sa plaidoirie était injustifiable. Oui, M. Meursault a tué un homme. Mais son acte ne vaut pas sa tête.</i></p>
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The AP essay rubrics can be used to evaluate the editorial. The editorial assessment can be further expanded into a project that can be completed by students for *L'Étranger*, as well as other novels. Create a “literary newspaper” that is based on the events and characters in the book. This requires group work but can be a *chef d'oeuvre* upon its completion!

**Créez un journal basé sur le roman, *L'Étranger*.**

LES EXIGENCES : Format quotidien—8 pages

- *La Une*
- *le titre, la ville, et la date du journal*
- *appel : annonce d'un article publié à l'intérieur du journal*
- *chapô : placé après le titre et avant le texte de l'article qu'il surmonte. Il aide et incite le lecteur à entrer dans le texte*
- *article principal avec photo*

Rubriques du journal

<p><b>ACTUALITÉ</b>          Événement          Débats et opinions          Courrier des lecteurs          Sciences et médecine  <b>VIVRE AUJOURD'HUI</b>          Météo          Loisirs          Sports          Culture          Spectacles</p>	<p><b>PETITES ANNONCES</b>          Offres d'emploi          Société          Le courrier des lecteurs (une lettre 250+mots)          Le conseil (Dear Abby) (125+mots)          Emploi (25+mots)          Immobilier (25+mots)          Mariage (125+mots)          nécrologie 125+ avec photo          bande dessinée          l'horoscope (25+ chacun)          les sports (125+)          les faits divers (150+)</p>
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These activities can be adapted to different reading assignments. My goal by the end of the lessons is for the students to ask me, "What will we read next?" Hopefully, I will have instilled in them the desire to read, analyze, and appreciate authentic text, as well as to create their own text.

## **SAVOIR VIVRE et SAVOIR LIRE: A Multidimensional Approach**

Melissa Peroutseas

Karen Singer

Herndon High School, Herndon, Virginia

### **Overview:**

This reading-based lesson on French etiquette is intended for use early in the year in an AP French Language course or in a Pre-AP® course. It offers the instructor several options of teaching strategies, lesson components, and assessments. Because the lesson's components can work as a whole unit or singly, the instructor can easily adapt it to suit his/her class's time frame.

The primary purposes of the lesson are to:

- engage the learner in reading for meaning while improving his/her ability to organize material and verbalize a selection's essential elements in speech and in writing;
- emphasize the cultural component of the language through comparisons and contrasts;
- highlight a theme of universal interest and importance by showcasing a rich and current resource: the Internet; and
- reinforce grammar structures through contextual use.

This lesson outline follows a backward design consisting of overall instructional goals, formative and summative assessment tools, and classroom strategies with ready-to-use activities.

The article for this reading-based lesson can be accessed on the web at [www.hku.hk/french/dcmScreen/lang2043/etiquette.htm](http://www.hku.hk/french/dcmScreen/lang2043/etiquette.htm).

### **Lesson Outline :**

#### **Instructional Goals :**

Using the article as a point of departure, students will be able to...

1. Reflect on general function of etiquette in society.
2. Comprehend specific aspects of etiquette in everyday society.
3. Compare aspects of French "savoir vivre" with their own culture.
4. Use the imperative and the subjunctive moods to paraphrase elements of "savoir vivre."
5. Use designated vocabulary and expressions in context.

#### **Summative Assessments:**

1. Essay on the importance of etiquette in today's society, with specific references to the article. The written performance assessment might also focus on question of whether etiquette is an outdated notion.

2. Original short-answer magazine-type quiz on etiquette—“*As-tu du savoir vivre ?*” that students create (and possibly exchange).
3. Debate/role play/interviews/other interactive performance assessment task on various categories of etiquette.
4. Original 10 commandments of etiquette (prepared and possibly illustrated)—expressed in the imperative and the subjunctive moods. Students might be asked to write the “commandments” for an adult who is preparing to move to France or for a friend who will be staying with a French family for the summer. They could present their final product to the class as a PowerPoint.

#### **Formative Assessments:**

1. Comprehension questions (true/false) – first given as prereading anticipatory questions (Appendix 1 « *Questions de Compréhension* »)
2. Vocabulary quiz—multiple choice and fill-in (Appendix 2, « *Epreuve de vocabulaire* »)
3. Grammar—sentences relating to etiquette to transform from “*devoir*” + infinitive to subjunctive and imperative moods (regular and irregular verbs) (Appendix 3, « *La Grammaire* »)

#### **Classroom strategies:**

1. Prereading to activate previous knowledge and motivate:
  - a. *Brainstorm* (entire class) definition of etiquette; areas of everyday life where etiquette is appropriate; a few rules that they can think of that are part of everyday etiquette in those areas. Notes on board.
  - b. *Brief discussion* (small group)—why etiquette is or is not important.
  - c. *Anticipatory quiz* (individually)—true/false based on content of article. May compare answers with partner. (Appendix 1 « *Questions de compréhension* »)
  - d. *Jigsaw*—Divide class in groups (of four to five students) and assign a section of the article. Students read their section independently, then get together as a group to organize a brief class presentation to include three key vocabulary words to teach and three major rules of etiquette to present creatively. Rest of class takes notes on vocabulary and rules presented.
2. Students read entire article for homework and retake anticipatory quiz based on information presented in the article.
3. Table or graphic organizer (teacher or student designed) to highlight key ideas.

#### **Activities:**

1. Vocabulary (handout)—words to explain based on context, new words to look for, finding associated words (Appendix 4, “*Vocabulaire*”).
2. Venn diagrams: France/United States comparison or young people/adults (Appendix 5 « *Comparaisons et contrastes* »)

### Special Focus: Reading Skills

3. Skits to demonstrate good and bad etiquette practices
4. Students research etiquette in other countries to contrast
5. Students interview a French speaker in the community on the topic of customs relating to etiquette
6. Students write an article on an aspect of etiquette relating to their environment (e.g., school, sporting event, movie theater)

### Resources:

Vigner, G. *Savoir-Vivre en France*. Paris : Hachette Collection OUTIL, 1978.

Provides detailed information on rules of etiquette relating to topics such as greetings and introductions, talking on the telephone, invitation, and ceremonies.

[www.lepointdufle.net](http://www.lepointdufle.net)

This site has a variety of exercises (under « *grammaire* ») on the subjunctive and imperative.

## Appendix 1

### Questions de compréhension

#### Etiquette et savoir vivre

Avant de lire l'article  VRAI OU FAUX ?		Après avoir lu l'article  VRAI OU FAUX ?
	1. Le savoir vivre n'a pas beaucoup d'importance dans la société en général.	
	2. Ouvrir tout de suite un cadeau que l'on reçoit est impoli.	
	3. Presque sans exception, les enfants disent « tu » à leurs parents.	
	4. Arriver 10 ou 15 minutes en retard quand on est invité pour un dîner n'est pas poli.	
	5. Pendant le repas, il est plus acceptable de mettre les mains que les coudes sur la table.	
	6. Laisser un peu de nourriture dans l'assiette montre à l'hôtesse qu'elle est très généreuse.	
	7. L'homme « galant » ouvre toujours la porte pour une femme et la laisse toujours passer devant lui.	
	8. L'homme « galant » paie l'addition pour la femme au restaurant.	

## Appendix 2

### Épreuve de vocabulaire Sections 1 à 3

#### Section 1

#### Choix multiple

1. Dans le 2<sup>e</sup> paragraphe, « *on s'abstient de téléphoner* » veut dire...
  - a. on se précipite pour téléphoner
  - b. on ne doit pas téléphoner
  - c. on n'arrive pas à téléphoner
  - d. on décide de ne pas téléphoner
2. Dans le 3<sup>e</sup> paragraphe, un manque de bonnes manières, c'est le fait de
  - a. roter
  - b. se moucher bruyamment
  - c. cracher
  - d. a, b, c
3. Si une femme est *enceinte* comme dans le 5<sup>e</sup> paragraphe, elle
  - a. est handicapée
  - b. attend un bébé
  - c. est fatiguée
  - d. a la soixantaine
4. « *Dévisager* » dans le 6<sup>e</sup> paragraphe signifie
  - a. frapper au visage
  - b. refuser de regarder dans les yeux
  - c. regarder fixement dans les yeux
  - d. reconnaître

À vous maintenant ! Selon le contexte de l'article, donnez le sens *en anglais* des termes suivants.

5. Dans le 7<sup>e</sup> paragraphe, « *les convives* » veut dire \_\_\_\_\_.
6. Le terme « *ce comportement* » dans le 8<sup>e</sup> paragraphe, veut dire \_\_\_\_\_.
7. Dans le dernier paragraphe de cette section, « *sa déception* » veut dire \_\_\_\_\_.

**Section 2**

Vrai ou faux ?

1. Dans le premier paragraphe, « . . . *que cette personne vous tende la main* » signifie que la personne offre sa main à une autre.
2. Dans le 2<sup>e</sup> paragraphe, « *la veille* » est une indication temporelle.
3. « *...se penchera* », au milieu du 3<sup>e</sup> paragraphe, veut dire s'approcher de quelqu'un.
4. L'expression « *dans le vide* », dans le 4<sup>e</sup> paragraphe, exprime la même chose que *dans l'espace inoccupé*.
5. Le terme « *en revanche* », dans le 5<sup>e</sup> paragraphe, signifie qu'il y aura une élaboration d'une idée précédente.
6. Au milieu du même paragraphe, « *un hochement* » est une espèce de tic que l'on ne peut pas contrôler.

**Section 3**

À vous d'expliquer !

D'après son usage dans l'article, expliquez le sens du mot ou de l'expression—*en français*.

1. (le paragraphe 1) perceptible : \_\_\_\_\_
2. (le paragraphe 1) relâchement : \_\_\_\_\_
3. (le paragraphe 2) appartenance : \_\_\_\_\_
4. (le paragraphe 3) interlocuteur : \_\_\_\_\_
5. (le paragraphe 4) chaleureux : \_\_\_\_\_
6. (le paragraphe 4) ressenti : \_\_\_\_\_
7. (le paragraphe 5) le tutoiement : \_\_\_\_\_

## Appendix 3

### La Grammaire

Pratiquons la bonne forme : Comme vous le savez, le verbe DEVOIR et l'expression « Il faut que » + le subjonctif, peuvent tous deux signaler l'obligation. Utilisez l'impératif pour communiquer que les autres doivent faire la même chose. Complétez le tableau ci-dessous par les formes qui manquent. Suivez l'exemple.

DEVOIR	IL FAUT QUE + le subjonctif	L'IMPÉRATIF
<u>Tu dois mieux te comporter.</u>	<i>Il faut que tu te comportes mieux.</i>	<i>Comporte-toi mieux !</i>
	<u>Il faut que nous fassions un choix</u>	<u>Vouvoyez-moi !</u>
<u>Les jeunes doivent être polis</u>	<u>Il faut que Marcel réagisse bien</u>	<u>Disons-nous « tu » !</u>
	<u>Il faut que tout le monde se serve d'une fourchette.</u>	<u>Attends l'hôtesse, Mimi !</u>

## Appendix 4

### Vocabulaire

(première section : « Bonne et Mauvaises Manières »)

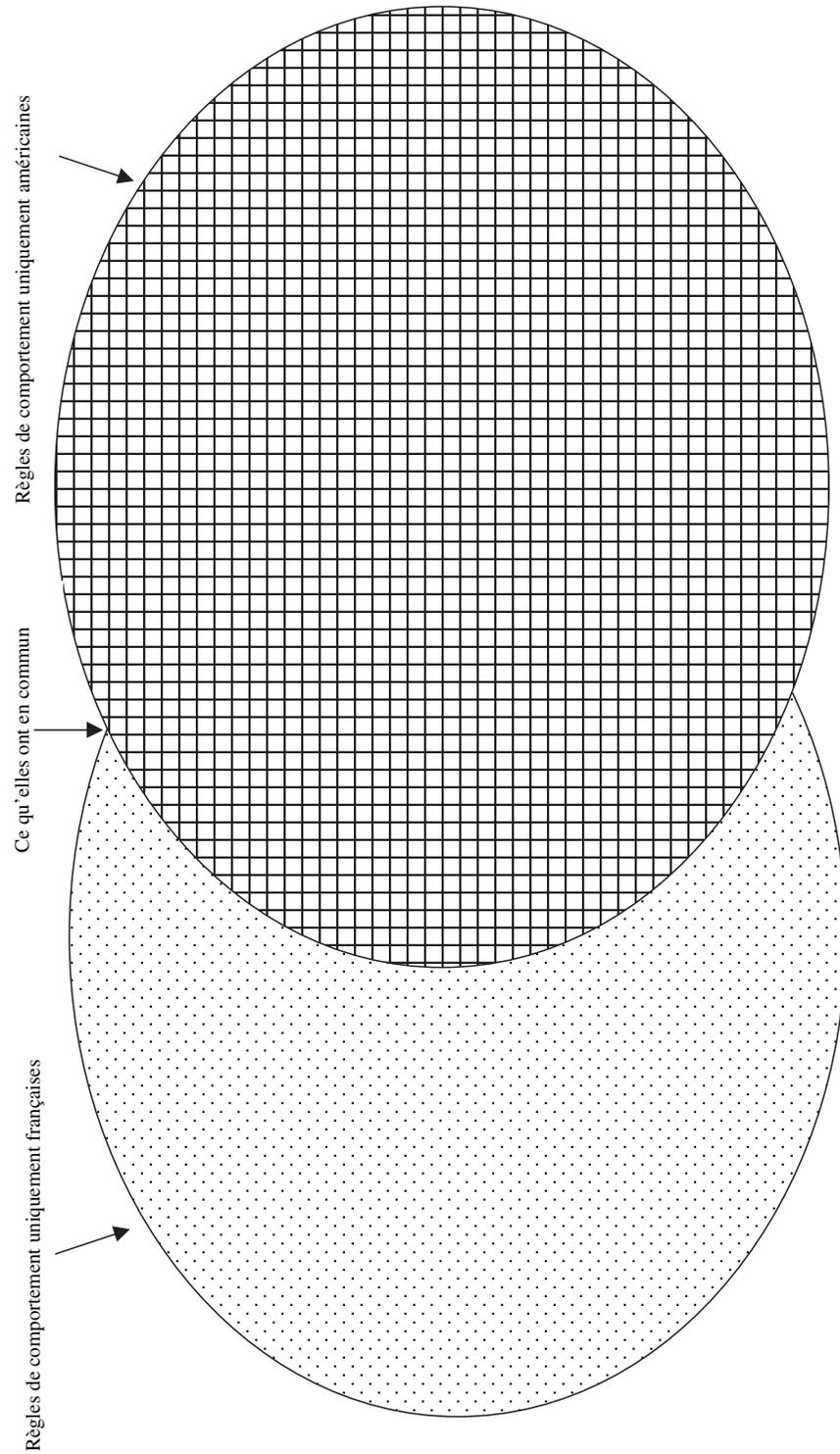
#### Vocabulaire

- I. Mots à deviner d'après le contexte (ou d'après sa connaissance préalable)
  1. un lieu
  2. on s'abstient de
  3. son siège
- II. Mots nouveaux/Expressions – à chercher (et à utiliser dans une phrase originale)
  1. cracher
  2. roter
  3. bailler
  4. éternuer
  5. faire la queue
  6. le guichet
  7. il s'agit de
  8. en revanche
  9. cependant
- III. Trouver un mot associé (un mot de la même famille) pour les mots suivants :
  1. bruyamment
  2. une file d'attente
  3. se moucher
  4. les piétons

## Appendix 5

### Comparaisons et contrastes

Comparaisons et contrastes : Quelles sont les différences entre les manières des Français et celles des Américains ?  
Utilisez ce diagramme pour organiser vos pensées.



## Reading Literature: *Demain, dès l'aube* de Victor Hugo

Jacki Williams-Jones  
Flintridge Prep School  
La Canada, California

### Purpose

To teach focused reading to students

### Objectives:

Students will be able to:

- Read a short literary excerpt (in this case, a poem)
- Answer questions based on the reading
- Show their understanding of reading skills when presented with another excerpt

Additional objectives:

- Review of future tense

### Materials

- Poem *Demain, dès l'aube*
- Handouts with biography of Victor Hugo (See [www.lettres.net/hugo/](http://www.lettres.net/hugo/))
- Short summary of poetry terminology
- French/English dictionary
- Butcher paper or giant Post-it notes
- If possible, classroom Internet access

### Procedure

- Introduce basic French vocabulary, such as rime, rythme, enjambement, rejet
- Also discuss alexandrin – classic French poetry syllabification
- Hand out poem
  - You can either read the poem yourself, or let selected students read the poem aloud
  - Have the students break into groups of three to five (depending on your class size) to reread the poem
  - They will also create a vocabulary list of unfamiliar words, and try to define the words by context. After trying to define the words contextually, students can use the dictionary to see how well they have done. This can be a graded activity, with the most points given for the student's definitions—if they come close to the dictionary definition, they earn maximum points.

## Special Focus: Reading Skills

- Hand questions to each group—you have the option to have each student answer the questions individually, or they can answer as a group with one paper/group.
- Sample questions—you may feel free to add or elaborate on the poem. The questions should be asked in French. The difficulty level of the questions will depend upon the level of students being taught.
  1. De quoi s'agit-il dans ce poème?
  2. Créez une chronologie du poème
  3. Décrivez l'ambiance générale de ce poème ? Justifiez? Soyez précis.
  4. Expliquez la signification des mots *houx vert et bruyère*.
  5. Quels sont les éléments qui rendent ce poème remarquable ?

Bring the students back together, and discuss the answers to the questions.

- Hand out butcher paper or giant Post-it notes for the kids to write down their answers.
- Have students compare their answers to the questions.

### Optional activities

- Review future tense

### Assessments

- Hand out another poem. Have students read it and write questions for other groups to answer.
  - Grade the questions on the following basis:  
Do the questions reflect a thoughtful reading of the text, do they reflect a basic reading of the text, or are the questions just basic and reflect no effort to understand the meaning?
- Have students prepare a visual that reflects their interpretation of the poem.
  - This assignment can be a collage, it can use clip art or photography, or it can be a drawing (any visual medium is acceptable). For this visual art project, they choose a line or two of the poem, then illustrate their interpretation of those verses. The artwork can be no smaller than 8 × 11 and no larger than 8 × 14.
  - For an oral component, have the students explain their artwork in French.
  - Grading of this project is based on the sophistication of the student's interpretation and the work that he or she puts into it.

Is the artwork well thought out?

Has the student put in a lot of effort, some effort, or not much effort at all? (Usually the latter is expressed by small drawings in pencil on white copier paper.)

- For oral presentations, the student's grammar and vocabulary can also be taken into account in the assessment of the exercise.

<b>Vocabulary</b>	Varied and appropriate	Somewhat varied	Not varied or appropriate
<b>Accuracy of grammar</b>	Excellent use of grammar – agreement of verbs, adjectives, etc.	Good use of grammar – some agreement of verbs, adjectives, etc.	Poor use of grammar – virtually no agreement of verbs, adjectives, etc.

### Resources and Links

[www.lettres.net/hugo/texte02.htm](http://www.lettres.net/hugo/texte02.htm)

une petite anthologie de Hugo: [www.poetes.com/hugo](http://www.poetes.com/hugo)

to create rubrics: [www.rubrics4teachers.com/archive.php](http://www.rubrics4teachers.com/archive.php)

### Poem

Demain, dès l'aube, à l'heure où blanchit la campagne,  
 Je partirai. Vois-tu, je sais que tu m'attends.  
 J'irai par la forêt, j'irai par la montagne.  
 Je ne puis demeurer loin de toi plus longtemps.

Je marcherai les yeux fixés sur mes pensées,  
 Sans rien voir au dehors, sans entendre aucun bruit,  
 Seul, inconnu, le dos courbé, les mains croisées,  
 Triste, et le jour pour moi sera comme la nuit.

Je ne regarderai ni l'or du soir qui tombe,  
 Ni les voiles au loin descendant vers Harfleur,  
 Et quand j'arriverai, je mettrai sur ta tombe  
 Un bouquet de houx vert et de bruyère en fleur.

3 septembre 1847.

Victor Hugo (1802–1885), *Les Contemplations*

## Contributors

### About the Editor

**Geneviève Delfosse** has taught at Thomas Jefferson High School for Science and Technology (TJ) since 1986. She served for five years on the AP French Development Committee and is a Table Leader at the AP Reading. She currently is the chair of the French SAT II and also chairs the development committee for the secondary levels of the National French Contest. She is a National Board Certified Teacher (2002) and is a frequent presenter at professional conferences. At TJ, a school specializing in mathematics, science, and technology, she teaches all levels of language and literature French courses.

**Laura Franklin** is a professor of French and the assistant dean of foreign languages and history at the Alexandria Campus of Northern Virginia Community College. She is a frequent conference presenter and author on the topic of technology-enhanced language learning. She is a contributor of French language and literature Web site reviews for the teacher resource pages of AP Central.

**Margaret E. Gray** is associate professor of French at Indiana University/Bloomington, where she teaches courses on twentieth-century French and francophone literature. The author of *Postmodern Proust* (University of Pennsylvania Press, 1992) and additional articles on Proust as well as on the work of George Sand, Simone de Beauvoir, Albert Camus, Samuel Beckett, and Belgian writer Jean-Philippe Toussaint, she has completed a manuscript entitled “Stolen Limelight: Gender, Display, and Displacement in Twentieth-Century French and francophone Narrative.” From 2000 to 2005, she was a member of the AP French Exam Development Committee.

**Jan Patterson** has been teaching French at Gulliver Preparatory School in Miami since 1984. She is the department head of foreign language as well as the coordinator the foreign language program of the International Baccalaureate. Named as the world leader of French literature for medium-sized schools in the *2005 AP Report to the Nation*, Jan Patterson is an AP French Reading participant and a contributor of articles to College Board specialized guides and publications.

**Melissa Peroutseas** has been teaching French in Fairfax County (Virginia) Public Schools (FCPS) for 25 years and has enjoyed the challenge of teaching AP French since 2003. She has presented numerous workshops and taught adult classes focusing on the integration of technology in the foreign language curriculum. She was a co-creator of the FCPS online course, AP French Literature.

**Karen Singer** has taught all levels of French and has served as foreign language department chair and foreign language coordinator for Fairfax County Public Schools. She has mentored and taught seminars for beginning foreign language teachers in Fairfax County and was an instructor for teachers on the standards-based classroom. She has given numerous presentations at national, state, and regional conferences.

**Renee White** teaches French at the Greenhill School in Dallas. She is an AP French consultant for the College Board and has been a member of the College Board Advisory Board for the Southwest Region. Renee is a Reader for the AP French Examination and has also recently been a member of the AP French Examination Development Committee. Her book on idiomatic French, *En d'autres termes*, which also contains techniques for reading and writing, is now in its second edition. Since its inception a few years ago, Renee has been the moderator for the AP French online discussion group for the College Board. She regularly leads Pre-AP and AP Summer Institutes in the southwestern United States, and conducts workshops on techniques for teaching French both nationally and internationally. In 1993, she was named Chevalier des Palmes Académiques by the French Ministry of Education. She also received the American Association of Teachers of French Dorothy Ludwig Excellence in Teaching award.

**Jacki Williams-Jones** has been teaching French at Flintridge Prep School since 1980. She has been an AP Reader, a member of the AP Development Committee from 1993-96, and has been a presenter at many AP workshops. Currently, Jacki teaches French I through AP French Literature and Language. She is also active with the Southern California chapter of the American Association of Teachers of French (AATF) and takes students on trips to France and other European countries each year.



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