

Deconstructing and implementing high-leverage teaching practices with the integrated
communicative approach: An instructional design framework for teaching novice learners in the
secondary world language classroom

by

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B.A., Auburn University, 2010
M.Ed., Auburn University, 2012

AN ABSTRACT OF A DISSERTATION

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Abstract

High-Leverage Teaching Practices (HLTPs) are identifiable core practices that a teacher must be able to execute to bring about effective learning in the classroom. World language education has its own content specific HLTPs, but secondary world language teachers are challenged with the responsibility of integrating these HLTPs along with state and national standards, proficiency goals, and authentic resources into their instruction for Novice learners, all while staying in the target language. Creating instruction for Novice learners is inherently more difficult than creating instruction for learners of higher levels of language proficiency because the limited linguistic ability of beginners necessitates more structured and scaffolded instruction for the sake of comprehensibility. Because of the complexity of the demands of instructional design in a world language classroom, especially for Novice learners, it is clear that a comprehensive instructional approach would benefit the pedagogical content knowledge (PCK) of both pre-service and in-service teachers who teach these learners. The ideal approach would be structured and prescriptive enough to consistently provide appropriate scaffolding and support to learners and be effective in aiding the teacher to design and implement contextualized, comprehensible instruction without sacrificing creativity.

I conducted a content analysis to determine if such an instructional approach existed. I chose a sample region of the United States to investigate the instructional design resources available on state department websites and several commercially available language education methods textbooks for 6-12 world language teachers. None of the resources, including state department documents from the SCOLT region, national standards, ACTFL Website articles, or language teacher preparation publications, proposed or advocated for any specific instructional approach except the PACE model used to teach grammar in a dialogic context. While this lack of

a defined framework allows teachers total freedom in creating their instructional materials, world language teachers looking for clear guidance in creating effective instruction in the target language are left without recourse.

To remedy the absence of any framework for teaching Novice learners and integrating HLTPs for language learning, this study presents a new approach to creating world language instruction for Novice learners called The Integrated Communicative Approach (ICA). This approach integrates HLTPs for language learning into proficiency-based, culturally authentic, contextualized instruction while simultaneously creating a pseudo-immersion environment for Novice learners in the secondary classroom. The approach begins with the creation of a standards-based, contextualized performance assessment and continues with explanations and examples of models for four different lesson types that comprise an ICA unit created using backward design: (1) the CIMO model for vocabulary-focused lessons, (2) the CI(G)MO model which combines the structure of processing instruction and the whole language approach of the PACE model for teaching grammar, (3) the PGAP model for literacy focused instruction using authentic resources, and (4) the ABCC, a model for the study of an artifact from the target culture to explore products, practices, and perspectives. Based on the approach presented in this study, pre-service and in-service world language teachers may gain new insight into instructional design and practical tools for designing and implementing proficiency-based, contextualized language instruction for Novice learners.

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Sara Walker Ahnell

Dedication

This is dedicated to my children: Christopher, Ann Catherine, and Mary Kate. I want you all to know that you can do anything you set your mind to. And to my girls, you can be a mother *and* a scholar. It may not always be easy, but motherhood and your career can coexist (especially if you snag a wonderful and loving husband like I did with your dad). Your life will be richer for both—dream big.

Love, Mama

Chapter 1 - Introduction

As Shrum and Glisan state in their methods textbook for world language teachers, *Teacher's Handbook: Contextualized Language Instruction*, "At some point in your teaching career, you will be involved in writing curriculum for a language program" (2016, p. 90).

Teachers of all content areas should be designing instruction and frequently adapting it based on the specific needs of their students, and world language is no exception. In fact, world language is one of the content areas in which creating instruction is a necessity in that most commercially available pedagogical materials for Novice learners are not aligned with the field's core practices as outlined by the American Council on Teaching Foreign Language (ACTFL, 2011, 2012, 2015) and most state standards (Vold, 2020; Swanson & Abbott, 2016).

Many world language teachers overwhelmed with prepping for multiple levels and the unending demands of classroom teaching resort to using their textbook, which typically purports to support comprehension-based communicative language teaching (CLT) but is usually rife with grammar-based goals that are not communicative, mechanical exercises, a lack of scaffolding necessary for the teacher and students to remain in the target language, and a diluted, disjointed presentation of culture (Vold, 2020; Aski, 2005). When pressed for time and without adequate training or a solid instructional framework to rely on, teachers can fall back into outdated and ineffective methods of teaching, fail to use the target language over 90% of the time, and experience classroom management problems due to the lack of engaging instruction in which students can be successful in the target language (Johnson, 2009; Toth & Davin, 2016). It is typical that when students leave these types of classrooms after their required two semesters, they do not see learning a language as feasible, enjoyable, or worthwhile. According to the Commission on Language Learning, around 20% of Americans speak another language at home,

and only 10% of Americans speak another language well. Of that small 10% of Americans who speak another language well, only 16.5% of those speakers learned their language after childhood in a school setting (American Academy of Arts and Sciences, 2017). The need for better world language instruction in our American schools is urgent.

Designing engaging and effective standards-based contextualized instruction for Novice learners that allows the teacher and students to remain in the target language over 90% of the time from day one requires an exceptionally well thought out approach. This approach must be grounded in a solid instructional framework, especially under the usual time constraints of a practicing world language teacher in the field. Such an approach has been conceptualized by Dr. Sue Barry of Auburn University, who has been nationally recognized by SCOLT and ACTFL for her work in preparing world language teachers. While she expertly trains her students in her undergraduate and graduate programs, her methods have not been formally documented, nor have they been deconstructed and integrated into a fine-tuned comprehensive instructional approach that could be used by both pre-service and current world language teachers.

As a graduate student of Barry, I have been trained in this approach. I have refined it in implementing, designing, and delivering instruction for over a decade in my 9-12 French classrooms in various public schools. I can attest to its effectiveness; nothing I have found elsewhere has come close to how well it works in a secondary setting with Novice learners. This approach has been incredibly effective with “high-risk” students with low socioeconomic status when I worked in a school with approximately 60-70% of students on free and reduced lunch. It has also been equally effective when teaching gifted students in the IB program at my current school, many of whom have gone on to study at Ivy League universities. Barry has taken lofty standards and SLA research and deconstructed them into manageable, actionable, and applied

instructional practices that can be described by the research as “high-leverage.” In this dissertation, I seek to synthesize these ideas and further clarify these practices as pioneered by Barry and integrate them into a comprehensive instructional approach called the Integrated Communicative Approach (ICA). This approach can be used by pre-service and current world language teachers alike. It integrates Glisan and Donato’s work on high-leverage teaching practices (HLTPs) for language learning as promoted by ACTFL while helping the teacher to create a pseudo-immersion experience for learners, even those who are total beginners (2017, 2020).

HLTPs were first described in the literature in the context of practice-based teacher education which focuses on shifting teacher education from a purely knowledge-based approach to that of a “doing” approach (Ball & Forzani, 2009, 2011). In simple terms, moving away from talking about teaching and more on actually teaching. Rather than viewing teaching and teacher training as a sort of ambiguous amalgamation of lofty theoretical knowledge expressed as a highly individualistic art form, practice-based teacher education is different:

[It] is derived from the tasks and demands [of teaching] and includes know-how as well as declarative knowledge [...] Building a practice-focused curriculum in teacher education requires specifying the content—what teachers need to learn to do—and unpacking it for learning. It requires developing instructional approaches to help teachers learn to do these things for particular purposes in context. Particularly challenging is designing ways to teach practice that do not reduce it to propositional knowledge and beliefs (Ball & Forzani, 2009, p. 7).

Ball and Forzani are also very clear that explicitly deconstructing effective teacher practices and developing instructional approaches is necessary as teaching is less intuitive and natural than

many believe it (2009, 2011). While most people in their daily lives may “teach” others, such as children, parents, friends, or coworkers, this type of teaching is very unlike the type of teaching that must occur in a secondary classroom. In order to be successful, effective classroom teaching practices must be explicitly taught, rehearsed, and carefully implemented.

Out of this need to break down instruction for practice-based teaching education, HLTPs were created as identifiable core practices teachers must engage in to bring about effective student learning. HLTPs are defined as “those activities of teaching which are essential; if they cannot discharge them competently, teachers will likely face significant problems. Competent engagement in them would mean that teachers are well-equipped to develop other parts of their practice and become highly effective professionals” (Ball & Forzani, 2011). A generic set of HLTPs was created through the University of Michigan School of Education, but content specific HLTPs have been created for various fields, including mathematics and language education (Hlas & Hlas, 2012). Teaching for language acquisition has its own particular needs, and contrary to what many teachers, students, parents, and administrators believe, “[...] in language teaching, teachers do not simply point learners to a textbook and expect language acquisition to occur” (Glisan, 2017, p. 3). Language teaching requires its own set of HLTPs. While language proficiency of the teacher is highly important, even if the teacher is a native speaker, this does not directly impact effective teaching practices.

Recognizing the potential for HLTPs and language education, The American Council on the Teaching of Foreign Languages (ACTFL) made HLTPs a research priority in 2011 (Davin & Troyan, 2015), and several scholarly works and publications have been released defining and detailing standards and research-based HLTPs such as the two books written by Glisan and Donato (2017, 2021) published by ACTFL called *Enacting the Work of Language Instruction*:

High-Leverage Teaching Practices, Volumes 1 and 2. In their books, Glisan and Donato outline and deconstruct ten HLTPs for the world language classroom aimed at pre-service teachers but, “are applicable across K-16 contexts and to novice and experienced teachers alike” (p. viii).

Table 1. *High-Leverage Teaching Practices for Language Learning (Glisan & Donato, 2017, 2021)*

HLTP #1: Facilitating Target Language Comprehensibility
HLTP #2: Building a Classroom Discourse Community
HLTP #3: Guiding Learners to Interpret and Discuss Authentic Texts
HLTP #4: Focusing on Form in a Dialogic Context Through PACE
HLTP #5: Focusing on Cultural Products, Practices, Perspectives in a Dialogic Context
HLTP #6: Providing Oral Corrective Feedback to Improve Learner Performance
HLTP #7: Establishing a Meaningful and Purposeful Context for Language Instruction
HLTP #8: Planning for Instruction Using an Iterative Process for Backward Design
HLTP #9: Engaging Learners in Purposeful Written Communication
HLTP #10: Developing Contextualized Performance Assessments

While they do not advocate or prescribe any specific pedagogical approach, they do propose these HLTPs as core practices to complement methods such as “communicative language teaching, task-based instruction, or literacy-and genre-based approaches” (p. viii). These HLTPs are what would be considered “large-grain” practices. They are broken down or deconstructed into “smaller-grain” instructional moves and sub-practices (also called micro-practices) that teachers can see clearly and replicate in their own classroom instruction.

While Glisan and Donato succeed in the major task of crafting the ten HLTPs that apply specifically to language learning and deconstructing them to a decent degree, the challenge remains in making HLTPs more applicable in the design of instruction, especially for Novice learners. Glisan and Donato are clear about the aim of their work in that it is to present the large-grain HLTPs and deconstruct them into smaller-grain instruction moves and not to show how to integrate them fully into any specific comprehensive instructional approach: “the authors opted not to include entire sample lessons that illustrate each HLTP so as not to create a misunderstanding that there is only one way for the practices to be enacted within lessons” (p. 12).

HLTPs are not meant to be “atomized,” to borrow a term by Ball and Forzani (2011), but I argue that the language specific HLTPs are not deconstructed enough and are not ordered in a way that would allow a pre-service teacher or even an experienced teacher looking to create quality instruction easily. While their work has laid the foundation, my goal is to use the work of Barry and myself to further deconstruct these language learning specific HLTPs into micro-practices for their integration into a comprehensive instructional design approach for Novice learners in the secondary world language classroom called the Integrated Communicative Approach (ICA). Designing instruction for secondary students with no or low language proficiency in the target language is incredibly challenging to do well because to remain in the target language, provide meaningful, contextualized instruction, and integrate culture, the instruction must be meticulously scaffolded. The concept of scaffolding is rooted in Vygotsky’s theories on sociocultural theory and constructivism (Vygotsky, 1978, 1986; Toth & Davin, 2016).

This study's epistemological assumptions align with a constructivist and sociocultural perspective, especially Vygotsky's definition of scaffolding and the Zone of Proximal Development (ZPD) (Vygotsky, 1978). The ZPD of the learner is the range in which the learner can function without help. In the world language classroom, the teacher's role is to design instruction that is targeted to the students' ZPD and allows for them to function in the target language with assistance and provides the gradual release of that assistance and prepares students to function independently, which is the foundation of the idea of scaffolding (Vygotsky, 1978, 1986).

Language serves as a mediational tool for language learning rather than a tool to talk about language learning, meaning that the instruction should be conducted almost entirely in the target language. Using the target language to learn is the essence of sociocultural theory as it relates to language instruction. Because Novice learners have very little language ability, the teacher's instruction and language must be targeted to match the students' ZPD, meticulously planned, and highly scaffolded. The lesson structure can be less rigidly scaffolded as students increase their language proficiency. I would argue that the point of this study is also to provide world language instructors with their own scaffolding by creating a framework for instructional design based on HLTPs that can be used as a sort of template for creating units and lessons for lower-level courses.

The theoretical framework for this study is grounded in the concept of Shulman's pedagogical content knowledge (PCK) (1986, 1987). Pedagogical content knowledge is what Shulman (1987) refers to as an "amalgam" of content knowledge, pedagogical knowledge, and knowledge of the teaching context. Empirical research has shown that PCK can have a

meaningful impact on student outcomes (Baumert et al., 2010; Kunter et al., 2013; Mahler, Großschedl, and Harms, 2017, among others).

While most research on PCK has focused on the content areas of mathematics and science education, it can and should be applied to teaching a world language (Evens, Elen, & Depaepe, 2016; Hlas & Hlas, 2012). Evens et al. (2019) found that having more teaching experience in the classroom did not necessarily equate to more expertise in a study comparing pre-service and in-service French teachers. The authors argue for more support and opportunities for developing PCK for pre-service and in-service teachers, which this study intends to provide.

The present study will address the following research questions:

1. How should secondary teachers approach instructional design of units for Novice world language courses based on World-Readiness Standards, research-based core practices, and high-leverage teaching practices (HLTPs)?
2. How can deconstructed HLTPs (micro and subpractices) be integrated into a highly scaffolded instructional approach that can be used by both pre-service and experienced world language teachers currently in the field?

It is my hope that many world language teachers in the field and those yet to begin teaching will be able to use the approach I present in this study and that it will give them the necessary structure but also the creativity and freedom to plan instruction that is highly engaging and that integrates HLTPs for language learning. With this approach, world language teachers can further develop their PCK and increase positive student learning outcomes.

One major limitation of this study will be that readers will not be able to see examples of the approach in action by expert teachers. Despite this, deconstructing these standards-based core

practices and then putting them together in a comprehensive instructional approach (The Integrated Communicative Approach) will be an indispensable tool for pre-service and current teachers. This framework will help teachers take all of the “pie in the sky” standards, platitudes, core practices, HLTPs, and SLA theories to design instruction in a practical and effective way amidst the daily demands of world language educators in the 21st century. With better support for world language teachers to make better instruction, I hope that the problem of American monolingualism can be chipped away at one world language classroom at a time.

Chapter 2 - Literature Review

Attention to pedagogical content knowledge (PCK) and its development in pre-service and in-service teachers is crucial for improving student outcomes (Evens et al., 2016; 2019). Watzke (2007) found that ineffective teaching practices of pre-service teachers could become permanent if those teachers did not continue developing their PCK. HLTPs serve then as a platform to define those essential practices for language learning. Their integration into an instructional approach is a possible way to develop teachers' PCK in training and the field.

While Glisan and Donato do an excellent job in outlining each of the language learning specific HLTPs, what they do not do, nor do they aim to do in their work, is integrate them into a comprehensive instructional approach that is highly organized and prescriptive to directly inform and facilitate instructional design under time constraints for world language teachers (2017, 2021). Many in-service and pre-service teachers, especially those with less developed PCK, may need a more prescriptive approach. Evens et al. (2019) found that both pre-service and in-service teachers of French demonstrated similar PCK signifying that simply spending more time in the classroom does not equate to improved PCK or expertise. Teachers need specific professional development and support to improve their PCK, which this study intends to address by integrating HLTPs into a comprehensive instructional approach.

As most commercially available secondary world language learning textbooks are still not aligned with research-based core practices and HLTPs, the necessity of creating instruction is incredibly apparent for most world language teachers (Vold, 2020; Aski, 2005). Many are crippled by the overwhelming demands of attempting to create this instruction without adequate practice-based training or a solid instructional approach.

Even in the unlikely event that textbooks are aligned with core practices, units, and lessons must be adapted to particular groups of students and their ZPD. For level 1 courses the ZPD is homogeneous at least to start, but level 2 courses can prove extra challenging in that students may come from very different instructional backgrounds (e.g., previous teacher, school, content delivery method, i.e., online, in-person, etc.) and may have attained various levels of proficiency in the first course. In addition to a lack of effective pedagogical materials such as a textbook, secondary teachers are often presented with professional development (PD) that is not content specific, further illustrating the need for a comprehensive approach to instructional design specifically for world language teaching that can be used from pre-service teaching throughout a world language teacher's career (Knight, 2020; Steele et al., 2009).

Content specific PD can be difficult to come by if administrators are not willing to fund trips to conferences or organize workshops. Many of the materials available for PD or instructional design in-person, in print, or online are too large-grain to be used straightforwardly by busy practicing world language teachers. For example, the world language HLTP called "facilitating target language comprehensibility" is large-grain in that many smaller grain-size practices make it up and contribute to its effectiveness (Glisan & Donato, 2017). These smaller-grain-sized pieces can be deconstructed even further into "instructional moves," which can be further broken into sub-practices, also called micro-practices. Ball and Forzani explain, "a high-leverage practice must be small enough to be clearly visible in practice, but not so small as to atomize it" (2011). The real problem for world language teachers in the field is that in order for them to design instruction under time constraints and for multiple groups, the HLTPs need to be deconstructed into small enough grain-size micro-practices that can be fully and clearly

organized into an instructional approach in a way that allows the teacher to create and deliver quality materials and instruction based on core practices relatively quickly and efficiently.

The underlying conceptual theories and frameworks that guide second language acquisition, world language instructional design, and HLTPs are extensive, so the discussion in this chapter is organized by examining how each of Glisan and Donato's ten HLTPs fit into ACTFL's proposed six core practices as well as the larger context of world language instruction research and practice aimed at assisting world language teachers in the field. The ACTFL core practices and related HLTPs to be examined are as follows: (1) establishing meaningful and purposeful context for language instruction, developing contextualized performance assessments, and planning with backward design model, (2) facilitating target language comprehensibility, designing communicative activities, using the target language for learning to build a discourse community, and (3) teaching grammar as a concept and using it in context with a focus on form in a dialogic context, (4) using authentic cultural resources and guiding learners to interpret authentic texts, products, practices, and perspectives, and (5) providing appropriate corrective feedback.

In this literature review, I plan to show that the gap in the present research is that there is currently no comprehensive instructional approach to unit and lesson design for Novice learners in which we can bind these HLTPs together at a "smaller grain" level. The approach that I intend to present in this study based on my synthesis of Barry's work and that of Glisan and Donato is highly prescriptive and structured but is in no way mechanical, robotic, or "atomized." Scaffolding in creating instruction for Novice learners is desperately needed for the practical planning purposes of current world language professionals and those who are still pre-service. Examining the current literature based on ACTFL's core practices and world language specific

HLTPs will serve as the basis of the instructional approach I plan to present in this study. As the work concerning HLTPs for language instruction is relatively new and has thus far only been defined and described by Glisan and Donato (2017, 2021), my literature review will focus primarily on their work and the studies that contributed to it, as well as where my research fits in creating an instructional approach incorporating what they have done as well as that of Barry. In this literature review, I will examine each in the order a teacher would use them in planning a unit, starting with the unit context, assessment, and planning with backward design.

Establishing meaningful and purposeful context for language instruction, developing contextualized performance assessments, and planning with a backward design model

Glisan and Donato have clearly laid out sufficiently prescriptive steps for backward design in their second volume on HLTPs for language instruction (2021), including creating meaningful contexts for units and developing contextualized performance assessments. Basing their work on that of Wiggins and McTighe (2005), they emphasize that across all fields of education, backward design is an accepted, effective core practice (Glisan & Donato, 2021). Their understanding of backward design for language instruction consists of five steps: establish the context (also treated as its own HLTP in their second volume), identify desired outcomes, determine assessment evidence, plan learning experiences, and self-assess (2021, p. 44). In establishing a meaningful and purposeful context, the authors take special care to explain this practice as its own HLTP required for backward design, which serves as the preliminary stage in instructional design for a world language unit.

The HLTP of establishing a meaningful and purposeful context as the first step of backward design is sufficiently broken down into clear subpractices, such as identifying the topic

or theme for the unit, identifying one inquiry question that drives the topic or theme, identifying the language functions and how they relate to the context, and identifying the grammar and vocabulary relevant to the context (Glisan & Donato, 2021, p. 25). The authors also explain how a teacher might incorporate a textbook or curriculum guide to establish a thematic unit context. However, the authors do not specifically mention Novice learners or give any complete examples of a unit design or context here.

In *The Keys to Planning for Learning: Effective Curriculum, Unit, and Lesson Design*, another ACTFL publication, Clementi and Terrill (2017), do present in more detail how to create a context and go about the process of backward design for a thematic unit designed for Novice learners in the secondary classroom, but they still do not present or advocate any specific instructional approach. Sandrock (2015), in his book, *The Keys to Assessing Language Performance: A teacher's manual for measuring student progress*, also addresses these topics clearly and in detail. There are adequate materials available for world language teachers looking to plan a unit's context and goals based on these texts alone.

While instructional approaches, lesson and activity design, and implementation of thematic instruction using smaller grain practices and specific instructional moves may be more divisive topics in the field, curricular and unit design is typically not a point of contention amongst world language education scholars and teachers. Most agree that a well-designed and engaging thematic unit is contextualized and standards-based with an emphasis on real-world tasks focused on communication and building language proficiency, and developing interculturality using engaging and appropriate authentic texts as often as possible (Clementi & Terrill, 2017, pp. 5).

Once the theme and context have been chosen and an appropriate inquiry or essential question planned, the teacher can create communicative goals for the unit with the five goal areas of World-Readiness Standards for Language Learning (National Standards Collaborative Board, 2015) addressed in the unit design. Gilsan and Donato caution that there is "no expectation that all five goal areas must be addressed in one lesson, although this could be a realistic expectation for a unit that might last for several weeks" (2020, p. 47). In addition, they explain that not all modes of communication must be addressed in each lesson (interpretive, interpersonal, presentational) but recommend that interpersonal communication be included almost daily.

Pertinent data on student interests, proficiency level, and background knowledge should drive the creation of the unit goals and statements about what students "can do" at the end of each lesson and unit. The aim is to create instruction that is comfortably within the ZPD of the students while still challenging them and giving them opportunities for proficiency growth and interculturality development, all while remaining in the target language 90% or more of the time (ACTFL). Teachers in schools with AP and IB programs must also consider and incorporate the themes and real-world task types of each program in their instruction, even in Novice levels, to adequately prepare students for success in these subsequent classes and exams (Clementi & Terrill, 2017).

The ACTFL 21st Century Skills Map and the Can-Do statements used for the self-assessment portfolio software by the University of Oregon are also excellent resources available for teachers to use in creating communicative goals and Can-Do statements. However, teachers can also create their own as long as they clearly understand the true nature of a communicative goal which is observable and functional, meaning learners must be able to complete a real-world

task in the target language, not as a way to dress up and organize grammatical and vocabulary-oriented goals.

Textbooks will frequently present Can-Do statements or unit objectives labeled as communicative goals, but these are in essence just what Lee and VanPatten refer to as "window dressing" for addressing grammatical items (2003). As Lee and VanPatten state, "[...] topicalized or contextualized grammar is not equivalent to a communicative or proficiency orientation. True communicative- and proficiency-oriented instruction cannot be grammar driven. Moreover, in many cases, a communicative goal cannot be equated with (or reduced to) a particular grammatical item" (p. 76). Teachers must plan and create their own instruction and cannot blindly rely on the textbook as curriculum.

Because national standards, core practices, and HLTPs do not prescribe specific vocabulary and grammar to be taught in level 1 or 2, teachers have much flexibility and creativity in creating their own instructional units. However, this freedom can also lead to a lack of understanding in unit design and implementation because it is open to the interpretation of the individual teacher in how to best design and present instruction to a particular group of students. It is critical that both pre-service and current world language teachers understand these underlying concepts of communicative goals and contextualized, proficiency-oriented instruction, as it is at the heart of all good instructional design and implementation.

Once the goals have been set, Glisan and Donato propose that as part of these HLTPs of contextualization and backward design, teachers must determine appropriate evidence to assess whether the communicative goals have been reached. Most all world language education scholars agree that this assessment should drive instruction, known as the "washback effect," and that these goals should be revealed to students at the start of the unit (Clementi & Terrill, 2017;

Glisan & Donato, 2017, 2020; Sandrock, 2015; Lee & VanPatten, 2003). Sandrock encourages teachers to brainstorm potential performance tasks into those that are formative and summative, formative performance tasks being those used to measure progress toward the goal during the course of the unit and gives concrete examples of both in his work (2015, p. 25). Contextualized performance assessments can be designed as real-world tasks integrated within the culture of the language learned and addressing the three modes of communication.

One of the most popular of these types of contextualized performance assessments is the Integrated Performance Assessment or IPA. Sandrock explains that the key characteristics of an IPA are that it is an authentic, real-world task, performance-based such that students must use the target language and cultural knowledge, based on the three modes of communication, is integrated into the other goals and standards of the unit, and is blended with the previous classroom instruction and experiences (p. 6). The typical cycle of an IPA is that students complete an interpretive task based on an authentic text, then an interpersonal task that is either spoken or written, and finally, a presentational task, either spoken or written (Sandrock, 2017). In addition to creating both the formative and summative contextualized and/or integrated performance tasks, all previous scholars agreed that rubrics should also be created for each task and shared with students before attempting the task. Once the assessment tasks have been created, teachers can go about creating subgoals for each of the larger communicative goals and organize these into a series of lessons for the overall unit as well as identifying functional vocabulary and grammatical items needed to achieve the goals (Lee & VanPatten, 2003; Glisan & Donato, 2017, 2020; Sandrock, 2015; Clementi & Terrill, 2017).

One finding from this literature review is that the design of unit goals and assessments is not a topic that is hotly debated amongst scholars or teachers in the field. However, many

scholars and teachers seeking to practice the other HLTPs of teaching grammar as a concept, designing communicative activities, and making the target language comprehensible seem to disagree on or do not concretely propose how best to go about this in a way that is able to be easily implemented by teachers in the field. A lack of a comprehensive, concrete, and sufficiently prescriptive framework or approach for lesson and communicative activity design, time constraints, and other work responsibilities may cause a teacher to resort to using ineffective textbook materials. For my study, these core practices and HLTPs based on them will serve as the foundation of unit and lesson planning for the instructional design approach I will present.

Designing communicative activities, using the target language for learning, and facilitating target language comprehensibility to build a classroom discourse community

Once teachers understand the preceding HLTPs and how they relate to instructional design of units and lessons, they must create and present comprehensible input and communicative activities with the intent that these activities bring students closer to achieving the goals set out from the backward planning process. While planning learning experiences is related to the HLTP of backward design and establishing a meaningful and purposeful context for language instruction, it is, apart from how to treat grammar, the core practice that seems the most divisive and fragmented in the field in how to go about designing and providing input and learning experiences. As VanPatten explains, "The problem with many proficiency goals in commercial materials is not so much the goal statement but what happens in the lesson itself" (p. 76, 2003). Despite its various approaches and failings in implementation, the research that undergirds providing contextualized, comprehensible input is sound. A study by Vyn, Wesley, &

Neubauer (2019) showed positive effects for students with exclusive or near-exclusive use of the target language in courses for beginners at the secondary level.

Krashen's Input Hypothesis (1981, 1982) is widely accepted as the theoretical underpinning for most input provided in the classroom as proposed by this HLTP. Input involves the receptive skills of listening and reading. Good input is comprehensible and follows Krashen's $i+1$ principle meaning that students can understand the majority of what is said or written within their ZPD but that the input also includes features just above the student's understanding of every word or structure. Techniques that make the input comprehensible include a clearly established context, visuals and concrete examples, slow speech, paraphrasing, voice tone and pitch, and written input in the L2 (Glisan & Donato, 2017, p. 37).

The input must be meaning-bearing, which requires the student to attend to the purpose or message contained in what they are hearing or reading and should be relevant to the learners' lives. These are essential concepts for the teacher to remember when teaching any content in the curriculum. The importance of both oral and written input cannot be underemphasized as it is what allows the construction of the developing system which must be accessed in order to produce output according to the Input Hypothesis (Krashen, 1981, 1982). Students should be presented with comprehensible input and subsequent activities involving reading and listening that reflect the context of the lesson and comprehensible input that preceded them and prepare students for formative and/or summative real-world tasks.

According to Lee and Van Patten (2003), instructional activities should move from input to output and move from sentence-level discourse to connected paragraph-level discourse in communicative activities (p. 154). Learners' processing strategies should be kept in mind. The learners must "do" something with the input, and these authors also provide guidelines for

developing structured input activities that are invaluable to teachers. "Doing" something with the input means that students should respond to the input in various ways to encourage them to be active rather than passive listeners. This can be in the form of questions during comprehensible input such as yes/no, either/or, short answer, or tag questions and should also include interpretive learning experiences such as structured reading and listening activities (p. 158). Lee and VanPatten demonstrate these types of activities clearly (2003).

During input presentations, Glisan and Donato (2017) agree that the teacher should use questioning sequences and comprehension checks, including yes/no questions, forced-choice, and open-ended questions. However, they warn against the tendency of teachers to use a structure of classroom talk referred to as IRE, the teacher initiates (I) a question, the learner responds (R), and the teacher evaluates (E) the correctness of the response (p. 37, 42-43). They claim that this can promote what Hall (1995) called "lexical chaining" where "student utterances have no connection to any larger topically related goal" (2017, p. 42). They encourage teachers to use IRF rather than IRE whenever possible, where the teacher initiates (I) a question, and the learner responds (R), but the teacher gives feedback (F) which moves the conversation forward and promotes interactional competence (p. 43). I would argue that at a Novice Low level, IRF is not always possible, as learners are limited in the types of responses they can give and understand, but I agree that attempting to perform IRE as much as is feasible is a good goal.

While not mentioned by Glisan and Donato in their work on HLTPs, making sure to engage learners in both referential and affective activities is beneficial, as referential activities allow teachers to assess student understanding. Affective activities allow students to express opinions, beliefs, or other affective responses about the real world (Lee & VanPatten, 2003, p. 159). Options for what the learners do with input can be varied in response type, such as binary

options, matching, supplying information, ordering and ranking, and others (Lee & VanPatten, 2003). Specifically for listening tasks, Lund's taxonomy (1990) details six functions: identification, orientation, main idea comprehension, detail comprehension, full comprehension, and replication, and nine categories of possible listener responses that teachers can draw from when creating interpretive listening tasks.

In the Input Hypothesis, not all input is acquired by students; it is instead filtered by intake through binding meaning associating words or structures with a concept, not a translation, which is what the student takes from the input and varies for each student. Intake is then entered into the developing system, a rule-driven tacit system refined by receiving input and producing output (Krashen, 1981, 1982). According to Lee and VanPatten, producing output in the form of speaking or writing increases speed and accuracy. In order to produce output, the student must be able to access the developing system formed based on input received (2003).

Structured output guidelines are similar to input guidelines except that the student must respond to the output, meaning there must be some communicative or meaningful purpose for speaking or writing. The output must also flow from previously learned structures presented in the input so that there is something for the student to access from the developing system. Glisan and Donato do not explicitly address creating input tasks in any HLTP, so teachers must rely on the work by Lee and VanPatten (2003) and others, such as Omaggio (2001), to best understand how to create these types of learning activities.

However, both Lee and VanPatten (2003) and Glisan and Donato (2017, 2021) adequately deconstruct the creation and implementation of communicative oral, interpersonal tasks, and presentational writing tasks in their work as learning experiences to follow input activities. Structured output guidelines are similar to input guidelines except that the student

must respond to the output, meaning there must be some communicative or meaningful purpose for speaking or writing. The output must also flow from previously learned structures presented in the input so that there is something for the students to access from their developing systems (Lee & VanPatten, 2003). Creative writing is also addressed and deconstructed explicitly in Glisan and Donato's work on the HLTP which focuses on engaging learners in purposeful written communication (2021).

Based on current research, the issue is not that there are no explicit explanations of HLTPs and core practices in designing and presenting comprehensible input and communicative activities but that these practices are highly complex and can be implemented in various modalities. Most practicing teachers could be overwhelmed with integrating these HLTPs and the theories that support them into their instruction as they are not always intuitive. The amount of information one must consider in designing instruction is vast. Teachers in the field and pre-service teachers would benefit from a more distilled and prescriptive instructional approach allowing them to implement these practices on these theories. This study will present a framework based on my own interpretation of the HLTPs and Barry's work in training pre-service teachers.

The model I am proposing in this study for designing vocabulary-focused lessons in an ICA unit is called the CIMO Model, which stands for Comprehensible Input, Meaning-based Output. Understanding Comprehensible Input (CI) as a construct, CI can be interpreted and implemented in various ways. CI in the CIMO model is defined through the procedures and behaviors of the instructor that are specifically oriented toward success in meeting the needs of learners in the secondary classroom. These learners benefit from the CIMO model's more structured and intentional scaffolding. While input is crucial to language acquisition, Farley

(2001) has shown that meaning-based output instruction (MOI) can help improve what learners are able to produce in terms of fluency and accuracy. In Chapter 4, I operationalize both CI and MO in the CIMO model with specific procedures and behaviors that can be replicated and followed by any instructor with Advanced proficiency in the target language.

Teaching grammar as a concept and using it in context with a focus on form in a dialogic context

As briefly discussed in the previous section on textbooks and units, "window dressing" grammatical points under the guise of communicative goals, explicit and noncontextualized grammar instruction preceding subsequent mechanical drills, and direct translation practice seem the most pervasive teaching practices still corrupting world language instruction. The HLTP of teaching grammar as a concept and using it in context with a focus on form in a dialogic context proposes to address this invasive and widespread problem present in so many secondary textbooks that teachers rely on when they cannot or do not want to create their own instruction. A brief history of Second Language Acquisition (SLA) teaching methods in the United States sheds some light on how this came to be and the need for this HLTP.

Second Language Acquisition (SLA) teaching methods in the United States began with the Grammar Translation Method (GTM) in the 19th century. GTM is rooted in the scholarly study of classical languages such as Greek and Latin, heavily emphasizing translation and reading. It was known as The Prussian Method in the United States and promoted in a book by American author B. Sears for teaching Latin, published in 1845 called, *The Ciceronian or the Prussian Method of Teaching the Elements of the Latin Language* (Richards & Rodgers, 2014, p. 3). Even centuries before the 1800s, learning Latin was viewed as an intellectual pursuit that could train the mind and improve cognition.

The study of Latin grammar was an end in itself rather than a means to learn to communicate, a pedagogical practice that has dramatically influenced SLA methods even to the present day. GTM was then later applied not only to Latin but to the study of French and German in the United States to show that these modern languages could be studied rigorously and taken as seriously as the classics. According to Richards and Rogers (2014), GTM was unpleasant for many students: "its worst excesses were introduced by those who wanted to demonstrate that the study of French or German was no less rigorous than the study of classical languages" (p. 4). This rote learning of rules repelled many students.

The basic tenets of GTM are that the L2 is used very little, deductive explanations of grammar are studied and then drilled with mechanical exercises, and focus on form is emphasized rather than the content of texts. Sentences are translated from L2 to L1 to show comprehension of the grammar rules. While the Reform movement and advent of the Direct Method in the late 19th century flourished in Europe and challenged this approach of rote memorization of grammar rules and conjugations, GTM remained firmly ingrained in the United States until World War II due in part to the recommendations of the Coleman Report (1929) that dismissed new teaching approaches in favor of the traditional reading-focused GTM (Richards & Rogers, 2014, p. 11). Since then, students have often claimed their language classes in school settings are boring or ineffective due to the influence of GTM when grammar is taught.

These students intuitively understood what Krashen (1981, 1982) posits in his Language Acquisition hypothesis: language learning is subconscious and dependent on copious amounts of comprehensible input rather than attempting to apply consciously learned language rules to formulate utterances. Today it is accepted that no research supports GTM as effective. However, its impact is still felt in language teaching in the 21st century as many language teachers are

either unaware of this research or they actively choose to disregard it because of their own beliefs and experiences with GTM in its various forms as well as influences from widely used curricular material such as textbooks.

World War II ushered in a new time in the United States for SLA methodology experimentation with "The Army Method" due to the necessity of language learning for military purposes in Europe and Japan (Richards & Rodgers, 2014, p. 45). Linguists became convinced that an oral approach was necessary for language acquisition and communication. Communication was the new goal for language learning in the United States military as opposed to the grammar and reading focus of GTM. Out of this grew the Audiolingual Method (ALM) in the 1950s, which focused on learning languages to keep up with scientific discoveries in other countries such as Russia.

The theory behind ALM was rooted in structural linguistics, or the belief that language is learned by "mastering the elements or building blocks of the language and learning the rules by which these elements are combined, from phoneme to morpheme to word to phrase to sentence" (Richards & Rodgers, 2014, p. 49). The method involved students listening to and repeating conversations ad nauseam and rote memorization of grammar rules, which was usually boring and ineffective. Linguist Noam Chomsky rejected the theory of structural linguistics. Chomsky argued that "such a learning theory could not possibly serve as a model of how humans learn language, since much of human language use is not imitated behavior but is created anew from underlying knowledge of abstract rules. Sentences are not learned by imitation but from the learner's underlying competence" (Richards & Rodgers, 2014, p. 59). These new ideas slowly began to influence language learning in the United States.

In the late 1960s and early 70s, the Communicative Language Teaching (CLT) approach developed in response to Chomsky's refutation of structural linguistics and the poor results of GTM and ALM in producing proficient users of the languages studied. CLT shifted the focus from form to meaning, emphasizing acquiring language through communication and comprehensible input. Today, it is the basis of the most accepted methodology promoted by ACTFL and its pedagogical materials on contextualized communicative teaching.

Building on the work of Chomsky, Krashen's research in the 1980s and beyond on the Input Hypothesis (1981, 1982), as well as the Natural Order Hypothesis, Monitor Hypothesis, Affective Filter Hypothesis, and others, propelled second language acquisition research and recommendations away from GTM and ALM's targeted-grammatical syllabi and "learned" grammar and represented a further conceptual shift in teaching to unconscious acquisition. Rather than trying to teach and then apply what Krashen (2013) calls "unteachable rules," which are only a problem for conscious learning of grammar necessary in methods using targeted-grammatical syllabi, Krashen claims that using compelling, comprehensible input in large quantities over time eliminates the need for explicitly teaching grammar or using a targeted-grammatical syllabus. While this recommendation is supported by research, many teachers need guidance on how to implement this research practically, especially when their textbooks are full of suspiciously colorful reiterations of GTM and ALM regarding grammar teaching, complete with verb paradigms and mechanical conjugation drills.

While there is undoubtedly a consensus amongst researchers and organizations that communicative teaching using comprehensible input is an effective teaching methodology, most modern textbooks today still promote a targeted-grammatical syllabus with heavy elements of GTM in their presentation of grammar. ACTFL (2020) recognizes that we have robust and

researched-based evidence that direct grammar instruction has little to no effect on language acquisition. However, approaches such as input flooding (Trahey & White, 1993) and Processing instruction, including structured input (VanPatten, 2003), where students receive large quantities of contextualized input containing a specific structure and then induce a rule, have been shown to have beneficial effects. They are useful for designing lessons that should be included in a unit for Novice learners.

Despite this clear research, most classroom instruction practices and curriculum materials have yet to catch up with SLA research. Many teachers teach the way they were taught using textbooks purchased by their schools that still push a strong targeted-grammatical syllabus. Teachers must seek out their own professional development to train themselves in current research-based practices, which can be extremely time-consuming and even frowned upon by administrators and colleagues when put into practice in the classroom. In this study, I present an instructional approach that integrates these research-based practices and HLTPs.

The HLTP that Glisan and Donato chose to focus on form is an approach called PACE which stands for presenting, attention, co-constructing, and extending, based on the work of Adair-Hauck and Donato (2002, 2016). In this model, a short text or story is presented during the Presentation phase. It is recommended to pick a text that is engaging and authentic rather than invented. It should be within the students' ZPD, also called "i+1," as Krashen states, concerning comprehensible input (1981, 1982). As sociocultural theory posits, this allows students to learn through the language rather than about it.

Another technique in telling the story that Glisan and Donato do not mention but could prove helpful is that of Comprehension Aided Supplementation (CAS) used in Story-listening (SL). However, Story-listening proponents would likely reject the idea of attending to any

grammatical items in the subsequent phases of the PACE model, called Attention and Co-Construction of observed grammar rules. Story-Listening originated in the early 2000s by Krashen and Mason (2004) and is a further conceptual shift from the previous methods' targeted-grammatical syllabi to a method that provides ample amounts of rich, "optimal" comprehensible non-targeted input by presenting engaging stories, legends, fables, and myths that have stood the test of time in conjunction with real-time drawing and other aids (e.g., props, gesturing, labeling in L2, etc.) called Comprehension Aided Supplementation (CAS). Krashen (2013) explains why traditional, targeted-grammatical syllabi are problematic due to the following factors: they ignore the Natural Order Hypothesis, they place a constraint on interest (meaning they may present comprehensible content that is not interesting), they deny $i+1$, and they do not account for individual variation of $i+1$. SL works in the context of the Net Hypothesis (Krashen, 2013) to solve these issues and give teachers a practical solution to use in the classroom that is not time or cost prohibitive.

Krashen and Mason and other pure input-only camps would see SL as an end in itself, whereas other scholars such as Glisan, Donato, Adair-Hauck, Lee, and VanPatten and others see value in providing structured input and with attention to salient grammatical items, co-construction of rules with learners in a dialogic context, and application of the rules in extension activities. Other popular methods, such as TPRS storytelling and its offshoots, also have differing views on handling the concept of grammar in instruction. This disagreement between competing SLA theories, textbook materials, teacher backgrounds, and student expectations trickles into world language classrooms in all states, making many teachers unsure of how to address grammar. In some lessons, incorporating CAS and Story-listening into the PACE model during the presentation phase may enhance this HLTP.

During the Attention phase of PACE, the teacher will call learners' attention to a meaningful grammatical form from the story or text. This can be done by highlighting the text or using a different color or font (Glisan & Donato, 2017, p. 97). The phase is very brief lasting only a few minutes, but its goal is to make sure students notice a prominent grammatical feature in the text that is relevant to the story and gives it meaning.

The Co-Construction phase of PACE is where students and teacher engage in a dialogic interaction to arrive at a description of a grammatical concept present in the text by forming hypotheses and educated guesses as well as small-group and whole-class discussion in either L1 or L2 rather than a teacher-directed lecture (Glisan & Donato, 2017, pp. 98-100). Glisan and Donato (2017) also emphasize that each student's ZPD is made apparent during this phase due to the dialogic nature of the discussions and what students bring forth about what they understood during the two previous phases of the PACE model. As is reflected in Vygotsky's work on ZPD, teacher assistance and scaffolding will likely be higher at the start of using the PACE model with students. They will gradually be reduced as students become more accustomed to looking for grammatical patterns over time in the texts they hear and read (Vygotsky, 1978, 1986).

In the Extension phase, students apply their new grammatical knowledge in a creative way to accomplish communicative tasks. These activities should not be mechanical in nature. The tasks and products can reflect the structure of the text, such as having students write their own poem after reading a poem in the Presentation phase, and other task types include information gaps and exchanges, real-world tasks, role plays, performances, writing projects, and more (Glisan & Donato, 2017, p. 101).

Processing instruction championed VanPatten's research (2003) takes a more focused approach by including structured input and output for learners and designing learning activities

that keep learners' processing strategies in mind, including presenting only one thing at a time. No new vocabulary should be introduced when teaching a new grammatical structure. Only one piece of a paradigm should be introduced at a time (e.g., third-person singular only) (2003).

Research on Processing Instruction (PI) maintains that students look at meaning before form when they receive input. They will search out the content words first to determine meaning because content words are more salient than grammatical structures. Students will also rely on redundancy rather than grammatical structures (e.g., focus on the word "yesterday" rather than the past tense inflection). They also tend to look mainly at a sentence's first and last parts to understand the meaning. The second principle of processing mechanisms is that students tend to assume that the first pronoun or noun in a sentence is the subject, which is only sometimes valid. An example of this in French is the "faire causatif" where the first noun in the sentence is not the subject, e.g., *Madame Cogny a fait les enfants nettoyer la maison* (in this case Madame Cogny did not clean the house, she made her children clean the house) (Wong, 2002).

Keeping these processing strategies in mind, the teacher should design instruction and focused practice activities to create a form-meaning connection where the student is associating meaning with the grammatical structure. By understanding the processing mechanisms, teachers can isolate grammatical structures and remove redundancy and inform students of potential pitfalls and keep meaning in focus. During structured grammar activities, the input should be both oral and written so that students practice receptive listening and reading skills. Texts should start at the sentence level and move to the discourse level, which also helps keep meaning focused (Lee & VanPatten, 2003).

While Glisan & Donato clearly explain how to use the PACE model and sufficiently defend its usefulness as an HLTP, it is not immediately apparent how it fits into a unit as a whole

or how frequently it should be applied with Novice level learners in a secondary world language classroom. To reiterate, the HLTPs designated by the authors are invaluable in giving teachers a solid place to start. However, they need to be deconstructed farther and integrated into any particular approach in a way suited to a comprehensive yet prescriptive instructional design framework for Novice learners. My study will present a comprehensive integrative model for teaching grammar that will incorporate this HLTP using the PACE model, processing instruction with structured input and output in a way that is accessible to teachers designing units and lessons in the field.

In Chapter 4, I propose a grammar-focused instructional model based on the work of VanPatten on input processing and processing instruction (PI) accompanied by meaning-based output instruction (VanPatten, 1984, 1985, 1990, 1995, 1996, 2003; VanPatten & Cadierno, 1993; Farley, 2001; Lee & VanPatten, 2003, among others). As in the CIMO model, the instruction will provide ample comprehensible input but will differ in that the CI is structured so that a particular grammatical point is embedded throughout the input and output phases of the lesson and is made salient for learners. The activities are structured to keep learners' processing strategies in mind and the Principles of Input Processing. Because learners will repeatedly hear and see the grammatical structure embedded in context during the CI presentation and structured input activities and meaning-based output instruction, I will refer to the model as CI(G)MO. The (G) represents the grammar point embedded throughout the lesson in both the comprehensible input and meaning-based output.

The model differs from VanPatten's presentation of the grammatical structure with PI in that CI(G)MO provides comprehensible input first using the structure in context incorporating the whole language found in the P of the PACE model of Adair-Hauck and Donato (2002, 2016)

and the S-PACE model by Gonzalez-Bueno (2018). CI(G)MO differs from PACE and S-PACE in that the use of storytelling and/or authentic texts as the basis of the presentation is optional rather than required. However, the phases of Attention, Co-Construction, and Extension are still used. However, the grammatical point in CI(G)MO should be contextualized and presented in the target language. CI(G)MO differs from pure PI in that there is no presentation of the grammatical point in English.

Using authentic cultural resources and guiding learners to interpret authentic texts, products, practices, and perspectives in a dialogic context

The use of authentic texts from the target cultures of the language taught is widely accepted as a core practice for language instruction, yet the problem for teachers of Novice learners is how to select appropriate texts and make these texts accessible to learners in spite of their low proficiency level. As it applies to world language instruction, reading theory comes from both linguistic and educational disciplines. In order to understand how to create literacy instruction and include literacy in the curriculum based on authentic texts as is promoted by one of Glisan & Donato's HLTPs (2017), teachers must first understand the theory and research behind reading in terms of the reading process as it relates to characteristics of the text, the reader, and the role of context. To begin, we can treat the characteristics of the reader and text in terms of the schema interactive theory, which posits that the reader stores information about the world around them and their life experiences in packets of data called schemata (Lee & VanPatten, 2003).

Bachman (1990) places schemata under the user's "knowledge structures" in his model of Communicative Language Ability (CLA). Specific types of schemata include concepts (lexicon)

that have culturally specific referents, scripts (episodic events), events, genres (superstructures), and content domains. The schemata for the reader are individualized to each reader's culture and life experiences. Schemata that the reader has access to may be accurate or inaccurate. Moreover, like the reader, the text includes schemata of its own. In addition to schemata found in the text, the text also has language features that the reader must interpret. The text contains a surface code comprising the lexicon, grammatical structures, syntax, and propositional text, which communicates a message to the reader from the surface code.

To understand the literal, linguistic message of the text, the reader must utilize what Bachman refers to as "language competence," or knowledge of language use and usage (1990). Language competence can be broken down further by differentiating between organizational and pragmatic competence. Organizational competence is deconstructed into grammatical competence (i.e., surface code elements such as lexicon/concepts, morphology, syntax, phonemes/graphemes), textual competence, and rhetorical competence. Textual competence comprises text cohesion and coherence in combining elements of the surface code to form grammatically correct utterances, and rhetorical organization involves the conventions of combining utterances to form connected discourse. To summarize, organizational competence deals with the reader's knowledge of surface code elements and how they combine to create grammatically correct utterances and how they connect to each other to organize a complete text. Different texts demand varying levels of ability of the user's organizational competence component of language competence. However, the other component of language competence, pragmatic competence, must also be considered.

What Bachman (1990) refers to as pragmatic competence deals with the appropriate interpretation of the utterance and text within a given context which consists of discourse in a

specific sociolinguistic situation. It can be broken down further into illocutionary competence and sociolinguistic competence. Illocutionary competence allows for the expression and interpretation of a wide range of functions, which can be expressed in various ways. These include ideational functions to express emotion or experience, manipulative functions to elicit a change in behavior of an individual or the environment, heuristic functions to teach, learn, or problem solve, and imaginative functions (to create or extend knowledge for enjoyment or aesthetic purposes (Bachman, 1990). While they have been defined separately, these functions are usually found to exist simultaneously in single utterances. For example, Bachman uses the example of a teacher who may be asking students to do an assignment (heuristic/manipulative function) but who designs the assignment to make it amusing or enjoyable (imaginative function). Each text expresses multiple and varied illocutionary functions, and the reader, depending on his level of illocutionary competence, can express and/or interpret the function(s) of various utterances. The less direct an utterance, the more the interpretation will depend on how it was said or written and the context of the situation.

So while illocutionary competence permits the expression and interpretation of varied functions of language in a text, sociolinguistic competence of the reader pertains to the user's capacity to utilize knowledge of the sociolinguistic situation or context to select the most appropriate expression or interpretation. This sociolinguistic competence can be specified by the user's sensitivity to dialect or variety in the text, sensitivity to register (level of formality), sensitivity to naturalness, cultural references, and figures of speech contained in the text.

When reading a text, the reader must access the appropriate schemata or knowledge structures in conjunction with his language competence to negotiate meaning, comprehend the text, and construct meaning from the text. This dynamic interaction between the components of

the reader's knowledge structures (schemata), language competence, the surface code and propositional content of the text, and the context of the text to negotiate meaning centers around strategic competence in Bachman's CLA model (1990). Strategic competence involves the reader's strategies in accessing and comprehending the text. Typically, the reader must make inferences and use applicable schemata to disambiguate, elaborate, filter, compensate, and organize while reading. Strategic competence draws from both the reader's knowledge structures and language competence and attempts to match these to the schemata and linguistic information in the text to negotiate meaning.

If the reader's schemata (knowledge structures) are adequate and match the text, are activated and accurate before reading the text, and the language of the text matches closely to the language competence of the reader, then the dynamic interaction of these components within the context as the CLA model proposes allows the reader to construct meaning or a mental model from the text. This can be stored and accessed, beginning again the cycle of learning put forward by the schema interactive theory. While this theory can most generally be applied to reading in L1, it can be applied to reading in L2.

Reading printed texts is an excellent source of input for L2 students and should be an integral part of the curriculum. However, the selection of the text, type of text, and creation of instruction to help students access and learn from the text, are of utmost importance to the teacher, especially when teaching Novice level learners. Making a note of potential disconnects and deficiencies between the components of both the reader characteristics and the text characteristics which interact gives insight into how to select appropriate texts for L2 readers (Lee & VanPatten, 2003). A question that is immediately obvious to most teachers, both of L1 and L2, is whether or not to present students with simplified texts with specific pedagogical

aims. For example, when teaching reading, teachers have the choice between using primers and elementary readers, which isolate specific elements of language such as phonemes and restrict content to include only certain vocabulary words or grammatical structures and using authentic, "whole language" texts.

Teachers of Novice level learners may feel that it is only logical to begin with simplified, pedagogically created texts in L2, which they believe serve the purpose of gradually introducing the "parts" of language, which they expect to make up the "whole eventually." Teachers may assume that with limited language competence in L2, the students cannot comprehend anything but artificial texts constructed to parallel exactly what students already know. They may think that they must use materials specially written for L2 learners.

However, utilizing artificial, simplified materials robs students of the chance to build language competence by encountering new words or grammatical structures in a culturally authentic context. Also, these types of pedagogically created texts are typically of little interest to students in their content and style. When language is removed from an authentic context, watered down to serve only the purpose of learning the "parts" of language, thus isolated from its purpose of expressing true language functions, it becomes, as Goodman calls, "nonsense" (1986).

Goodman also believes that texts in this format typically make reading difficult and uninteresting, and efforts to read and learn are unsuccessful for the majority of readers (1986).

Goodman, along with Barry and Pellissier (1995), champions using "whole language" authentic texts. These texts, which are culturally authentic and written for native speakers of the L2, follow the tenants of comprehensible input put forth by Krashen (1982) when selected appropriately in that they provide adequate input at the $i+1$ level and provide higher student interest and motivation than artificially created texts. They improve student language

competence by exposing students to some unfamiliar words and structures in context. Students also strengthen strategic competence by inferring and negotiating meaning within the culturally authentic context of the text. Because the texts come from the target culture, they can also provide rich cultural knowledge. Text types and content are unlimited and include music, poetry, informational texts (e.g., guides, recipes, realia, ads, menus, forms, announcements, schedules, etc.), and narrative texts (e.g., stories, folklore, legends, myths, fairytales, etc.). With the strategic selection of authentic texts, the instructor can create student interest, build skills, satisfy national standards, and provide an authentic source of cultural knowledge of products and practices (Glisan & Donato, 2017; Lee & Van Patten, 2003).

One format in which the teacher can center several texts into a unified whole to teach reading is by incorporating them into thematic lessons and units (Meinbach, Fredericks, & Rothlein, 2000). As their name implies, thematic units are a grouping of lessons and texts centered on a specific question or theme. To generate student interest, the teacher can consult with students about which subjects or themes they would be most interested in exploring. The teacher then gathers several authentic texts of varying types appropriate to the level of the student and creates instruction to make them accessible to the L2 learner. The possibilities of texts and instructional activities that accompany them are endless, making it easy to connect to ACTFL's "5 C's" of Communication, Comparisons, Cultures, Connections, and Communities.

For example, a thematic unit should contain instructional activities which require students to interpret different types of texts and communicate in all three modes by responding to the texts selected. This dynamic negotiation of meaning builds language skills necessary to interpret and respond to the text and can fully satisfy standards in the "C" of communication. The thematic unit should allow opportunities for students to compare aspects of language and culture with L1

and C1 and should use culturally authentic texts that can highlight a particular social value or tradition satisfying the "C" of Culture. The texts by their nature will also connect to different disciplines such as science, math, language arts, history, art, music, and other content areas. Also, thematic units are excellent in fulfilling the "C" of communities by having students access the target language and/or culture outside of the classroom in a real-world task related to one or more texts.

As previously discussed, the inherent benefit of thematic units using authentic, whole-language texts is that the content of the texts and possible instructional activities are limitless and offer the instructor and student a great deal of flexibility and creativity while still incorporating skills and satisfying state and national standards. Careful design of the unit activities also ensures that all multiple intelligences are accommodated. According to Howard Gardner (1983, 2006), there are eight multiple intelligences: verbal/linguistic, logical, kinesthetic, musical, spatial, interpersonal, intrapersonal, and naturalistic. Although it is not addressed in the HLTPs, multiple intelligences can play an important role in differentiating instruction in literacy-focused lessons (Blaz, 2016).

All students have different strengths and weaknesses in each of these areas, so the thematic unit and literacy-focused lessons should contain instructional activities corresponding to various intelligences (Meinbach, Fredericks, & Rothlein, 2000). For instance, an activity focusing on verbal intelligence following a narrative text could require students to write or tell a story. An activity geared toward students with logical intelligence could require them to solve a problem. A song could be a good text choice for a student with musical intelligence, or a teacher could tie in dancing or other movement as an activity for a text for students with kinesthetic intelligence. For those with strong spatial intelligence, the teacher could design an activity asking

students to design a model or map. A text about science or an activity requiring students to observe the world around them would cater to those with naturalistic intelligence. Activities requiring students to work in groups can complement interpersonal intelligence, while independent, silent reading or independent activities encourage intrapersonal intelligence. In order to cater to the interests of students and each of the multiple intelligences as well as strengthen weaker areas, the teacher can give students both an interest survey and a multiple intelligences survey at the beginning of the year to determine which types of texts and activities would allow students to showcase their strengths but also improve their weaknesses.

When creating literacy-focused instruction, teaching cultural competence and interculturality can be incredibly challenging in an instructional design approach for Novice learners in that the class must be conducted in the target language over 90% of the time, including when teaching culture. The HLTP proposed for focusing on cultural products, practices, and perspectives in a dialogic context centers on the idea of "culture as a system of dispositions, values, actions, and assumptions, that are located and reflected in various cultural products and practices--including communicative practices--of groups of people in sociocultural and historical contexts at particular moments in time and for specific social purposes" (Glisan & Donato, 2017, p. 116). Exploring the interaction between a culture's products and practices illuminates cultural perspectives, including the values and beliefs of that culture.

Glisan and Donato propose a framework called the IMAGE Model in their HLTP for presenting cultural products and practices in addition to using authentic texts using the work of Barnes-Knoll and Broner (2010) and Johnson and English (2003). The IMAGE Model incorporates four stages: Images and Making observations, Analyzing additional information, Generating hypotheses about cultural perspectives, and Exploring perspectives and reflecting

further (Glisan & Donato, 2017, p. 119). Cultural images, artifacts, or practices are presented to students, who then observe them and follow the stages of the IMAGE model in a dialogic context that is highly scaffolded. This model uses what is referred to as "Fact Questions" that elicit objective observations and responses from students about the cultural product or practices and "Thought Questions" which elicit hypotheses or ideas from students (p. 119). All of these stages are conducted in the target language, which requires meticulous planning on the part of the teacher. At the end of the IMAGE Model lesson, students should be able to discover the deeper cultural perspectives that are represented by the cultural product or practice they analyzed. The model is sufficiently deconstructed into smaller-grain instructional moves in their chapter but is not presented in the context of where it would fit into an instructional unit for Novice learners in a secondary setting, which is what I propose to do in this study.

Providing appropriate corrective feedback

A final core practice and related HLTP proposed by Glisan and Donato (2017) involves providing corrective oral feedback (CF) to improve learner performance in a dialogic context based on contextual factors rather than a one-way interaction that is only teacher-centered. They propose providing this feedback in the context of a sociocultural framework in that "our linguistic, cognitive, and social development are constructed through interaction with mediational tools and with others" (p. 153). Glisan and Donato outline Lyster and Ranta's (1997) six types of CF commonly provided by teachers, including explicit correction, recasts, clarification requests, metalinguistic feedback, elicitation, and repetition, as well as paralinguistic signals, usually in the form of body language (e.g., head tilt, furrowed brow, etc.). They emphasize that any of these used should be to "assist learners in resolving their linguistic

difficulties in a collaborative and supportive manner rather than expecting that a single correction of learners' utterances or that providing metalinguistic information is all that is needed for language learning and development" (p. 145). CF should only be offered if it meets specific criteria based on the environment, goals, and the student's ZPD.

In order to determine when to correct an error and when to ignore it during classroom instruction, the authors propose a set of contextual factors to consider, including whether or not the error interferes with meaning, whether the error is the linguistic target of a lesson, or whether the error is made frequently by many learners in the class (Glisan & Donato, 2017, pp. 146-149). If the answer is "no," teachers are counseled to ignore the error. If the teacher can answer "yes" to any of the contextual factors, then learner factors are considered, such as the ZPD of the individual student and whether a correction would help the learner, whether or not the learner would welcome such feedback, and if the learner needs the feedback to clarify meaning. If the teacher feels it appropriate based on these factors, she can provide corrective feedback through a prompt within the learner's ZPD or a reformulation (p. 149). Glisan and Donato deconstruct this HLTP in great detail providing multiple concrete examples of student utterances and teacher CF. The principles of oral corrective feedback could also be applied to correcting a student's written work.

Summary

Because of the difference in the current research and HLTPs for language learning in comparison to the content and structure of current commercially available textbooks, there is a wide variation in understanding and acceptance of core practices and HTLPs. This has created a need for more consensus and direction amongst K-12 language professionals in how to best

design and implement learning experiences. Overwhelmed with creating instruction, many language teachers can fall back into ineffective methods based on how they were taught themselves. This has resulted in a field that is fragmented and ineffective in its approach to instruction especially for Novice level learners in secondary settings. Consequently, many Americans do not become proficient in another language based on their instruction in secondary school.

Many classroom teachers today may agree with the conceptual shifts urged by HLTPs and SLA research, but their textbooks, colleagues, administrators, and communities, including students, can point them back to the methods of the 19th and 20th centuries. They could also benefit from a clear and comprehensive instructional approach to navigate the complexities of integrating SLA research into today's classroom. Fortunately, world language education scholars Glisan and Donato have laid the groundwork on HLTPs. However, their work does not present or advocate for any specific instructional approach, which my study aims to rectify.

Teachers today need a sufficiently prescriptive, highly scaffolded approach when designing instruction that integrates HLTPs for language learning rooted in research-based core practices. Understanding and using this approach may help bolster the PCK of both pre-service and in-service teachers. In this study, I will first present a content analysis of materials currently available for world language teachers to use when creating instruction. Then I will present my instructional approach for curricular design for Novice learners in the secondary classroom, The Integrated Communicative Approach (ICA).

Chapter 3 - Content Analysis

INTRODUCTION

Promoted by ACTFL and based on SLA research and pedagogy, HLTPs have been clearly defined by language education scholars Gilsan and Donato (2020, 2021). However, HLTPs do not purport to be a part of any comprehensive instructional approach for pre or in-service teachers: "the authors opted not to include entire sample lessons that illustrate each HLTP so as not to create a misunderstanding that there is only one way for the practices to be enacted within lessons" (p. 12). Although HLTPs are extremely useful in outlining those essential practices that should be incorporated into the design and delivery of world language instruction, their practical application and integration into instructional design remain likely out of reach for many of those who currently teach in the field. Teachers today need a sufficiently prescriptive (but not restrictive), highly scaffolded framework when approaching instructional design and implementation, encompassing and integrating all of the standards and research-based core practices upon which high-leverage teaching practices for language learning are founded. A framework is especially needed when designing high-quality instruction for Novice learners when integrating HLTPs, which is the type of instructional approach my study aims to provide.

I conducted a content analysis (Krippendorff, 2018) to systematically identify what resources and models are currently available to teachers looking to integrate HLTPs when creating instruction for their novice level students in the 6-12 classroom apart from pre-made curricula such as various commercially available textbook series. Curriculum is generally a local decision and is continuously evolving, and while textbooks can be utilized as a resource when creating instruction, my aim was not to analyze these types of materials. The inferences and interpretations drawn from this content analysis are intended to allow for a clear understanding

of what frameworks and models, if any, a teacher could utilize when trying to create instruction integrating HLTPs for a Novice level classroom rather than analyzing specific content already produced and ready to deliver to students.

As discussed in Chapter 2, many commercially available textbooks lag behind current SLA research and do not sufficiently integrate HLTPs. They are what VanPatten (2003) refers to as attractive "window dressing" for a strongly targeted-grammatical syllabus with accompanying mechanical activities. Teachers with these kinds of materials have a greater need to use the textbook as a resource rather than a complete curriculum and an urgent need to create their own materials. However, even units and lessons taken from textbooks with sound instructional materials typically must be adapted to a particular group of students and their ZPD, requiring some instructional model or framework. My goal of this content analysis is not to analyze the content of world language curricula but to analyze resources available for instructional design and delivery for Novice learners in the secondary classroom.

METHODOLOGY OF RESEARCH

Methods and Resources Selected

I used Krippendorff's (2018) qualitative content analysis methodology to make "valid inferences from texts (or other meaningful matter) and the contexts of their use" (p. 24). As a teacher, I only selected texts that would represent what an average teacher in the field could easily access for free on the Internet and some commercially available print publications that can be purchased from ACTFL. I also included a few popular methods textbooks for world language teachers that a typical world language teacher might already own.

I chose a sample region of the United States to investigate the resources available on state department websites for 6-12 world language teachers. This group of 13 states comprises the regional language organization called the Southeast Conference on Language Teaching (SCOLT). For each state in the region, I accessed each state department's website to gather available materials for teachers of world languages. All states in the region provided access to documents outlining standards and proficiency goals for world languages. Some states provided supplemental resources such as guides, generic lesson and unit templates, and/or samples of pre-made curriculum materials. See Table 2 for a list of the states in the selected region for this content analysis and the types of resources provided on each state department's website.

Table 2. *List of States in the SCOLT Region and the Online Resources Provided*

States in SCOLT	Type of Sources Available Online Through State Department Website
Alabama	Standards with Proficiency Goals
Arkansas	Standards with Proficiency Goals
Florida	Standards with Proficiency Goals
Georgia	Standards with Proficiency Goals, Sample Units/Lessons
North Carolina	Standards with Proficiency Goals, "Unpacking Document" similar to a Course of Study
Virginia	Standards with Proficiency Goals, "Guide" with General Resource Links
Kentucky	Standards with Proficiency Goals
Louisiana	Standards with Proficiency Goals, Full Unit Outlines for Immersion French and Spanish Lang Arts and Math, Thematic planning templates for units and lessons (generic)
Mississippi	Standards with Proficiency Goals, "World Language Teaching Guide" with basic information on field and research, Sample Lessons
South Carolina	Standards with Proficiency Goals, "Resource Guide" with Sample Units for each level and immersion courses
Texas	Standards with Proficiency Goals
Tennessee	Standards with Proficiency Goals, Core Practices
Virginia	Standards with Proficiency Goals, "Guide" with links for resources
West Virginia	Standards with Proficiency Goals

In addition to the materials provided by this sample of states in the SCOLT region, I gathered available online resources from ACTFL, the national organization governing world language education. See Table 3 for the types of information provided by the ACTFL website.

Table 3. *ACTFL Website Topics*

ACTFL Website Main Resources Page	Relevant Topic(s)
	Teaching and Learning Remotely
	Race, Diversity, and Social Justice
	ACTFL Performance Descriptors for Language Learners
	ACTFL Proficiency Guidelines 2012
	Can-Do Statements
	World-Readiness Standards for Learning Languages
	Guiding Principles
	Assigning CEFR Ratings to ACTFL Assessments
Guiding Principles Page	ACTFL Core Practices Overview
	Backward Design
	Facilitate Target Language Comprehensibility
	Guide Learners Through Interpreting Authentic Resources
	Design Oral Interpersonal Communication Tasks
	Teach Grammar as a Concept and Use in Context
	Provide Appropriate Oral Feedback

The final sources that I selected were publications created for both in-service and pre-service teachers. I included relevant ACTFL publications as well as a sample of well-respected textbooks for world language methods courses. See Table 4 for a list of these texts.

Table 4. *World Language Curriculum and Instruction Publications*

Author(s)	Title and Year Published	Published by ACTFL?
Glisan and Donato	<i>Enacting the Work of Language Instruction: High-Leverage Teaching Practices, Volume 1 (2020)</i>	Yes
Glisan and Donato	<i>Enacting the Work of Language Instruction: High-Leverage Teaching Practices, Volume 2 (2021)</i>	Yes
Clementi and Terrill	<i>The Keys to Planning for Learning, 2nd Ed. (2017)</i>	Yes
Grahn and McAlpine	<i>The Keys to Strategies for Language Instruction (2017)</i>	Yes
Shrum and Glisan	<i>Language Teacher's Handbook: Contextualized Language Instruction (2015)</i>	No
Lee and VanPatten	<i>Making Communicative Language Teaching Happen (2003)</i>	No
Omaggio Hadley	<i>Teaching Language in Context (2001)</i>	No

Data Analysis/Coding Procedure

For state resources found in Table 2, each resource was uploaded into the qualitative analysis software MAXQDA2022. Resources such as state standards included dozens of pages, with most state documents between 50 and 100 pages each. South Carolina's state standards for World Languages reached 160 pages. The software was instrumental in that it could handle large amounts of text data. The software also has various tools for coding and analyzing the data.

The procedure was to upload sources into the software and then sort the resources based on type (i.e., standards, proficiency goals, guides, sample lessons, templates, etc.). As shown in Table 2, 100% of states provided standards and proficiency goals. The next step was to locate relevant passages of each text and code them and find the relevant themes across the materials. In terms of a coding frame, I found categories and features that emerged in the documents across states. I created a coding matrix as articulated by Krippendorff (2018). See Table 5 for an example of the coding frame for these texts for two states in the SCOLT region: Alabama and Arkansas. These states are highly representative of most of the 13 states, and the materials

provided on each state department's website. 7 of the 13 states provided supplemental materials as listed in Table 2, but none offered any comprehensive instructional model or approach for creating curricula.

Table 5. Sample of Coding Matrix for Two States in SCOLT Region

State		Type of Resource Provided							
A L	Standards/Course of Study				Model or Guide for Instructional Design Provided	Instructional Design Framework Based on Standards or HLTPs	Unit Planning or Lesson Template	Premade Curriculum Materials	Curriculum Materials are a Local Decision
	Yes				No	No	No	No	Yes
Standards Include:					HLTPs mentioned: No Explicit HLTP Integration: No Indirect inclusion of HLTPs: Yes				
	5 Cs	3 Modes	Proficiency Targets	Sample Tasks					
	Yes	Yes	Yes	Yes					
A K	Standards/Course of Study				Model or Guide for Instructional Design Provided	Instructional Design Framework Based on Standards or HLTPs	Unit Planning or Lesson Planning Template	Premade Curriculum Materials	Curriculum Materials are a Local Decision
	Yes				No	No	No	No	Yes
Standards Include:					HLTPs mentioned: No Explicit HLTP Integration: No Indirect inclusion of HLTPs: Yes				
	5 Cs	3 Modes	Proficiency Targets	Sample Tasks					
	Yes	Yes	Yes	Yes					

For the publications found in Tables 3 and 4, I followed a similar process to the sources from Table 2. Each of the texts was uploaded into the MAXQDA qualitative data analysis software. I located relevant passages of texts that specifically focused on instructional design and then coded each section for whether each text provided a comprehensive instructional model or framework, lesson planning templates, sample lessons, etc. I also looked for themes within each text and across texts. These texts contain hundreds of pages of beneficial information and research relevant to world language instruction. However, my main aim was to determine if any provided a comprehensive instructional approach or model for Novice learners that would be easily accessible to a pre- or in-service teacher.

FINDINGS

The bulk of state and national resources include countless courses of study and standards, proficiency goals, benchmarks, and sample student tasks, which are highly necessary for incorporating the HLTP of backward design. The standards and proficiency goals for each state are all highly unified and aligned. After extensive coding, I found that each state's standards and proficiency guidelines are drawn from ACTFL's national standards for language learners (ACTFL, 2015, 2012). The features common to each state's standards documents emphasize the 5 Cs (Communication, Cultures, Connections, Comparisons, and Communities) and three modes of communication: interpersonal, interpretive, and presentational.

All states propose similar proficiency goals for the Novice Level, with students reaching Novice Mid after Level 1 and Novice High after Level 2 of a modern language. An example of these types of proficiency goals for each level and in each mode of communication can be seen in Figure 1. This type of chart was present across all states, and goals were consistent across the states selected. Sample tasks in all modes of communication and "Can-Do" statements were also

a prominent feature for all states. While the sample tasks and "Can-Do" statements varied slightly from state to state, there was a strong sense of unity among what is expected of teachers and students in each level. While this type of information is essential in planning instruction and backward design, which is one of the HLTPs for world language instruction, it does not provide teachers with any instructional model for creating curricula to improve students' proficiency once goals and "Can-Do" are identified.

An abundance of information can be easily accessed during the backward design phase of creating overall course goals, unit goals, lesson goals, and vertical planning, which is essential to the instruction approach that I propose in this study. My approach will operate on the understanding that teachers have accessed and comprehended these documents and feel comfortable creating goals for their students based on the standards and the ZPD of the students. However, states do not propose any specific approach or model for instructional design in creating curriculum to assist students in reaching these goals. That approach to instruction is needed to reach the goals proposed by the state standards and is the aim of my study.

Figure 1. *An example of a proficiency goal chart from Virginia Department of Education, 2021*

The exit outcome expectations align to the ACTFL Proficiency Levels and are coded as follows:

NL = Novice Low	NM = Novice Mid	NH = Novice High
IL = Intermediate Low	IM = Intermediate Mid	IH = Intermediate High
AL = Advanced Low	AM = Advanced Mid	

Modern Language Exit Proficiency Expectations for levels I and II difficulty rated languages, alphabetic languages, such as French, German, Greek, Hebrew, Italian, Russian, Spanish, etc.

MODE & Skill	Level I or 140 hours	Level II or 280 hours	Level III or 420 hours	Level IV or 560 hours	Level V or 700 hours	Level VI or 840 hours	Level VII or 980 hours	Level VIII or 1,120 hours
INTERPRETIVE Listening	NM	NH	IL	IM	IH	AL	AM	AM
INTERPRETIVE Reading	NM	NH	IL	IM	IH	AL	AM	AM
INTERPERSONAL Person-to-person	NM	NH	IL	IM	IH	AL	AM	AM
PRESENTATIONAL Speaking	NM	NM	NH	IL	IM	IH	AL	AM
PRESENTATIONAL Writing	NM	NH	IL	IM	IH	AL	AM	AM

Virginia Department of Education 2021

None of the resources, including state department documents from the SCOLT region, national standards, ACTFL Website articles, or language teacher preparation publications, propose or advocate for any specific instructional approach except the PACE model used to teach grammar in a dialogic context. The PACE model is also promoted by ACTFL and is mentioned in some state materials as the preferred way to teach grammar. It is also part of the HLTP called "teach grammar as a concept and use it in context." The methods textbook, *Teacher's Handbook*, by Shrum and Glisan (2016) describes this model in detail and provides a sample lesson in the appendix on how this would be used in the classroom for Novice learners. However, when approaching instructional design for a thematic unit for Novice learners, grammar is only one of many essential components, such as vocabulary, literacy, and culture instruction. A complete instructional approach incorporating PACE as one component, along with the integration of all HLTPs, is what my study will propose.

Publications by ACTFL on instructional design in the Keys series provide very little in the way of complete instructional models or strategy integration within a comprehensive approach. The sponsored ACTFL text geared specifically towards instructional design, *The Keys to Planning for Learning* (2020), devotes an enormous amount of the book to discussing goals and backward design. This portion of the book is certainly helpful to teachers and not inherently problematic, except that the text could be more balanced in that the proportion of the text focused on instructional design, such as lesson planning to meet those goals, is much too small. Out of 262 pages, only a few of those pages focus explicitly on how to design even a generic lesson. More guidance is needed for most teachers to design quality instruction implementing HLTPs, and my approach aims to bridge this gap.

When the Keys to Planning for Learning (2017) does discuss instructional design, the recommendations are extremely generic and not prescriptive enough to give teachers a competent ability to create their own instruction. For example, the lesson design template includes the following stages: gain attention/activate prior knowledge, provide input, elicit performance/provide feedback, assess performance/closure, and enhance retention/transfer (Clementi & Terril, 2017, p. 62). See Figure 2 for the completed lesson template with these stages. The authors only give an example of one sample lesson to review these cycles, and the descriptions are brief. There is no detailed narrative lesson plan to accompany the template. Many teachers in the field would likely not be able to extrapolate these short explanations from one sample lesson to their own lesson design. Again, my proposed instructional approach's function is to fill this gap.

Figure 2. *Lesson Template for Novice Mid Learners from ACTFL Keys to Planning Instruction (2017)*

Section B: Gain Attention/Activate Prior Knowledge

Lesson Sequence	Activity/Activities What will learners do? What does the teacher do?	Time How many minutes will this segment take?	Materials/Resources/Technology Be specific. What materials will you develop? What materials will you bring in from other sources?
Gain Attention/Activate Prior Knowledge	<ul style="list-style-type: none"> The teacher displays a variety of images depicting wellness and stress. Learners look at the images and list activities that they consider to be chores or obligations, as well as those that are done by choice or are of interest. 	5	<ul style="list-style-type: none"> Images depicting wellness/stress Images of various activities, preferably images that learners have used in previous units

Section C: Provide Input (Cycle 1)

Provide Input	<ul style="list-style-type: none"> Learners are given a set of statements concerning the video content. The teacher reads each statement, taking time to develop comprehension. Learners are asked if they agree or disagree with the statements. Learners are asked to find proof for or against each statement as they work with the video. The video is shown first without sound. Learners have time to individually note proof for and against based on visual images. Learners also list any words they expect to hear in the video. 	10	<ul style="list-style-type: none"> Video <i>Ma Vie au Soleil</i> (My Life in the Sun) Proof for/proof against activity page.
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Section D: Elicit Performance and Provide Feedback (Cycle 1)

Elicit Performance/Provide Feedback	<ul style="list-style-type: none"> Learners indicate by signaling thumbs up or down if they have proof for or against each statement after watching the video. They pair to share their comments on proof for/proof against statements. They compare their ideas with their partner's and each adds details to their individual lists. The teacher asks two or three learners to share their responses and then calls on volunteers. The teacher then asks learners to share words or phrases that they anticipate hearing in the video based on what they saw. 	10	
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The ACTFL-sponsored book series on High Leverage Teaching Practices (HLTPs) by Glisan and Donato (2017, 2021) explains the practices well. However, they do not propose any comprehensive instructional approach to apply these practices or claim to do this. They provide what they call "tools" after explaining each HLTP in the form of checklists. See Figure 3 for an example of a tool. These checklists are very helpful to teachers who want to assess whether they are faithfully implementing the HLTPs, but they are not adequate in aiding teachers in creating instruction. My approach will work in conjunction with the checklist tools but will provide a more concrete structure for a teacher designing instruction within the context of HLTPs.

Figure 3. *Glisan and Donato's Interaction and Target Language Comprehensibility Tool*

Figure 1.2 Interaction and Target Language Comprehensibility Tool

Name of teacher: _____

Date of observation: _____

This observation tool will help you *monitor the comprehensibility* of your target language use or of other teachers whom you observe. By completing the checklist, the teacher will understand areas of strength and in which improvement is needed.

Category I: Creating Comprehensible LANGUAGE

- ☐ The teacher paraphrases new words and expressions.
- ☐ The teacher defines new words with examples rather than translation.
- ☐ The teacher slows down the rate of speech according to the level of the learners.
- ☐ The teacher uses vocabulary and structures that learners know and builds on them over time.
- ☐ The teacher uses new words and expressions more than once or twice and enters and re-enters these language elements frequently in the input.
- ☐ The teacher signals new words and structures with tone of voice.
- ☐ The teacher uses connected discourse rather than presenting isolated words for drill and repetition.

Category II: Creating CONTEXTS for comprehension

- ☐ The teacher uses gestures to make new language clear.
- ☐ The teacher uses visuals and concrete objects to support comprehension.
- ☐ The teacher focuses learner attention on the topic and objective of the lesson in advance of presentations and discussions.
- ☐ The teacher creates a lesson with a purpose relevant to learners' lives.

Category III: Creating comprehensible INTERACTIONS with learners

- ☐ The teacher interacts with learners using active comprehension checking strategies (e.g., signaling).
- ☐ The teacher interacts with students and checks how well they are following what is said by cueing for recurrent words and phrases in the discourse.
- ☐ The teacher uses question sequences that begin with yes/no questions, moves to forced-choice questions, and ends with open-ended, WH-questions.
- ☐ The teacher provides useful expressions and phrases to help learners negotiate meaning, such as asking for repetition, asking for clarification (Can you say more?), checking their comprehension (Do you mean . . . ?), and confirming their understanding (I think you are saying . . . Am I right?).

Source: Donato, original material, 2011, modified 2016

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One problem with the methods textbooks for world language instruction I found when conducting this content analysis is that while they contain large quantities of excellent information, research, and more explicit explanation of instructional design than the other sources, they are too dense for many teachers to easily use when creating instruction under time constraints in their own classrooms. They provide concrete examples of using many instructional techniques and strategies, but these are scattered amongst hundreds of pages of text. My approach will incorporate the research-based practices promoted by these texts but within a condensed format that is easily accessible for teachers to create instruction based on the unit and lesson goals they have selected for their students.

In searching beyond materials geared explicitly toward world language teachers, I found one commonly used model for language instruction called SIOP (Sheltered Instruction Observation Protocol), created by researchers at the Center for Applied Linguistics (CAL). Promoted in teaching English Language Learners (ELL), it claims it can be used with learners of any language. It has eight components and 30 features. HLTPs are not mentioned directly, but some are featured indirectly with clear strategies for implementation within the components and features. However, for Novice learners in a world language setting, SIOP is not as applicable in that this model focuses more on teaching academic language and content from other disciplines with a heavy focus on instructing ELLs. Most of the SIOP sample lessons I found on the CAL website are designed for learners with Intermediate proficiency in English or another language. Nothing in the SIOP model contradicts what I intend to propose. However, my instructional approach will be tailored to specifically help teachers create instruction in meeting the needs and goals of students in a 6-12 classroom world language setting at the Novice level.

THEMES

My data analysis of the various resources I selected for this content analysis generated several themes. These themes are described below.

Unified State Standards/Courses of Study/Proficiency Goals Aligned with ACTFL National Standards

All states in the Southeast region (SCOLT) seem highly unified in their standards, courses of study, and proficiency benchmarks. There was no discernable difference between states on what students should be able to do at the end of each level in 6-12 world language classrooms. This is because all of the standards, courses of study, and proficiency goals are based on ACTFL national standards and proficiency benchmarks in all three modes of communication. The 5 Cs were also a strong focus and incorporated into each state's standards.

The only variation in materials provided by state education departments was supplemental resources. Seven of the 13 states added additional resources, such as examples of pre-made instruction (e.g., sample lessons, units, templates, etc.). However, these were of varying quality, and none included any clear instructional approach or model for a teacher to create his own instruction. Other sources that I analyzed, such as ACTFL resources, publications, and methods textbooks, provide abundant and ample information on backward planning and incorporating standards into communicative goals that frame thematic units.

Once teachers have utilized these necessary resources to determine goals and content, they are left "holding the bag" in how to actually reach these goals because they must create their own instruction to do this without any easily accessible, concise, concrete guidance outside of a high-quality teacher education program. My study will provide an explicit instructional approach

to achieve proficiency goals for Novice learners in the context of state and national standards regardless of language. Instruction for Novice learners is most challenging to create well due to students' low proficiency in the target language. However, the approach I propose also applies to students with an Intermediate proficiency level.

HLTPs Support Standards and Proficiency Goals

HLTPs give teachers concrete practices to help them better understand what type of teaching will allow their students to reach the goals outlined by state and national organizations. They complement the materials available from state education departments, such as the standards and proficiency goals. However, they are simply a collection of deconstructed practices, not an integrative instructional approach. This leaves teachers attempting to create instruction with a clear gap in integrating these practices into instructional design and delivery.

As previously mentioned, the HLTPs and the publications devoted to fully describing them are not an instructional approach. After this content analysis, I have determined that no such published instructional approach exists. An approach is needed in that classroom world language teachers who have many demands placed on them need their own form of scaffolding and support in creating instruction for the day-to-day needs of their students. Unfortunately, that type of resource is not currently available, but it is what my study intends to provide.

Curriculum Design is a Local Decision with Textbooks Not Required and Serving as a Resource; Authentic Resources Required

Multiple states explicitly express that curriculum is a decision to be made at the local level by individual districts and teachers. For example, the standards documents from the state of

Georgia's department of education clearly urge this:

The most common tool available to modern language teachers is the textbook; however, it should not dictate the curriculum. Whenever possible, teachers should access and use authentic materials. Teachers are strongly encouraged to use the ever-expanding resources available on the Internet and other media sources, as well. Culturally authentic materials that add relevance to linguistic and cultural components of language study are readily accessible. [...] topics should be combined into coherent thematic units and taught in context. The GPS for Modern Languages encourages language taught in a communicative context and discourages language taught in isolation (Georgia Department of Education).

Several other states echo this recommendation that textbooks are not required and should only be a resource for creating curriculum. However, all state standards explicitly require implementing authentic materials into courses, including at the Novice level. Telling teachers to seek out their own materials from the Internet and then teach those topics and texts in thematic units strongly necessitates the creation of instruction by the teacher with appropriate scaffolding to allow Novice students to comprehend the texts. However, no guidance is given on creating instruction except that the choice is up to local districts and classroom teachers. My instructional approach will give teachers the support they need to create the instruction urged by their standards and state departments of education.

Comprehensive Instructional Models to Create Curriculum including Learning Activities are Scarce or Nonexistent

Materials available to teachers for curriculum are either pre-made materials of varying quality or generic unit and lesson design templates. Resources from state departments and other publications did not include any instructional approaches or models for creating and delivering instruction. A few states provided ready-made sample lessons and units of varying quality to the extent that they sufficiently incorporated HLTPs. In searching for instructional models outside of state and national resources and publications, I did investigate the SIOP model (Echevarria, Vogt, & Short, 2008). This model has eight components and 30 features and is geared toward English Language Learners. It seems adaptations could be made for Novice language learners in a second language classroom, and some HLTPs, such as "making target language comprehensible" are incorporated. However, my approach will be better tailored to the world language classroom than ELLs.

DISCUSSION AND IMPLICATIONS

There is an abundance of information available for teachers on what their students should be achieving in world language classrooms, including standards, goals, and sample student tasks. This information is easily accessible online and in print through various documents provided by state departments of education, ACTFL, and methods textbooks. However, there is a serious lack of practical application guides for teachers on how exactly they could create and deliver instruction in an organized and concrete fashion to reach those goals. Where information on instructional design is available to teachers, as seen in textbooks and other publications, it is

either too dense, vague, theoretical or challenging to piece together to be applied in a practical sense.

The instructional approach I plan to present in Chapter 4 is more focused, prescriptive, and explicit than anything available currently online or in print for teaching Novice learners in a secondary world language classroom. This instructional approach will work with what is already available to teachers as presented in this content analysis because what already exists is vital to the approach regarding backward design and understanding of HLTPs. My approach seeks to integrate what is currently accessible (e.g., HLTPs, standards, proficiency goals, etc.) to teachers who need to create tailored instruction on a daily basis into a practical and usable resource. This instructional approach will not be presented as another general curricular design discussion from a theoretical standpoint, but rather it strives to delineate a highly scaffolded framework for teachers to utilize and to work within when creating instruction for their students. The approach I will present in Chapter 4 is meant to bridge the gap between currently available materials and what teachers need today through integrating state and national standards, textbooks as a content resource, authentic texts, HLTPs, and SLA research. The understanding and implementation of this approach could benefit the development of the PCK of future and current world language teachers.

Chapter 4 - Curriculum Product

Overview of the Integrated Communicative Approach (ICA)

With their book, *Making Communicative Language Happen*, Lee and VanPatten (2003) laid the groundwork for how to implement many of the HLTPs that have been thoroughly presented by Glisan and Donato (2017, 2021). Building on these works and that of Barry, I propose The Integrated Communicative Approach (ICA) as a comprehensive instructional framework designed to bridge the gap between materials currently available and what is needed by pre-service and classroom teachers today. This approach integrates HLTPs, state and national standards, textbooks as content resources, authentic texts, and SLA research.

ICA is “integrated” in that it integrates all the necessary elements of HLTPs and standards into a Novice curriculum through its approach to creating and implementing instruction. It is “communicative” in that the target language is the language of instruction over 90% of the time by creating a pseudo immersion experience for learners. I plan to show the overall framework of this approach but also its more detailed, smaller individual models that include specific practices and instructional moves for designing instruction for Novice learners in the secondary classroom.

Creating Unit Goals and Performance Assessments with ICA

In creating a unit using ICA, the teacher must (1) establish an authentic context for language instruction, (2) develop a contextualized performance assessment for the unit and each lesson, and (3) plan with backward design model. These three steps provide the foundation for the unit. Multiple resources are available, as mentioned in the previous chapter, for determining context, goals, and assessments. The purpose of this dissertation is to go deeper into how to

design instruction once these goals are established, though I will preface this briefly with concrete examples of context, inquiry question, goals, and assessment for a sample unit of my own design.

When choosing a unit goal, the ACTFL 21st Century Skills document is a helpful tool with concrete examples for tasks that learners can do at the end of a unit (ACTFL, 2011). Along with the documents in the content analysis presented in Chapter 3, these tasks can serve as the foundation for performance assessments. The examples below for Novice learners come from the ACTFL 21st Century Skills document (2011) with the unit context of food and an inquiry question of “How does where I live influence what I eat?”:

1. Students read several authentic menus and identify which would be appropriate for different people based on likes/dislikes and special dietary needs.
2. Students find a food pyramid or similar nutritional guide online from a target language country and read it to understand healthy eating in that country.
3. Students go shopping on a target language website, select foods that represent a healthy meal according to the nutritional guidelines and create a menu for a week. They then have a conversation with a person from the target language country to verify their understanding of the food pyramid.
4. Students diagram and report their families' eating times and habits to come up with a chart of what is culturally "normal" for them as a class. This chart is then compared with heritage speakers in the school or community, a partner school, or alternatively, an Internet investigation. An analysis of the transition from morning to afternoon to evening/night, school attendance times, and work times is conducted.

Any one of these tasks could serve as the inspiration for a unit goal or contextualized performance assessment. The lessons that make up the unit then help build the knowledge and skills students will need to perform the final task.

Pertinent data on student interests, proficiency level, and background knowledge should also drive the creation of the unit goals as well as statements about what students “can do” at the end of each lesson and the unit itself. The aim is to create instruction that is comfortably within the ZPD of the students while still challenging students and giving them opportunities for proficiency growth and interculturality development all while remaining in the target language 90% or more of the time (ACTFL, 2011, 2015). Teachers who are in schools with AP and IB programs must also be sure to consider and incorporate the themes and real-world task types of each program in their instruction even in Novice levels to adequately prepare students for success in these subsequent classes and exams (Clementi & Terrill, 2017).

Contextualized performance assessments can be designed in the form of real-world tasks that are integrated within the culture of the language learned and that address the three modes of communication. Once the assessment tasks have been created, teachers can go about creating subgoals for each of the larger communicative goals and organize these into a series of lessons for the overall unit as well as identifying functional vocabulary and grammatical items needed to achieve the goals (Lee & VanPatten, 2003; Glisan & Donato, 2017, 2021; Sandroock, 2015; Clementi & Terrill, 2017).

Creating Lesson Goals using ICA

Once the unit goal has been determined, lesson goals can be created that help learners to reach the final task. Take an example unit goal and parallel contextualized performance assessment previously mentioned from the ACTFL 21st Century Skills: “Students find a food

pyramid or similar nutritional guide online from a target language country and read it to understand healthy eating in that country. They go shopping on a target language website, select foods that represent a healthy meal according to the nutritional guidelines and create a menu for a week. They then have a conversation with a person from the target language country to verify their understanding of the food pyramid” (2011). The teacher must break this larger goal into manageable smaller goals to fit various lessons that make up the unit. Lee and VanPatten (2003) give a helpful guide on what to ask before planning instruction to meet the goal using the following questions:

1. What vocabulary do learners need to have under control to complete this task?
2. What grammar or pieces of grammar do the learners need to be able to comprehend or produce to complete this task?
3. What functions of language will they need to perform (e.g., asking questions, making declarative statements, listing items, narrating with connective devices)?
4. What content (information on a given topic) needs to be included?

I would like to propose that the fourth question also consider the integration of any specific cultural knowledge needed to perform the task. In this case it could be the structure of a traditional meal in the target culture since that is what the learners will be creating in the assessment.

Overview of Instructional Models to Meet Lesson Goals

The CIMO Model for Vocabulary-Focused Instruction

In terms of vocabulary for the example unit goal, it is reasonable that students would need a wide range of food related vocabulary such as different foods and drinks for each meal as well as terms to express whether the foods and drinks are healthy choices (e.g., *breakfast*, *lunch*,

dinner, fruits, vegetables, French fries, healthy, unhealthy, etc.). With hundreds of words related to food, the teacher should select those that are most high frequency but can also consult the textbook if needed. This is where the textbook can be used as a resource especially if other teachers in the department expect students to learn specific vocabulary from a textbook when advancing to the next level. In an ICA unit, there may be three or more lessons focused solely on working with these lexical items in the context of communicative goals leading to the ability to perform the unit assessment task.

The model I am proposing for the design of vocabulary focused lessons in an ICA unit is called the CIMO Model which stands for **C**omprehensible **I**nterpretive, **M**eaning-based **O**utput. Understanding Comprehensible Input (CI) as a construct, CI can be interpreted and implemented in a variety of ways. CI in the CIMO model is defined through the procedures and behaviors of the instructor that are specifically oriented toward success in meeting the needs of learners in the secondary classroom. These learners benefit from more structured and intentional scaffolding provided by the CIMO model. I operationalize CI in the CIMO model with a set of specific procedures and behaviors that can be replicated and followed by an instructor with an Advanced level of proficiency in the target language.

To provide CI using the CIMO model, the teacher must (1) create a context, (2) choose relevant, high-frequency vocabulary at $i+1$, (3) design a visual display, (4) present the new vocabulary using the target language as the language of instruction at $i+1$, and (4) assess comprehension and interact with students using the comprehensible input questioning technique (CIQT) as formative assessment. The CI is then followed with input activities in the interpretive mode (i.e., listening and reading) that incorporate the new vocabulary from the CI Presentation (CIP). These activities are meaningful and/or communicative (not mechanical), move from the

sentence level to paragraph level discourse, and vary in functions and responses (e.g., affective, referential, etc.). At no point during the CI phase of the CIMO lesson are students asked to produce new vocabulary, only to demonstrate comprehension.

After the CIP and input activities, the lesson moves into Meaning-based Output (MO). Meaning-based output activities focus on productive skills of speaking and writing and ask students to produce the new vocabulary or structures (Farley, 2001; Lee & VanPatten, 2003). These activities in the presentational and interpersonal modes should be contextualized, meaningful, and/or communicative. They should never be mechanical. Activities should move from sentence level to paragraph level. While input is crucial to language acquisition, Farley (2001) has shown that meaning-based output instruction (MOI) can help improve what learners are able to produce in terms of fluency and accuracy. Farley (2001) also acknowledges that going over responses to activities during MOI can provide more incidental input that can benefit learners. An example of how to create a vocabulary focused lesson using the CIMO model will be discussed at length later in this chapter.

The CI(G)MO Model for Grammar-Focused Instruction

Within an ICA unit, I propose a grammar focused instructional model based on the work of VanPatten on input processing and processing instruction (PI) accompanied by meaning-based output instruction (VanPatten, 1984, 1985, 1990, 1995, 1996, 2003; VanPatten & Cadierno, 1993; Farley, 2001; Lee & VanPatten, 2003, among others). Once students have acquired necessary vocabulary for the unit goals, a grammar focused lesson is introduced. As in the CIMO model, the instruction will provide ample comprehensible input but will differ in that the CI is structured so that only one grammatical concept is the focus of the lesson. It is embedded

throughout the input and output phases of the lesson. The grammatical item is made salient for learners by the instructor throughout the lesson.

The activities are structured to keep learners' processing strategies in mind as well as the Principles of Input Processing from Table 7. Because learners will hear and see the grammatical structure embedded in context repeatedly during the CI presentation as well as during structured input activities and meaning-based structured output activities, I will refer to the model as CI(G)MO. The (G) represents the grammar point that is embedded throughout the lesson in *both* the comprehensible input (CI) and meaning-based output (MO).

The model differs from VanPatten's presentation of the grammatical structure with PI in that CI(G)MO provides comprehensible input first using the structure in context incorporating the whole language approach found in the P of the PACE model of Adair-Hauck and Donato (2002, 2016) and the S-PACE model by Gonzalez-Bueno (2018). CI(G)MO differs from PACE and S-PACE in that the use of storytelling and/or authentic texts as the basis of the presentation is optional rather than required. However, in CI(G)MO the grammatical point should be contextualized and presented in the target language. It differs from pure PI in that there is no explicit presentation of the grammatical point in English.

When selecting which grammar point to focus on in the unit, Processability Theory (Pienemann, 1998) and VanPatten's Principles of Input Processing (2003) should guide the choice of the instructor. Pienemann's Hierarchy of Processing Procedures are outlined in Table 6. Based on these theories, Novice learners are not ready to acquire certain grammatical structures such as moods like the subjunctive, and the teacher should spend minimal time on instruction on these types of grammar points at the Novice level. Choosing how to design the CI presentation and subsequent input and meaning-based output instruction relies on the instructor's

understanding of VanPatten's Principles of Input Processing (2003) listed in Table 7, his guidelines for developing input and output activities in Table 7, and learner's processing strategies (Lee & VanPatten, 2003).

Table 6. *Pienemann's Hierarchy of Processing Procedures (1998)*

Processing Procedures	Structural Outcome	Example (Romance language)
5. Subordinate clause procedure	Main and subordinate clause	mood selection
4. S-procedure	interphrasal information exchange	SV agreement
3. Phrasal procedure	phrasal information exchange	NP agreement
2. Category procedure	lexical morphemes	canonical order
1. Word/lemma access	words	single word

For the example unit, a logical grammar focus would be for learners to be able to express quantities of foods with correct articles (definite or partitive) in agreement with the gender of the food item for quantities of food that can and cannot be counted (i.e., *a coffee, some coffee, some cream, a lot of salt, too much fat, a little sugar, etc.*) For example, in French, it can be quite complicated when choosing the article to discuss food for Novice learners. When discussing food preferences such as likes or dislikes, the definite article is employed (e.g., *J'aime la pizza*), but when consuming food, the partitive article is used which is most often omitted in English and has no true English equivalent (e.g., *Je mange de la pizza*). After negative expressions or expressions of fixed quantities (i.e., *a kilo of, a little of, a lot of, etc.*) there is no definite or partitive article (e.g., *Il y a beaucoup de pizza*). One structured CI(G)MO grammar lesson would focus solely on this grammatical concept, though more than one lesson may be needed depending on the specific group of learners.

CI(G)MO is similar to both PACE and S-PACE in that after the presentation of comprehensible input highlighting the grammatical structure, the teacher will draw the learners' attention to the structure and co-construct the grammatical pattern present in the lesson with

them in a dialogic context. This should be done in the target language as much as possible, but some English may be used especially with learners at the Novice Low proficiency level. This type of lesson will help students to focus on grammatical structures needed to be able to perform the task at the end of the lesson and unit, but in a contextualized and communicative context.

Similar to the CIMO model for vocabulary instruction, CI(G)MO moves from input into meaning-based output (MO). Farley (2001) demonstrated that PI and MOI can improve what students are able to produce in terms of grammatical structures when used in the classroom, which is why both are incorporated into the CI(G)MO model. The MO phase is similar to that found in the CIMO model, but instead of asking students to produce new vocabulary in the output activities, they are asked to produce the new grammatical structure in context both orally and in writing. These activities are meaningful and/or communicative, not mechanical, and are designed carefully based on VanPatten's Guidelines for Creating Structured Input in Table 6 and his Principles of Input Processing in Table 7 (2003). Because of the psycholinguistic strategies that learners use to make form-meaning connections, PI when integrated into CI in this model can help learners to make better, clearer connections about grammatical points than they could without it.

Table 7. *VanPatten's Guidelines for Creating Structured Input Activities (2003)*

a. Present one thing at a time. Only one form and one function should be the focus of the activity.
b. Keep meaning in focus at all times. Either (1) the meaning of the form must be processed or (2) the propositional content of the sentence and the form must be processed. Manipulating verb forms in an exercise, for example, does not require a focus on meaning and is not a structured input activity.
c. Move from sentences to connected discourse. Learners are more likely to attend to form if they begin with sentences than if they begin with narrative or descriptive discourse.
d. Use both oral and written input. Since some learners are visually oriented and written materials help them to hear better, activities should include both oral and written input either across the activities or within each.
e. Learners must do something with the input. Learners cannot be passive listeners or readers of structured input. They must demonstrate that they are interacting with and understanding the input by checking boxes, indicating yes/no, supplying a word, etc.
f. Keep the learner's processing strategies in mind. This means that each activity and each input sentence must be structured to push learners away from their natural processing strategies. For example, inclusion of adverbs of time in an activity that is supposed to help learners process past tense forms might detract them from paying attention to the forms.

Source: Wong (2002)

Table 8. *VanPatten's Principles of Input Processing (2003)*

Principle 1 (P1). The Primacy of Meaning Principle. Learners process input for meaning before they process it for form.
P1a. The Primacy of Content Words Principle. Learners process content words in the input before anything else.
P1b. The Lexical Preference Principle. Learners will tend to rely on lexical items as opposed to grammatical form to get meaning when both encode the same semantic information.
P1c. The Preference for Nonredundancy Principle. Learners are more likely to process nonredundant meaningful grammatical form before they process redundant meaningful forms.
P1d. The Meaning-before-Nonmeaning Principle. Learners are more likely to process meaningful grammatical forms before nonmeaningful forms irrespective of redundancy.
P1e. The Availability of Resources Principle. For learners to process either redundant meaningful grammatical forms or nonmeaningful forms, the processing of overall sentential meaning must not drain available processing resources.
P1f. The Sentence Location Principle. Learners tend to process items in sentence initial position before those in final position and those in medial position.
Principle 2 (P2). The First Noun Principle. Learners tend to process the first noun or pronoun they encounter in a sentence as the subject or agent.
P2a. The Lexical Semantics Principle. Learners may rely on lexical semantics, where possible, instead of word order to interpret sentences.
P2b. The Event Probabilities Principle. Learners may rely on event probabilities, where possible, instead of word order to interpret sentences.
P2c. The Contextual Constraint Principle. Learners may rely less on the First Noun Principle if preceding context constrains the possible interpretation of a clause or sentence.

PGAP Model for Literacy-Focused Instruction

Content and cultural knowledge are also integral components of performing the task at the end of a lesson or the end of the unit. For students of French in the unit example on food, the structure of traditional lunch or dinner courses would be necessary knowledge and could be presented in a vocabulary focused CIMO lesson. It could also be presented through a literacy-based lesson using a model I propose called PGAP which is centered on one or more authentic resources. This model is based on the schema interactive theory and transactional theory of reading, and the letters of the model stand for the stages of the lesson. In this case the stages of this literacy focused model for teaching authentic resources are (1) **P**re-Reading, (2) **G**uided Interaction, (3) **A**ssimilation, and (4) **P**ersonalization (Lee & VanPatten, 2003; Glisan & Donato, 2017; Rosenblatt, 1969; 2018; Meinbach, Fredericks, & Rothlein, 2000). I will explain this lesson model and each of these phases in detail later in this chapter.

Tying the Lesson Models Together in an ICA Unit

In terms of what functions of language and content learners would need for this unit, discussing a weekly menu to verify their understanding of the food pyramid from the target culture would require learners to be able to describe each meal and why they think it follows the food pyramid guidelines. Then, learners would need to be able to ask questions about whether the other person agreed or disagreed and ask for clarification. An ICA unit includes all three lesson types: several (3-4) vocabulary focused CIMO lessons, at least one grammar focused CI(G)MO lesson, and at least one PGAP literacy focused lesson using an authentic text. Figure 4 shows an overview of a sample unit with all the components of the planning stage including the context, the performance-based assessment, and lesson subgoals for a sample ICA unit.

Figure 4. A Sample ICA Unit with Lesson Goals and Types

<p>Proficiency Level: Novice High Inquiry Question: How does where I live influence what I eat? Unit Context: Food/Healthy Eating</p>		
<u>Unit Goal/Assessment</u>	Individual Lesson Goal Examples with I Can Statements	ICA Lesson Model Type
<p>Students find a food pyramid or similar nutritional guide online from a target language country and read it to understand healthy eating in that country. They go shopping on a target language website, select foods that represent a healthy meal according to the nutritional guidelines and create a menu for a week. They then have a conversation with a person from the target language country to verify their understanding of the food pyramid.</p>	I Can...Create a blog post comparing healthy breakfasts in C1 and C2 (target culture)	Lesson #1-CIMO (vocabulary) lesson with a focus on breakfast food vocabulary
	Describe the structure of a lunch in C2	Lesson #2-CIMO (vocabulary) lesson with a focus on lunch and dinner food vocabulary as well as the courses/structure of a lunch in C2
	Demonstrate how to make a croque monsieur sandwich for lunch based on an authentic recipe	Lesson #3-CI(G)MO (grammar) lesson with a focus on definite versus partitive articles when discussing ingredients, quantities, likes and dislikes with food
	Describe the structure of a dinner in C2	Lesson #4-CIMO (vocabulary) lesson with a focus on dinner food vocabulary as well as the structure of courses in a dinner in C2
	Plan and present a week of lunches for my school based on authentic school lunches in C2	Lesson #5-PGAP (literacy/culture) lesson using authentic resource (school lunch menus from C2)
	Create a dinner menu for a restaurant I just opened	Lesson #6-PGAP (literacy/culture) lesson using authentic resources (restaurant dinner menus from C2)
	Explain the cultural significance of an artifact from C2 and how it is similar or different to C1	Lesson #7-Artifact Based Culture Capsule (ABCC)

Using ICA, a typical unit for a Novice classroom would include 3-4 CIMO vocabulary focused lessons, 1-2 CI(G)MO structured grammar lessons, and 1-2 PGAP literacy focused lessons. An Artifact Based Culture Capsule (ABCC) should also be added into the unit if time allows. This model will be presented later in the chapter. The sections ahead will detail each of these lesson models and exactly how to go about creating instruction using the models.

In the example unit above there are 3 CIMO lessons, 1 CI(G)MO lesson, and 2 PGAP lessons for a total of 6 lessons. A unit of this length would likely take 3 weeks on a one semester block schedule or 5-6 weeks on an all-year period schedule. In a Novice level course such as level 1 or 2, roughly 4-5 units could be completed per course level.

An idea of how the lesson types fit together to comprise the unit is seen in Figure 5 and Figure 6. An ICA unit always starts with a defined contextualized performance assessment which serves as the end goal for the unit. CIMO vocabulary focused lessons begin the unit as a way for learners to gain the necessary lexical knowledge they need to complete the lesson goals as well as the real-world end task of the unit. Each CIMO lesson has its own subgoals and real-world tasks that lead into the final task. Once learners have built the vocabulary needed, a CI(G)MO lesson which is grammar focused can help fine tune the grammatical concept most pertinent to the unit goals and predominant vocabulary. More than one CI(G)MO lesson can be built into the unit if needed.

A PGAP lesson which is a literacy focused lesson using authentic resources typically rounds out the end of the unit as learners have gained enough vocabulary and skills to approach and access authentic texts with the aid of the scaffolding provided by the PGAP model. More than one PGAP lesson can be included if desired. Finally, an artifact study using the Artifact

Based Culture Capsule (ABCC) can be added as enrichment to the unit leading into the contextualized performance assessment.

Figure 5. *An Overview of The Integrated Communicative Approach Unit Structure*

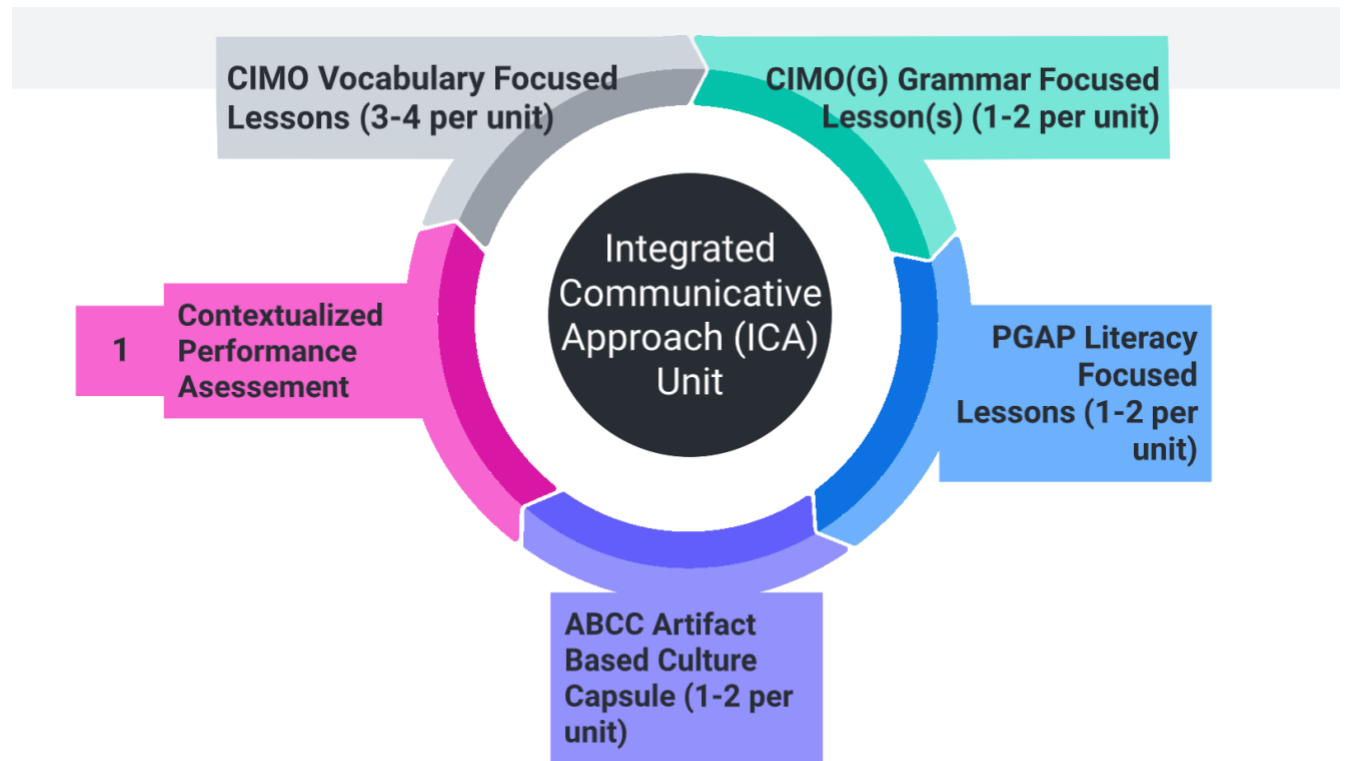
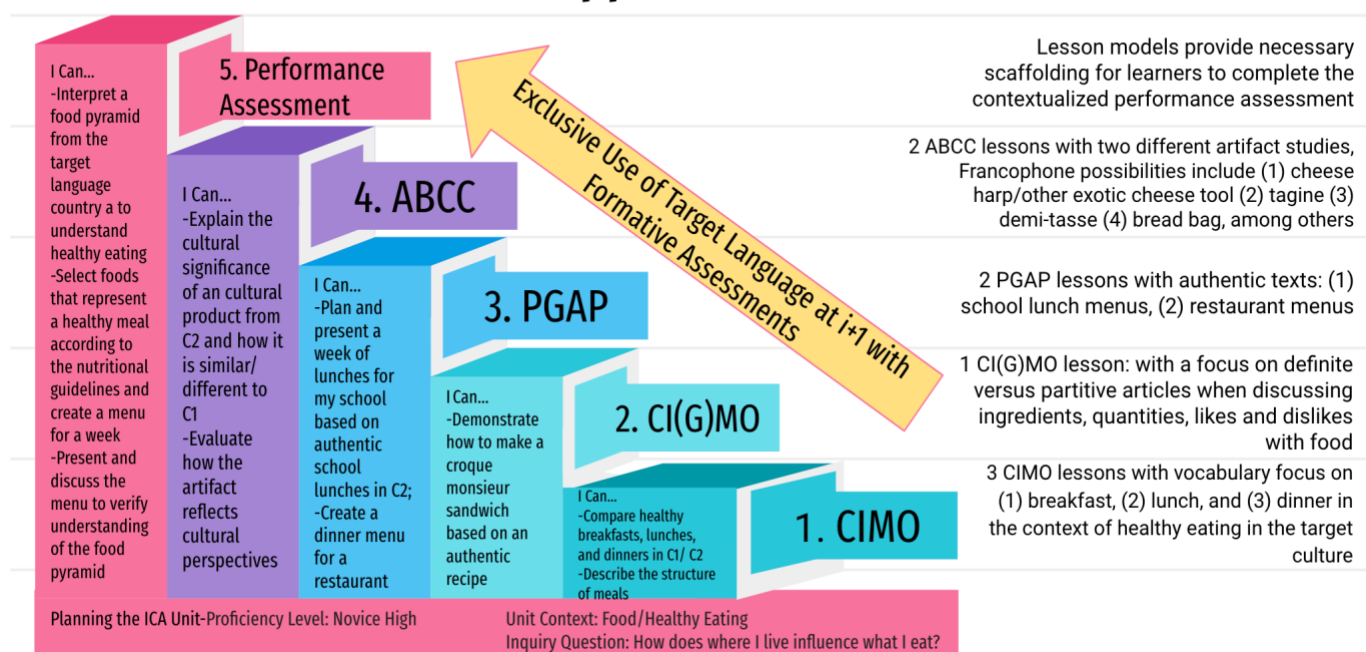


Figure 6. *A Sample ICA Unit on Healthy Eating for Novice Learners Overview*

A Sample Unit Overview on Healthy Eating for Novice High Learners Using the Integrated Communicative Approach (ICA)



Deconstruction of Each Lesson Model of ICA and Integration of its HLTPs

Creating Vocabulary Focused Lessons with the CIMO Model

I have synthesized many of the ideas of Barry from my graduate studies and extensive experience in the secondary classroom to create the CIMO model for vocabulary focused instruction. This model integrates and deconstructs the HLTPs of (1) facilitating target language comprehensibility by using carefully crafted comprehensible input presentations with highly scaffolded activities and formative assessment practices, as well as (2) building a classroom discourse community and (3) engaging learners in purposeful oral and written communicative output activities. The purpose of this model is to give teachers prescriptive, detailed steps in crafting vocabulary instruction that is focused on students achieving communicative goals such

as those outlined in the previous section. While meant to be prescriptive in its stages and features, the CIMO model still allows for much creativity and flexibility by the teacher within each stage.

I have created a template for the necessary features in each stage of the model that I will refer to when presenting how to create a CIMO lesson found in Appendix C. After determining the goals and standards for the lesson, the stages of the CIMO model are (1) create a comprehensible input presentation that is contextualized and culturally authentic, (2) create input activities focusing on receptive skills of listening and reading, and (3) create output activities with an emphasis on oral and written production. To illustrate the stages, I will include examples from one of the lessons from the sample unit on food. In this example CIMO lesson, the topic is breakfast foods for Novice High learners at the end of a level 1 or beginning of a level 2 course. Figure 6 shows the goals of the lesson in the context of the unit as well as the standards. The black text represents the blank template, and the red text is my plan for the particular lesson.

Exemplar Lesson for the CIMO Model: Breakfast Foods

In this first CIMO lesson of the example unit, learners will be able to identify common breakfast foods in the C2, in this case France, and identify whether the foods are sweet or savory, express an opinion on which breakfast foods they like or dislike and which are healthy foods, and compare what they typically eat for breakfast with what someone from the target culture eats for breakfast. At this stage the teacher must now determine which lexical items will be taught during the comprehensible input (CI) and in what context for learners to achieve the goals of the lesson which will also allow them to be successful in completing the contextualized performance

assessment at the end of the unit. Figure 6 shows an example of how the template for the CIMO model could be filled out when designing the context, lesson goals, and standards.

Figure 7. *An example of planning goals for a CIMO lesson*

Level: I II Proficiency Performance Range: NL NM NH IL Total Time Required: 1.5-2 hours	
Unit Topic/Theme: Healthy Eating Unit # <u>5</u> Lesson # <u>1</u>	
Lesson Topic/Context: Breakfast Inquiry Question(s): How does where I live influence what I eat?	
Lesson Objectives and NCSSFL-ACTFL "I Can" Statements	ACTFL/State Standards/5 Cs (Communication, Culture, Connections, Comparisons, Community) and Modes of Communication
I can... identify what breakfast foods are common in C2 and C1 and whether they are sweet or savory foods	Communication-Interpretive/Interpersonal/Presentational
express an opinion on which breakfast foods I like and don't like and which are healthiest or least healthy	Cultures-Cultural products and perspectives
compare what I eat for breakfast with what a person from C2 eats for breakfast and express	Comparisons-Cultural comparison

Comprehensible Input (CI) as a Construct and Its Operationalization for Novice Learners in the Secondary Setting

As comprehensible input is a construct, it must be clearly defined in how it should be designed for Novice learners and presented to them in a classroom setting. In this section I will operationalize both comprehensible input (CI) and meaning-based output (MO) in the CIMO model by identifying and explaining specific procedures that can be replicated by an instructor with an Advanced level of proficiency in the target language. CI in the CIMO model will be defined through the practices and instructional moves of the instructor that are specifically oriented toward success in meeting the needs of learners in the secondary classroom. These adolescent learners benefit from more structured and intentional scaffolding which is embedded into the CIMO model.

CIMO Model Part 1: Creating a Comprehensible Input Presentation (CIP)

Step 1: Create a real-world context

The first step in providing the CIP component (Comprehensible Input Presentation) in a CIMO lesson is to create a context in which the vocabulary will be taught. Contexts can vary and the teacher has total freedom to craft a context as it helps to situate the lesson in a real-world setting. For example, in another unit on school, a lesson context could be looking at school schedules of different students. In a unit on physical descriptions, a board full of people could represent a busy airport where learners imagine they are going to pick up a friend. For a lesson on giving directions, a map could be displayed, and the teacher could pretend to give directions to a lost tourist. Clothes on the board could represent a clothing store where learners are shopping for different occasions. There are endless contexts that a teacher could craft to situate

the lesson in the real-world to make learning the vocabulary more meaningful. In this example for a CIMO lesson on breakfast foods, the context is to pretend learners are in an exchange program in the target culture, and they wake up to see what various people choose to eat for breakfast that day.

Step 2: Choose relevant, high-frequency vocabulary and identify any previously learned vocabulary and/or grammatical structures that can be reentered

Once a context has been created, the teacher must select relevant, high-frequency vocabulary that can be used to answer a couple of simple questions that frame the lesson which are written on the board. In this example lesson on breakfast foods, the questions are basic to answer such as, “What does he/she eat for breakfast?” and “What is ____ (*insert a food*) like?” This is where a textbook can serve as a useful resource. A teacher can pull vocabulary words from the textbook, from the Internet, and/or consult native speakers to determine which words should be incorporated into the comprehensible input presentation.

In this case, vocabulary for common breakfast foods in the United States as well as in the target culture of France would be necessary, as well as words to describe if the foods are salty, sweet, healthy, or unhealthy with a few simple reasons why (e.g., *Fruit has vitamins, Pastries have too much sugar, etc.*) In my experience, choosing between 12 and 24 new words for one CIMO lesson is appropriate. Any fewer than 12 words and the teacher becomes limited in what can be discussed and more than about 20 or 25 and the students may become overwhelmed by the amount of new vocabulary. This is where knowledge of the students and their ZPD is crucial to incorporate when choosing the number of new words to present.

The teacher must consider how it is possible to reenter old vocabulary and structures into the context. In this sample CIMO lesson, students would have already learned how to express

likes and dislikes, as well as nationalities and describing items with various adjectives.

Incorporating previously learned vocabulary and structures allows students to use what they had learned in a previous unit in a new context. See the completed template below in Figure 7 in French for an example of the high frequency vocabulary selected.

Figure 8. *Example of Planning the CIP*

Part 1: Comprehensible Input Presentation (CIP)				
Real-World Context for Comprehensible Input Presentation (CIP): students from different countries are in an exchange program and wake up to eat breakfast; let's see what each person eats				
Vocabulary and Structures to Re-Enter during CIP: likes/dislikes, nationalities, basic foods, adjectives				
CIP Format (check all that apply): <input checked="" type="checkbox"/> Image Matrix <input type="checkbox"/> Map(s)/Diagram(s) <input type="checkbox"/> TPR <input type="checkbox"/> Story <input type="checkbox"/> Other: _____				
Cultural Integration into CIP (check all that apply): <input checked="" type="checkbox"/> Culturally authentic vocabulary <input checked="" type="checkbox"/> Culturally authentic images/media <input checked="" type="checkbox"/> Juxtaposition of C1 with C2 (explain): one schedule from France, one from US, one from Canada,				
High-Frequency Vocabulary (12-24 new words) *Consult textbook(s), internet resource(s), and/or native speaker(s)*				
Lesson Question in TL and sentence starter reponse: Qu'est-ce qu'il/elle prend pour le petit déjeuner? Comment est...? C'est un petit déj/aliment/boisson équilibré/sucré/salé...?				
un aliment	une boisson	(pas) équilibré(e)	sain(e)/malsain(e)	sucré(e)/salé(e)
des céréales	du lait	un smoothie	du bacon	des oeufs/une omelette
une saucisse	un fruit	du yaourt	une viennoiserie (un croissant, une pâtisserie)	
du jus (de fruit, d'orange)	du café	du sucre	de la crème	de la bouillie
des pancakes	des gauffres	une tartine	du beurre	de la confiture
du miel	du fromage à tartiner	des toasts/biscottes	une tranche de baguette	
Il y a beaucoup/trop de gras, de protéines, de sucre, de calories, de vitamines etc.				
Language Functions/Support Structures: partitive adjectives (this is not the focus of the lesson, but will be a prominent feature due to the nature of food vocabulary in the TL) You could choose to make a SPACIO grammar focused lesson to focus in on this structure which varies in French whether discussing likes and dislikes with food versus consuming food and drinks.				

A justification for including this many new vocabulary words in this example lesson is that at least 10 of them will be cognates for students and not truly new words for them. It will also make the discussion of whether foods are healthy or not healthy richer if there are more foods to talk about. Normally the teacher should select approximately 16-20 words. Regardless of the exact

word count, the vocabulary, structures, and context of the lesson should reflect the learners' ZPD and Krashen's input hypothesis concept of $i+1$.

Step 3: Design and create the Comprehensible Input Presentation (CIP) visual display

In keeping with the comprehensible and communicative aspects of the ICA approach, the target language is spoken exclusively in the classroom. This necessitates many scaffolds and supports for the students to understand the teacher in acquiring the new vocabulary and structures, especially in a Novice level classroom. For Novice learners, carefully planned visuals are extremely beneficial in making the input comprehensible.

One hallmark of a CIMO lesson is the classic "matrix" or grid design of a CIP which allows for new vocabulary words to be juxtaposed against one another within the context to create a rich presentation and discussion. The board may have defined features on the y-axis and x-axis of the matrix such as different times of day, different days of the week, different countries, names of different people, etc. Figure 8 shows an example "matrix" for the CIMO breakfast foods lesson.

Figure 9. An example of a CIP “matrix” display with breakfast foods in C1 and C2

Le petit déjeuner					
Qu'est-ce qu'il/elle prend pour le petit déjeuner? C'est équilibré/sucré/salé/sain(e)...? Comment est...?					
Josh 	Ashley 	Meredith 	Christine 	Luc 	Djamilah 
					
					
					
					

In Figure 9, the entire CIP display is in the target language with no English. This display is in more of a column format with 3 students from North America on the left with what each plan to eat that morning under his or her name. The 3 students on the right are from the target cultures of France and Belgium with photos of what they are eating for breakfast under their names. Each person has their flag next to their name to indicate nationality. The pictures used are culturally authentic whenever possible, such as the French brand of yogurt shown, the photos of the brand name products from the target culture (e.g., Banania, Danone, Carrefour Bio, etc.), and the small espresso sized cup of coffee that is typical when ordering “un café” in France. With the availability of the Internet, finding culturally authentic photos for the teacher to use should not be difficult.

While the example of a comprehensible input presentation (CIP) display here is appropriate for the target culture of France, the display can be easily adjusted for different pragmatic and grammatical issues that occur with different L2s. For example, in Spanish using *no me gusta* could be offensive when discussing foods in a homestay situation, and it would be prudent for the teacher to use a different angle when designing the display and to share with students what is culturally appropriate. The comprehensible input display and subsequent presentation (CIP) is not a one size fits all for each language and topic, so it must be tailored by the instructor with the L2 and its particular pragmatic and grammatical features in mind.

Even though it is a common and useful format in CIMO lessons, CIP displays do not always have to follow a matrix or grid style in terms of organization. Many different visual displays can be used to present new vocabulary and make it comprehensible to Novice learners. For example, when teaching clothing, a CIP display could take the form of 5-6 large “paper dolls” which the teacher can “dress” with paper clothing. When teaching places in town or directions, the teacher may use a map of a city as the CIP display. For a lesson on rooms of the house or furniture, a cross section of a house that also has Velcro furniture that can be removed and placed back in various rooms could be displayed. Another CIP format could be a story that is told by the teacher with various props as visuals. Occasionally, a CIP can even be nonvisual such as the use of Total Physical Response (TPR) when teaching classroom commands for example. See Appendix A for more examples of comprehensible input displays.

Step 4: Presenting the CIP to students with comprehensible input questioning technique (CIQT) as formative assessment

Once the display has been created, the new vocabulary can be presented to students using the target language during class time. Students should be made aware of the goals of the unit and

the lesson. The teacher begins by briefly explaining the context and then using natural, whole language, introduces and emphasizes one new word at a time. To help make the language comprehensible, the teacher should draw attention to the images, make gestures, use a slowed rate of speech and voice pitch changes, and repeat words when needed. For each new word, the teacher writes the word under the photo.

Here is an example of what the teacher might say and do when presenting the new vocabulary words in context during the CIP using the picture matrix from Figure 9:

*Teacher (in French): Ok classe! Imaginons, on est en France ! On est en France avec d'autres élèves pour un programme d'échange ! (introducing the context) C'est le matin. On se lève (yawns and stretches arms overhead as if waking up) et on va manger (puts hands to mouth in an eating motion) le **petit déjeuner**. C'est le repas qu'on mange le matin. **Le petit déj**. OK, Paul est américain. (Points to Paul's name and flag on display) Qu'est-ce qu'il prend pour le **petit déjeuner** ce matin ? (Points to lesson question on the board above photos) Il prend **des céréales** (points to image). Oui, **des céréales** ! (Writes new vocabulary word **des céréales** under the photo and students jot it down in their notebook). **Des céréales** sont **sucrées** (The teacher holds up a bag of sugar she has brought in to ensure understanding of the word **sucré**). Oui, ça (pointing to the bag of sugar) c'est du **sucré**. Le **sucré** est **sucré** (voice pitch emphasizing the difference between the noun **sucré** and adjective **sucré**). Tu aimes prendre **des céréales** ? (Students do thumbs up or down) Quel type de **céréales** ? Fruit Loops ? Lucky Charms ? Special K ? (Using brand names to help students understand the vocabulary word). Levez le doigt. Student: Special K. Teacher: Oh oui, moi aussi! J'adore le Special K pour le petit déjeuner. Ok aussi, Paul prend **du lait** avec des céréales. **Du lait** (writes new word **du lait** under photo). Et*

comme boisson, Paul prend un smoothie (writes new word un smoothie under photo). Mmmm, un smoothie avec des fruits.

This is the English translation of the same teacher talk during the CIP presenting new vocabulary shown in Figure 9: OK class, imagine we are in France! We are in France with other students for an exchange program (introducing the context). And it's morning time. We are getting up (yawns and stretches arms overhead as if waking up) and we are going to eat (puts hands to mouth in an eating motion) **breakfast**. It's the meal we eat in the morning. **Breakfast**. OK, Paul is American (points to Paul's name and flag) What does he have for **breakfast** in the morning? (Points to lesson question on the board above the photos) He has **cereal**. Yes, **cereal**! (Writes new vocabulary word **cereal** under the photo and students can jot it down in their notebook). **Cereal** is **sweet**. (The teacher holds up a bag of sugar she has brought in to ensure understanding of the word **sweet**) Yes, this here (pointing to the bag) is **sugar**, it is **sweet**. You like to have **cereal**? (Students do thumbs up or down). What kind of **cereal**? Fruit Loops? Lucky Charms? Special K? (Using brand names of cereals as one more way to help students understand the vocabulary word). Raise your hand. Student: Special K. Teacher: Oh yes, me too! I love Special K for breakfast. Ok also, Paul has **milk** with his **cereal**. Milk (writes new word **milk** under photo). And as a drink, Paul has a smoothie (writes new word **smoothie** under photo). Mmmm, **a smoothie** with fruit.

The teacher then repeats this process for one more person on the chart for a total of about 4-6 new vocabulary words, though it could be fewer words if the students are weaker. Then the teacher takes a pause in presenting new words to discuss the breakfasts with students and assess their comprehension of the new vocabulary by asking what are called comprehensible input questions using the comprehensible input questioning technique (CIQT). CIQT requires the

teacher to use a variety of comprehensible input questions to both create a discourse community with students and assess their understanding of the new vocabulary. There are four types of questions in CIQT: yes/no, either/or, tag, and short answer.

Comprehensible Input Questioning Technique (CIQT): Yes/No Questions

Yes/No questions are the easiest questions for students to answer and interact with the teacher about the topic and new vocabulary words using the CIP display. Examples in the breakfast foods lesson would include questions like, “Does Paul eat cereal? Yes or no? Yes. Does Christine drink a smoothie for breakfast? Yes or no? No. She doesn’t. Do you eat cereal for breakfast? No? Do you like cereal?” Yes/No questions should be used throughout CIQT, but especially at the start of a lesson presentation to assess whether students are understanding the new vocabulary. These should also be reserved for weaker students to allow them to feel successful communicating and demonstrate their understanding. Yes/No questions also allow Novice learners to interact with the teacher about their own opinions in a way where they feel safe to answer without using much language.

Comprehensible Input Questioning Technique (CIQT): Either/Or Questions

Either/Or questions will give the learner a choice of two answers and force the learner to say the new vocabulary in the target language but in a meaningful context rather than the dated and ineffective “repeat after me” approach. Here are some examples of either/or questions for the breakfast foods lesson: “Does Paul eat cereal or a tartine for breakfast? Cereal, right. Does Djamilah have a tea or an energy drink? Yes, she has a tea for breakfast. What about you? Do you like to have coffee or an energy drink for breakfast?” This question type should be the most

prevalent throughout the lesson as it gives Novice learners opportunities to hear and say the new vocabulary words in context.

Comprehensible Input Questioning Technique (CIQT): Tag Questions

Tag questions are similar to either/or questions, but they begin with an interrogative pronoun. These are easier than short answer questions because the teacher gives two choices for the answer. Sometimes a short answer question may become a tag question if a student is struggling. For instance, “What does Meredith have for breakfast? A tartine or pancakes? Yes, she has a tartine.” Tag questions are also important to make students aware of a variety of interrogative pronouns without having to ask for the recall of new vocabulary when students are at Novice Low or Novice Mid levels of proficiency.

Comprehensible Input Questioning Technique (CIQT): Short Answer Questions

Short answer questions are the most difficult for students to answer. They are also a good way to incorporate vocabulary and structures that students already know as a way to review. For example, in the breakfast foods lesson, students would already know nationalities and likes and dislikes. Stronger students typically enjoy answering this type of question. Here are some short answer questions in the context of this lesson: (Teacher points to flag by Paul’s name) “What nationality is Paul? Student: He is American. Teacher: That’s right, he’s American. He likes cereal for breakfast. What is your favorite thing to eat in the morning? Student: I like to eat pancakes. Teacher: Oh, you like pancakes! Who makes the pancakes at your house? Student: Me. Teacher: Wow, you do? I didn’t know you could cook.”

Once the teacher has introduced all the new vocabulary on the display with various pauses for comprehensible input questions, she can ask many more comprehensible input

questions about the entire CIP display as well as student opinions about how healthy the foods are and what they eat for breakfast. Then when she feels that the students are comfortable with the new vocabulary, the teacher should erase all the written new vocabulary words leaving only the pictures and ask more comprehensible input questions to assess whether or not the students understand the new words.

This is an example of all the comprehensible input question types mixed together to discuss the entire CIP display during class dialogue between the teacher and learners: “Look at what Meredith is having for breakfast! A Monster energy drink! Do you think that is a healthy drink for breakfast? (yes/no) Yes or no? Student: No! Teacher to class: Why is it not healthy? (short answer) Student: Too much caffeine. Teacher: Yes, that’s true. What about coffee? Does it have caffeine? (yes/no) Student: Yes. Do you like coffee for breakfast? (yes/no) Student: Yes. What about Christine? Does she like coffee or orange juice for breakfast? (either/or) Student: Orange juice. Teacher: Yes, she likes orange juice. What is in orange juice? Oranges or bananas? (tag) Student: Oranges, duh! Teacher: Yes, and are oranges healthy or unhealthy in your opinion? Why or why not? (either/or plus short answer follow up) Student: Healthy. They have vitamins.”

The CIQT process during the CIP including introducing new vocabulary, asking comprehensible input questions, erasing the board, and asking more comprehensible input questions typically takes around 20 to 30 minutes. It is the most important part of the entire lesson as it is the foundation on which the activities that follow are built. It can also serve as a warmup for the second day of the lesson.

Collecting formative assessment data using a token system

In a middle or high school setting, many students do not possess intrinsic motivation to participate in a world language classroom, let alone share responses during the CIQT process. Some students have been placed in a beginner class simply to check off a box to graduate, some against their will by a counselor or parent, some are shy, and some are distracted by personal or home matters. The list of why a secondary student is not motivated or engaged in a world language class is endless. It is the teacher's job to build this necessary motivation, which in the Integrated Communicative Approach even with engaging and effective instruction requires the additional use of a formative assessment system involving physical tokens.

Language is a proficiency skill that can only be learned through active participation, just like learning a sport or a musical instrument, and participating or being able to demonstrate comprehension in a communicative world language class is a necessity. However, in my experience most students need some form of extrinsic motivation for engaging in a world language class daily. In a level 1 or level 2 Novice class, the teacher should typically make oral and written formative assessment 50-60% of the overall grade. This almost always helps students tremendously to pass the class, especially students who are poor test takers.

When a student raises his or her hand to answer a question or actively demonstrates understanding in some way in level 1 and 2 classrooms, the teacher passes out to him or her a paper token. The teacher can call these paper tokens whatever she likes such as *euros*, *fichas*, *pesos*, *etc.* For example, euros can be small 1" x 1" cardstock squares with a euro coin printed on them. Though any teacher could use another name for the system with another visual printed on the token (e.g., Pesos, Participesos, stars, school mascot, tally marks, etc.) In a French classroom, euro coins have connection to the target culture as its currency, and the concept of earning

money seems to make it fun for learners. Having a tangible, physical object that represents their work to learners is effective. In Intermediate levels, the teacher can use a holistic rubric to evaluate engagement and comprehension during class time or simple tally marks and have a different student keep track of these every day. But in a Novice level class, physical tokens that learners can see and touch are most effective.

Students earn euro tokens for demonstrating understanding by volunteering to answer a comprehensible input question or to give an answer for an item on an in-class activity. The teacher should only give a euro for a correct answer to discourage students from raising their hand and giving incorrect answers, but she can try to help them come up with the right answer if they are making a genuine attempt. Comprehension does not have to involve giving an oral response. It could be that a student volunteers to write an answer on the board, point to a picture, or show a drawing that he or she did for an activity under a document camera.

When a student actively demonstrates comprehension in class, they earn a euro. In a typical class period, the teacher will give out around 40 to 100 euros depending on the activities for that day. On days that are heavy on comprehensible input and comprehensible input questioning, the teacher will typically give out more. On days where students are doing output activities of speaking and writing, the teacher will typically give out less. At the end of class, the students write down how many euros they earned that day, place them in individualized envelopes, and pass them in to the teacher. At the end of the day, the teacher can empty the envelopes and check to make sure students counted correctly and wrote down their totals for the day accurately.

The teacher can then use the data from the euro envelopes to give weekly formative assessment grades. These grades are not based on earning a specific, set number of euros each

week. Rather, student grades are scaled up or down based on the average number of euros that week, which the teacher can then equate to a grade. The teacher can do this by recording each student's total for the week, and then add up all of the student totals and divide by the number of students in the class to get the average. In an ideal setting, all students would answer the same amount of questions and demonstrate their understanding equally, so the average number of euros can be set to an 90% A or a 100%. This number can be changed at the teacher's discretion based on the class.

As long as the student's comprehension and engagement is "average," the student should earn an A. Students with the average number of euros or higher for that week can earn a "higher" A up to a 100. Students below the average number of euros for that week would earn less than a 90. Students who have zero euros would earn a zero for the week. This system is extremely effective in assuring that students are engaged throughout the lesson and provides excellent data when assessing their comprehension over time. This data is also incredibly useful to be shared with stakeholders such as parents and administrators.

CIMO Model Part 2: Creating Input Activities

The second part of a CIMO lesson involves the creation of input activities as additional formative assessment with the new vocabulary used in contextualized real-life activities assessing receptive skills of reading and listening. Learners always work through input activities before transitioning to output where they are asked to produce the new vocabulary. Input activities differ from output activities in that learners are never asked to produce the new vocabulary, but only to recognize and comprehend the new vocabulary.

There are already excellent resources available for learning to create input activities such as Lee and VanPatten (2003) and Omaggio (2001). Here I will outline the main features of input activities in a CIMO lesson as well as give examples of different functions, responses, and activity types to maintain variety. I will also provide concrete examples from the sample lesson on breakfast foods.

Assessment of interpretive listening and reading skills in real-world contexts with input activities

A CIMO lesson includes a comprehensible input presentation (CIP) and then a minimum of one communicative, meaningful listening activity and one communicative, meaningful reading activity situated within real-world contexts to assess new vocabulary acquisition in the interpretive mode. Mechanical activities that do not require students to understand the vocabulary are to be avoided at all costs. The main difference between input and output activities is that the input activities do not ask learners to produce the new vocabulary, only to recognize it and demonstrate comprehension. These activities are at the sentence and discourse level, never at the word level, just as the comprehensible input presentation is at the sentence level at a minimum. If the listening activity is at the sentence level, then the reading activity should be at the discourse level, or vice versa. Each activity must include all the vocabulary words from the CIP, and activities should have a variety of functions and responses such as those outlined by Lund (1990) as seen in Figure 10.

Figure 10. *Lund’s Function-Response Matrix example for possible listening activities*

Figure 1
Function-Response Matrix for Listening
(Advertisement Example)

Function Response	Identification	Orientation	Main Idea Comprehension	Detail Comprehension	Full Comprehension	Replication
Doing			Pantomime the product			
Choosing			Match ads and pictures		Select best ad	
Transferring	List adjectives		Write magazine ad	List the selling points		
Answering		What kind of text?	What goods are advertized?			
Condensing			Write close- caption text			
Extending			Second ad in campaign			
Duplicating			-----			Transcribe the text
Modeling			Create own ad			
Conversing			"Talk back" to the ad			

In addition to the functions and responses in Lund’s matrix, activity response can be categorized as referential or affective, and there should be at least one referential activity and one affective. Referential means that there is only one right answer for any given item in the task with little room for interpretation. Affective refers to an activity response that can be influenced by the learner’s interpretation such as a drawing or an opinion. An example of input activities from the sample breakfast foods CIMO lesson would be an affective reading activity at the sentence level and then a referential listening activity at the discourse level.

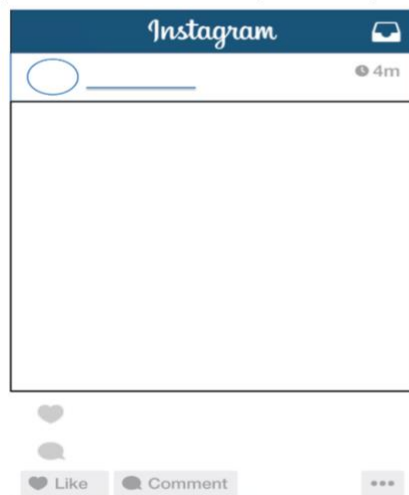
In the affective reading activity of the sample lesson, part of which is shown in Figure 11, learners are given a real-world scenario that their friend would like to make their Instagram account stand out by posting a drawing or collage for her posts describing her breakfasts rather

than pictures. This activity requires students to read the captions and be able to produce a visual of their own design (making it affective), assessing both comprehension and allowing students to draw or visually represent the text in their own way. The teacher must be sure to include all the vocabulary in the items, so more posts would follow with captions containing the other vocabulary. The full activity is in the lesson in Appendix D. The teacher can go over the activity by allowing students to share their drawings for each activity using a document camera or an app like Padlet, which does not require them to produce any of the new vocabulary, only to demonstrate their understanding of it.

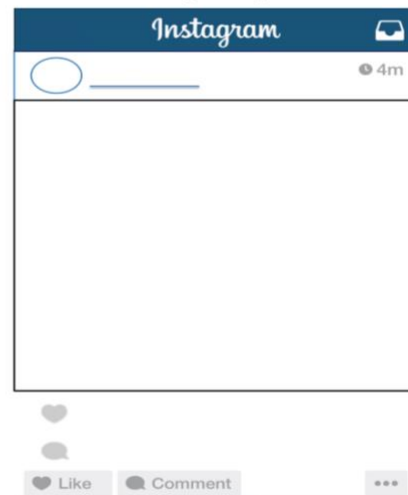
Figure 11. *Example of a sentence level, affective, interpretive reading input activity in a CIMO lesson*

Activité de lecture

Your friend wants her Instagram account to be more artsy and stand out, so instead of taking photos of her breakfasts, she asks if you would draw a picture or make a collage for each post of her instead! You are such an amazing artist, so you agree to help her:) Draw or make a collage for each of the breakfast posts below. You can use your iPad if you choose. We will share our drawings using Padlet.



Voici mon petit déjeuner ce matin: un café au lait et une tartine au beurre avec de la confiture. Aussi un smoothie aux fraises!:) Très équilibré!



Miam!! Des pancakes, des oeufs brouillés, et des saucisses, un vrai petit déj américain salé! Comme boisson, je prends un jus d'orange.

The listening activity from the sample CIMO lesson on breakfast is referential and at the discourse level. A sample of it is shown in Figure 12. The real-world scenario is that learners have agreed to make breakfast for the other students in the exchange program and they must take

down everyone's orders, making this a referential activity with one correct response. Learners are provided with a chart of foods and drinks that they can check off as they hear each person give their order. Again, all the vocabulary from the CIP is used in the activity by having each person order several things corresponding to the vocabulary from the lesson. To ensure students know what the words mean, a volunteer is asked to go to the board and "make" each breakfast using photos after the orders are read. After the breakfast is assembled on the board with pictures, the class can discuss whether they think the breakfast is healthy and why or why not.

Figure 12. *Example student answer sheet for a paragraph level, referential, interpretive listening input activity in a CIMO lesson*

Activité de compréhension orale

You have volunteered to make breakfast for everyone in the exchange program this morning! Listen to each person and take down his or her order. Then one student will "make" the breakfast on the board using our photos. We will discuss as a group whether we think each person's breakfast is healthy or not.

Des aliments	Paul	Fatima	Christophe	Marie	Sylvie	Luc
Des céréales						
Une tartine						
Du beurre						
De la confiture						
Du miel						
Du fromage à tartiner						
Une viennoiserie						
Du yaourt						
Des pancakes						
Un croissant						
Des biscottes/toasts						
Des oeufs/une omelette						
Du bacon						
Des fruits						
Des boissons						
Du café						

There are many different functions and responses that can be selected when creating input activities. Lund (1990) outlines various functions for activities to include identification, orientation, main idea comprehension, detail comprehension, full comprehension, and replication

with examples in Figure 10. Response types should vary such as choosing, transferring, answering, doing (TPR), condensing, extending, duplicating, or modeling.

Putting this into practice may look like activities that are similar to those found in some textbooks such as matching, ranking/ordering, sequencing, drawing, true or false statements, filling in a chart or table, completing a picture or map, identifying, or TPR. The difference is that textbook activities contain mechanical activities, do not use all the vocabulary from the CIP, and do not always move from input to output. Input activities created by the teacher using the CIMO model assure that these requirements are met. See Appendix B for a list of possible input activities and tasks.

Transitioning from Input to Output

The teacher should be able to evaluate the comprehension of the learners based on the CIP and the input activities to determine if they are ready to move to the output phase. If learners seem to be struggling with the vocabulary during the comprehensible input presentation (CIP), comprehensible input questioning technique (CIQT), and/or the input activities, the teacher should provide students with more comprehensible input returning to the CIP phase or by creating more input activities. If students have not received adequate comprehensible input, the new vocabulary will not be taken into the developing system of learners to access when producing output (Krashen, 1982). It is crucial that the teacher be sure to provide adequate comprehensible input before proceeding to output activities or students will resort to English or break down linguistically during the output activities.

CIMO Model Part 3: Creating Meaning-Based Output Activities

Meaning-based Output (MO) activities operate in the presentational and interpersonal modes and should help learners to reach the summative assessment which is typically a final real-world task at the end of the lesson. The teacher should first plan a meaningful, communicative sentence level activity, preferably writing at the sentence level in the presentational mode. Then learners should be ready for a discourse level activity in the interpersonal mode. This can be with manipulatives like picture cards for Novice Low to Mid students. Finally, learners will be ready to complete the summative real-world communicative task that can be either written or oral. As with input activities, activities should be diverse with examples such as an information gap, information exchange, role-play, image captioning, email, blog post, video/vlog, text messages, social media post or comments, catalog activity, shopkeeper/client activity, demonstration, TPR/Charades, true or false statements with justifications, etc. See Appendix B for a list of possible output activities.

For example, in the CIMO breakfast foods lesson, learners first complete a presentational writing activity where they look at a photo on Instagram of a breakfast and must write the caption in the target language for the post requiring the production of the new vocabulary words. Then in the next output activity, students complete an information exchange where they use manipulatives. Student A has an envelope containing the photo of a breakfast with several foods and a drink using vocabulary from the CIP. Student A must use the picture to say his “order” to Student B who has a pile of picture card manipulatives with every possible food and drink from the CIP. Student B selects each food as Student A “orders” and attempts to recreate the photo found in the envelope. To extend the activity, students discuss whether each breakfast is healthy. To discuss this, the teacher provides a sheet of sentence starters and adjectives as scaffolding.

Then students switch roles and complete the activity using a new photo from another envelope provided by the teacher. There are enough envelopes and photos that every new vocabulary word from the CIP is incorporated into the output activity.

The final summative task in this sample lesson example is a real-world blog post. Students imagine they are blogging from their exchange program in France. They are asked to compare what they typically like to eat to the breakfast offered in France. Then students discuss which options they think are the healthiest or least healthy and why. They can use an app like Bazaart to make the blog post attractive and include real pictures of what they eat. They can find examples of French breakfasts on Instagram by searching hashtags like #petitdejeuner #petitdej and more or make a collage of foods instead of using one photo. Students who plan to continue to IB French will benefit from these writing tasks early on, as they may be asked to write a blog post on the IB exam. Healthy eating and identity are also themes for both AP and IB language, so these CIMO lessons help build a strong foundation for higher level courses.

Timeline for a CIMO Lesson in the Secondary Classroom

A CIMO lesson can take anywhere from 90 minutes to two hours to finish in a secondary classroom which could be one or one and a half days on a block schedule to two to three days on a period schedule. On a period schedule the teacher may be able to finish the input portion of the lesson and then warm up on the second day with CIP and proceed to output if students are ready. In between activities it is a good idea to plan games or “brain breaks,” especially after the CIP and when transitioning from input to output. Figure 13 shows an overview chart of the stages and components of CIMO for an Integrated Communicative Approach unit for Novice Learners. A full-length template for the CIMO model is included in Appendix C.

Figure 13. Overview of the stages and features of the CIMO Model

<i>CIMO Vocabulary Focused Lesson Overview (3-4 Lessons per ICA Unit)</i>		
<i>Part 1: CI Presentation</i>	<i>Part 2: Input Activities</i>	<i>Part 3: Meaning-Based Output Instruction (MO)</i>
<i>Step 1: Create a context</i> <i>Step 2: Choose relevant, high-frequency vocabulary</i> <i>Step 3: Design the display</i> <i>Step 4: Present the CIP with comprehensible input questioning technique (CIQT) as formative assessment</i> <i>(Input and output activities also serve as formative assessment)</i>	<ul style="list-style-type: none"> -Minimum of one listening and one reading activity in real-world contexts -Meaningful and communicative, not mechanical -Interpretive mode and include all vocabulary words from the CIP in each activity -Move from sentence level in first activity to paragraph level in second activity -Vary functions and responses in activities -Input activities only verify comprehension of new vocabulary and do NOT ask students to produce them 	<ul style="list-style-type: none"> -Minimum of three activities both writing and speaking in real-world contexts -Presentational and interpersonal modes -Meaningful and communicative, not mechanical -Move from sentence level to paragraph level -Activities ask students to access developing system and produce vocabulary -Going over responses for meaning-based output activities provides more input

Creating Structured Grammar Focused Lessons with the CI(G)MO Model

The next lesson model in ICA called, CI(G)MO, is grammar focused. It helps learners to improve form-meaning connections and is based heavily on research on processing instruction (PI) as well as Farley's research (2001) incorporating meaning-based output instruction (MOI) (VanPatten, 1984, 1985, 1990, 1995, 1996, 2003; VanPatten & Cadierno, 1993; Wong, 2002; among others). CI(G)MO is similar to the CIMO model, but the (G) represents the embedded grammatical point that is emphasized throughout the lesson activities using techniques found in

processing instruction and meaning-based output. However, the repetition of the grammatical point is contextualized so that the presentation is still interesting and meaningful to learners.

This model integrates and deconstructs the HLTPs of (1) facilitating target language comprehensibility by using carefully crafted comprehensible input presentations with highly scaffolded activities and formative assessment practices, (2) focusing on form in a dialogic context through a modified version of PACE as well as (3) building a classroom discourse community and (4) engaging learners in purposeful written communication with carefully crafted oral and written output activities. The purpose of this model is to give teachers prescriptive, detailed steps in crafting grammar instruction that is focused on students achieving communicative goals such as those outlined in the previous section. As with the CIMO model it is meant to be prescriptive in its stages and features, but it still allows for much creativity and flexibility by the teacher within each stage. A template for this lesson model can be found in Appendix E.

After determining the goals and standards for the lesson, the stages of the CI(G)MO model are similar to CIMO in that the teacher (1) creates a comprehensible, contextualized, culturally authentic input presentation (2) creates input activities focusing on receptive skills of listening and reading and (3) creates output activities with an emphasis on oral and written production. But in the CI(G)MO model, the teacher designs a structured grammar presentation to keep meaning in focus and learners' processing strategies in mind (Lee & VanPatten, 2003). Then after presenting the CIP with comprehensible input questioning technique (CIQT) as formative assessment, the teacher draws attention to the new structure, and co-constructs the newly identified grammar pattern with students in a dialogic context similar to the steps that follow the presentation in the PACE model (Adair-Hauck & Donato, 2002, 2016).

Exemplar Lesson for the CI(G)MO Lesson: Adjective Agreement with Gender

To illustrate the stages of this lesson type, I include examples from a CI(G)MO lesson on physical descriptions from a Novice Low unit where students are introduced to the concept of gender agreement with adjectives for the first time in French.

Designing the structured presentation to keep meaning in focus and learners' processing strategies in mind

In a CI(G)MO lesson, VanPatten's Guidelines for Structured Input found in Table 6 provide the foundation for instructional design. Only one grammatical structure is the focus of the lesson. A sample CI(G)MO lesson to illustrate this is on adjective agreement. Students who are Novice Low learners generally have no concept of how adjectives in French must agree with the gender of the person or thing they describe (e.g., *Il est grand*, *Elle est grande*) because the concept of grammatical gender found in Romance languages does not exist in English.

For English speakers, gender of articles and adjective endings have what VanPatten refers to as low "communicative value" (2003). Students can gain the same understanding of a sentence such as "*Il est grand*" (He is tall) whether or not the adjective agrees with the subject because of the presence of the subject pronoun. The subject pronoun has high communicative value in communicating gender, so learners tend to ignore the adjective ending. Redundancy is present in that both the subject pronoun and the adjective ending indicate gender. VanPatten's hypotheses of input processing (Table 7) state that students will attend to the gender of the subject pronoun before the adjective ending.

Due to these factors, Novice learners can struggle with form-meaning connections with adjective agreement. The CI(G)MO model incorporates processing instruction into the CI

presentation and subsequent input and meaning-based output activities to manipulate learners' attention and help them to make better form-meaning connections while remaining in the target language.

Again, a key consideration in PI is to focus on one thing at a time. While adjectives also must agree in number in French, this is not the focus of the lesson because the tenants of processing instruction hold that only one grammatical concept should be the focus of a lesson incorporating PI. So trying to focus on both gender and number in a structured presentation on adjective agreement would be too much for Novice learners to attend to.

Another consideration in focusing on one thing at a time is that students should already know the vocabulary used in the structured Comprehensible Input Presentation (CIP) so they are not attempting to decipher new vocabulary and a grammatical pattern at the same time. When presented with this lesson on gender agreement, Novice Low students might know greetings, numbers, and the alphabet, but most importantly they must know all the adjectives used for physical descriptions. Students would have already learned these adjectives for physical descriptions from a prior CIMO lesson as vocabulary, but they were not expected to use the adjectives correctly with respect to gender. In this CI(G)MO lesson, accurate adjective agreement based on the gender of the person is now the focus, not learning vocabulary at the same time.

A major requirement in creating the CI(G)MO presentation is to remove redundancy and to make the grammatical feature salient for the learners. The teacher should also keep principles of input processing (e.g., the primacy of meaning principle, the first noun principle, etc.) and learner strategies in mind (VanPatten, 2003). In this lesson, the comprehensible input presentation (CIP) display (Figure 14) is set up such that we will be meeting several “friends” by

looking at pictures of various people. To remove the redundancy of gender such as personal pronouns like *il* and *elle*, the teacher can refer to everyone by their first name. To make sure the subject's name does not give away the gender of the person, each has a gender-neutral name (e.g., Alex, Camille, Dominique, etc.) This forces the learners to attend to the sound and spelling of the adjectives and their gender rather than rely on the gender of the subject pronoun or the subject's name.

Presenting Comprehensible Input (CI) with an Embedded Grammar Point (G)

Once the teacher has designed the display, she must think about how the presentation can make the grammar point more obvious. In this lesson, the teacher can present each person with a focus on the adjectives not as vocabulary but in how the adjectives are spelled and sound for each person based on their gender. The CI(G)MO model is similar to the CIMO model in that the comprehensible input questioning technique (CIQT) is used during the comprehensible input presentation (CIP), but the teacher should also ask focused questions that force learners to attend to the grammatical structure. For example, the teacher can ask questions like “Qui est *grande*? (with an emphasis on the hard “d” sound indicating that the adjective is feminine) Alex ou Camille? Oui, Alex est *grande*.” This emphasis on the sound of the adjectives and how they correspond to the gender of the person being described provides learners with comprehensible input that also manipulates their attention into making a stronger form-meaning connection. Spanish teachers have an easier time with this grammatical point than French teachers in that they can simply drop the pronoun to remove the redundancy: “Es alta? Si, es alta.”

After CIQT highlighting the grammatical structure, the CI(G)MO model moves to the attention phase of the lesson like the “A” phase in the PACE or S-PACE model. Here the teacher

asks students if they noticed anything different about how the words looked or sounded (Adair-Hauck & Donato, 2002, 2016; Gonzalez-Bueno, 2018). Students will usually eagerly say that the adjectives changed how they were spelled and how they sounded depending on whether they described a man or woman. Then as a class the learners can move to co-construction of the pattern phase like the “C” in the PACE or S-PACE model. This is where the teacher and learners can come up with the pattern to better understand the grammatical concept.

In this example French lesson on physical descriptions, students will likely notice that many adjectives can be made feminine with the addition of a letter “e.” This spelling change also changes the pronunciation so that the final consonant of the adjective is voiced rather than silent as in the masculine forms. Another pattern learners will recognize in this example is that some adjectives are invariable and always end in “e” no matter if they are masculine or feminine. They will also note that some adjectives are irregular and do not follow the pattern of adding an “e,” but still change in spelling and pronunciation, just in a more unpredictable way.

Structured Input and Output Activities in the CI(G)MO Model

The rest of the lesson is extremely similar to the input and output activities of a CIMO lesson in that a CI(G)MO lesson also moves into structured input and then structured output activities. The structure of these activities is very similar to a CIMO lesson, except the purpose of the activities is to highlight the grammatical structure by removing redundancy thereby making the structure salient for learners just as the teacher did during the comprehensible input presentation (CIP). The structured input and output activities should be designed in such a way that they manipulate the learners’ attention to create a form-meaning connection. Redundancy should be removed, and activities should be designed following VanPatten’s guidelines for

structured input activities (Table 7) and learners' processing strategies in mind as listed in Table 8. The full example lesson including the structured input and output activities for the adjective agreement with physical descriptions lesson example for Novice Low learners is available in Appendix F.

Figure 14. *Comprehensible Input Display for CI(G)MO Grammar Lesson on Adjective Agreement*



Teaching Other High-Frequency Grammatical Points for Novice Learners with CI(G)MO

When teaching verb inflections for a specific tense, like the present tense to Novice learners, the same principles apply but the comprehensible input presentation (CIP) display uses a series of juxtapositions of inflections to make the inflections salient to learners. For example, when focusing on third person singular endings in the present tense, the context could present what various people *like to do* (infinitive endings) versus what they actually *do* at different times of the day on a Monday (present tense endings). Always making sure to focus on one thing at a

time, the learners should already be familiar with the verbs as vocabulary in the infinitive form after a CIMO lesson prior to this CI(G)MO lesson. The infinitive endings can be juxtaposed with the third person singular endings in a CI(G)MO lesson. Then in a subsequent CI(G)MO lesson, the third person endings can be juxtaposed with first person endings (e.g., *He swims on Sundays, but I don't swim. I cook lunch.*) An example lesson for focusing on second person present tense verb endings in French can be found in Appendix G. The second person inflections are emphasized by using a “Choose Your Own Adventure” style book as the comprehensible input presentation (CIP) format. This allows the instructor to use the second person singular form of the verb and for students to respond with it in their answers.

When teaching an aspect of the past such as the imperfect, what several people *do now* as adults (3rd person present tense) can be juxtaposed with what each *used to do* as a child (3rd person imperfect tense) for the CIP and CIQT. However, when teaching the preterit or passé composé, chronological markers (e.g., *yesterday, last week, etc.*) should be removed as they do not encourage the learner to process the past inflection present in the verb and to rely on these content words instead. Figure 15 shows an overview of the CI(G)MO model with its stages and features.

Figure 15. Overview of the stages and features of the CI(G)MO Model.

<i>CI(G)MO Grammar Focused Lesson Overview (1-2 Lessons per ICA Unit)</i>		
<i>Part 1: CI Presentation with embedded Grammar</i>	<i>Part 2: Structured Input Activities/Processing Instruction (PI)</i>	<i>Part 3: Meaning-Based Output Instruction</i>
<p><i>Step 1: Create a context</i></p> <p><i>Step 2: Choose one relevant grammatical structure for the overall unit goals and vocabulary (no new vocabulary should be introduced in this lesson)</i></p> <p><i>Step 3: Design the structured presentation (SP) to keep meaning in focus and learners' processing strategies in mind (Lee & VanPatten, 2003)</i></p> <p><i>Step 4: Deliver the comprehensible input presentation (CIP) with comprehensible input questioning technique (CIQT) as formative assessment</i></p> <p><i>Step 5: Draw attention to the new structure</i></p> <p><i>Step 6: Co-Construct the pattern with students</i></p> <p><i>(Input and output activities also serve as formative assessment)</i></p>	<p><i>-Minimum of one listening and one reading activity in real-world contexts</i></p> <p><i>-Meaningful and communicative, not mechanical</i></p> <p><i>-Interpretive mode</i></p> <p><i>-Move from sentence level in first activity to paragraph level in second activity</i></p> <p><i>-Vary functions and responses in activities</i></p> <p><i>-Input activities only verify comprehension of new grammatical structure and do NOT ask students to produce it</i></p>	<p><i>-Minimum of three activities both writing and speaking in real-world contexts</i></p> <p><i>-Presentational and interpersonal modes</i></p> <p><i>-Meaningful and communicative, not mechanical</i></p> <p><i>-Move from sentence level to paragraph level</i></p> <p><i>-Activities ask students to access developing system and produce grammatical structure with accuracy</i></p> <p><i>-Reviewing responses for the MOI will provide incidental input (Farley, 2001).</i></p>

Creating Literacy Focused Lessons Using Authentic Texts with the PGAP Model

Once Novice students have completed 3-4 CIMO lessons and 1-2 CI(G)MO lessons for an ICA unit, an authentic resource can be incorporated that includes much of the vocabulary and grammatical structures that have been the focus of the unit. This lesson model integrates the HLTPs of (1) facilitating target language comprehensibility, (2) guiding learners to interpret and discuss authentic texts, (3) focusing on cultural products, practices, and perspectives in a dialogic context, (4) building a classroom discourse community, and (5) engaging learners in purposeful written communication (output).

The purpose of a PGAP lesson is for learners to be able to interact with an authentic text, but with the appropriate scaffolding that bridges the gap between the reader and the information in the text. Lee and VanPatten (2003) do a thorough job of explaining schema interactive theory and how it relates to reading instruction which maintains that comprehension of a text is an interactive process between the learner's background knowledge and the text itself. Understanding the text requires the learner to connect prior knowledge and experiences to the text.

The actual reading instruction that the teacher creates for a specific text is as Lee and VanPatten (2003) describe, analogous to creating the tools to build and cross a bridge between their reader characteristics and the text characteristics. Once the teacher has selected a text that is appropriate for the level of the students and determined a purpose for reading (informational or aesthetic), she can then design activities following the reading instruction framework as described by Lee and VanPatten (2003) which includes four phases: preparation (pre-reading), guided interaction (during reading), assimilation (post-reading), and personalization (post-

reading). There is overlap between the framework presented by Lee and VanPatten (2003) and Glisan & Donato (2017) in their proposed framework for interacting with authentic texts.

PGAP Lesson Part 1: Selecting the text and creating pre-reading activities

The teacher's role is to select appropriate texts and create effective instruction with skill-building activities which correspond to the national standards and the communicative goals of the unit. In selecting the text and theme, the teacher may want to ask for input from the students about their interests. The teacher should select different types of texts which correspond to the theme, and the differences in the text and reader characteristics as it relates to Bachman's model (1990) should not be too great. A good rule of thumb is to look for texts which contain over 80 to 90% of words students can understand. Texts which are more transparent (e.g., direct/specific) rather than opaque (vague) will aid student comprehension (Lee & VanPatten, 2003). However, strategies related to strategic competence may also need to be explicitly taught to students such as how to identify cognates, how to identify superstructure of the text, and how to make inferences.

During the preparation or pre-reading phase the teacher should design instruction which activates the appropriate schemata of the reader necessary to access the text (Lee & VanPatten 2003; Glisan & Donato, 2017; Meinbach, Fredericks, & Rothlein, 2000). This can be equated to "building the bridge" between the reader and the text (Lee & VanPatten, 2003). Instructional activities include semantic mapping, brainstorming, concept cards, pre-testing, making predictions, previewing/scanning, setting the mood, and many others, selected according to the text type and purpose for reading (Meinbach, Fredericks, & Rothlein, 2000). See the template in Appendix G for a menu of options and a full template for the PGAP model.

PGAP Lesson Part 2: Guided interaction

In guided interaction in the during-reading phase, students need instruction to direct and guide them “over the bridge” to access the text (Lee & VanPatten, 2004). The text should be divided into manageable chunks and an L2 “dictionary” created to help students comprehend unknown vocabulary words along with a key that contains help pertaining to unfamiliar inflectional morphology (Barry & Pelissier, 1995). Students can also answer questions about the text to check comprehension as they read.

The dictionary contains words selected by the teacher that she predicts will be difficult for learners. For each “chunk” of the text, learners scan the reading and underline words they are unfamiliar with. Then, they work on the dictionary activity for that chunk of the text created by the teacher. Each unfamiliar word is presented with multiple choice options using vocabulary students already know. Three of the choices are words from the same family or category that are clearly not the definition of the unknown word. The remaining choice uses either cognates, photos, or other help in the target language to give the definition of the word. Care must be taken not to make correct responses too long or unusual looking when compared to the other answer choices.

If the right answer is longer, students may realize they do not have to read or understand all of the choices. If it is too difficult to follow this formula, the word or grammatical feature can be put in the key above the dictionary. An example of a dictionary activity with a key from a pedagogical dossier using the French national anthem, *La Marseillaise*, as an authentic text is provided in Figure 16 (Ahnell, 2021). The answers to each dictionary item are in red.

Figure 16. Example of a dictionary activity during the guided interaction phase of the PGAP model

II. Utilisez le dictionnaire pour comprendre les mots difficiles dans le texte de *la Marseillaise*.


Dictionnaire

Clef : é = un verbe/un action au passé ; les participes passés : arrivé (2), levé (4)
contre (3) = à l'opposé de

1. la Patrie (1)

- a. un chat
- b. un chien
- c. un oiseau
- d. un pays natale ; on est membre/
citoyen de cette nation/ce pays

3. l'étendard (4, 5)

- a. un type de drapeau 
- b. un type de téléphone
- c. un type de télévision
- d. un type d'Internet

5. mugir (7)

- a. crier
- b. danser
- c. dormir
- d. déjeuner

2. la tyrannie (3)

- a. une mère oppressive
- b. un père oppressif
- c. un gouvernement oppressif
- d. un frère oppressif

4. sanglant (4, 5)

- a. couvert de sang
- b.



une main sanglante

Sang (13) = liquide rouge qui circule dans les veines, artères, et les capillaires d'une personne ou d'un animal

- c. un steak sanglant
- d. a, b, et c



6. égorger (9)

- a. tuer en tranchant la gorge de quelqu'un
- b. couper la gorge
- c. a et b



PGAP Lesson Part 3: Assimilation

After the student has been able to read and comprehend the text, the instruction for assimilation is designed to aid the student in organizing what was read to construct their own meaning from the text, in other words learn from the text (Lee & VanPatten, 2004). Lee & VanPatten refer to this as making the experience of crossing the bridge “memorable” (p. 236). This can be accomplished by having students complete activities such as continuums, story strips, chart/graphs, small or large group discussions, locating textual evidence supporting or disproving statements about the text, and others (Meinbach, Fredericks, & Rothlein, 2000). There is some overlap in how Glisan & Donato explain this in their HLTPs “interpretation”

phase, but other sources more explicitly deconstruct how to create these types of activities (Lee & VanPatten, 2004; Meinbach, Fredericks, & Rothlein, 2000; Goodman, 1986). See the template in Appendix G for a menu of possible options, as well as a full PGAP lesson in Appendix H.

PGAP Lesson Part 4: Personalization

Finally, the last step, named “personalization” by Lee & VanPatten (2004), and called the “creativity phase” by Glisan & Donato (2017) permits students to use the mental model that they have constructed and taken away from the text in a way that allows them to relate it to their own individual life experiences through creative and/or real-world tasks that reflect their culture and that of the target culture. This makes the information more meaningful and encourages the internalization of what the student learned by reading the text. Examples of personalization activities include writing a poem or song, responding to a letter, solving a problem, drawing a visual representation of the text, and many others (Lee & VanPatten, 2004, Glisan & Donato, 2017, Meinbach, 2000). See the template in Appendix G for more ideas.

An example of a PGAP lesson for Novice High learners is one I designed based on the text of the French national anthem, La Marseillaise (Ahnell, 2021). I designed this lesson for learners that have had at least one semester of French. Designing instruction for learners in the Novice Mid to High proficiency range is particularly challenging in that learners’ linguistic ability does not typically allow for them to probe deeply into the cultural values of the target culture while remaining in the target language. However, with adequate scaffolding, simplified language, and visual supports, students can be successful in learning about products and symbols that represent French values including the focus of this lesson, la Marseillaise, in a French language immersion environment. In this lesson, learners compare the national anthem and

symbols of the United States with those of France and delve into the deeper significance of la Marseillaise, its history, and what it represents in embodying French national pride and solidarity through the use of authentic videos and text resources. This full PGAP lesson can be found in Appendix H and an overview of the PGAP model is presented in the Figure 17.

Figure 17. Overview of the stages and features of the PGAP model

<i>PGAP Literacy Focused Lesson Overview (1-2 Lessons per ICA Unit)</i>			
<i>Part 1: Selecting the text and Pre-Reading</i>	<i>Part 2: Guided Interaction</i>	<i>Part 3: Assimilation</i>	<i>Part 4: Personalization</i>
<ul style="list-style-type: none"> -Appropriate texts for Novice learners: lists, ads, menus, schedules, announcements, simple poems/songs, recipes, ID cards, images, brochures, graphs, charts, etc. -Learners should know roughly 80% or more of the vocabulary in the text (more is better) -Pre-Reading activates prior world knowledge in C1 	<ul style="list-style-type: none"> -Readers identify the features of the text -Readers work with reading manageable parts/chunks of the text, return to text to find information, and do comprehension checks -A “dictionary” activity in the target language can help with unfamiliar words 	<ul style="list-style-type: none"> -Learners learn what they read and organize it -Learners make cross-cultural contrasts, form/test hypotheses, and/or identify areas for further research -Graphic organizers, charts, true/false questions, or other activities can help learners to assimilate what they learned 	<ul style="list-style-type: none"> -Learners take what they have read and reflect/integrate knowledge gained from the text with previous knowledge about same/similar topics -Learners create a response to the text -Creative options should be considered

Creating Artifact Based Culture Capsules (ABCCs)

Artifact based culture study is another way to incorporate products, practices, and perspectives of the target culture and can also include and/or complement study of authentic texts. For this type of activity, an artifact from the target culture that is related to the theme of the unit is selected by the teacher. Ideally, the artifact will be something that students are unfamiliar with and may have never seen before but is ubiquitous and commonplace in the target culture (e.g., a djembé drum, raclette tray, specialized cheese tool, crumb scraper, bread bag, fountain pen nib and cartouche, African wax fabric, pétanque set, etc.) For the first artifact study at the Novice level, the teacher may use questions in English to familiarize the students with the process and gradually move the activities into the target language with subsequent ABCCs.

To begin the artifact study, the teacher distributes the artifact and guides students to examine the object and make predictions in groups by asking the following questions: “(1) What do you think this artifact is made of? (2) What do you think this artifact is used for? (3) What group of people do you think use this artifact? (4) How does this artifact benefit the people who use it? (5) Can you find the object in our own culture? Do we have an equivalent of this product in the US? Does it serve the same purpose or have the same meaning? Why or why not?” Once students have discussed their answers, the teacher can give students the name of the artifact and show an authentic text (most often in the form of an authentic video from the target culture) that can help students clarify their answers.

Next, the teacher guides students to refine their hypotheses after viewing or reading the authentic text by asking questions: (1) Using what you learned from the text(s), what is this artifact made of and what is it used for? (2) Who uses it? (e.g., nationality, age group, etc.) (3) How does this artifact benefit the people who use it? Students then compare cultural similarities

and differences by discussing the following questions: (1) Can you find the object in our own culture? Do we have an equivalent of this product in the US? (2) Does it serve the same purpose? Does it have the same meaning? Why or why not? Write how the object is different and/or similar in both cultures. The students can also create a Venn diagram with one side of the diagram highlighting the United States and the other side the target culture with the center being what both cultures share based on the artifact. Students then evaluate perspectives and values of the culture based on the artifact study. They then use value continuums such as that of Zanger (1984) to plot values of the target culture and their own culture as seen below in Figure 18.

Figure 18. *Example of values continuum used in ABCC*

Evaluate: Perspectives and Values

Look at the value continuums and how the product aligns with one side or the other.

- highlight the values that you think are represented by the U.S. equivalent of the product (or the fact that there is no similar product) and the practices in **green**.
- highlight the values that you think are represented by the product of the target culture and the practices in **blue**.

TRADITIONPROGRESS

SOCIAL HARMONY PERSONAL FULFILLMENT

TRANQUILITY EFFICIENCY

MODESTY ASSERTIVENESS

ENJOYMENT OF LIFE.....WORK ETHIC

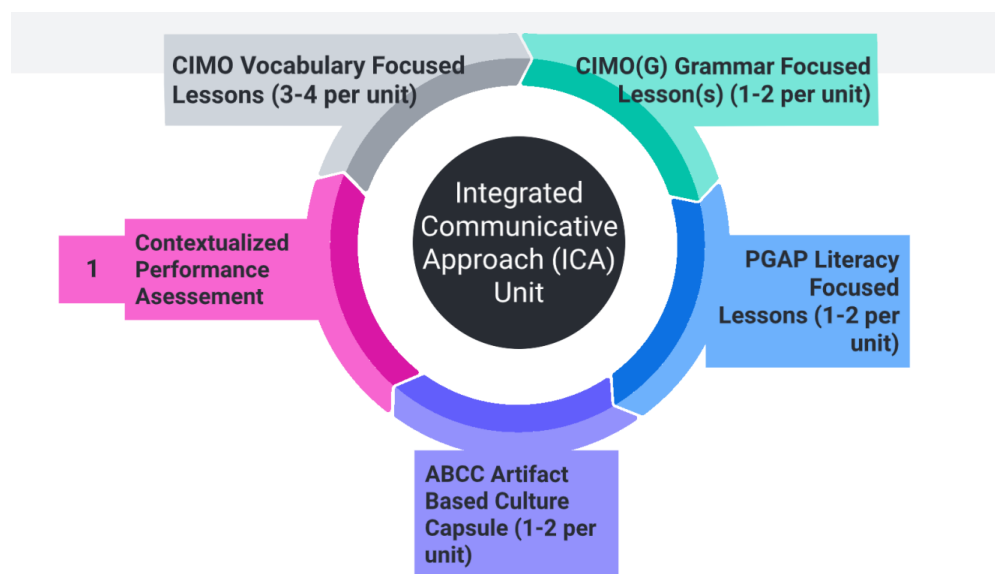
COOPERATION.....INDIVIDUAL ACHIEVEMENT

RELIGIOUS PIETY MATERIAL COMFORT

(Value continuum courtesy of Zanger)

Lastly, students discuss with each other their answers. They are also asked to write about the broader meaning of the artifact by answering questions like, “What is the broader meaning of this artifact in this culture? What values of the target culture (C2) does it reveal? How is that the same and/or different to the values in our own culture? What values of our culture (C1) does it reveal?” The same steps apply to the study of any cultural artifact and one or more ABCCs can be included in an ICA unit for Novice learners depending on the theme of the unit and time constraints of the semester. A student handout template for the ABCC is included in Appendix I. Appendix J contains ideas for ABCCs and authentic texts for level 1 and 2 French courses. As seen again in Figure 19, the last step of the unit is for students to complete the contextualized performance assessment, which is what each of the various lessons (i.e., CIMO, CI(G)MO, and PGAP) of the ICA unit have helped students prepare to do by providing ample instructional scaffolding and supports.

Figure 19. *An Overview of The Integrated Communicative Approach Unit Structure with lesson types and frequency*



Chapter 5 - Discussion

Summary

One purpose of this study was to determine what resources are readily available for world language teachers looking to create instruction for Novice learners and how they should approach curriculum for their learners based on these materials. Pedagogical content knowledge (PCK), which comprises a deep understanding of both the content area and pedagogy in context of the learning environment, should be developed in teachers to better student outcomes (Shulman 1986, 1987). In this study, I propose and advocate for using an instructional approach called the Integrated Communicative Approach (ICA) that integrates Glisan and Donato's newly defined HLPTs for language learning as a potential means to bolster teacher PCK and improve student outcomes (2017, 2021).

Through the content analysis I conducted, several key findings emerged. One of these findings was that state standards, their courses of study for world language education, and proficiency goals for each level are mostly unified. There is little contention amongst national and state organizations as to what the goals should be for learners of a world language in a secondary classroom. What learners should be able to achieve in each course in terms of proficiency is clearly defined. Analysis of the materials also supported that constructivism and sociocultural theory of second language acquisition undergird the learning activities of the classroom in that interaction in the target language should be the primary medium of instruction, even for Novice learners. Vyn, Wesely, and Neubauer (2019) found that using the target language 90% of the time or more in courses for beginners was linked to positive student outcomes.

Despite the clearly defined goals for learners, a second finding from the content analysis indicates that curriculum design to meet these goals is a local decision. Teachers and their local districts are free to choose much of the content they want to teach the approach to instruction in their own classrooms. The content analysis revealed the promotion of world language textbooks as optional materials in that they are not required to be used but can serve as resources. While I did not analyze textbooks themselves, many use outdated and ineffective methods of instruction and must be heavily adapted to align with core practices and HLTPs (Wong & VanPatten, 2003; Aski, 2005; Vold, 2020).

Additionally, all states require the use of authentic resources in curriculum materials, authentic meaning texts that are not pedagogically created but those created for native speakers of the L2. With textbooks serving as a resource and authentic texts being put center stage by state and national organizations, it is clear that the classroom teacher must frequently create her own instruction using the textbook (if desired) and authentic resources. Because Novice learners do not possess the necessary language ability to access these authentic texts without support, the teacher must create instructional scaffolding in a sequence that allows the student to work within his ZPD to comprehend these texts.

Another key finding of this content analysis revealed that while teachers must create instruction to provide necessary scaffolding for learners, comprehensive instructional approaches or models to create curriculum, including communicative learning activities, are scarce or nonexistent. World language methods textbooks exist, but they are often too dense with theory to extract useful information quickly and typically do not include complete examples of lesson sequences or units. The language education specific HLTPs defined by Glisan and Donato (2017, 2021) do an excellent job of outlining the practices that should be incorporated into the

classroom for effective creation of instruction and teaching. However, even they explicitly state that they do not advocate any specific approach.

This lack of guidance for enacting smaller grain practices of the HLTPs creates an obstacle for teachers trying to create effective instruction. It seems that no one will step forward and propose any specific approach to creating a unit beyond proficiency-based goal setting, “I Can” statements, and descriptions of the language instruction specific HLTPs. It is evident that it is easier to state what students should be able to do at the end of a unit or course but much more challenging to give specific guidance on how the teacher can help students to get there. From my experience in the classroom, I know that Novice learners don’t “get there” without intentional and expert planning and teaching.

Despite the lack of a defined comprehensive approach, the content analysis revealed that language specific HLTPs complement and support the standards and proficiency goals outlined in these resources for teachers. HLTPs serve as identifiable, actionable practices teachers must execute to effect student learning. Practices such as creating a context and performance assessment before using backward design to plan instruction are essential to good teaching to meet the goals outlined by the standards. Other HLTPs that should be woven throughout instruction include (1) using the target language for learning, facilitating target language comprehensibility, and designing communicative activities, (2) teaching grammar as a concept and using it in context with a focus on form in a dialogic context, (3) using authentic cultural resources and guiding learners to interpret authentic texts, products, practices, and perspectives, and (4) providing appropriate corrective feedback.

The other purpose of this study was to present a new approach for integrating HLTPs into a comprehensive framework for instructional design called the Integrated Communicative

Approach (ICA). This approach is integrated in that it integrates the HLTPs, proficiency goals, and standards, and it is communicative in that the instruction creates a pseudo-immersion experience for learners in supporting them in achieving contextualized performance goals. This is the only comprehensive instructional approach of its kind for teaching Novice learners in a secondary classroom based on the content analysis I conducted.

ICA uses the goals found in the content analysis to create performance based, contextualized assessments before planning instruction for units of approximately 5-8 lessons each by using four distinct lesson models. The features and stages of these lesson models ensure adequate scaffolding and sequencing for learners in a pseudo-immersion environment while facilitating comprehension. The lesson models of ICA also reduce the cognitive load on the teacher when planning instruction, as the templates have HLTPs embedded in each stage. Using the models from the approach may allow teachers to supplement and enhance their PCK and improve student outcomes. The four ICA lesson models include (1) a vocabulary-focused lesson model (CIMO) to provide comprehensible input in the target language as well as communicative input and output activities, (2) a structured grammar-focused lesson model incorporating both processing instruction and aspects of the PACE with the CI(G)MO model, (3) a literacy-focused lesson model using authentic texts (PGAP), and (4) an artifact-based culture capsule (ABCC) to examine products, practices, and perspectives of the target culture.

A typical unit will begin with 3-4 CIMO vocabulary-focused lessons, then move to 1-2 CI(G)MO structured grammar lessons, and then 1-2 PGAP literacy lessons working with an authentic text and an ABCC (artifact study) before students are ready to attempt the contextualized performance assessment. The CIMO and CI(G)MO lessons serve as the unit's core, providing ample comprehensible input as well as communicative input and output activities

so that students have the linguistic knowledge to access the authentic texts in the PGAP lesson and ABCC of the unit. The study provided detailed explanations of the phases of each of the lesson models with the help of concrete examples from Novice level French units. This study differs from what currently exists in the literature in that it provides the first comprehensive approach to communicative world language instruction integrating HLTPs.

Discussion of the Significance of the Curriculum Product

My content analysis showed that multiple resources are available for integrating the HLTPs of establishing a meaningful and purposeful context, developing contextualized performance assessments, and planning for instruction using an iterative process for backward design. It also revealed that a comprehensive approach to instructional design for Novice learners has yet to be proposed or advocated for by researchers, including Glisan and Donato in their research on HLTPs (2017, 2021). The significance of my curriculum product is that it seeks to bridge this gap between the descriptions of the HLTPs for language learning and the need for clearly defined models that allow for the integration of HLTPs in practical application to the classroom for Novice learners. The curriculum product I present in this study is significant in that it is the first to outline a comprehensive approach for instructional design in a secondary setting for Novice learners, as well as the only one that integrates all HLTPs for language learning.

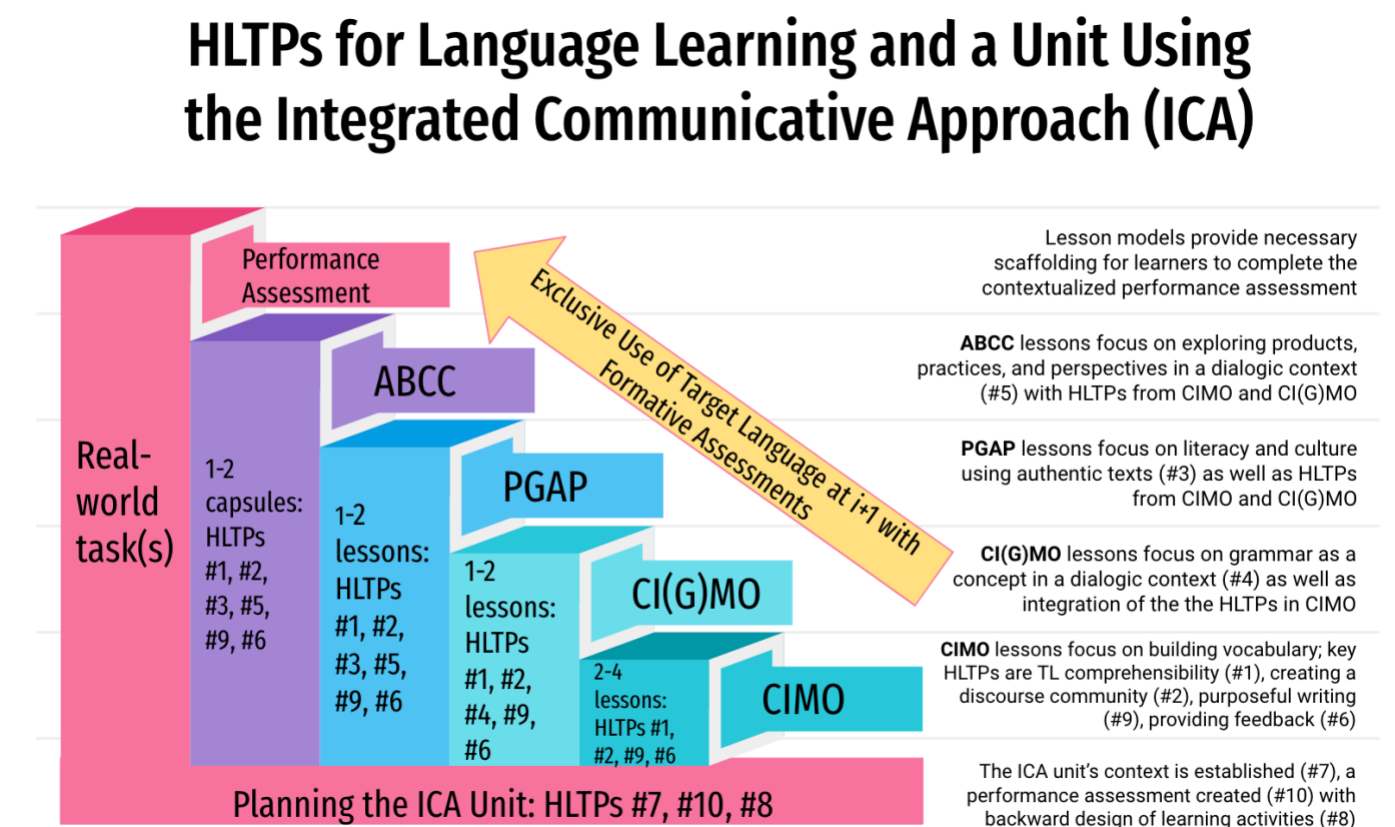
Each of the four models I propose comprising the approach of ICA focuses on integrating several HLTPs at once, and all HLTPs are integrated throughout one unit for Novice learners. As seen in Figure 20, the models and the lessons that integrate the HLTPs are purposely implemented in a sequential order of (1) CIMO, (2) CI(G)MO, (3) PGAP, and (4) ABCC. This is

to provide adequate scaffolding for learners first to acquire necessary vocabulary (CIMO) and grammatical competence (CI(G)MO) before interacting with a theme-related authentic text (PGAP) and artifact from the target culture (ABCC). With this approach, instruction created with each of the four models is delivered almost exclusively in the target language (90% or more). These carefully scaffolded and sequenced instructional models comprising the Integrated Communicative Approach have the potential to develop the PCK of world language teachers.

PCK development in world language teachers is vital regardless of whether they are native or non-native speakers. Borden (2022) found that students performed significantly better in classes with university Spanish teachers who were higher achieving when integrating the HLTP of creating classroom discourse communities into their instruction. With the historical chokehold that mechanical drills and deficient use of the target language have had on language instruction, development of PCK is critical for the advancement of the field of world language education.

Many pre-service teachers and language teachers in the field were likely recipients of traditional instruction as students. That approach to teaching has now been thoroughly discredited (Wong & VanPatten, 2003). If they managed to learn the language in the classroom, it was likely due to exposure to incidental comprehensible input despite the instruction they received rife with mechanical exercises and drills. Instructors with well-developed PCK for language teaching coupled with an Advanced proficiency level or higher, allowing the instructor to conduct class almost exclusively in the target language while integrating the ten HLTPs, have the potential to improve student outcomes significantly (Richards & Rogers, 2014; Wong & VanPatten, 2003; Vyn, Wesely, & Bauman, 2018; Borden, 2022).

Figure 20. *Overview of HLTP Integration and Scaffolding of Models in the Integrated Communicative Approach (ICA)*



The CIMO Lesson Model for a Focus on Vocabulary and its Integration of HLTPs for Language Learning #1, #2, and #9

The CIMO model's emphasis on vocabulary instruction focuses heavily on integrating HLTP #1, facilitating target language comprehensibility. Each model begins at "ground level," and through various "steps" of adequate scaffolding and sequencing, learners are given the support they need to perform a meaningful and communicative task at the end of each lesson.

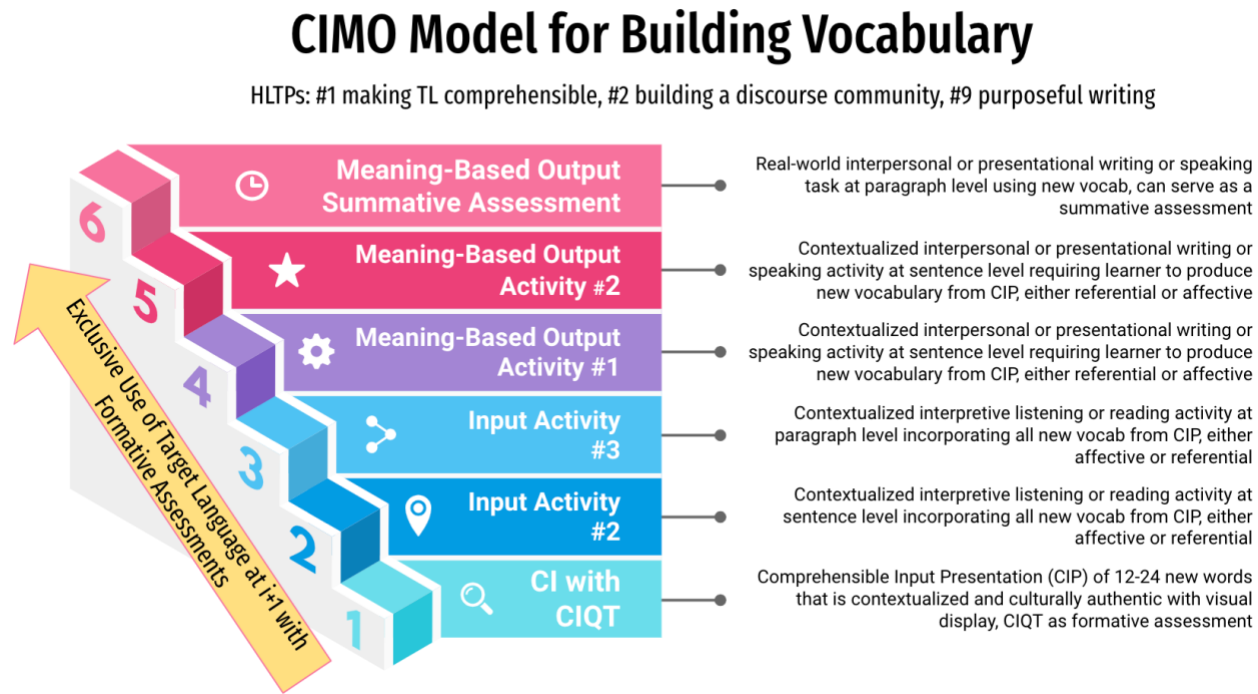
Figure 21 shows the steps of the CIMO model. Learners start at step number 1 where the teacher

provides contextualized, rich comprehensible input is provided by the teacher directed toward a communicative goal during the comprehensible input presentation (CIP).

This step is grounded in Krashen's Input Hypothesis (1981, 1982), which posits that learners must receive adequate comprehensible input to acquire language. Vyn, Weseley, and Neubauer (2018) demonstrated that using the target language exclusively or almost exclusively with beginners in a secondary setting is linked to improved proficiency as demonstrated by gains on standardized performance assessments. With beginners at the Novice level, the input must be made comprehensible by the teacher. The CIMO model takes this construct of CI and operationalizes it clearly so that it can be applied more easily in the classroom setting. Using the steps outlined in CIMO the teacher has clear parameters on creating a meaningful context, selecting high-frequency vocabulary, and presenting new vocabulary using connected discourse at $i+1$ aided by visual supports of the CIP display, gestures, body language, repetition, slowed rate of speech, and voice tone.

The model's first step also outlines procedures for meaningful interactions with Novice learners in the target language and checks for comprehension using the comprehensible input questioning technique (CIQT). CIQT combined with the comprehensible input presentation (CIP) in the CIMO model helps the teacher have natural interactions with Novice learners who have little proficiency in the target language rather than unnatural ones such as choral repetition of new vocabulary (Hall, 2004). In the second and third steps of the model, learners continue to receive comprehensible input when working on contextualized interpretive activities moving from the sentence to the paragraph levels that incorporate all of the new vocabulary from the CIP.

Figure 21. *CIMO Lesson Model for Building Vocabulary with Integration of HLTPs #1, #2, #9*



Framing the Integrated Communicative Approach and its models from a sociocultural perspective, learners and language develop through using the target language in meaningful interactions with others (Vygotsky, 1978; Lantolf, 1994). The operationalization of the CI portion of the CIMO model is significant in that it allows the teacher to interact with learners in a meaningful way to provide comprehensible input at the discourse level and discuss a topic during the CIP using CIQT and subsequent input activities, even with beginners who have a proficiency level of Novice Low. The CI portion of the CIMO model is the foundation for students to build what Bachman (1990) refers to as “language competence” so that the teacher can begin integrating HLTP #2, building a classroom discourse community.

The second half of the CIMO model, meaning-based output (MO), integrates HLTP #2, building a classroom discourse community, and #9, engaging learners in purposeful writing. In meaning-based output (MO), students should have received enough input from the first stage of the CIMO model that they are then ready to interact with each other in several contextualized interpersonal

speaking activities moving from the sentence level to the paragraph level. These oral activities are frequently interpersonal pair or group tasks such as information exchanges or information gaps. At the Novice level, manipulatives such as picture cards, graphic organizers, sentence starters, and other supports are incorporated into the meaning-based output (MO) activities to help encourage learners to remain in the target language.

With adequate modeling and scaffolding built into the MO activities, learners have received enough comprehensible input and practice to engage in purposeful contextualized writing tasks that are either presentational or interpersonal. The activities include supports for learners, such as a discussion of the features of the text type as well as a pre-written model paragraph. While prescriptive, the model still allows for flexibility and creativity on the part of the teacher, which is vital to preserve. Borden (2022) found that high-performing instructors' teaching styles and activities varied in creating a classroom discourse community. Despite their varied instructional activities, they improved student outcomes compared to low-performing instructors. With the CIMO model, teachers have the flexibility to be creative in the contexts and formats of their activities.

In each MO stage of a CIMO lesson, learners access language from their developing systems to produce language in a meaningful context (Krashen 1981, 1982; VanPatten, 2003). They are successful at this because they received adequate comprehensible input from the teacher and learning environment during the CI phase, a hallmark of CIMO that cannot be overemphasized. A critical feature of the CIMO model is that it always moves from input to output. The teacher should be sure that students have received adequate input before asking them to produce new vocabulary or grammatical structures (Krashen 1981, 1982; Lee & VanPatten, 2003). A final contextualized, real-world writing assignment or speaking task can be used as a summative

assessment at the end of a CIMO lesson. To simplify the design process, I created a template for the CIMO model in Appendix C to help guide teachers through each step. This template can be used to ensure that teachers follow the model's stages and integrate the applicable HLTPs throughout the instruction.

The CI(G)MO Lesson Model for a Focus on Form and the Integration of HLTP #4

The CI(G)MO Model follows the same stages as the CIMO model and its integration of the HLTPs #1, #2, and #9, but it adds HLTP #4: focusing on form in a dialogic context. While the original HLTP uses PACE as a model to focus on a grammatical concept within the context of an authentic story from the target culture, the CI(G)MO model uses a modified version of PACE by incorporating the central tenants of processing instruction (PI) into both the comprehensible input (CI) and meaning-based output (MO) phases (Lee & VanPatten, 2003). The PACE model can and should still be used in its original form wherever the teacher sees fit in a Novice level classroom, as storytelling can be a rich source of input (Adair-Hauck & Donato, 2002, 2016). However, with Novice Low and Mid learners, the CI(G)MO model is significant in that it helps to keep learners' focus on one grammatical structure at a time in the context of vocabulary that they already know from previous CIMO lessons. Figure 22 shows that CI(G)MO still uses the beginning steps of the PACE model in that there is a Presentation in the target language followed by Attention and Co-Construction phases. Nevertheless, the presentation in the CI(G)MO model is new and unlike PACE and the S-PACE models in that it uses the guidelines for processing instruction throughout the lesson and does not require the use of an authentic story or text for Novice learners, especially those at the Novice Low level.

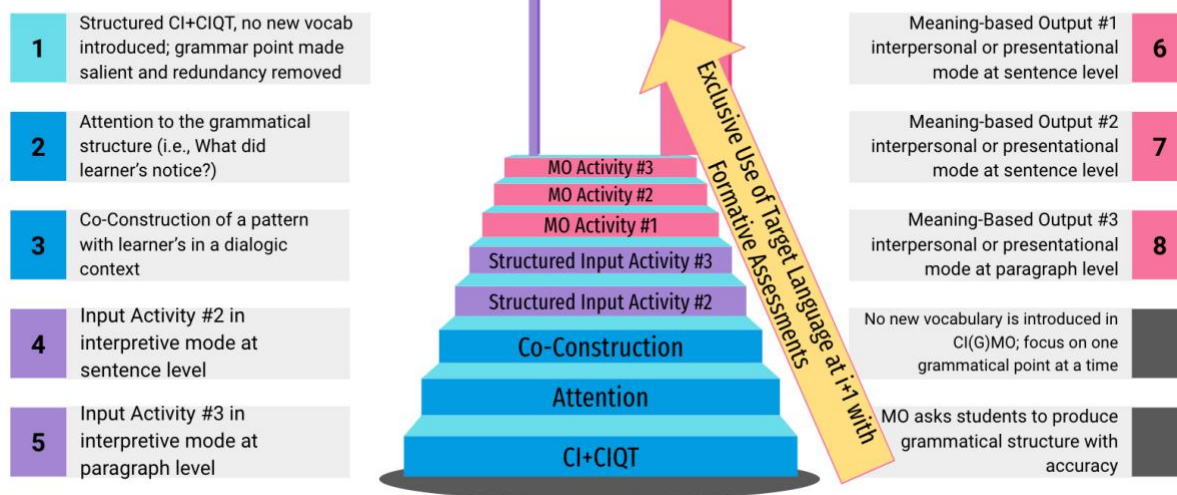
Following the recommendations of processing instruction, CIMO precedes CI(G)MO in an Integrated Communicative Approach unit (Lee & VanPatten, 2003). When learners have already acquired the vocabulary used in the CI presentation of a CI(G)MO lesson from a previous CIMO lesson, they are not trying to process both the meaning of the words and the grammatical concept. This allows for the focus to be on one thing at a time. The Integrated Communicative Approach is a significant contribution in that it gives teachers and learners the necessary sequencing and scaffolding both within lessons and in how they connect lessons and even subsequent units together.

In the content analysis I conducted, there is sparse information for teachers on how to sequence lessons together in a unit for Novice learners. Glisan and Donato (2017, 2021) do not mention specifically how to sequence instruction when incorporating HLTPs, though Lee and VanPatten (2003) do provide ample explanation in their methods book, *Making Communicative Language Happen*. Much research has been conducted on the effectiveness of processing instruction, but unfortunately Glisan and Donato do not incorporate it into their HLTPs for grammar instruction (2017, 2020). The Integrated Communicative Approach draws on the work of Lee and VanPatten as well as Glisan and Donato to create an approach that is more structured for teachers in a secondary setting with Novice learners who need more support. The template for the CI(G)MO model is included in Appendix E.

Figure 22. *CI(G)MO Lesson Model and Integration of HLTPs #1, #2, #9, and #4*

CI(G)MO Model for Focus on Grammar

HLTPs: #1 making TL comprehensible, #2 building a discourse community, #9 purposeful writing, #4 focusing on form in a dialogic context with PACE



The PGAP Model for Authentic Texts and Integration of HLTPs #3 and #5

Once learners have completed several CIMO lessons and at least one CI(G)MO lesson, even Novice Low learners can be ready to interpret an authentic text considering the text choice is appropriate. Examples of texts appropriate for even Novice Low learners are found in the template in Appendix G and Appendix J (e.g., drivers' licenses from the target culture in a unit on physical descriptions, school schedules from schools in the target culture for a unit on school, a food pyramid from a website in the target culture for a unit on healthy eating, etc.). The appropriateness of the choice of text is vital for learners' success, as well as the high-frequency vocabulary and grammatical structures learners would have acquired in prior CIMO and CI(G)MO lessons.

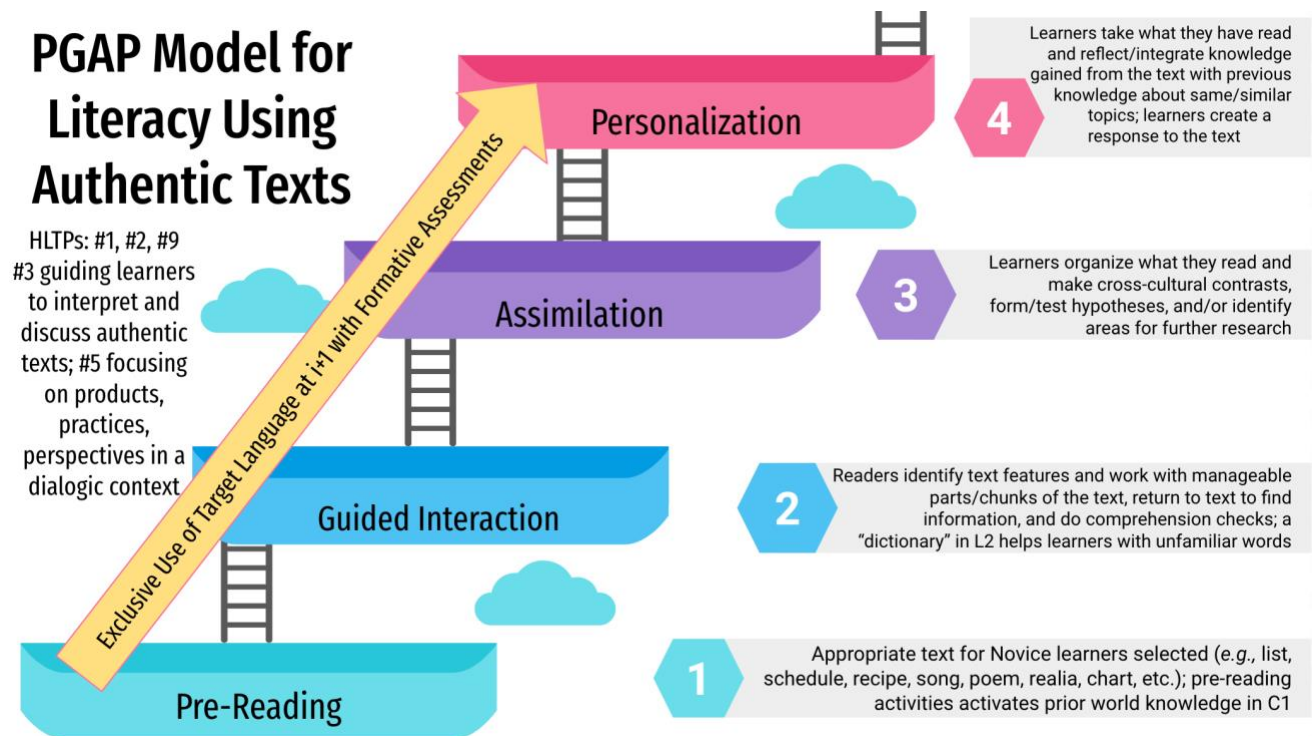
Even with adequate comprehensible input and meaning-based output activities in prior CIMO and CI(G)MO lessons at the start of the unit and a well-selected text, the PGAP model is

necessary for students to comprehend and respond to an authentic text. With Novice learners in a secondary setting, just handing students a text from the target culture, showing an authentic video, or playing an audio recording and expecting them to manage without support sets students up for frustration. The stages of the PGAP model are built on the foundation of the schema interaction theory and the transactional theory of reading, and each stage provides scaffolding for learners to bridge the gap between their knowledge and the features and content of the text (Lee & VanPatten, 2003; Meinbach, Fredericks, & Rothlein, 2000; Rosenblatt, 1969, 2018). HLTP #3 of guiding learners to interpret authentic texts and leading a text-based discussion is fully incorporated into the PGAP model with a template for teachers to use as they plan. Appendix G provides support for the teacher by providing guidance for each step of the model, including text types, a listing of possible pre-reading activities, guided interaction activities, assimilation activities, and ideas for personalization tasks. This template helps the teacher focus on which activities would be most appropriate to select for the chosen text rather than spending time searching for ideas. Again, the model is a tool that can support the PCK of both pre-service and in-service language teachers.

While pre-reading activates prior knowledge from C1 and/or C2, and guided interaction allows learners to understand what they are reading, products, practices, and perspectives found in the text can be discussed during the assimilation and personalization phases of the PGAP model. This allows for the integration of HLTP #5: focusing on cultural products, practices, and perspectives in a dialogic context. HLTP #9 of engaging learners in purposeful writing and #2 of creating a classroom discourse community can also be integrated into the PGAP model with the choice of how the assimilation and personalization tasks are structured. Figure 23 shows the

PGAP model's progression from pre-reading and guided interaction to assimilation and personalization.

Figure 23. *PGAP Model for Using Authentic Texts Integrating HLTPs #1, #2, #9, #3, and #5*



The ABCC Model for Authentic Texts and Integration of HLTPs #3 and #5

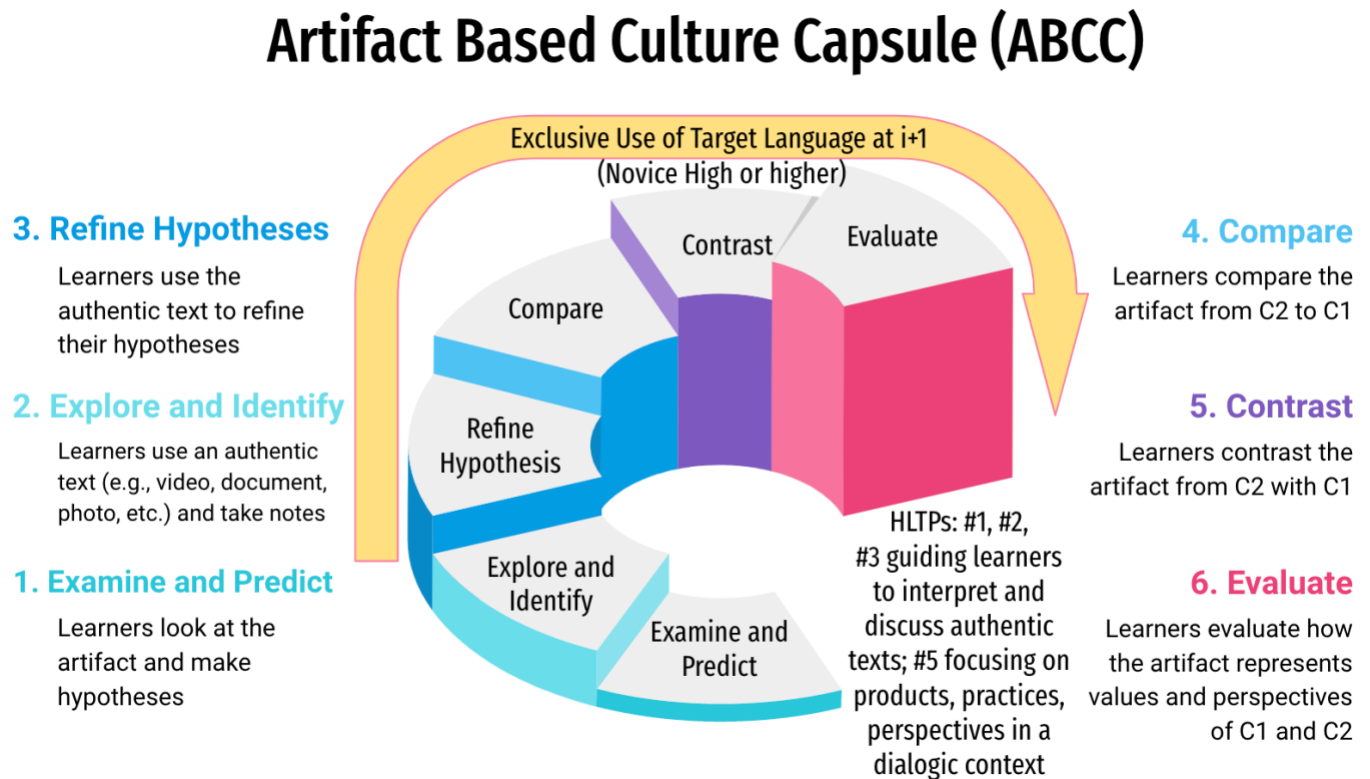
The Artifact Based Culture Capsule (ABCC) integrates HLTPs #3 and #5. Similar to the PGAP model, it incorporates authentic materials that are the most complex for learners to navigate in the target language. For this reason, it comes near or at the end of an ICA unit. When working with Novice Low learners, it is reasonable that the instructor do the ABCC partly in English for the first few units to familiarize students with the procedures. HLTP #5 or, focusing on cultural products, practices, and perspectives in a dialogic context is the focus of ABCC. HLTP #3 is integrated into the ABCC in that students refine their hypotheses about the cultural

artifact not using a lecture by the teacher but by examining an authentic text such as a video, document, or photograph from the target culture showing the artifact in use.

Figure 24 shows how the ABCC is also scaffolded with various stages, beginning with a simple observation of the artifact and forming hypotheses. The student handout in Appendix I walks students through questions to answer in each stage. After examining an authentic text showcasing the artifact (again incorporating HLTP #3 of incorporating authentic texts), the lesson builds to the comparison stage where learners and teacher can discuss its similarities and differences to those products and practices in the native culture. Finally, in the last stage of the lesson, students can begin to examine the values and perspectives of the target culture that the artifact represents. Students are given support to do this by working in small groups using what they learned throughout the lesson to plot the target culture's perspectives on a values continuum along with their own (Zanger, 1984).

This HLTP focusing on products, practices, and perspectives in a dialogic context is highly complex for Novice learners. However, with the scaffolding and sequencing provided by an Integrated Communicative Approach unit beginning with a focus on contextualized vocabulary and grammatical structures with CIMO and CI(G)MO lessons, learners are poised for success with authentic texts and discussions about a target culture's products, practices, and perspectives in a dialogic context using the framework of the PGAP and ABCC models.

Figure 24. *ABCC Model and Integration of HLTP #5 to Focus on Products, Practices, and Perspectives in a Dialogic Context*



HLTP #6, providing appropriate oral corrective feedback, should be weaved throughout all the models of the unit in the Integrated Communicative Approach. Glisan and Donato (2017) provide excellent guidelines for how and when to give corrective oral feedback, which can be applied daily in the classroom on a case-by-case interaction with students. It is essential that the teacher use reformulations to provide additional input as well as prompts that elicit output when appropriate (Swanson & Abbott, 2016; Lyster, Saito, & Sato, 2013).

Implications for Teacher Education and Development

This study offers a significant contribution to the field in that it takes the descriptions of HLTPs for language learning and integrates them into an instructional framework that teachers in

a secondary setting can use, thus enhancing their pedagogical content knowledge (PCK), what Shulman (1987) refers to as an “amalgam” of content knowledge, pedagogical knowledge, and knowledge of the teaching context.

Empirical research on teacher PCK has shown its powerful impact on learners and improved student outcomes in the content areas of science and mathematics (Baumert et al., 2010; Kunter et al., 2013; Mahler, Großschedl, and Harms (2017), among others). While most research on PCK has focused on the content areas of mathematics and science education, it can and should be applied to teaching world language (Evens, Elen, & Depaepe, 2016). Evens et al. (2019) found that more teaching experience did not equate to an increase in expertise in a group of French teachers and that more opportunities for development of PCK were needed for both pre-service and in-service teachers.

The significance of this study is that the Integrated Communicative Approach can provide a crucial component in bridging the gap in PCK for world language teachers who need to meet the practical demands of teaching in the secondary classroom but want to implement HLTPs and research-based core practices into their instruction. Training teachers in the approach could help to build their PCK which could increase the amount of comprehensible input in the target language the teacher provides Novice learners and more positively influence student outcomes. Without continued professional development to support the growth of PCK, ineffective teaching practices documented in pre-service and beginning teachers could become permanent (Watzke, 2007).

Another idea to serve teachers looking for opportunities to enhance their PCK could be creating a clearinghouse for ready-made units and lessons for commonly taught world languages such as French, Spanish, German, and others. This could also serve as a space for both pre-

service teachers and in-service world language teachers trained in ICA to submit their own materials. These materials would be reviewed and edited by master teachers of ICA in each language and uploaded to share online. Ready-made materials that follow the ICA approach could help teachers while they build their PCK during their first attempts to create and implement instruction using the lesson models of CIMO, CI(G)MO, PGAP, and ABCC with their Novice learners. These ready-made lessons and units would also be excellent resources for teachers who teach multiple preps who do not have the time to make instruction using the approach for multiple levels but who need research-based effective materials to use with students.

Limitations

There are several potential limitations concerning the study. One potential limitation is that the Integrated Communicative Approach assumes a certain high proficiency level of the classroom teacher in the target language as well as a broad cultural knowledge of the target culture. To use ICA effectively, the teacher should possess a minimum proficiency level of Advanced Low in the target language even to teach Novice learners. While this is a standard level of proficiency in some states for certification of pre-service teachers and a prerequisite for attempting National Board Certification, many teachers in the field fall in the Intermediate range of proficiency.

Glisan, Swender, and Surface (2013) found that only about half (56%) of teachers being certified to teach world language scored at the Advanced Low level or higher on the OPI speaking test. More alarmingly, Kissau (2014) found that only 30% of teachers in his study reached the Advanced Low level of proficiency. Teachers with a high proficiency level who do

not maintain their proficiency level through independent language study can regress into the Intermediate range.

A requirement for using ICA to design and deliver instruction in the target language is that the teacher must have a high level of proficiency herself. Without this Advanced level of proficiency, even the best instructional approach cannot remedy a teacher's inadequate control of the language in the classroom. ICA would be considerably more difficult to use for a teacher who cannot attain at least an Advanced Low level of proficiency.

Another limitation is that the approach presented in the study also assumes adequate cultural knowledge of the target culture(s) by the teacher. Understanding cultural similarities and differences and navigating authentic texts and websites is a requirement to select appropriate texts and plan the instruction using the PGAP model and the ABCC model used in each ICA unit. Teachers who have not spent time abroad or at all in the target culture or who do not regularly read or listen to authentic materials may have a challenging experience in crafting a PGAP lesson or ABCC that allows students to accurately interpret authentic texts, products, practices, and perspectives of the target culture.

Even with a satisfactory proficiency level in the target language and adequate cultural knowledge, one major limitation is the time needed to create instruction using ICA. While ICA expedites the process of research-based instructional design by providing ample scaffolding to both teachers and learners, it does not remove the burden of the time it takes to create instruction. The creation of units and lessons based on the models of ICA takes a considerable amount of thought and time. It takes time to determine the goals and design the contextualized performance assessment, which must be done before creating the instruction. Designing instruction using ICA means crafting comprehensible input presentations (CIPs) and displays, communicative input

and output activities, as well as searching for and selecting appropriate authentic texts and creating PGAP lessons to accompany them. All these processes are time-consuming, and many teachers who teach multiple levels have very little time to create quality instruction regardless of the approach used. However, without the Integrated Communicative Approach, creating effective instruction is still a time-consuming yet necessary process in world language education. It is a potentially even more time-consuming practice when the teacher has no comprehensive approach to guide instructional design and/or has underdeveloped pedagogical content knowledge.

In addition, creating units and lessons using the Integrated Communicative Approach does take some practice. Effective implementation of instruction can also require coaching and feedback from a knowledgeable instructor and/or peers. Using the comprehensible input questioning technique (CIQT) when presenting comprehensible input also typically requires some practice and coaching, which this study cannot provide. Workshops, trainings, and lab settings would be ideal in allowing teachers to practice these techniques and receive feedback from peers and teachers more experienced in ICA. Without interactive training with pre-service and in-service world language teachers on ICA, development of PCK using the Integrated Communicative Approach as presented in the study may not be significant.

A final limitation of this study is that empirical research to date has yet to be conducted on the effectiveness of the Integrated Communicative Approach. I can vouch for its effectiveness in the design of units in my French classroom. However, more research is needed in its use and implementation by other world language teachers of French and teachers of other widely taught world languages in 6-12 schools, such as Spanish, German, and others.

Additionally, while this study presents ICA in written format with concrete examples, teachers would certainly improve their understanding of the approach by seeing ICA lessons in action either live or by video recording. Creating a repository of videos where teachers could watch these lessons being taught would be a way to expand the study for practical application and allow teachers to see the approach come to life.

Implications for Areas of Future Study

Despite these limitations, the study suggests several practical implications for the future. In terms of future exploration of the Integrated Communicative Approach, there are several lines of research that could stem from the present study. One would be to study how ICA could be used when training pre-service teachers to bolster their PCK. This could be measured before and after training with ICA to see its effects on the PCK of pre-service teachers. It would also be useful to extend the current research to how in-service teachers use ICA in the classroom to see how they make sense of the approach. Some teachers may lack certain PCK to implement the approach correctly, which would be an important area to examine. An analysis of teacher understanding and use of the approach and the potential to observe and document classrooms or videos of classrooms where the approach is being used in action would help to integrate the theories of ICA and its use in practice.

Another future research idea regarding the approach is creating ready-to-use materials for secondary world language classrooms using ICA for Novice units in French, Spanish, German, and other widely taught languages. Establishing a clearinghouse for these materials that teachers could use nationally and internationally would allow for the widespread distribution of ready-made curriculum products. A possible video series of the lessons in action could help teachers

better understand and use the lessons and units. The creation and distribution of these units could help teachers in the field wanting to use ICA but who are struggling with time constraints, as well as pre-service teachers who are not yet confident in independent instructional design.

In addition to creating a clearinghouse, another area of research would be the design of professional development resources to train teachers in ICA. Professional development could be delivered through specially designed workshops and presentations on ICA in conjunction with premade lessons and units. Additionally, online training modules on the approach could be developed and piloted with both pre-service and in-service world language teachers.

Conclusion

Although the efficacy of the proposed Integrated Communicative Approach must be established by future research, the present study has supported the need for clear guidance for world language teachers when creating their own instruction for Novice learners in the secondary setting. The Integrated Communicative Approach presented in this study gives teachers the first practical set of tools to implement standards and proficiency goals while integrating HLTPs specific to language learning. This combination facilitates culturally authentic, contextualized instruction while simultaneously creating a pseudo-immersion environment for Novice learners in the target language.

According to the Commission on Language Learning, the United States has a long way to go in improving the number of proficient speakers of more than one language (American Academy of Arts and Sciences, 2017). Despite the influence of immigration, most Americans are monolingual, and the majority of speakers of another language in the United States learned their

second language at home as a child rather than in a school classroom (American Academy of Arts and Sciences, 2017).

If the target language is to be the language of instruction, the Integrated Communicative Approach has the potential to positively impact student learning in Novice level courses as well as upper-level courses at the Intermediate level. ICA can give teachers the concrete tools to confidently and straightforwardly create effective instruction that allows students to achieve proficiency goals and intercultural competence. It is possible that with an engaging and successful experience in a Novice level classroom through exposure to the target language via ICA, Novice learners will choose to continue their study of language by enrolling in upper-level language elective courses in high school and continue their studies at the university level and beyond.

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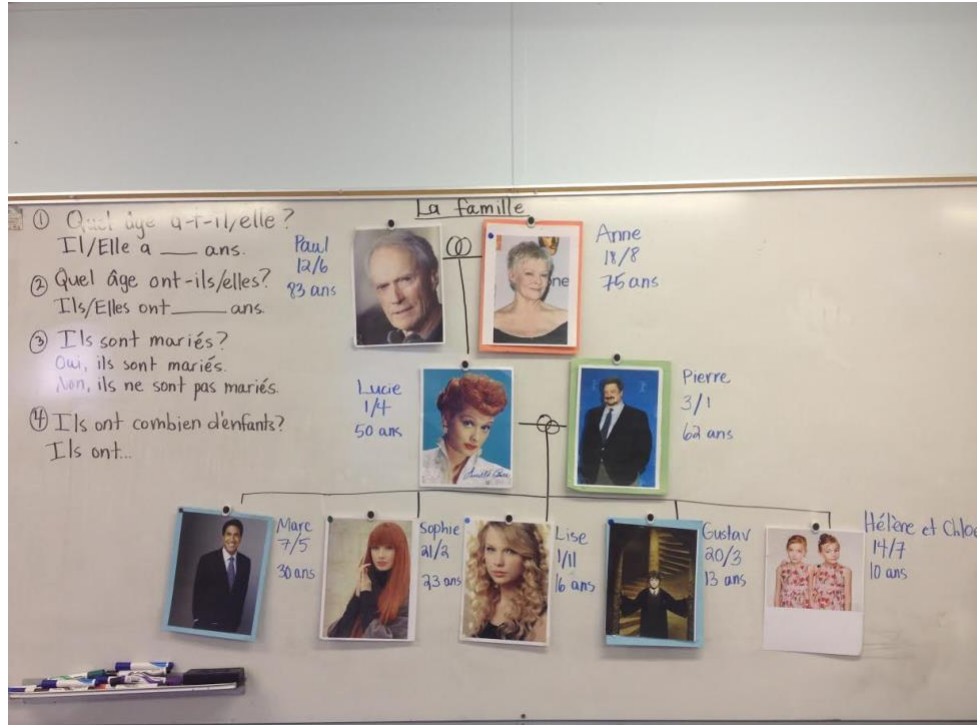
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Appendix A - CIP Display Examples for Novice Low Learners



Teaching clothing while reentering physical descriptions with paper dolls



Teaching age while reentering family vocabulary and birthdays with months of the year



Little Red Riding Hood Storytelling Lesson with props



A school supply “store” for teaching prices and numbers 60-100 while reentering school supply vocabulary and colors



Teaching rooms of the house and furniture (furniture is attached with Velcro)



Teaching the grammatical concept of gender with adjectives while reentering physical descriptions

Appendix B - Communicative Input and Output Activity Ideas

This document is taken from the course materials of Dr. Sue Barry at Auburn University for pre-service world language teachers.

TEMPLATE OF POSSIBLE INPUT AND OUTPUT ACTIVITIES

Interpretive Mode – Listening and Reading – input (Requires recognition developing the system)

- Listen to the statements and determine if the statement is True/False. (Correct the false statements.)
- Listen to the statements and determine if you agree or disagree with what is said.
- Listen to the description and determine which picture matches the description.
- Listen to descriptions about two different people and determine which statement refers to each person.
- Listen to the statements and put them in the correct order.
- Listen to the statements and label the picture/diagram according to what you hear.
- Listen to a description and circle the words that apply to each person, place, etc.
- Match the best description of person or place with what you hear.
- Complete the form/chart based on what you hear.
- Complete the cloze based on what you hear and with the help of a word bank. Answer comprehension questions concerning the cloze.
- Answer multiple choice questions based on what you hear.
- Listen to a series of dialogues and choose where each dialogue takes place.
- Listen to a description and draw objects in appropriate places in a room, on a map etc.

-
- Read the statements based on the picture and determine if the statement is True/False. (Correct the false statements.)
 - Read the statements and determine if you agree or disagree with what is said.
 - Read the statements and determine which picture matches the statements.
 - Read the statements and put them in the correct order.
 - Read the statements and label the picture/diagram according to what you hear.
 - Read a description and circle the words that apply to each person, place, etc.
 - Match the best description of person or place with the best adjective.
 - Look at the picture(s) and match the sentences with the most accurate ending.
 - Look at the picture story and put the sentences in the correct order.
 - Read the description and draw what is being described.
 - Read a paragraph and complete the form based on what you read (ex. personal identification, schedule...)
 - Read a series of dialogues. Choose the place where they take place.

Presentational and interpersonal Modes – Output (Requires recall or accessing language from the Developing System)

Sentence-Level - Presentational

- Answer the following questions about yourself. Same as complete a survey.
- Look at the picture and answer the questions with complete sentences based on the pictures.
- Write a sentence describing each picture.
- Decide on a list of activities, write sentences saying whether you like to do the activity or not.

Speaking - Interpersonal

- Read the sentences/questions to your partner and find someone who agrees with each statement. If the person agrees, have them sign on the line that they agree with the statement.
- Role-play the following situation:...
- Information-Gap Activity- You have been given half of the information and your partner has the information you are missing. Talk to your partner in order to find out the information that you are missing.
- Talk to your partner and fill out the form given their information (ex. schedule, report card, application, etc.)
- Partner A and Partner B, each receive picture strips of people, objects, or places to describe. The pair also receives an envelope with pictures of all possible responses and some distractors. Partner A describes his pictures to partner B who retrieves the appropriate picture from the pile. Partner B describes the pictures back to Partner A. Then Partner B goes through the same procedure with Partner A.
- Interview your partner with teacher-created questions or with self-created questions and record the answers.

Discourse-Level - Presentational

- Based on your interview above, write a profile of your partner.
- Look at the picture story and write a paragraph describing what happens in each picture.
- Given the following information about the person (ex. name, age, where the person lives, where the person is from) write a description of the person.
- Write a diary entry about yourself.
- Read the description of Maria's (dream room/house, etc.) Now, write your own description.
- Write a postcard to your parents/teacher/etc.
- Write a letter.
- Write realia, such as personal, classified ads, and real estate ads, flyers, recipes, etc.
- Write a simple formulaic poem, such as an acrostic for descriptions

Appendix C - CIMO Vocabulary Lesson Template

CIMO Vocabulary Lesson Template

Level: I II	Proficiency Performance Range: NL NM NH IL	Total Time Required:
Unit Topic/Theme:		Unit # ____ Lesson # ____
Lesson Topic/Theme:		Essential Question(s):
Lesson Objectives and NCSSFL-ACTFL "I Can" Statements	ACTFL/State Standards/5 Cs (Communication, Culture, Connections, Comparisons, Community) and Modes of Communication	
I can...		

Part 1: Comprehensible Input Presentation (CIP) (20-25 minutes)

Real-World Context for Comprehensible Input Presentation (CIP):
Vocabulary and Structures to Re-Enter during CIP:
CIP Format (check all that apply): __ Image Matrix __ Map(s)/Diagram(s) __ TPR __ Story __ Other: _____
Cultural Integration into CIP (check all that apply): __ Culturally authentic vocabulary __ Culturally authentic images/media __ Juxtaposition of C1 with C2 (explain):

High-Frequency Vocabulary (12-24 new words) *Consult textbook(s), internet resource(s), and/or native speaker(s)*

Lesson Questions in TL and sentence starter response:

_____? _____...

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Language Functions/Support Structures:

CIP Matrix Display Planning for the board (if used as format) using High-Frequency Vocabulary

Board Title:

Lesson Questions in TL and sentence starter response:

_____? _____...

Notes about board display and optional link to digital CIP:

Sample CIP Questions used in conjunction with formative assessment system throughout CIP and lesson:

Yes/No:	Tag:
Either/Or:	Short Answer:
Movement Brain Break/Game after CIP(2-5 minutes): ____ Exercise/Stretching/Dance in TL ____ Game: _____	

Part 2: Input Activities

all vocabulary from CIP must be integrated in all input activities

Input Activity 1 (Sentence Level)

Skill: <input type="checkbox"/> Listening <input type="checkbox"/> Reading	Mode: <input type="checkbox"/> Interpretive <input type="checkbox"/> Interpersonal	Function: <input type="checkbox"/> Referential <input type="checkbox"/> Affective
Real-World Context/Task: _____		
Function: <input type="checkbox"/> Identification <input type="checkbox"/> Orientation <input type="checkbox"/> Main Idea Comprehension <input type="checkbox"/> Detail Comprehension <input type="checkbox"/> Full Comprehension <input type="checkbox"/> Replication		
Response: <input type="checkbox"/> Doing (TPR) <input type="checkbox"/> Choosing <input type="checkbox"/> Transferring <input type="checkbox"/> Answering <input type="checkbox"/> Condensing <input type="checkbox"/> Extending <input type="checkbox"/> Duplicating <input type="checkbox"/> Modeling <input type="checkbox"/> Conversing		
Type of Activity: <input type="checkbox"/> Transferring (cloze with word bank) <input type="checkbox"/> Matching <input type="checkbox"/> Ranking/Ordering <input type="checkbox"/> Sequencing <input type="checkbox"/> TPR <input type="checkbox"/> Drawing <input type="checkbox"/> True/False Statements <input type="checkbox"/> Multiple Choice <input type="checkbox"/> Fill In Chart/Table <input type="checkbox"/> Complete a Picture/Map <input type="checkbox"/> Choosing <input type="checkbox"/> Identifying <input type="checkbox"/> Other: _____		
Technology Integration (if applicable): <input type="checkbox"/> Internet <input type="checkbox"/> YouTube <input type="checkbox"/> Boom <input type="checkbox"/> NearPod <input type="checkbox"/> FlipGrid <input type="checkbox"/> GoogleDocs <input type="checkbox"/> Flippity <input type="checkbox"/> GoogleSlides/PearDeck <input type="checkbox"/> Quizlet <input type="checkbox"/> Padlet <input type="checkbox"/> Kahoot <input type="checkbox"/> Bazaart <input type="checkbox"/> Clips/iMovie <input type="checkbox"/> Screencast <input type="checkbox"/> Prezi <input type="checkbox"/> EdPuzzle <input type="checkbox"/> Other: _____		
Instructions for activity:		

Input Activity 2 (Paragraph Level)

Skill: <input type="checkbox"/> Listening <input type="checkbox"/> Reading	Mode: <input type="checkbox"/> Interpretive <input type="checkbox"/> Interpersonal	Function: <input type="checkbox"/> Referential <input type="checkbox"/> Affective
Real-World Context/Task: _____		
Function: <input type="checkbox"/> Identification <input type="checkbox"/> Orientation <input type="checkbox"/> Main Idea Comprehension <input type="checkbox"/> Detail Comprehension <input type="checkbox"/> Full Comprehension <input type="checkbox"/> Replication		
Response: <input type="checkbox"/> Doing <input type="checkbox"/> Choosing <input type="checkbox"/> Transferring <input type="checkbox"/> Answering <input type="checkbox"/> Condensing <input type="checkbox"/> Extending <input type="checkbox"/> Duplicating <input type="checkbox"/> Modeling <input type="checkbox"/> Conversing		
Type of Activity: <input type="checkbox"/> Transferring (cloze with word bank) <input type="checkbox"/> Matching <input type="checkbox"/> Ranking/Ordering <input type="checkbox"/> Sequencing <input type="checkbox"/> TPR <input type="checkbox"/> Drawing <input type="checkbox"/> True/False Statements <input type="checkbox"/> Multiple Choice <input type="checkbox"/> Fill In Chart/Table <input type="checkbox"/> Complete a Picture/Map <input type="checkbox"/> Choosing <input type="checkbox"/> Identifying <input type="checkbox"/> Other: _____		
Technology Integration (if applicable): <input type="checkbox"/> Internet <input type="checkbox"/> YouTube <input type="checkbox"/> Boom <input type="checkbox"/> NearPod <input type="checkbox"/> FlipGrid <input type="checkbox"/> GoogleDocs <input type="checkbox"/> Flippity <input type="checkbox"/> GoogleSlides/PearDeck <input type="checkbox"/> Quizlet <input type="checkbox"/> Padlet <input type="checkbox"/> Kahoot <input type="checkbox"/> Bazaart <input type="checkbox"/> Clips/iMovie <input type="checkbox"/> Screencast <input type="checkbox"/> Prezi <input type="checkbox"/> EdPuzzle <input type="checkbox"/> Other: _____		
Instructions for activity:		

**more input activities may be required based on the needs of the group*

Optional Input Activity Game in Groups/Teams (time filler or fun) with CIP questions and/or CIP display or Quizlet list

☐ Quizlet Live ☐ Flyswatters ☐ Quiz Bowl ☐ Kahoot/Gimkit/Blooket ☐ Other: _____ Scoring: _____

Part 3: Output Activities

Output Activity 1 (Sentence Level)

Skill: <input type="checkbox"/> Writing <input type="checkbox"/> Speaking Mode: <input type="checkbox"/> Presentational <input type="checkbox"/> Interpersonal Function: <input type="checkbox"/> Referential <input type="checkbox"/> Affective
Real-World Context/Task: _____
Type of Activity: <input type="checkbox"/> Info Gap <input type="checkbox"/> Info Exchange <input type="checkbox"/> Role-play <input type="checkbox"/> Caption Images <input type="checkbox"/> Email <input type="checkbox"/> Blog Post <input type="checkbox"/> Video <input type="checkbox"/> Text message(s) <input type="checkbox"/> Online/Social Media Comment/Profile <input type="checkbox"/> Catalogue Activity <input type="checkbox"/> Shopkeeper/Client <input type="checkbox"/> Cloze <input type="checkbox"/> Demonstration <input type="checkbox"/> TPR/Charades <input type="checkbox"/> True/False Statements <input type="checkbox"/> Fill In Chart/Table <input type="checkbox"/> Other: _____
Technology Integration (if applicable): <input type="checkbox"/> Internet <input type="checkbox"/> YouTube <input type="checkbox"/> Boom <input type="checkbox"/> NearPod <input type="checkbox"/> FlipGrid <input type="checkbox"/> GoogleDocs <input type="checkbox"/> Flippity <input type="checkbox"/> GoogleSlides/PearDeck <input type="checkbox"/> Quizlet <input type="checkbox"/> Padlet <input type="checkbox"/> Kahoot <input type="checkbox"/> Bazaart <input type="checkbox"/> Clips/iMovie <input type="checkbox"/> Screencast <input type="checkbox"/> Prezi <input type="checkbox"/> EdPuzzle <input type="checkbox"/> Other: _____
Instructions for activity:

Output Activity 2 (Sentence moving to Paragraph Level)

Skill: <input type="checkbox"/> Writing <input type="checkbox"/> Speaking Mode: <input type="checkbox"/> Presentational <input type="checkbox"/> Interpersonal Function: <input type="checkbox"/> Referential <input type="checkbox"/> Affective
Real-World Context/Task: _____
Type of Activity: <input type="checkbox"/> Info Gap <input type="checkbox"/> Info Exchange <input type="checkbox"/> Role-play <input type="checkbox"/> Caption Images <input type="checkbox"/> Email <input type="checkbox"/> Blog Post <input type="checkbox"/> Video <input type="checkbox"/> Text message(s) <input type="checkbox"/> Online/Social Media Comment/Profile <input type="checkbox"/> Catalogue Activity <input type="checkbox"/> Shopkeeper/Client <input type="checkbox"/> Cloze <input type="checkbox"/> Demonstration <input type="checkbox"/> TPR/Charades <input type="checkbox"/> True/False Statements <input type="checkbox"/> Fill In Chart/Table <input type="checkbox"/> Other: _____
Technology Integration (if applicable): <input type="checkbox"/> Internet <input type="checkbox"/> YouTube <input type="checkbox"/> Boom <input type="checkbox"/> NearPod <input type="checkbox"/> FlipGrid <input type="checkbox"/> GoogleDocs <input type="checkbox"/> Flippity <input type="checkbox"/> GoogleSlides/PearDeck <input type="checkbox"/> Quizlet <input type="checkbox"/> Padlet <input type="checkbox"/> Kahoot <input type="checkbox"/> Bazaart <input type="checkbox"/> Clips/iMovie <input type="checkbox"/> Screencast <input type="checkbox"/> Prezi <input type="checkbox"/> EdPuzzle <input type="checkbox"/> Other: _____
Instructions for activity:

**at least one of the output activities should be a real-world task*

Output Activity 3 (Paragraph Level) **Collect Real-World Output Task for summative assessment purposes*Skill: ☐ Writing ☐ Speaking Mode: ☐ Presentational ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s)
☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze
☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill In Chart/Table ☐ Other: _____Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Optional Output Activity Game in Groups/Teams with questions that elicit written or oral output (as a time filler or fun)☐ Quiz Bowl Buzzers ☐ Jeopardy ☐ Other: _____**Lesson Reflection****What went well?****Areas for improvement:****Next Steps**

Appendix D - CIMO Vocabulary Lesson Example: *Breakfast Foods*

Level: I II Proficiency Performance Range: NL NM NH IL Total Time Required: 1.5-2 hours	
Unit Topic/Theme: Healthy Eating Unit # 5 Lesson # 1	
Lesson Topic/Context: Breakfast Inquiry Question(s): How does where I live influence what I eat?	
Lesson Objectives and NCSSFL-ACTFL "I Can" Statements	ACTFL/State Standards/5 Cs (Communication, Culture, Connections, Comparisons, Community) and Modes of Communication
I can... identify what breakfast foods are common in C2 and C1 and whether they are sweet or savory foods	Communication-Interpretive/Interpersonal/Presentational
	Cultures-Cultural products and perspectives
express an opinion on which breakfast foods I like and don't like and which are healthiest or least healthy	Comparisons-Cultural comparison
compare what I eat for breakfast with what a person from C2 eats for breakfast	

Part 1: Comprehensible Input Presentation (CIP)

Real-World Context for Comprehensible Input Presentation (CIP): students from different countries are in an exchange program and wake up to eat breakfast; let's see what each person eats
Vocabulary and Structures to Re-Enter during CIP: likes/dislikes, nationalities, basic foods, adjectives
CIP Format (check all that apply): <input checked="" type="checkbox"/> Image Matrix <input type="checkbox"/> Map(s)/Diagram(s) <input type="checkbox"/> TPR <input type="checkbox"/> Story <input type="checkbox"/> Other: _____
Cultural Integration into CIP (check all that apply): <input checked="" type="checkbox"/> Culturally authentic vocabulary <input checked="" type="checkbox"/> Culturally authentic images/media <input checked="" type="checkbox"/> Juxtaposition of C1 with C2 (explain): one schedule from France, one from US, one from Canada,

High-Frequency Vocabulary (12-24 new words) *Consult textbook(s), internet resource(s), and/or native speaker(s)*

Lesson Question in TL and sentence starter response: Qu'est-ce qu'il/elle prend pour le petit déjeuner? Comment est... ?
C'est un petit déj/aliment/boisson équilibré/sucré/salé... ?

un aliment	une boisson	(pas) équilibré(e)	sain(e)/malsain(e)	sucré(e)/salé(e)
des céréales	du lait	un smoothie	du bacon	des œufs/une omelette
une saucisson	un fruit	du yaourt	une viennoiserie (un croissant, une pâtisserie)	
du jus (de fruit, d'orange)	du café	du sucre	de la crème	de la bouillie
des pancakes	des gaufres	une tartine	du beurre	de la confiture
du miel	du fromage à tartiner	des toasts/biscottes		une tranche de baguette

Il y a beaucoup/trop de gras, de protéines, de sucre, de calories, de vitamines, etc.

Language Functions/Support Structures: partitive adjectives (this is not the focus of the lesson but will be a prominent feature due to the nature of food vocabulary in the TL) You could choose to make a CI(G)MO grammar focused lesson to focus in on this structure which varies in French whether discussing likes and dislikes with food versus consuming food and drinks.




























Title: Le petit déjeuner

Qu'est-ce qu'il/elle prend pour le petit déjeuner ? C'est un petit dej/aliment/boisson équilibré/sucré/salé... ? Comment est...?

Josh (américain)	Ashley (canadienne)	Meredith (américaine)	Christine (française)	Luc (français)	Djamilah (belge)
Des céréales (un aliment)	Du bacon	Une viennoiserie Un croissant Une pâtisserie (un pop-tart)	Une tartine	Des céréales	Des biscottes/toasts
Du lait	Des oeufs (une omelette) Et des saucisses	Des gaufres Avec du sirop d'érable et du poulet frit	Ingredients for a tartine (une tranche de baguette avec du beurre et de la confiture)	Un chocolat chaud	Du fromage à tartiner
De la bouillie	Des pancakes	Des pommes de terre frits "hashbrowns"	Un/des fruit(s)	Un yaourt nature	Du miel
Un smoothie (une boisson)	De l'eau	Une boisson énergétique	Un café au lait avec du sucre	Un jus d'orange	Du thé/une tisane

Le petit déjeuner

Qu'est-ce qu'il/elle prend pour le petit déjeuner? C'est équilibré/sucré/salé/sain(e)...? Comment est...?

Josh 	Ashley 	Meredith 	Christine 	Luc 	Djamilah 
					
					
					
					

Sample CIP Questions used in conjunction with formative assessment system throughout CIP and lesson:

Yes/No: Une viennoiserie est sucrée? (Oui)
Ashley prend un yaourt? (Non)

Tag: Qui prend une tartine?
Quel aliment est sucré? Un fruit ou un œuf?

Either/Or: Luc boit du café ou du jus d'orange?
Qui prend une tartine? Luc ou Christine?

Short Answer: Qu'est-ce que Tyler prend le matin?
Quel aliments sont sucrés?

Movement Brain Break/Game after CIP(2-5 minutes): __TPR__ Exercise/Stretching/Dance in TL __X__ Game: Flyswatters

Part 2: Input Activities

all vocabulary from CIP must be integrated in all input activities

Input Activity 1 (Sentence Level)

Skill: ☐ Listening ☒ Reading Mode: ☒ Interpretive ☐ Interpersonal Function: ☐ Referential ☒ Affective

Real-World Context/Task: **Design an Instagram post photo for each description of food (iPad), we will share using Padlet**

Function: ☒ Identification ☐ Orientation ☐ Main Idea Comprehension ☐ Detail Comprehension
☐ Full Comprehension ☐ Replication

Response: ☐ Doing (TPR) ☐ Choosing ☒ Transferring ☐ Answering ☐ Condensing ☐ Extending ☐ Duplicating
☐ Modeling ☐ Conversing

Type of Activity: ☐ Transferring (cloze with word bank) ☐ Matching ☐ Ranking/Ordering ☐ Sequencing ☐ TPR ☒ Drawing
☐ True/False Statements ☐ Multiple Choice ☐ Fill In Chart/Table ☐ Complete a Picture/Map ☐ Choosing ☐ Identifying
☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☒ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Input Activity 2 (Paragraph Level)

Skill: ☒ Listening ☐ Reading Mode: ☒ Interpretive ☐ Interpersonal Function: ☒ Referential ☐ Affective

Real-World Context/Task: **You have volunteered to make breakfast for everyone. Take each person's order down using the chart.**

Function: ☐ Identification ☐ Orientation ☐ Main Idea Comprehension ☒ Detail Comprehension
☐ Full Comprehension ☐ Replication

Response: ☐ Doing (TPR) ☐ Choosing ☒ Transferring ☐ Answering ☐ Condensing ☐ Extending ☐ Duplicating
☐ Modeling ☐ Conversing

Type of Activity: ☐ Transferring (cloze with word bank) ☐ Matching ☐ Ranking/Ordering ☐ Sequencing ☐ TPR ☐ Drawing
☐ True/False Statements ☐ Multiple Choice ☒ Fill In Chart/Table ☐ Complete a Picture/Map ☐ Choosing ☐ Identifying
☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Teacher Script:

**more input activities may be required based on the needs of the group*

Optional Input Activity Game in Groups/Teams (time filler or fun) with CIP questions and/or CIP display or Quizlet list

☒ Quizlet Live ☐ Flyswatters ☐ Quiz Bowl ☐ Kahoot/Gimkit/Blooket ☐ Other: _____ Scoring: _____

Part 3: Output Activities

Output Activity 1 (Sentence Level)

Skill: ☒ Writing ☐ Speaking Mode: ☒ Presentational ☐ Interpersonal Function: ☒ Referential ☐ Affective

Real-World Context/Task: **Your friends have asked for your help in writing captions for their Instagram posts about their breakfasts. Write a caption for what each person is having.**

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☒ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s) ☒ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze ☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill in Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity ☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle ☐ Other: Instagram

Instructions for activity:

Output Activity 2 (Sentence moving to Paragraph Level)

Skill: ☐ Writing ☒ Speaking Mode: ☐ Presentational ☒ Interpersonal Function: ☒ Referential ☒ Affective

Real-World Context/Task: **You are getting breakfast ready for the group. Your partner will give their order. "Serve" each person the food that they ask for using picture cards. Then discuss the meal in terms of whether you both think it's a healthy breakfast or not and why (with scaffold sentences).**

Type of Activity: ☒ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s) ☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze ☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill in Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity ☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle ☐ Other: _____

Instructions for activity:

**at least one of the output activities should be a real-world task*

Output Activity 3 (Paragraph Level) *Collect Real-World Output Task for summative assessment purposes

Skill: ☐ X_Writing ☐ Speaking Mode: ☐ X_Presentational ☐ Interpersonal Function: ☐ Referential ☐ X_Affective

Real-World Context/Task:

Pre-writing: Venn diagram of typical breakfast foods in each country

You are blogging from your exchange program in France. Compare what you typically like to eat to the breakfast you're offered in France. Discuss which options you think are the healthiest or least healthy and why. **Model for them to use**

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ X_Blog Post ☐ Video ☐ Text message(s)
☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze
☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill In Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Optional Output Activity Game in Groups/Teams with questions that elicit written or oral output (as a time filler or fun)

☐ Quiz Bowl Buzzers ☐ Jeopardy ☐ Other: _____

Lesson Reflection:

What went well?

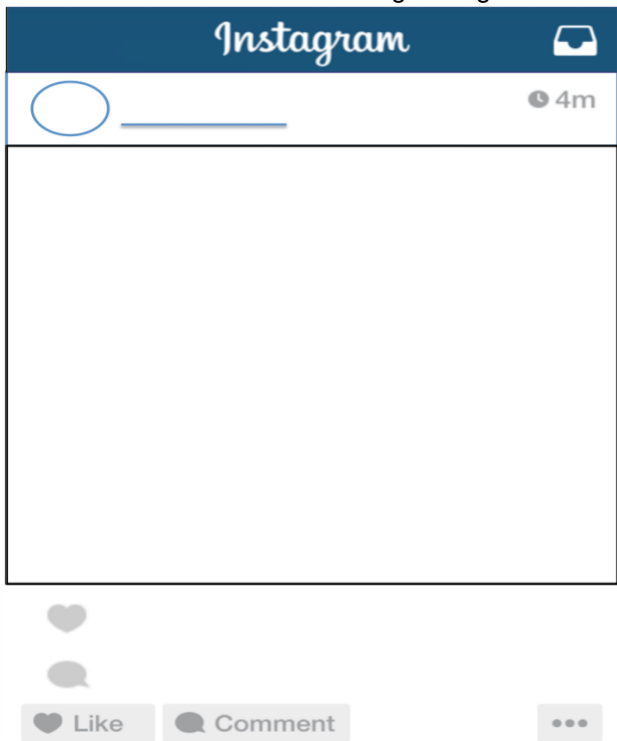
Areas for improvement:

Next Steps:

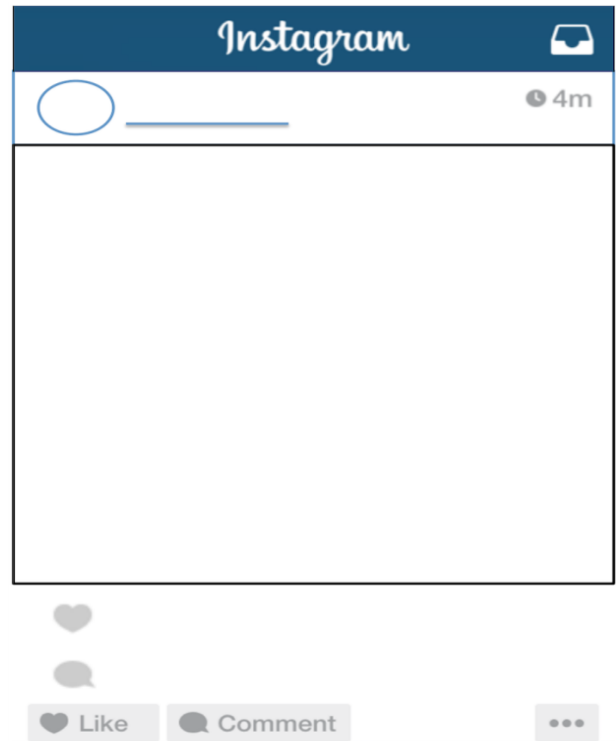
Student Handouts

Activité de lecture

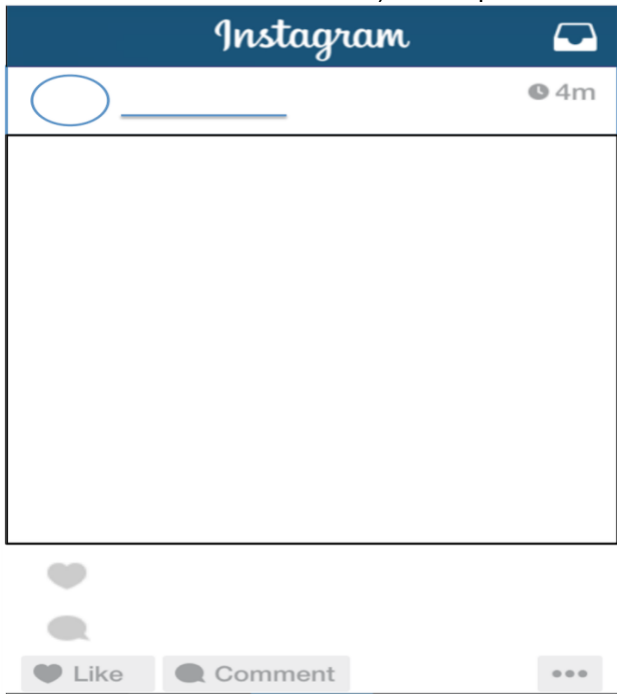
Your friend wants her Instagram account to be more artsy and stand out, so instead of taking photos of her breakfasts, she asks if you would draw a picture or make a collage for each post of her instead! You are such an amazing artist, so you agree to help her :) Draw or make a collage for each of the breakfast posts below. You can use your iPad if you choose. We will share our drawings using Padlet.



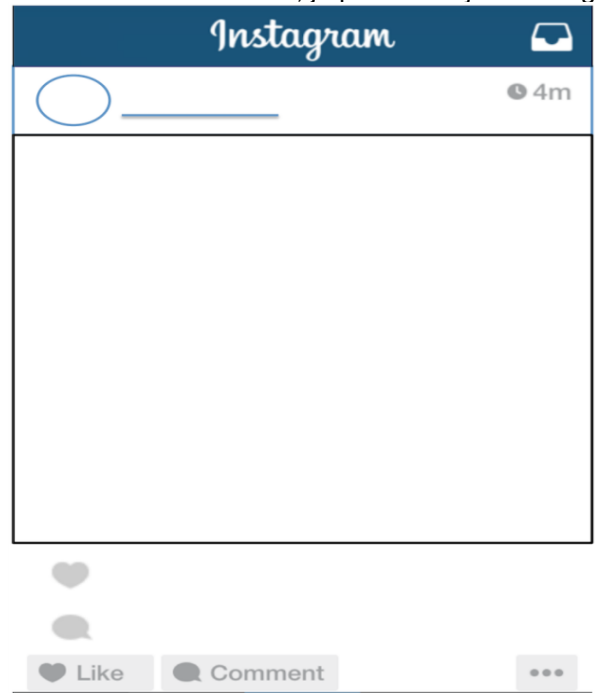
Voici mon petit déjeuner ce matin: un café au lait et une tartine au beurre avec de la confiture. Aussi un smoothie aux fraises! :) Très équilibré!



Miam!! Des pancakes, des œufs brouillés, et des saucisses, un vrai petit déj américain salé! Comme boisson, je prends un jus d'orange.



Pour moi ce matin: des biscottes avec du fromage à tartiner et du miel. Aussi je prends des fruits, et je bois un thé avec du sucre.



Je prends un smoothie avec du yaourt. Aussi, il y a des gaufres et des céréales. Très sucré et pas très équilibré, mais bon!

Activité de compréhension orale

You have volunteered to make breakfast for everyone in the exchange program this morning! Listen to each person and take down his or her order. Then one student will “make” the breakfast on the board using our photos. We will discuss as a group whether we think each person’s breakfast is healthy or not.

Des aliments	Paul	Fatima	Christophe	Marie	Sylvie	Luc
Des céréales						
Une tartine						
Du beurre						
De la confiture						
Du miel						
Du fromage à tartiner						
Une viennoiserie						
Du yaourt						
Des pancakes						
Un croissant						
Des biscottes/toasts						
Des œufs/une omelette						
Du bacon						
Des fruits						
Des boissons						
Du café						
Du the						
Du lait						
Un café au lait						
Un smoothie						
Du jus de fruits						
De la creme						
De l'eau						

Activité écrite

Your friends have asked for your help in writing captions for their Instagram posts about their breakfasts. Write a caption for what each person is having. The photos will be on the board and we will share our captions on Padlet. (Can use the real Instagram photos of French breakfasts, and then share the real captions afterwards)

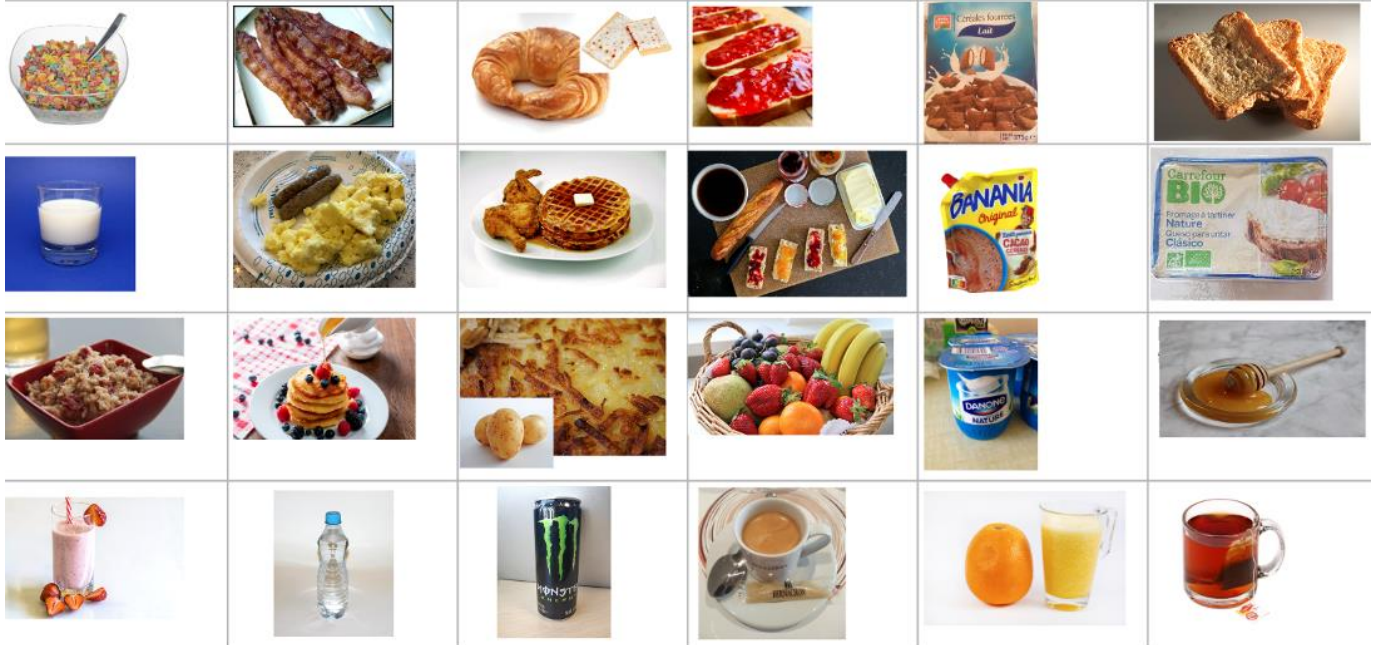
Link to French Instagram photos to caption:

<https://docs.google.com/presentation/d/1sX8CYFp1Z0Y7hLf0IWbHCRT06vdmAqL4pFDBZXLOmlk/edit?usp=sharing>

Activité orale

Information Exchange. You are getting breakfast ready. Your partner will give his or her order based on the picture of the breakfast they have on the paper inside their envelope. Listen to their order and “serve” your partner the food that they ask for using picture cards. Then discuss the meal in terms of whether you both think it’s a healthy breakfast or not and why (using provided scaffold/skeleton sentences). Finally, switch role and repeat.

Cut up Manipulative picture cards for each pair of students:



Envelopes:

Meal A (inside envelope A) Meal B (envelope B) Meal C(envelope C) Meal D (envelope D) Meal E (envelope E) Meal F



Activité écrite

You are blogging from your exchange program in France. Compare what you typically like to eat to the breakfast you're offered in France. Discuss which options you think are the healthiest or least healthy and why. Use an app like Bazaart to make your blog post attractive and include real pictures of what you eat. You can find examples of French breakfasts on Instagram by searching hashtags like #petitdejeuner #petitdej and more or make a collage of foods instead of using one photo.

Appendix E - CI(G)MO Lesson Template

CI(G)MO Structured Grammar Lesson Template

Level: I II	Proficiency Performance Range: NL NM NH IL	Total Time Required:
Unit Topic/Theme:		Unit #____ Lesson #____
Lesson Topic/Theme:		Essential Question(s):
Lesson Objectives and NCSSFL-ACTFL "I Can" Statements		ACTFL/State Standards/5 Cs (Communication, Culture, Connections, Comparisons, Community) and Modes of Communication
I can...		

Part 1: Structured Comprehensible Input Presentation (SP) (20-25 minutes)

Real-World Context for Comprehensible Input Presentation (CIP): Vocabulary and Structures to Re-Enter during CIP: CIP Format (check all that apply): __Image Matrix __Map(s)/Diagram(s) __TPR __Story __Other: _____ Cultural Integration into CIP (check all that apply): __Culturally authentic vocabulary __Culturally authentic images/media __Juxtaposition of C1 with C2 (explain):

Grammatical Structure (present one thing at a time):

Strategies for removing redundancy and making the structure salient:

Lesson Questions in TL and sentence starter response:

_____ ? _____ ...

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Language Functions/Support Structures:

--

CIP Matrix Display Planning for the Board (if used as format) Using Grammatical Structure

Board Title:

Lesson Questions in TL and sentence starter response:

_____? _____...

Notes about board display:

Sample CIP Questions used in conjunction with formative assessment system throughout CIP and lesson:

Yes/No:

Tag:

Either/Or:

Short Answer:

Movement Brain Break/Game after CIP(2-5 minutes): ____ Exercise/Stretching/Dance in TL ____ Game: _____

Attention and Co-Construction Phases

What should learners notice? What rules or patterns can be created or identified together based on the structured input?

Part 2: Input Activities

Be sure to keep learner's processing strategies in mind

Input Activity 1 (Sentence Level)

Skill: ☐ Listening ☐ Reading Mode: ☐ Interpretive ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Function: ☐ Identification ☐ Orientation ☐ Main Idea Comprehension ☐ Detail Comprehension
☐ Full Comprehension ☐ Replication

Response: ☐ Doing (TPR) ☐ Choosing ☐ Transferring ☐ Answering ☐ Condensing ☐ Extending ☐ Duplicating
☐ Modeling ☐ Conversing

Type of Activity: ☐ Transferring (cloze with word bank) ☐ Matching ☐ Ranking/Ordering ☐ Sequencing ☐ TPR ☐ Drawing
☐ True/False Statements ☐ Multiple Choice ☐ Fill In Chart/Table ☐ Complete a Picture/Map ☐ Choosing ☐ Identifying
☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Input Activity 2 (Paragraph Level)

Skill: ☐ Listening ☐ Reading Mode: ☐ Interpretive ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Function: ☐ Identification ☐ Orientation ☐ Main Idea Comprehension ☐ Detail Comprehension
☐ Full Comprehension ☐ Replication

Response: ☐ Doing ☐ Choosing ☐ Transferring ☐ Answering ☐ Condensing ☐ Extending ☐ Duplicating
☐ Modeling ☐ Conversing

Type of Activity: ☐ Transferring (cloze with word bank) ☐ Matching ☐ Ranking/Ordering ☐ Sequencing ☐ TPR ☐ Drawing
☐ True/False Statements ☐ Multiple Choice ☐ Fill In Chart/Table ☐ Complete a Picture/Map ☐ Choosing ☐ Identifying
☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

**more input activities may be required based on the needs of the group*

Optional Input Activity Game in Groups/Teams (time filler or fun) with CIP questions and/or CIP display or Quizlet list

☐ Quizlet Live ☐ Flyswatters ☐ Quiz Bowl ☐ Kahoot/Gimkit/Blooket ☐ Other: _____ Scoring: _____

Part 3: Output Activities

Be sure to keep learner's processing strategies in mind

Output Activity 1 (Sentence Level)

Skill: ☐ Writing ☐ Speaking Mode: ☐ Presentational ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s)
☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze
☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill In Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Output Activity 2 (Sentence moving to Paragraph Level)

Skill: ☐ Writing ☐ Speaking Mode: ☐ Presentational ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s)
☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze
☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill In Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

**at least one of the output activities should be a real-world task*

Output Activity 3 (Paragraph Level) **Collect Real-World Output Task for summative assessment purposes*

Skill: ☐ Writing ☐ Speaking Mode: ☐ Presentational ☐ Interpersonal Function: ☐ Referential ☐ Affective

Real-World Context/Task: _____

Type of Activity: ☐ Info Gap ☐ Info Exchange ☐ Role-play ☐ Caption Images ☐ Email ☐ Blog Post ☐ Video ☐ Text message(s)
☐ Online/Social Media Comment/Profile ☐ Catalogue Activity ☐ Shopkeeper/Client ☐ Cloze
☐ Demonstration ☐ TPR/Charades ☐ True/False Statements ☐ Fill In Chart/Table ☐ Other: _____

Technology Integration (if applicable): ☐ Internet ☐ YouTube ☐ Boom ☐ NearPod ☐ FlipGrid ☐ GoogleDocs ☐ Flippity
☐ GoogleSlides/PearDeck ☐ Quizlet ☐ Padlet ☐ Kahoot ☐ Bazaart ☐ Clips/iMovie ☐ Screencast ☐ Prezi ☐ EdPuzzle
☐ Other: _____

Instructions for activity:

Optional Output Activity Game in Groups/Teams with questions that elicit written or oral output (as a time filler or fun)

☐ Quiz Bowl Buzzers ☐ Jeopardy ☐ Other: _____

Lesson Reflection:

What went well?

Areas for improvement:

Next Steps:

Appendix F - CI(G)MO Lesson Example: *Gender Agreement*

Leçon de grammaire: L'accord de l'adjectif qualificatif avec les descriptions physiques

Proficiency Level: Novice Low

Objectives: Students will be able to...

- understand gender agreement and decipher the gender of someone else by attending only the corresponding adjective endings of the adjectives used in the physical description of that person both aurally and in writing
- describe someone orally and in writing using correct adjectives and gender agreement of adjectives

Time Required: Approximately two 90-minute blocks (3 hours)

New grammatical structure

Adjectives which change according to gender orthographically and/or phonetically, as well as those which do not

*L'adjectif qualificatif attribut s'accorde en genre et en nombre avec le nom ou le pronom auquel il se rapporte.

Change:

grand(e)	fort(e)
petit(e)	vieux/vielle
blond(e)	beau/belle
brun(e)	
laid(e)	

Do not change (invariable):

jeune
mince

Reenter

Il/Elle est... Il/Elle n'est pas...

Qui est...? Qui n'est pas...?

Comment est... ? Comment s'appelle la personne qui est... ?

l'alphabet

Materials

- Pictures of people
- Labels for unisex names with last initial and adjectives
- Activity handouts

Procedures

1. Structured Comprehensible Input Presentation (CIP)

Begin by having pictures on the board of celebrities as in the prior lesson. However, all of the people on this board will have gender neutral names and last initials: Camille B., Claude O., Dominique Q., Camille H., Claude D., Dominique L., etc. Do a warm up with the class where you introduce the pictures on the board, making sure to ask many yes/no, either/or, tag, and short answer questions in which the students will be able to hear the difference between the sound of the adjectives. Then ask comprehensible input questions where you do NOT use the pronouns, "il" or "elle," but instead only the names of the people. For example, "Dominique L. (a man), est grand ou petit? Oui, Dominique L. est petit. Camille H. (a woman) est petite? Ou Camille H. est grande?" (emphasize the consonant sound at the end of the feminine adjectives). Using only the unisex names forces students to attend to the grammatical concept of gender, which they can now focus on because they already know the meaning of the adjectives from the previous lesson. Continue to ask comprehensible input questions where students must listen closely to the pronunciation of the adjectives in order to answer correctly: "Claude O est grand ou grande? Qui est blonde, mince, et vieille ? C'est Camille H. ou Camille M.?" Then take

down the labels and continue questioning. See below for a picture of a comprehensible input display idea for the lesson with names and labels. (20-30 minutes)

Attention and Co-Construction Phases (AC)

Then, begin a brief grammar explanation in French and some English by asking if the students could hear or see any difference in some of the describing words (adjectives). They will say that some of the endings sounded and looked different (had an e or spelling changes) while other adjectives did not. Then students what they think the “e” or spelling changes represent. We will make a list on the board as above “Les adjectifs qui changent” and “Les adjectifs qui ne changent pas” and list the adjectives under each with a column for the masculine forms of the adjectives and a column for the feminine forms of the adjectives. If students ask why some adjectives do not change, we will just say that those are “special” adjectives and to accept that they are just that way. Some students may ask about colors and other adjectives, so mention that these do change but that we will work more with these in the future and just to be aware of it for now (with clothing and colors). (10 minutes)

Les adjectifs qui changent

Masculin		Féminin
petit	+e →	petite
grand	+e →	grande
fort	+e →	forte
blond	+e →	blonde
brun	+e →	brune

Les adjectifs qui ne changent pas (Invariables)

jeune
mince

Les adjectifs qui changent

**Il faut les mémoriser !*

vieux	→	vieille
beau	→	belle

Comprehensible input display with unisex names for Lesson 2-2:



2. Input Activity (Reading at sentence level/referential)

Explain to students that the culturally authentic French names in the activity are unisex and can be used interchangeably for a man or woman's name. These names are spelled the same for both men and women in France. Common real life examples include Dominique, Claude, Camille, Florence, and Francis. Students will read a sentence describing one of these people and match it with the letter of an appropriate picture choice underneath. There will be distracters and adjectives which change and do not change will be mixed in each sentence. Example sentence: *Claude est mince et grande*. Recognizing the feminine form of the adjective "grand" (*grande*), the student must circle the picture of the tall, thin *woman* and **not** the tall, thin man.

3. Input Activity (Listening cloze at paragraph level/referential and affective)

Read descriptions of several people using again the unisex names. Students will have to fill in the appropriate adjectives (spelled correctly) as they listen. At the end of each description, students will be asked to circle whether the person is a man or woman and then finally to draw the person described.

Teacher Listening Script:

A. *Mon amie Claude est très mince. Claude est blonde et vieille. Aussi, Claude est petite.*

B. *Mon ami_ Dominique est blond et fort. Aussi, Dominique est très grand et vieux. Aussi, Dominique est beau.*

C. *Mon ami_ Francis est petit. Aussi, Francis est jeune, beau, brun, et mince.*

D. *Camille est mon amie aussi. Camille est jeune, forte, et belle. Camille est brune et grande.*

4. Output Activity 1 (Writing/sentence level/affective)

Students will look at pictures of celebrities on the board and write sentences describing them using at least 3 adjectives with the correct spelling for each person. The student will start the sentence with "Mon ami(e) est..." instead of "il" or "elle." Then a student volunteer will read one of their sentences aloud and the other students will guess who is being described. Because the pronunciation of "Mon ami(e)" sounds the same regardless of whether referring to a man or woman friend, students are forced to attend to the adjective endings in order to identify the person correctly.

5. Output Activity 2 (Speaking/sentence level/affective and referential)

Students will look at pictures of men and women who will be their "house guest" and will need to be picked up at the airport. However, the house guest will have a unisex name. The pictures on the board will have men and women with the same names but with different last initials. For example a man named Dominique M. and a woman named Dominique D. who look similar (grand(e), mince, belle/beau). The students will describe the person by using the person's first name and their partner must determine which person is being described by listening to the gender of the adjectives used.

6. Output Activity 3 (Writing/Speaking at the paragraph level/affective)

Students will choose a friend to describe in writing. The student will use "Mon ami(e)" in place of il/elle with all descriptions. The student must write at least 3 sentences using all aspects of physical description with appropriate gender of adjectives as well as connectors like aussi, mais, and et. Then the student will then draw the person. Then, with a partner each person will read their written description and the other person will need to draw the person being described by ONLY listening to the description. They will then take turns. Students will then compare their drawings.

Student Handouts

Activité de lecture

One of the people shown below for each description will be coming to visit you as a part of an exchange program for people of all ages. However, the group that organized the exchange sent you only the descriptions of those participating in the program and forgot to include pictures. Also, everyone in the program has a gender-neutral name so be careful to choose the correct person for each item.

Using the adjectives in the description, write the correct letter of person described for each item.

Modèle: Claude Laforge est petit et blond. Aussi, Claude est beau. N

1. Claude Dubois est mince. Aussi, Claude Dubois est brun, grand, et beau.
2. Dominique Cogny est fort et petit. Aussi, Dominique est vieux.
3. Claude Laforge est jeune, belle, et grande. Aussi, Claude est forte et blonde.
4. Camille Martin est petite et forte. Aussi, Camille est vieille.
5. Camille Guillemard est jeune. Aussi, Camille est blond, fort, et grand.
6. Dominique Dupont est jeune. Aussi, Dominique est mince, brune, et petite.



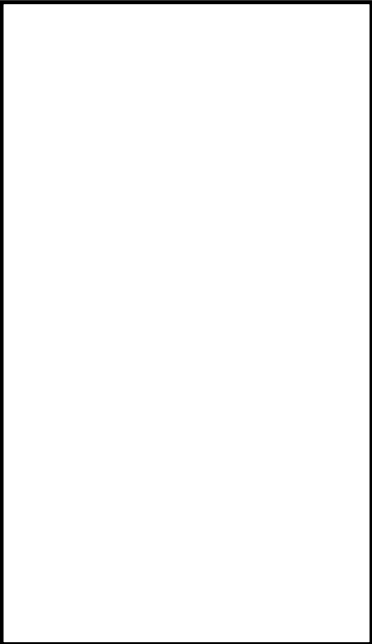

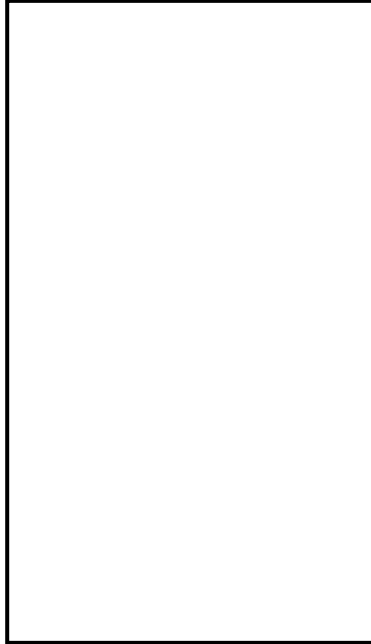

Activité de comprehension orale

1. Listen to the following descriptions of my friends and fill in the missing adjectives that you hear. Use the word bank and write in the missing adjective with the correct spelling.
2. After you have filled in the blanks and determined the gender of the person, *make sure the word "ami(e)" is spelled correctly to match the gender* ("mon ami" is masculine, "mon amie" is feminine).

mince	petit	vieux	forte	blond	belle
grande	petite	brun	fort	blonde	laid
grand	vieille	brune	jeune	beau	laide

- A. Mon ami___ Claude est très _____. Claude est _____ et _____.
Aussi, Claude est _____.
- B. Mon ami___ Dominique est _____ et _____. Aussi, Dominique est très
_____ et _____. Dominique est _____.
- C. Mon ami___ Francis est _____. Aussi, Francis est _____, _____,
_____ et _____.
- D. Camille est mon ami___ aussi. Camille est _____, _____, et _____.
Camille est _____ et _____.

3. Now, draw a quick sketch of each person described.

			
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Claude

Dominique

Francis

Camille

Activité écrite 1

Regardez les photos au tableau et écrivez une description de 5 personnes avec **3** adjectives (au minimum).

*Each sentence starts with “Mon ami_ est...” so *make sure the word “ami(e)” and the adjectives are spelled correctly to match the gender of the person you are describing* (“mon ami” is masculine, “mon amie” with an “e” is feminine).

Modèle: Mon amie est grande, mince, et belle. (Camille R.)

1. Mon ami__ est _____, _____, et _____.
()
2. Mon ami__ est _____, _____, et _____.
()
3. Mon ami__ _____.
()
4. Mon ami__ _____.
()
5. Mon ami__ _____.
()

Activité orale

One of the people show on the board will be coming to visit you as a part of an exchange program for people of all ages. However, the group that organized the exchange sent you pictures of the participants but the names were mixed up. Also, everyone in the program has a gender neutral name so be careful to choose the correct person!

As the contact person (Personne B), you will choose and describe one of the people pictured above as your partner's guest. **Instead of using "il" or "elle" use the phrase "Votre hôte est..." with the appropriate form of the adjective for that person's gender.**

As the host (Personne A) of the “mystery guest,” ask your partner to describe your guest.

Modèle :

Personne A : Qui est mon hôte?

Personne B : Votre hôte est mince, blonde, et petite. Aussi, votre hôte est **vieille**.

Personne A : Mon hôte est Dominique S. ?

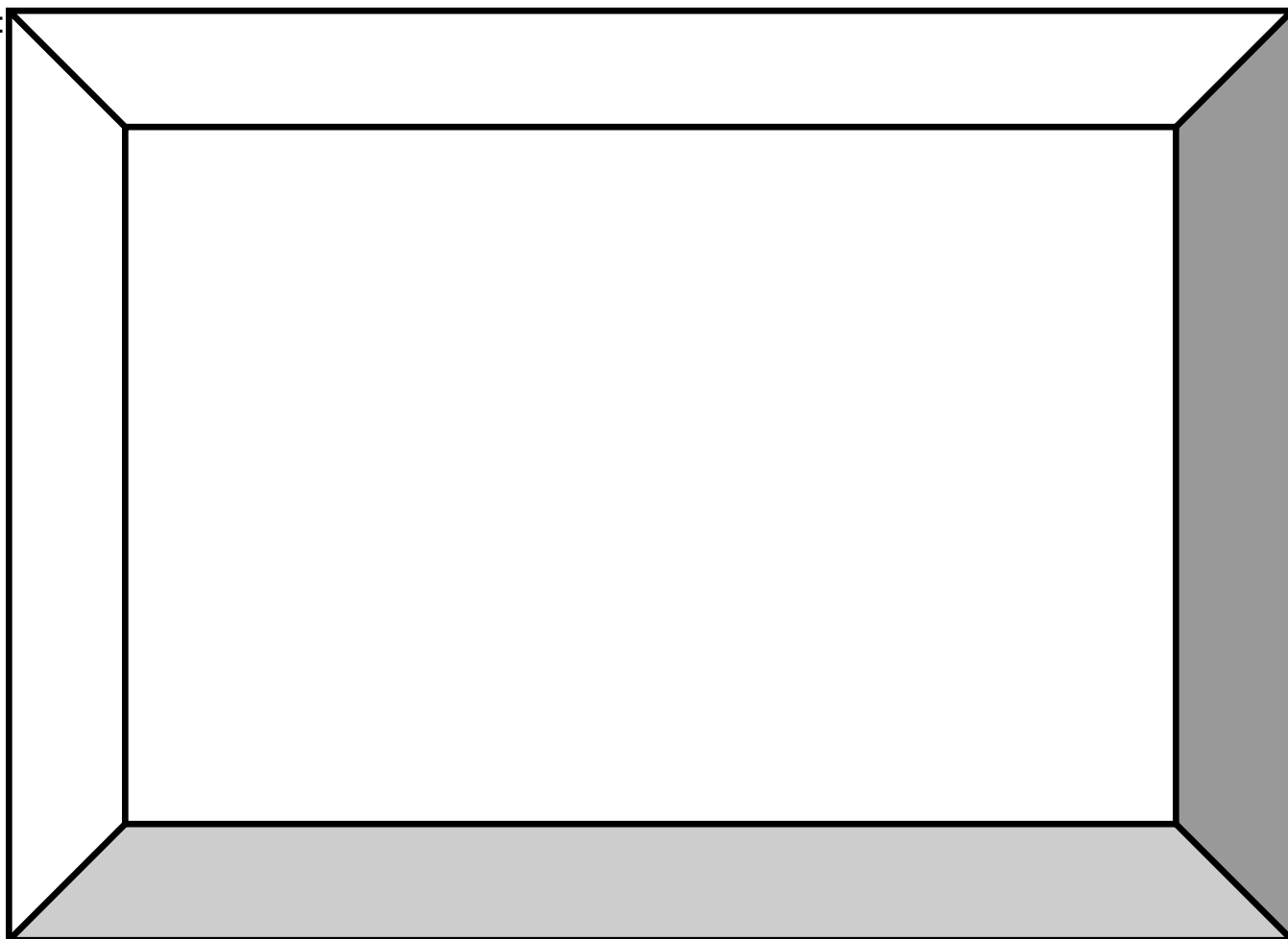
Personne B : Oui, c'est Dominique S. !

Activité écrite

Choose a friend to describe in writing. Use “Mon ami(e)” in place of il/elle with all descriptions. Write at least 3 sentences using all aspects of physical description **with appropriate gender of adjectives** as well as connectors like aussi, mais, and et. Then draw the person. Next, with a partner take turns reading your written description while the listener draws the person being described (no peeking!). Finally, compare your drawings!

Modèle: Mon amie est jeune et brune. Aussi, mon amie est mince. Mon amie n'est pas laide ; mon amie est belle et grande.

Dessin:



Appendix G - CI(G)MO Lesson Example: 2nd Person Singular Present Tense

Verb Endings

Les verbes au présent : 2^{ème} personne du singulier

Objectives : Each student will be able to...

1. identify, both orally and in writing, 2nd person singular present tense verbs.
2. talk about the activities in the 2nd person.

3rd and 1st person singular present tense verbs will be reentered.

Materials:

- magnets or tape
- pictures and labels for comprehensible input
- dry erase markers and whiteboard
- student activity sheets

New form:

2nd person verbs :

Tu...

te lève

*vas/ (tu) va

choisis

vois

traverses

fais

parles

attends

sors

rends visite à

joues

travailles

veux

peux

dors, etc

*Be careful to point out that for l'imperatif (commands with tu) the final « s » is dropped for most verbs.

Reenter 1st person verbs and 3rd person verbs in the present tense:

Je/J'...

me lève très tôt et cuisine

vais au travail (réponds aux courriels, donne des présentations, etc.)

fais les courses (à Publix) pour le dîner

vais à l'université

dors tard

rends visite à ma famille

joue du violon

danse avec mes amies

1. Comprehensible Input : Choisis ta propre aventure : La maison hantée
 A storybook with three possible endings will be used to present the verbs. I have loosely based my storybook off of one of the "Choose Your Own Adventure" books written by R.A. Montgomery called, *The Haunted House*, which like all books of this type, is written in the 2nd person singular. This will allow students to hear verbs in the second person singular and to answer questions using second person singular verbs when asked questions about the story. I will give all of the students a copy of the "book." Because they are already familiar with the verbs as vocabulary, I mostly want them to have practice looking at the endings of 2nd person verbs, to hear them over and over, and repeat them out loud in context. I will begin reading the story and the class will follow along. After each page, I will ask students comprehensible input questions. For example, "OK dans l'histoire, qu'est-ce que *tu fais*? *Tu as* un chien ou un chat ? Comment s'appelle ton chien ? Ton chien chasse un chat, et qu'est-ce que *tu fais* ? *Tu regardes* ton chien ou *tu cours* après ton chien ? *Tu arrives* où ? As soon as I reach a page that requires us to choose a path/page number, I will ask students questions like, "Si *tu vas* à la page 8, qu'est-ce que *tu fais*? *Tu entres* dans la maison ou *tu vois* un crocodile ? » When we get to one end of the story, we will reread the story, but then chose different paths, which will lead us to a different ending. We will then discuss how the verbs looked and sounded today when compared to the previous day (3rd person) and deduce the grammar rules for 2nd person.
2. Input Activity 2 (Reading/Sentence level/affective)
 Students will be given 12 scenes from one of the three storylines from our "Choose your own adventure" book that that they must read and then illustrate.
3. Input Activity 3 (Listening/Paragraph level/referential)
 I will give students the text of one of the three storylines in cloze format and they will fill in the 2nd person verbs.
4. Output Activity 1 (Writing/Sentence or paragraph level/affective)
 We will write our own « Choisis ta propre aventure » books. As a class, we will practice. I will give students a story starter similar to the first 2 pages of the book we read in class. Then, each student will be required to write and illustrate two possible paths from the intro, and then one ending for each of the paths for a total of 4 pages.
5. Output Activite 2 (Speaking/Sentence or paragraph level/affective)
 Students will read their stories aloud with their partner, who will illustrate/create sketches of each scene. After the reading, the students will compare drawings.
6. Output Activite 3 (Writing/Speaking/Paragraph level/affective)
 Students will write their own "Choisis ta propre aventure" books. I will split students into groups of 4. All of the students in each group are responsible for creating their own book. All four of them must decide on the setting and write the setup/beginning of the story, which must be at least 4 sentences page. They must also illustrate it. Then, the group must split in half, and each pair must write and create a separate adventure path based on the intro. Next, the students all

work individually to write and illustrate their own ending of the path they worked on in pairs. I will collect the work and make copies. The following day, we will read them and vote on which student book(s) we liked best.

Choisis ta propre aventure :

LA MAISON HANTÉE



ATTENTION : C'est un livre différent !
TU choisis ce qui se passe dans l'histoire—
même la fin !

Ne lis pas ce livre en ordre. Il y a plusieurs pistes possibles, et c'est à toi de décider quelles pistes tu veux suivre. Chaque piste commence une autre aventure. Bonne chance !

Page 1. Un jour, tu *fais* une promenade avec ton chien, Milou. Tu *décides* de t'arrêter et tu *joues* avec Milou. Tout d'un coup, un chat blanc court devant Milou, et Milou le chasse ! Tu *cours* après les deux animaux et tu *cries*, « Arrêtez-vous ! » En courant après Milou et le chat, tu *arrives* à une très grande, vieille maison grise.



Va à la prochaine page.

Page 2. Quelle maison bizarre ! Elle est très vieille, et elle a l'air abandonnée. Tu *penses* à toi-même : « Peut-être c'est une maison hantée ? Non, non, c'est impossible. » La porte est ouverte un peu. Tu ne *vois* pas Milou ; il a disparu ! Tu *cries*, « Milou ! Milou ! Viens, Milou ! » Il n'y a pas de réponse. Tu *paniques*. Tu *dois* chercher Milou ! Tu *entres* le jardin de la maison. Tu *cherches* dans le jardin, mais Milou n'est pas là. Tout d'un coup, tu *entends* une voix d'une personne de la maison !

C'est une maison hantée? Non, c'est impossible, n'est-ce pas ??

Milou! Où es-tu?



Milo
"

Va à la prochaine page.

Page 3. La voix dans la maison dit, « MILOU EST DANS LA MAISON. » La voix est terrifiante ! Tu *veux* chercher Milou, mais tu ne *veux* pas entrer dans la maison. Qu'est-ce que tu *fais* ?

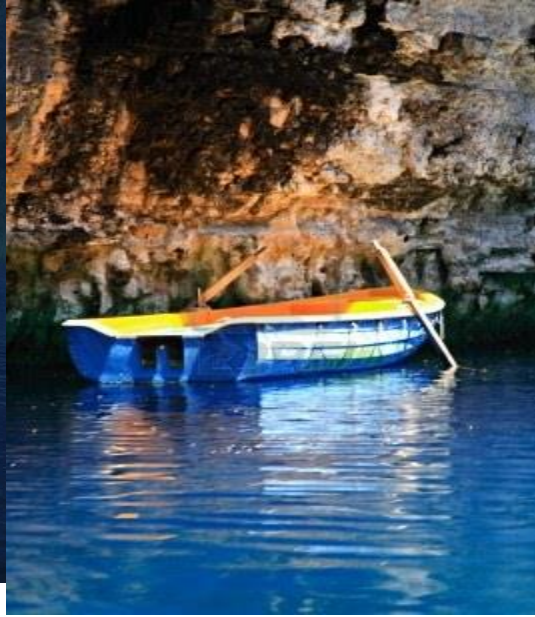


Si tu *paniques* et *cours* en zigzag vers l'autre direction de la maison, *va* à la page 5.
Si tu *choisis* d'entrer dans la maison, *va* à la page 7.

Page. 4 Tu *vois* la caverne. Elle est très grande. Il y a des rats et des chauves-souris, et il y a une rivière. Tu *regardes* la rivière qui coule au milieu de la caverne.

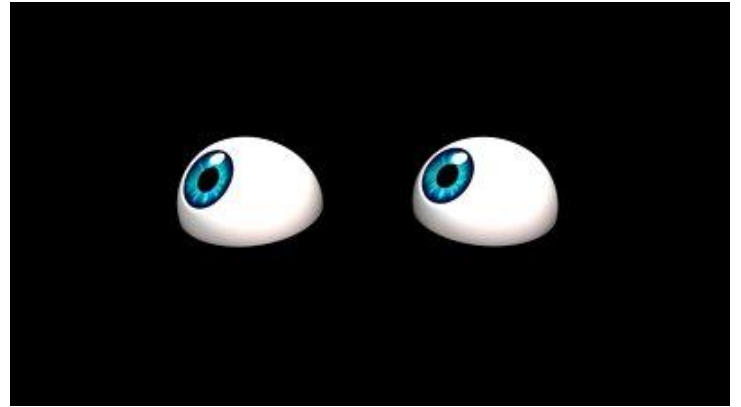


Aussi, il y a aussi un bateau bleu.



Si tu *prends* le bateau bleu, va à la page 12.
Si tu *marches* le long de la rivière, va à la page 13.

Page 5. Tu *tombes* dans un escalier secret. Tu es inconscient. Quand tu *te réveilles*, tu es dans la maison ! C'est tout noir, et tu *as peur* !



Si tu *cries*, « Au secours ! »,
va à la page 8.
Si tu *attends* et *restes* calme,
va à la page 11.

Page 6. Tu *vas* avec la licorne magique et mystérieuse à l'extérieur de la maison. Maintenant tu *as* des pouvoirs magiques ! Tu *sautes* 1000 mètres dans l'air ! Tu *t'amuses* bien, mais tu ne *penses* pas à Milou.



Si tu *restes* avec la licorne,
va à la page 14.

Si tu *vas* chercher Milou,
va à la page 5.

Page 7. Tu *dis*, « La maison, elle n'est qu'une vieille maison, et elle n'est pas hantée. » Tu *décides* d'entrer la maison par la porte de derrière. Tu *ouvres* la porte : « Crrrrrrrr ! »

Va à la prochaine page.

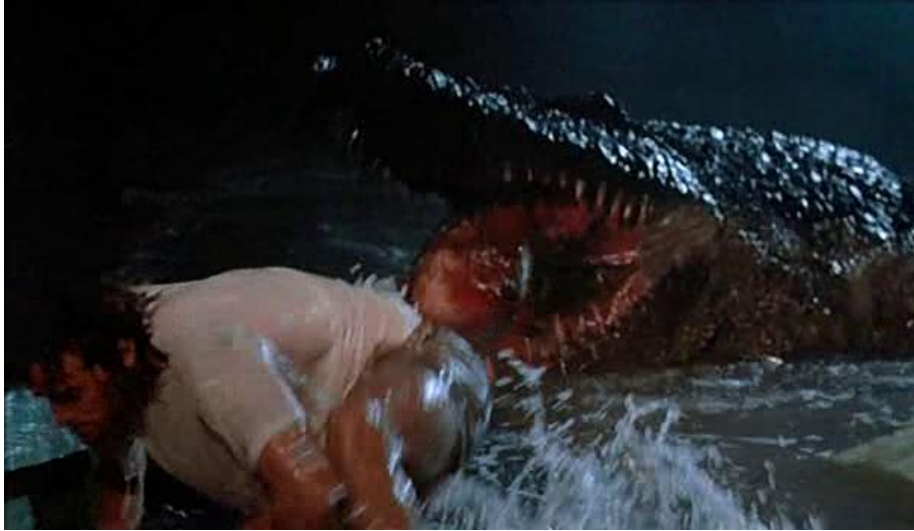


Page 8. L'intérieur est très noir et humide.
Dans l'obscurité, une licorne magique apparaît !
« Suis-moi ! » dit la licorne. « Je peux t'aider ! » dit la licorne.



Si tu vas avec la licorne, va à la page 6.
Si tu ne sais pas quoi de faire, va à la page 11.

Page 9. Le crocodile attrape une de tes tennis !
Tu es dans la bouche du crocodile. Il te tire dans
l'eau. Ahhhhhh !



Va à la prochaine page.

Page 10. Tu *frappes* le crocodile, mais le crocodile est trop fort. Milou arrive et il se batte avec le crocodile ! Fatigué, tu *nages* au rivage et tu *t'échappes*. Tu sors de l'eau, et Milou est là ! Tu *cours* avec Milou loin de la maison. Tu ne vas pas visiter cette maison jamais encore !



LA FIN

Page 11. Tu *veux* rentrer chez toi. Mais, tu ne *peux* pas laisser Milou seul dans la maison.

CLIQUE ! Une porte dans la maison ferme et une autre porte ouvre. Tu *vois* des escaliers pour une caverne. Tu *entends* le son d'une rivière.

Puis, tu *entends* un autre son : « OUAF ! OUAF ! »
C'est Milou ??



Tu *descends* les escaliers de la caverne, va à la
page 4.

Page 12. En bateau, tu vas plus loin dans la caverne, quand tu *vois* que l'eau devient du chocolat !!! Tout autour de toi, tu *vois* un monde de bonbons. Tu *sautes* du bateau, et tu *manges* du chocolat et des bonbons !



Après que tu *manges* des bonbons, tu es très fatigué. Tu *décides* de faire une sieste et tu *dors*.

Va à la page 15.

Page 13. Tu *décides* que le bateau est trop dangereux pour toi, et tu *marches* au bord de la rivière. Tu *vois* un gros crocodile !



Va à la page 9.

Page 14. Tu *montes* la licorne et la licorne et tu *voles* avec elle dans les nuages et les étoiles. La licorne s'arrête sur un nuage. Tu *manges* des crêpes de Nutella avec elle dans les étoiles. Tu *adores* la licorne ! Puis, tu *penses* à Milou.



Va à la page 16.

Page 15. « *Lève-toi!* Coucou, mon ange ! Il est sept heures du matin ! Tu *dois* aller à l'école ! » dit une voix. C'est la voix de ta mère, tu *rêves* ! Tu *te lèves* et tu *ouvres* les yeux. Tu es dans ton lit. Et voilà, ton chien Milou est là ! La maison hantée n'est qu'un rêve.



LA FIN

Page 16. Tu *adores* la licorne, mais tu es triste parce que tu *penses* à Milou. Tu *pleures*. La licorne te demande, « Oh le pauvre, qu'est-ce que tu as ? » Tu *expliques* à la licorne que ton chien, Milou, est perdu.



Mon pauvre
Milou...☹️



Va à la prochaine page.

Page 17. La licorne dit, « Ne pleure pas ! J'ai des pouvoirs magiques. Je peux t'apporter à Milou ! » Et tu *voles* avec la licorne dans la forêt à côté de la maison, ou tu le *trouves*. « OUAF ! » crie Milou. Tu *dis* à la licorne, « Merci beaucoup, Madame Licorne de trouver mon petit chien, Milou ! »



LA FIN

Activité de lecture 2

Tu es artiste ! Lis l'autre version de l'histoire et dessine toi-même (yourself) dans chaque scène.

1. Tu **ne choisis pas** d'entrer dans la maison parce que tu **as** peur, et tu **cours** vers l'autre direction de la maison.
2. Tu **tombes** dans un escalier secret. Tu **es** inconscient.
3. Quand tu **te réveilles**, tu **es** dans la maison ! C'est tout noir, et tu **as** peur !
4. Tu **entends** une porte ferme : « CLAQUE ! » Et tu **vois** une autre porte ouvre.
5. Dans la porte ouverte, tu **vois** des escaliers pour une caverne. Tu **entends** le son d'une rivière. Puis, tu **entends** un autre son : « OUAF ! OUAF ! » C'est Milou ??
6. Tu **descends** les escaliers.

1.	2.
3.	4.
5.	6.

7. Tu **vois** la caverne. Elle est très grande. Il y a des rats et des chauves-souris, et il y a une rivière. Tu **regardes** la rivière qui coule au milieu de la caverne. Aussi, il y a un bateau bleu.
8. Tu **prends** le bateau.
9. En bateau, tu **vas** plus loin dans la caverne, quand tu **vois** que l'eau devient du chocolat !!! Tout autour de toi, tu **vois** un monde de bonbons.
10. Tu **sautes** du bateau, et tu **manges** du chocolat et des bonbons !
11. Après que tu **manges** des bonbons, tu **es** très fatigué. Tu **décides** de faire une sieste et tu **dors**.
12. « **Lève-toi** ! Il est sept heures du matin ! Tu **dois** aller à l'école!» dit une voix. C'est la voix de ta mère ! Tu **te lèves** et tu **ouvres** les yeux. Tu **es** dans ton lit. Et voilà, ton chien Milou est là! La maison hantée n'est qu'un rêve.

7.	8.
9.	10.
11.	12.

Activité d'écoute 3

Ecoute l'histoire de l'aventure et écris les verbes qui manquent.

Tu...

aimes	adores	te lèves	sautes	cours	joues	arrives	
pleures		es	ouvres	entends		tombes	
marches		paniques					
voles	as	montes	veux	prends	lis	te réveilles	
trouves		vas	manges	peux	frappes	travailles	
dis	fais	penses	entres	choisi	dors	sais	
expliques	dois	vois	cries	finis	sors	restes	cherches

Un jour, tu _____ une promenade avec ton chien, Milou. Tu _____ de t'arrêter et tu _____ avec Milou. Tout d'un coup, un chat blanc court devant Milou, et Milou le chasse ! Tu _____ après les deux animaux et tu _____, « Arrêtez-vous ! » En courant après Milou et le chat, tu _____ à une très grande, vieille maison grise.

Quelle maison bizarre ! Elle est très vieille, et elle a l'air abandonnée. Tu _____ : « Hmm, peut-être c'est une maison hantée ? Non, non, c'est impossible. » La porte est ouverte un peu. Tu ne _____ pas Milou ; il a disparu ! Tu _____, « Milou ! Milou ! Viens, Milou ! » Il n'y a pas de réponse. Tu _____. Tu _____ chercher Milou ! Tu _____ le jardin de la maison. Tu _____ dans le jardin, mais Milou n'est pas là. Tout d'un coup, tu _____ une voix d'une personne de la maison !

La voix dans la maison dit, « MILOU EST DANS LA MAISON. » La voix est terrifiante ! Tu _____ chercher Milou, mais tu ne veux pas entrer dans la maison. Qu'est-ce que tu _____ ? Tu _____ d'entrer dans la maison.

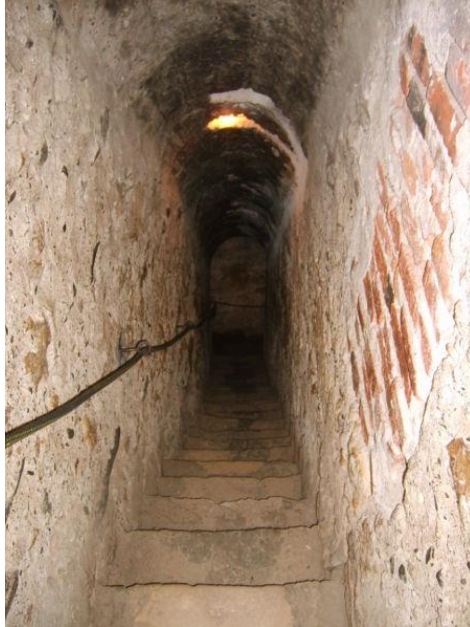
L'intérieur de la maison est très noir et humide. Dans l'obscurité, une licorne magique apparaît ! « Suis-moi ! » dit la licorne. « Je peux t'aider ! » dit la licorne. Tu _____ avec la licorne, et tu _____ la licorne. Tu _____ avec elle dans les nuages et les étoiles. La licorne s'arrête sur un nuage. Tu _____ des crêpes de Nutella avec elle dans les étoiles. Tu _____ la licorne ! Puis, tu _____ à Milou.

Tu _____. La licorne te demande, « Oh le pauvre, qu'est-ce que tu _____ ? » Tu _____ à la licorne que ton chien, Milou, est perdu. La licorne dit, « Ne pleure pas ! J'ai des pouvoirs magiques. Je peux t'apporter à Milou ! » Et tu voles avec la licorne dans la forêt à côté de la maison, où tu _____ Milou. « OUAH ! » crie Milou. Tu _____ à la licorne, « Merci beaucoup, Madame Licorne de trouver mon petit chien, Milou ! »

Activité écrite 1

Ecris une histoire pour chaque image dans le style d'un livre-jeux dont tu es le héros, comme « La maison hantée ».

Page 1. Un jour, tu joues avec un ballon de basket dans le grenier (attic) de ta maison. Le ballon de basket frappe le mur, et tu vois un rayon de lumière qui vient du mur. Quand tu examines le mur, tu trouves un passage secret dans le mur ! Qu'est-ce que tu fais ?



Tu *entres* le passage secret et descends les escaliers. Va à la prochaine page.

Si tu _____, *va à la page*
3.

Si tu _____, *va à la page*
4.

Page 3.

Va à la page 5.

Page 4.

Va à la page 6.

Page 6.

LA FIN

Activité orale et écrite 2/3

En groupe, écrivez une histoire dans le style du livre, « La maison hantée ».

Première Etape : Page 1

En groupe de 3 à 4 personnes :

1. Ecrivez l'introduction de l'histoire. (Au minimum 3 phrases)
2. Dessinez une image pour le texte à la page 1.
3. Ecrivez deux pistes en bas de la page.

Exemple : Page 1. (L'introduction) Tu_____. Tu_____.
Tu_____.

(Dessin/Image)

(Les deux pistes) Si tu_____, va à la page 2. Si tu_____, va à la page 3.

Deuxième Etape : Pages 2 et 3

En groupe de 2 personnes :

1. Un groupe de 2 écrit l'action pour page 2. (Au minimum 3 phrases)
2. Dessinez une image pour le texte à la page 2.
3. Ecrivez **deux** pistes en bas de la page.

Exemple : Groupe 1 : Page 2 Groupe 2 : Page 3
Page 2. (L'action) Tu_____. Tu_____.
Tu_____.

(Dessin/Image)

(Les deux pistes) Page 2 : Si tu_____, va à la page 4. Si tu_____, va à la page 6.

Page 3: Si tu_____, va à la page 5. Si tu_____, va à la page 7.

Troisième Etape : Pages 4, 5, 6, 7

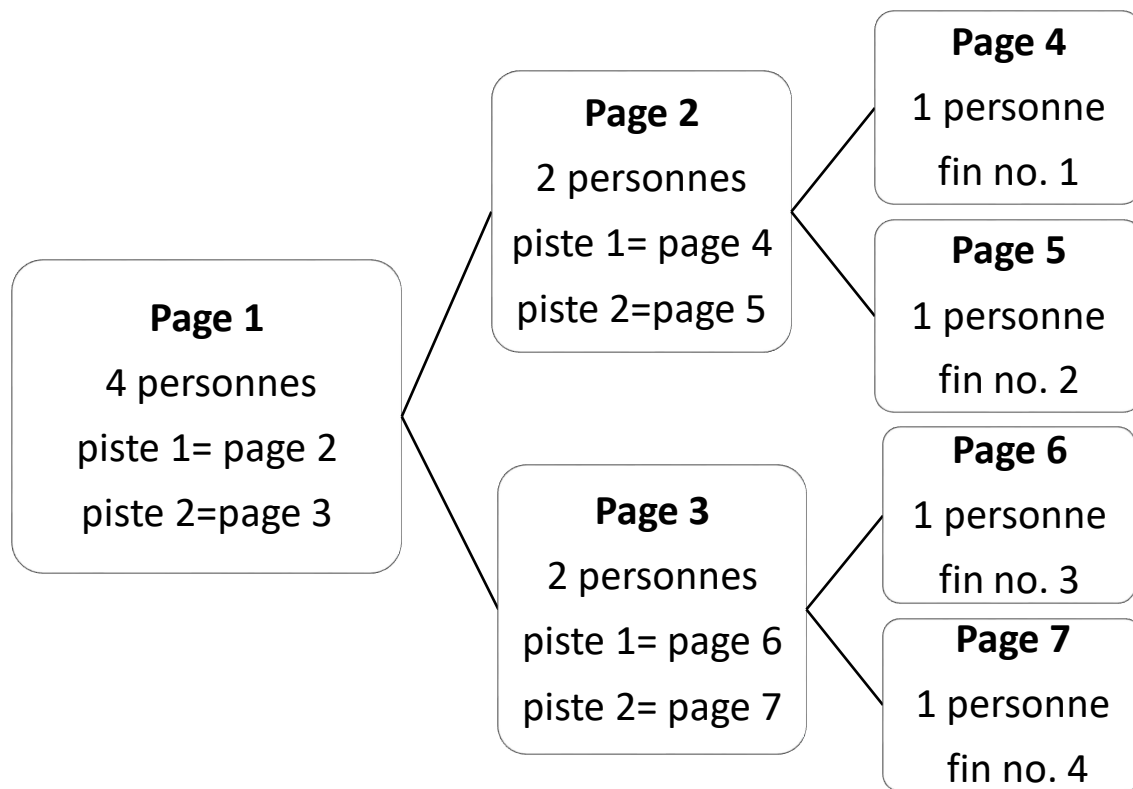
Individuellement :

1. Ecris l'action pour la page finale.
2. Dessine une image pour le texte.
3. Ecris « LA FIN » en bas de la page.

Exemple : Un membre du groupe : Page 4
Page 4. (L'action) Tu_____. Tu_____.
Tu_____.

(Dessin/Image)

LA FIN



Book Project Rubric

Did you create a title in French for your group's book and write it neatly in French on an illustrated cover page? Did each group member write his or her name on the back of the book and indicate which pages he/she worked on? ____/5 points

Did your book contain all 7 text pages with illustrations? ____/15 points

Did each page contain at least 3 verbs in the "tu" form? ____/20 points

Were the illustrations creative and did they match the text accurately? ____/5 points

Did your group use correct spelling and grammar, with special attention paid to the spelling of verbs in the "tu" form? ____/5 points

____/50 total points

Commentaires:

Choisis ta propre aventure :



_____, pages _____

_____, pages _____

Si tu _____, *va à la page*
2.

Si tu _____, *va à la page*
3.

Si tu _____, *va à la page*
4.

Si tu _____, *va à la page*
5.

Si tu _____, *va à la page*
6.

Si tu _____, *va à la page*
7.

LA FIN

LA FIN

LA FIN

LA FIN

Appendix I - PGAP Lesson Template

PGAP Literacy/Cultures/Connections Lesson Template

Level: <input type="checkbox"/> I <input type="checkbox"/> II	Proficiency Performance Range: <input type="checkbox"/> NL <input type="checkbox"/> NM <input type="checkbox"/> NH <input type="checkbox"/> IL	Total Time Required:
Unit Topic/Theme:		Unit # <input type="text"/> Lesson # <input type="text"/>
Lesson Topic/Theme:		Essential Question(s):
Lesson Objectives and NCSSFL-ACTFL "I Can" Statements	ACTFL/State Standards/5 Cs (Communication, Culture, Connections, Comparisons, Community) and Modes of Communication	
I can...		

Authentic Text Type: ☐ List ☐ Ad ☐ Menu ☐ Song ☐ Poem ☐ Schedule ☐ Invitation ☐ Announcement ☐ Video
☐ Brochure ☐ Recipe ☐ Graph/Chart ☐ Article ☐ Story ☐ Other: _____

Description of the text:

Link(s) to the text and or other resource(s):

Part 1: Pre-Reading

Pre-Reading Activity Ideas (check all that apply)

☐ Semantic Webbing ☐ Making Predictions ☐ Concept Cards ☐ KWL Chart ☐ Anticipation Guide ☐ Show a Video
☐ Semantic Features Analysis ☐ Brainstorming ☐ Present Text from C1 ☐ Present Preliminary Text from C2
☐ Picture Gallery Walk ☐ Build Background Knowledge ☐ Listen to a Song ☐ Preview Headings/Text Structure
☐ Picture Word Inductive Model (PWIM) ☐ Other: _____

Instructions for Pre-Reading:

Part 2: Guided Interaction

Be sure to chunk the text into manageable pieces

Unfamiliar or difficult words from the text that will be addressed in either the key and/or dictionary activity:

Instructions for Guided Interaction:

Part 3: Assimilation

Assimilation Activity Ideas (check all that apply)

☐ Semantic Webbing ☐ Verifying Predictions ☐ Redo Concept Cards ☐ Finish KWL Chart ☐ Cloze Exercise
☐ Graphic Organizer ☐ Revisit Anticipation Guide ☐ Picture Word Inductive Model (PWIM) ☐ Story Map
☐ True/False Statements with Textual Evidence ☐ Questionnaires ☐ Discussion Groups
☐ Venn Diagram/Cultural Comparison and Contrast ☐ Other: _____

Instructions for Assimilation:

Part 4: Personalization

Personalization Activity Ideas (check all that apply)

☐ Real-World Task (specify) ☐ Poem ☐ Song ☐ Missing Person Poster ☐ Book Cover Design ☐ Write a letter ☐ Video Project
☐ Social Media Post/Profile ☐ Story ☐ Timeline ☐ Comic ☐ Poster ☐ Ad ☐ Other: _____

Instructions for Personalization:

Lesson Reflection:

What went well?

Areas for improvement:

Next Steps:

Appendix J - PGAP Lesson Example: *La Marseillaise*



La Marseillaise et les valeurs culturelles de la France,
pour les débutants

Sara Ahnell

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<https://muse.jhu.edu/article/839854/summary>

Dossier pédagogique

***La Marseillaise* et les valeurs culturelles de la France pour les débutants**

Résumé

This lesson is designed for Novice learners who have had at least one semester of French. Designing instruction for learners in the Novice Mid to High proficiency range is particularly challenging in that their linguistic ability does not typically allow for them to probe deeply into the cultural values of the target culture while remaining in the target language. However, with adequate scaffolding, simplified language, and visual supports, students can be successful in learning about products and symbols that represent French values including the focus of this lesson, *la Marseillaise*, in a French language immersion environment. Students will be able to compare and contrast the national anthem and symbols of the United States with those of France and delve into the deeper significance of *la Marseillaise*, its history, and what it represents in embodying French national pride and solidarity through the use of authentic videos and text resources.

Fiche enseignant :	p. 2
Fiche apprenant :	p. 6
Réponses :	p. 19

Leçon de culture: La Marseillaise, l'hymne national de la France

Essential Questions: What is *la Marseillaise* and what French cultural values does it represent? What are the similarities and differences of the national anthem in the US and the national anthem in France?

Objectives: Students will be able to.../I can...

- understand the words to the French national anthem, *la Marseillaise* (the short version) and be able to recite it from memory
- identify the author of both *la Marseillaise* and *The Star-Spangled Banner*, as well as the year each was written and during which war each was written
- identify common national symbols of each country (le drapeau tricolore, le coq gaulois, etc.)
- compare and contrast the customs of Americans and the French when participating in an event when each country's national anthem is played
- explain both traditionally appropriate and inappropriate behaviors and attitudes during the playing of either country's national anthem; if appropriate for the group, discuss how not conforming to these norms could be considered protest as well discuss underlying racial tensions in both countries (Kaepernick for American football in USA, Benzema for France)
- discuss the basic cultural significance of both anthems in terms of when and where they are played in both countries by viewing authentic videos from the target culture (un concert pour le 14 juillet, le Sénat après un attentat, une manifestation des gilets jaunes, and a clip from the film *Casablanca*)
- create a visual representation of *la Marseillaise* that would have helped promote its adoption as the national song; incorporating anachronistic symbols from the lesson is encouraged (like the coq gaulois on a football jersey, Marianne, Delacroix's *Liberty Leading the People*, etc.)

Time and language level required: Approximately one to three 90-minute blocks (1.5 to 4.5 hours depending on the group). Students should be at a novice high proficiency level and comfortable reading and writing basic sentences in the present tense to do this lesson. It is designed to be used at the end of a French I course or beginning of French II course.

Materials needed:

- Student handouts
 - blue and red crayons for coloring the French flag
 - YouTube playlist for all videos for the lesson:
<https://www.youtube.com/playlist?list=PLQ11VdNc32G9DDoVl4Lxnko9W8YaiJBLO>
 - YouTube clip of France vs. USA soccer match pre-game anthems
Star-Spangled Banner: <https://youtu.be/PhVDzWGigZI> *la Marseillaise*: <https://youtu.be/qNuxk0gk2O0>
 - YouTube clip of *la Marseillaise* (short version) sung by choir
<https://www.youtube.com/watch?v=qe5cw527iRM>
 - YouTube clip of *la Marseillaise* (short version) instrumental karaoke with words
https://www.youtube.com/watch?v=7CTpRu_A_Go (optional)
 - YouTube clip of *la Marseillaise* (long version) <https://www.youtube.com/watch?v=wIV8x8KvU84>
- YouTube Video playlist for 14 juillet concert, manif, le Sénat, Casablanca, etc.
- YouTube clips discussing Karim Benzema and Zidane not singing *la Marseillaise*
- All videos above are available together in the playlist for the lesson.**

Procedures: Pre-reading

This lesson is designed for students at the Novice-High proficiency level, but it could easily be used with students of a higher proficiency level at a quicker pace and with more in-depth discussions. To begin, students will activate their prior knowledge by answering questions about their own country's national anthem, including the name, author, year it was written, etc. *The Star-Spangled Banner* was written by Francis Scott Key in 1814 during the War of 1812. Students are then asked to write a list of American symbols (e.g. un pygargue à tête blanche, la Maison Blanche, le drapeau et les couleurs rouge, blanc, et bleu, la Constitution, la devise, "In God

We Trust,” la cloche de la liberté (rang when US Constitution was signed), la statue de la liberté (cadeau de la France en 1886), le serment d’allégeance, “E Pluribus Unum” which is latin for “one from many,” referring to the single country formed by many colonies, Uncle Sam, etc.)

Then, students will read an excerpt of the French Constitution to identify the name of the national anthem of France, *la Marseillaise*, as well as other national symbols such as the flag (le drapeau tricolore: bleu, blanc, et rouge) and the motto, “*Liberté, égalité, fraternité*.” They will then read a short description of the origin and author of *la Marseillaise* that is taken from an authentic text published by the French ministry of education for teaching French children about the national anthem. Then they will answer questions about its history, for example that it was drafted by Rouget de Lisle when France declared war with Austria.

Next, students will read a list of actions and attitudes that they must determine to be either traditionally appropriate or inappropriate during the playing of the national anthem, *The Star-Spangled Banner*, and then compile a list of both traditionally inappropriate and appropriate actions and attitudes. Then students will watch videos showing both national anthems played before a 2011 and 2018 soccer matches (the 2018 is better quality video) between the US and France (les Bleus). The students will observe what each team does as their national anthem is played and record their observations by circling and checking off pre-written sentences. Be sure to point out le coq gaulois on the jerseys of the players during or after the video as another national symbol.

Then students will identify and write at least three similarities and two differences between the two teams as their national anthems. Example observations include the fact that Americans look at their flag while the French look to the stands. The Americans put their hands on their hearts, but the French put their arms around their teammates. Both teams stand up and sing their anthem. Neither team nor their supporters wear hats during the national anthem. Both teams have a respectful and serious attitude while their national anthems are being played, etc. Questions about why the French put their arms around each other and not on their hearts, why they look at the fans and not the flag, etc. bring up interesting discussion about cultural practices and perspectives.

Multiple reasons are possible, but a hand on the heart is a much more individualistic gesture than the solidarity shown by the French putting their arms around each other and looking at the crowd, as well as the fact that the flag has special meaning in the US, etc. Allow for discussion in this part of the lesson about what cultural values these practices represent in both countries. You may have to assist in providing some necessary vocabulary.

Depending on the goals of the teacher, proficiency level of the students, maturity of the group, etc. the teacher can address controversies in both cultures of players not following traditionally appropriate behaviors during both anthems by showing and discussing videos from the YouTube playlist. Videos include Karim Benzema not singing and spitting during *la Marseillaise* and Colin Kaepernick and other NFL/NBA players kneeling during *the Star-Spangled Banner*. Further YouTube videos in the list show both sides pro and anti-Benzema as well as Benzema himself on his choice to not sing and to spit at the end of *la Marseillaise*. Booba, the French rapper, defends Benzema, and another video claims if Benzema were not a person of color that not singing would not have been a problem. Another video with Marion Maréchal-Le Pen criticizes his choice. Teachers can read more in depth on the topic in this article: “Does French Soccer Have an Arab Problem?” *Foreign Policy*, 10 June 2016, foreignpolicy.com/2016/06/10/does-french-soccer-have-an-arab-problem-euro-2016-benzema/

Another optional video to show that in both English and French by *Vox* explains how the most recent French National team (Les Bleus) was composed and describes its players’ backgrounds in terms of their heritage, identity, and immigrant families. It also discusses the waves of immigration from French colonies from Africa and the Caribbean after World War II. Racial tensions, the phrase “Black, blanc, beur” given to the 1998 national team by Chirac, and burgeoning multiculturalism are discussed.

Finally, the students look at the full text of both anthems, which will likely be much longer than they realize. They will not be asked to read and understand all of the lyrics at this point, but only to list the number of stanzas in each and identify the stanzas that are most commonly sung at events such as the soccer matches in the videos they watched. You may want to play that part of the soccer match video playing *la Marseillaise* again when you go over that question.

Guided Interaction

Students will then carefully read the first stanza and chorus of *la Marseillaise* and then listen to it while reading the text. They will underline any words that they do not understand. Then they will complete a dictionary activity to help them define and understand the unfamiliar words in the text of the first stanza and chorus of *la Marseillaise*. Next students will listen to the anthem again after they have done the dictionary activity to help with new vocabulary words and check off adjectives in a list that they think describe the tone of the song.

Assimilation

The students will read statements about the text of *la Marseillaise* and mark them as true or false. Then the students must go back into the text to locate specific lines of the song to support their claim, as well as write a brief explanation of how that verse shows that the sentence is true or false. Next students will put several sentences that paraphrase the events in the text in chronological order.

Then do a Total Physical Response (TPR) activity to teach the students movements to the song that help them memorize it. A video of the actions is available in the YouTube playlist. If you choose, you can then play the song a few times and have the class sing along now that they know the words. Then, show the karaoke version and have the class sing that as a whole or in groups of individual students who volunteer to “perform.” You may require that students memorize the text and recite it on a later date (singing is optional).

Extension activities

Before starting the personalization and to give them more ideas on how the song could be promoted visually, students will watch YouTube video clips of *la Marseillaise* in action: at a concert for le 14 juillet (national holiday), in the Sénat after a terrorist attack, during a gilets jaunes protest (manifestation), and in the film *Casablanca* as a cry of resistance against evil and oppression. Guide students to how the *Star-Spangled Banner* could be used in the US versus how *la Marseillaise* could be used in France. Discuss the cultural values of France that *la Marseillaise* embodies. Students will also look at other symbols of France and freedom from various time periods such as Marianne, the Delacroix’s famous painting, *Liberty Leading the People*, le bonnet phrygien, la cocarde, La Bastille, etc. Students can research these symbols further on their own.

Personalisation

Students pretend that they are the publicity agent of Claude Rouget de Lisle in 1792 and must promote *la Marseillaise* so that it becomes adopted as the national song. They may choose to make a poster, a brochure or flyer, or a video/commercial (or any other medium you choose). A rubric is included. Anachronistic French symbols that represent the devise are fine (Marianne, etc.) and encouraged. Students then pretend they are at a soccer match for the French national team, les Bleus, and sing (or recite) *la Marseillaise* from memory.

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Avant de lire

I. Comment s'appelle l'hymne (chanson) national des États-Unis de l'Amérique ? _____

Qui est l'auteur de l'hymne national des États-Unis de l'Amérique ? _____

Il a écrit la chanson en quelle année ? ex. 1776, 1814, 1865, 1918, 1945 ? _____

Pendant quelle guerre ? ex. La Révolution Américaine, La guerre de 1812, La guerre de Sécession (la guerre civile américaine), la Première Guerre Mondiale, la Seconde Guerre Mondiale ?

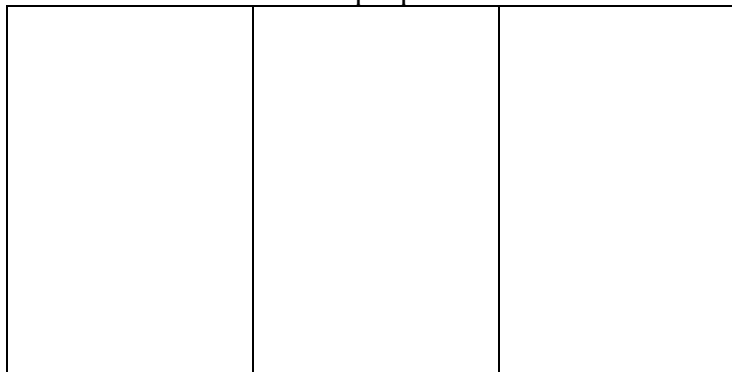
Quels sont les autres symboles de notre pays, les États-Unis ? ex. un pygargue à tête blanche (*bald eagle* en anglais)

II. Lisez le texte ci-dessous qui vient de la Constitution de la République française.

“ La langue de la République est le français.
L’emblème national est
le drapeau tricolore, bleu, blanc, rouge.
L’hymne national est la Marseillaise.
La devise de la République est « Liberté, Égalité, Fraternité ».
Son principe est : gouvernement du peuple,
par le peuple et pour le peuple. ”

Constitution de la République française, article 2.

Coloriez le drapeau de la France en l'ordre indiqué par la Constitution de la République française :



Comment s'appelle l'hymne national de la France ? _____

Quel est la devise de la République française ? « _____ . »

Lisez le texte ci-dessous qui vient d'une brochure publiée par le ministère de l'éducation nationale du gouvernement français pour éduquer les enfants français.

L'origine de la Marseillaise

Dans la nuit du 25 au 26 avril, **Claude Rouget de Lisle**, un officier en garnison à Strasbourg, compose *le Chant de guerre pour l'armée du Rhin* pour les armées révolutionnaires qui partent en guerre contre l'Autriche. Le chant rencontre un vif succès. Il est repris par des groupes de soldats volontaires de Montpellier et de Marseille qui se rendent à Paris. C'est pourquoi, lors de la proclamation de la République, **le 22 septembre 1792, c'est sous le nom d'Hymne des Marseillais qu'il est officialisé comme chant du nouveau régime** et, finalement, sous celui de **Marseillaise** qu'il est décrété « chant national » en 1795.

Comment s'appelle l'auteur de la Marseillaise ? _____

Il a écrit la chanson en quelle année ? ex. 1776, 1792, 1814, 1865, 1918, 1945 ? _____

Pendant quelle guerre ? ex. La Révolution Américaine, La Révolution Française, La Guerre contre L'Autriche, La guerre de 1812, La guerre de Sécession, la Première guerre Mondiale, la Deuxième Guerre Mondiale ? _____

Quel est le titre original de la Marseillaise ? _____

La France adopte la chanson comme chant national en quelle année ? _____

L'auteur compose la chanson pour quel type d'armées ? _____

III. Pendant quelles occasions est-ce qu'on entend ou chante notre hymne national ? Donnez quelques exemples.

Ex. aux jeux olympiques

Traditionnellement, quand on entend notre hymne national, qu'est-ce qu'on est obligé de faire ? On doit avoir quelle sorte d'attitude traditionnellement ? Cochez ☒ les actions et attitudes traditionnellement correctes pendant l'exécution de notre hymne national. Écrivez un X pour les actions et attitudes traditionnellement inappropriées.

Actions

- ☒ On parle.
- ☐ On enlève les chapeaux ou les casquettes.
- ☐ On dort.
- ☐ On surfe sur Internet sur son iPhone.
- ☐ On se lève.
- ☐ On met la main sur le cœur.
- ☐ On mange.
- ☐ On regarde le drapeau.
- ☐ On envoie des textos/SMS.
- ☐ On s'assoit.
- ☐ On chante les paroles de l'hymne.

Notre attitude est...

- ☒ respectueuse
- ☐ irrespectueuse
- ☐ révérencieuse
- ☐ irrévérencieuse
- ☐ positive
- ☐ négative
- ☐ attentive et sérieuse
- ☐ intéressée
- ☐ indifférente
- ☐ mauvaise ☹
- ☐ bonne ☺
- ☐ fière et patriotique

Écrivez les actions et attitudes traditionnellement appropriées et inappropriées pendant l'exécution de notre hymne national.

☺	☹
1. On se lève.	1. On ne se lève pas. / On reste assis.
2. On a une attitude respectueuse.	2. On a une attitude irrespectueuse.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

Et si on ne fait pas ce qu'il faut ? Discutez les conséquences de non-conformisme.

IV. Regardez les vidéos de l'exécution de notre hymne national, *The Star-Spangled Banner*, et l'exécution de *la Marseillaise*, l'hymne national de la France pendant un match de football en novembre 2011 et en 2018. Encerchez les actions et les attitudes des américains, puis des français.

Les américains pendant *The Star-Spangled Banner*

Leurs actions : Qu'est-ce qu'ils font ?

Ils regardent leur drapeau. Ils ne regardent pas leur drapeau.
Ils portent des chapeaux. Ils ne portent pas de chapeaux.
Ils mettent la main sur le cœur. Ils ne mettent pas la main sur le cœur.
Ils sont debout (Ils se lèvent.) Ils restent assis. (Ils s'assoient.)
Ils chantent les paroles. Ils ne chantent pas les paroles.

Leurs attitudes sont...

☒ respectueuses. ☐ négatives
☐ irrespectueuses. ☐ attentives
☐ révérencieuses. ☐ mauvaises ☹
☐ irrévérencieuse ☐ patriotiques
☐ positives ☐ sérieuses

Les français pendant *la Marseillaise*

Leurs actions : Qu'est-ce qu'ils font ?

Ils regardent leur drapeau. Ils ne regardent pas leur drapeau.
Ils portent des chapeaux. Ils ne portent pas de chapeaux.
Ils mettent la main sur le cœur. Ils ne mettent pas la main sur le cœur.
Ils sont debout (Ils se lèvent.) Ils restent assis. (Ils s'assoient.)
Ils chantent les paroles. Ils ne chantent pas les paroles.

Leurs attitudes sont...

☒ respectueuses ☐ négatives
☐ irrespectueuses ☐ attentives
☐ révérencieuses ☐ mauvaises ☹
☐ irrévérencieuses ☐ patriotiques
☐ positives ☐ sérieuses

Quels sont **les similarités** des actions et attitudes des américains et des français pendant leurs hymnes nationaux ? Écrivez au minimum trois phrases.

Modèle : Tous les deux se lèvent et restent debout pendant leur hymne national.

Tous les deux ont des attitudes respectueuses pendant leur hymne national.

Quels sont **les différences** des actions et attitudes des américains et des français pendant leurs hymnes nationaux ? Écrivez au minimum deux phrases.

Modèle : Les américains mettent la main sur le cœur pendant *The Star-Spangled Banner*, mais les français ne mettent pas la main sur le cœur pendant *la Marseillaise*.

Discutez les valeurs culturelles pour chaque pays basés sur leurs actions pendant l'exécution de leurs hymnes.
Chez les américains... Chez les français...

V. Regardez les paroles de *The Star-Spangled Banner*, qui vient de ce poème de Francis Scott Key, et répondez aux questions.

*O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars
through the perilous fight,
O'er the ramparts we watched were so gallantly streaming;
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say, does that star-spangled banner yet wave
O'er the land of the free, and the home of the brave?*

*On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, now conceals, now discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines on the stream;
'Tis the star-spangled banner; O long may it wave
O'er the land of the free, and the home of the brave!*

*And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footsteps' pollution.
No refuge could save the hireling and slave,
From the terror of flight and the gloom of the grave;
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave!*

*O! thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation!
Blest with victory and peace, may the heav'n-rescued land,
Praise the power that hath made and preserved us a nation.
Then conquer we must, for our cause it is just.
And this be our motto— "In God is our trust; "
And the star-spangled banner in triumph shall wave
O'er the land of the free, and the home of the brave.*

Il y a combien de strophes (verses) dans le poème ? _____

Typiquement, on chante quelle strophe pour l'hymne national ? _____

Regardez les paroles de *la Marseillaise* et répondez aux questions.

Premier couplet

*Allons enfants de la Patrie,
Le jour de gloire est arrivé !
Contre nous de la tyrannie,
L'étendard sanglant est levé, (bis)
Entendez-vous dans les campagnes
Mugir ces féroces soldats ?
Ils viennent jusque dans vos bras
Égorger vos fils, vos compagnes !*

au Refrain

Deuxième couplet

*Que veut cette horde d'esclaves,
De traîtres, de rois conjurés ?
Pour qui ces ignobles entraves,
Ces fers dès longtemps préparés ? (bis)
Français, pour nous, ah ! quel outrage !
Quels transports il doit exciter !
C'est nous qu'on ose méditer
De rendre à l'antique esclavage !*

au Refrain

Quatrième couplet

*Tremblez, tyrans et vous perfides
L'opprobre de tous les partis,
Tremblez ! vos projets parricides
Vont enfin recevoir leurs prix ! (bis)
Tout est soldat pour vous combattre,
S'ils tombent, nos jeunes héros,
La terre en produit de nouveaux,
Contre vous tout prêts à se battre !*

au Refrain

Sixième couplet

*Amour sacré de la Patrie,
Conduis, soutiens nos bras vengeurs
Liberté, Liberté chérie,
Combats avec tes défenseurs ! (bis)
Sous nos drapeaux que la victoire
Accoure à tes mâles accents,
Que tes ennemis expirants
Voient ton triomphe et notre gloire !*

au Refrain

Refrain

*Aux armes, citoyens
Formez vos bataillons
Marchons, marchons !
Qu'un sang impur
Abreuve nos sillons !*

Troisième couplet

*Quoi ! des cohortes étrangères
Feraient la loi dans nos foyers !
Quoi ! ces phalanges mercenaires
Terrasseraient nos fiers guerriers ! (bis)
Grand Dieu ! par des mains enchaînées
Nos fronts sous le joug se ploieraient
De vils despotes deviendraient
Les maîtres de nos destinées !*

au Refrain

Cinquième couplet

*Français, en guerriers magnanimes,
Portez ou retenez vos coups !
Épargnez ces tristes victimes,
À regret s'armant contre nous. (bis)
Mais ces despotes sanguinaires,
Mais ces complices de Bouillé,
Tous ces tigres qui, sans pitié,
Déchirent le sein de leur mère !*

au Refrain

Septième couplet (dit "des enfants")

*Nous entrerons dans la carrière
Quand nos aînés n'y seront plus,
Nous y trouverons leur poussière
Et la trace de leurs vertus. (bis)
Bien moins jaloux de leur survivre
Que de partager leur cercueil,
Nous aurons le sublime orgueil
De les venger ou de les suivre.*

au Refrain

Il y a combien de couplets dans la chanson (strophes) ? _____

Les français chantent quelles strophes avant le match de foot dans la vidéo ?

Interaction Guidée

I. Lisez les paroles de *la Marseillaise*. Soulignez les mots que vous ne comprenez pas.

Musique et Paroles de *la Marseillaise*

Al-lons en-fants de la Pa - tri - i - e, le jour de gloire est ar - ri-vé! Con-tre
f

6 nous de la ty - ran-ni - e, l'é - ten - dard san - glant est le-vé! L'é - ten-
ff

10 dard - san-glant est le-vé! En-ten-dez vous dans les cam - pa-gnes mu - gir ces fé-ro-ces sol-
p

15 dats? — Ils vien - nent jus - que dans vos bras é - gor - ger vos fi - ils, vos com -

19 pa - gnes. Aux ar - mes ci - to - yens! — For-mez — vos ba - tail-
ff

23 lons! Mar-chons, mar-chons! Qu'un sang im-pur — a - breu - ve nos sil-lons!

- Allons enfants de la Patrie, (1)
Le jour de gloire est arrivé !
Contre nous de la tyrannie,
L'étendard sanglant est levé !
L'étendard sanglant est levé ! (5)
Entendez-vous dans les campagnes
Mugir ces féroces soldats ?
Ils viennent jusque dans vos bras
Égorger vos fils, vos compagnes.
- Aux armes, citoyens ! (10)
Formez vos bataillons !
Marchons, marchons !
Qu'un sang impur
Abreuve nos sillons !

II. Utilisez le dictionnaire pour comprendre les mots difficiles dans le texte de *la Marseillaise*.

Dictionnaire

Clef : é = un verbe/un action au passé ; les participes passés : arrivé (2), levé (4)

contre (3) = à l'opposé de

1. la Patrie (1)

- a. un chat
- b. un chien
- c. un oiseau
- d. un pays natale ; on est membre/
citoyen de cette nation/ce pays

3. l'étendard (4, 5)

- a. un type de drapeau
- b. un type de téléphone
- c. un type de télévision
- d. un type d'Internet

les veines,
d'une personne ou d'un animal

5. mugir (7)

- a. crier
- b. danser
- c. dormir
- d. déjeuner

2. la tyrannie (3)

- a. une mère oppressive
- b. un père oppressif
- c. un gouvernement oppressif et autoritaire
- d. un frère oppressif

4. sanglant (4, 5)

- a. couvert de sang
- b.

une main
sang (13) =



- c. un steak
- d. a, b, et c



qui circule dans
les capillaires

6. égorger (9)

- a. tuer en tranchant la gorge de quelqu'un
- b. couper la gorge
- c. a et b



la gorge

7. compagnes (9)

- a. des amis
- b. des hotdogs
- c. des hamburgers
- d. des sandwiches

9. armes (10)

- a. des objets qui servent à attaquer ou à défendre

b. des mousquets/fusils/pistolets

c. des canons

d. a, b, et c



11. abreuver (14)



8. citoyens (10)**

- a. des membres officiels d'une nation
- b. des personnes qui peuvent voter
- c. des membres légaux d'un pays
- d. a, b, et c

10. bataillon (11)

- a. Troupe d'infanterie composée de plusieurs compagnies
- b. Unité d'autres armes et services

c. group de soldats

d. a, b, et c

12. sillon (14)



**Discutez le sens du mot, *citoyen*, par rapport à la Révolution française.

II. Écoutez *la Marseillaise* encore et cochez ✓ les adjectifs qui décrivent le ton (les émotions) de cet hymne.

___ sombre

___ déterminé, résolu

___ peureux

___ passionnant

___ enthousiaste

___ indiffèrent

___ fort

___ courageux

___ triste

___ énergique

___ découragé

___ fatigué

Interaction Guidée

I. Lisez les phrases suivantes et trouvez la preuve dans le texte pour confirmer que les phrases sont vraies ou fausses. Écrivez le vers et le numéro du vers du texte.

Modèle : Les français ne veulent pas se défendre contre la tyrannie du roi et son gouvernement.

Vrai **Faux** vers : 1-2 « Allons enfants de la Patrie le jour de gloire est arrivé ! »

Explication : « Le jour de gloire, » c'est le jour quand les français vont former les armées pour commencer la guerre contre la tyrannie, et un jour de gloire est une bonne chose.

1. Le gouvernement est oppressif. Vrai Faux

vers :

Explication : _____

2. Les ennemis de la liberté (les soldats) vont aider les fils et compagnes des citoyens. Vrai

Faux

vers :

Explication : _____

3. Les citoyens de la France doivent se battre contre un gouvernement oppressif pour défendre leurs vies et leur liberté. Vrai Faux

vers :

Explication : _____

4. Les français n'aiment pas l'idée d'une révolution violente pour défendre la liberté du peuple.

Vrai Faux

vers :

Explication : _____

II. Mettez les évènements du texte en ordre.

___ Les français vont former les bataillons avec beaucoup d'armes pour se révolter contre le gouvernement oppressif.

___ Le gouvernement est mauvais car il opprime les français.

___ Les soldats vont tuer les citoyens.

___ Les français vont marcher ensemble dans leurs bataillons pour aller tuer violemment les soldats.

Personnalisation

Partie I : Projet

Imaginez que vous êtes l'agent de publicité pour l'auteur de *la Marseillaise*, Claude Rouget de Lisle, et que vous devez promouvoir sa chanson pour encourager l'adoption de la chanson comme chant national par les français à la fin de la Révolution Française en 1792.

Choisissez une de ces techniques pour promouvoir *la Marseillaise* :

- une affiche/un poster
- un flyer/une brochure
- une vidéo
- un collage

Votre projet doit comprendre :

- le titre (*la Marseillaise*)
- l'auteur (Claude Rouget de Lisle)
- l'année (1792)
- symboles français de liberté, égalité, et fraternité (symbols we looked at from later time periods are OK)
- les paroles du premier couplet et le refrain de *la Marseillaise*

Rubric:

****You must turn in this rubric sheet with your project!****

Did your project include the required elements (title, author, year, symbols, and lyrics) ?
____/10 points

Did the project effectively and accurately represent the ideas in the anthem ? ____/10 points

Was the project done neatly ? ____/10 points

Was the project visually appealing and creative ? ____/10 points

Did you use correct spelling and grammar ? ____/5 points

Did you turn in this rubric sheet with your project ? ____/5 points

Total ____/50 points

Partie II: Récitation

Imaginez que vous êtes en France pour un match de foot pour les Bleus. Vous êtes fan, donc vous allez chanter *la Marseillaise* avant le match. Récitez-la ou chantez-la.

Paroles ____/25 points

Prononciation ____/25 points

Total ____/50 points

Symbols français qui représentent les valeurs de *la Marseillaise*



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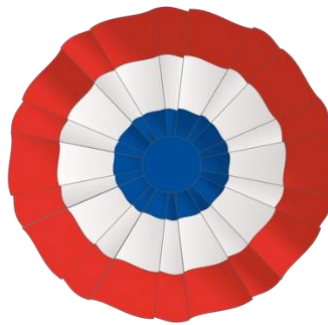
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Liberté • Égalité • Fraternité

RÉPUBLIQUE FRANÇAISE

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RÉPONSES

Avant de lire

I. Comment s'appelle l'hymne (chanson) national des États-Unis de l'Amérique ? The Star-Spangled Banner

Qui est l'auteur de l'hymne national des États-Unis de l'Amérique ? Francis Scott Key

Il a écrit la chanson en quelle année ? ex. 1776, 1814, 1865, 1918, 1945 ? 1814

Pendant quelle guerre ? ex. La Révolution Américaine, La guerre de 1812, La guerre de Sécession (la guerre civile américaine), la Première Guerre Mondiale, la Seconde Guerre Mondiale ? La guerre de 1812

Quels sont les autres symboles de notre pays, les États-Unis ? ex. un pygargue à tête blanche (*bald eagle*)

la Maison Blanche, le drapeau et les couleurs rouge, blanc, et bleu, la Constitution, la devise, "In God We Trust," La cloche de liberté (rang when US Constitution was signed), la statue de liberté (cadeau de la France en 1886), le serment d'allégeance, E Pluribus Unum which is Latin for "one from many," referring to the single country formed by many colonies, Uncle Sam, etc.

II. Lisez le texte ci-dessous qui vient de la Constitution de la République française.

“ La langue de la République est le français.

L'emblème national est

le drapeau tricolore, bleu, blanc, rouge.

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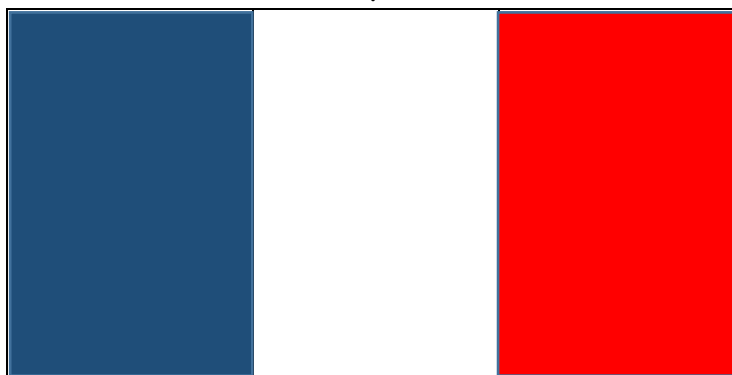
La devise de la République est « Liberté, Égalité, Fraternité ».

Son principe est : gouvernement du peuple,
par le peuple et pour le peuple. ”

Constitution de la République française, article 2.

Coloriez le drapeau de la France en l'ordre indiqué par la Constitution de la République française

:



Comment s'appelle l'hymne national de la France ? La Marseillaise

Quel est la devise de la République française ? « Liberté, Égalité, Fraternité. »

Lisez le texte au-dessous qui vient d'une brochure publiée par le ministère de l'éducation nationale du gouvernement français pour éduquer les enfants français.

L'origine de la Marseillaise

Dans la nuit du 25 au 26 avril, **Claude Rouget de Lisle**, un officier en garnison à Strasbourg, compose *le Chant de guerre pour l'armée du Rhin* pour les armées révolutionnaires qui partent en guerre contre l'Autriche. Le chant rencontre un vif succès. Il est repris par des groupes de soldats volontaires de Montpellier et de Marseille qui se rendent à Paris. C'est pourquoi, lors de la proclamation de la République, **le 22 septembre 1792, c'est sous le nom d'Hymne des Marseillais qu'il est officialisé comme chant du nouveau régime** et, finalement, sous celui de **Marseillaise** qu'il est décrété « chant national » en 1795.

Comment s'appelle l'auteur de la Marseillaise ? [Claude Rouget de Lisle](#)

Il a écrit la chanson en quelle année ? ex. 1776, 1792, 1814, 1865, 1918, 1945 ? [1792](#)

Pendant quelle guerre ? ex. La Révolution Américaine, La Révolution Française, La guerre contre l'Autriche, La guerre de 1812, La guerre de Sécession, la Première guerre Mondiale, la Deuxième Guerre Mondiale ?

[La Révolution française ET La France a aussi déclaré la guerre contre L'Autriche.](#)

Quel est le titre original de la Marseillaise ? [le Chant de guerre pour l'armée du Rhin](#)

La France adopte la chanson comme chant national en quelle année ? [1795](#)

L'auteur compose la chanson pour quel type d'armées ? [les armées révolutionnaires qui partent en guerre contre l'Autriche](#)

III. Pendant quelles occasions est-ce qu'on entend ou chante notre hymne national ? Donnez quelques exemples.

Ex. aux jeux olympiques

[à un match de foot/baseball/etc., à une cérémonie officielle, pour la fête nationale américaine \(le 4 juillet\), pour Veteran's Day, etc.](#)

Traditionnellement, quand on entend notre hymne national, qu'est-ce qu'on est obligé de faire ? On doit avoir quelle sorte d'attitude traditionnellement ? Cochez √ les actions et attitudes

traditionnellement correctes pendant l'exécution de notre hymne national. Écrivez un X pour les actions et attitudes traditionnellement inappropriées.

Actions

Notre attitude est...

<input checked="" type="checkbox"/> On parle.	<input checked="" type="checkbox"/> respectueuse
<input type="checkbox"/> On enlève les chapeaux ou les casquettes.	<input type="checkbox"/> irrespectueuse
<input type="checkbox"/> On dort.	<input checked="" type="checkbox"/> révérencieuse
<input type="checkbox"/> On surfe sur Internet sur son iPhone.	<input type="checkbox"/> irrévérencieuse
<input checked="" type="checkbox"/> On se lève.	<input checked="" type="checkbox"/> positive
<input checked="" type="checkbox"/> On met la main sur le cœur.	<input type="checkbox"/> négative
<input type="checkbox"/> On mange.	<input checked="" type="checkbox"/> attentive et sérieuse
<input checked="" type="checkbox"/> On regarde le drapeau.	<input checked="" type="checkbox"/> intéressée
<input type="checkbox"/> On envoie des textos/SMS.	<input type="checkbox"/> indifférente
<input type="checkbox"/> On s'assoit.	<input type="checkbox"/> mauvaise ☹
<input checked="" type="checkbox"/> On chante les paroles de l'hymne.	<input checked="" type="checkbox"/> bonne ☺
	<input checked="" type="checkbox"/> fière et patriotique

Écrivez les actions et attitudes traditionnellement appropriées et inappropriées pendant l'exécution de notre hymne national.

☺	☹
On se lève.	On ne se lève pas. / On reste assis.
On a une attitude respectueuse.	On a une attitude irrespectueuse.
On chante les paroles.	On mange.
On met la main sur le cœur.	On envoie des textos.
On enlève les chapeaux ou les casquettes.	On parle.
On a une bonne attitude.	On ne chante pas.
On regarde le drapeau.	On a une mauvaise attitude.

Et si on ne fait pas ce qu'il faut ? Discutez les conséquences de non-conformisme.

IV. Regardez les vidéos de l'exécution de notre hymne national, *The Star-Spangled Banner*, et l'exécution de *la Marseillaise*, l'hymne national de la France pendant un match de football en novembre 2011 et en 2018. Encerclez les actions et les attitudes des américains, puis des français.

Les américains pendant *The Star-Spangled Banner*

Leurs actions : Qu'est-ce qu'ils font?

Leurs attitudes sont...

Ils regardent leur drapeau. Ils ne regardent pas leur drapeau.

☒ respectueuses.

Ils portent des chapeaux.

Ils ne portent pas de chapeaux.

☐ négatives

☐ irrespectueuses.

Ils mettent la main sur le cœur. Ils ne mettent pas la main sur le cœur.

☒ attentives

☒ révérencieuses.

☐ mauvaises ☹

Ils sont debout (Ils se lèvent.) Ils restent assis. (Ils s'assoient.)

☐ irrévérencieuse

☒ patriotiques

Ils chantent les paroles. Ils ne chantent pas les paroles.

☒ positives

☒ sérieuses

Les français pendant la Marseillaise

Leurs actions : Qu'est-ce qu'ils font?

Leurs attitudes sont...

Ils regardent leur drapeau.

~~Ils ne regardent pas leur drapeau.~~

✓ respectueuses

___ négatives

Ils portent des chapeaux.

~~Ils ne portent pas de chapeaux~~

___ irrespectueuses

✓ attentives

Ils mettent la main sur le cœur.

~~Ils ne mettent pas la main sur le cœur.~~

✓ révérencieuses

___ mauvaises ☹

~~Ils sont debout (Ils se lèvent)~~

Ils restent assis. (Ils s'assoient.)

___ irrévérencieuses

✓ patriotiques

~~Ils chantent les paroles.~~

Ils ne chantent pas les paroles.

✓ positives

✓ sérieuses

Quels sont **les similarités** des actions et attitudes des américains et des français pendant leurs hymnes nationaux ? Ecrivez au minimum trois phrases.

Modèle : Tous les deux se lèvent et restent debout pendant leur hymne national.

Tous les deux ont des attitudes respectueuses pendant leur hymne national.

Tous les deux chantent les paroles. Tous les deux sont patriotiques. Les joueurs américains et français ne portent pas de chapeaux.

Quels sont **les différences** des actions et attitudes des américains et des français pendant leurs hymnes nationaux ? Ecrivez au minimum deux phrases.

Modèle : Les américains mettent la main sur le cœur pendant « The Star-Spangled Banner », mais les français ne mettent pas la main sur le cœur pendant « la Marseillaise. »

Les américains regardent leur drapeau, mais les français regardent les supporters/fans au stade (leur compatriotes). Les français mettent les bras sur les épaules de leurs coéquipiers.

Discutez les valeurs culturelles pour chaque pays basés sur leurs actions pendant l'exécution de leurs hymnes.

Chez les américains... **Réponses possibles :**

-plus individualiste (main sur le cœur), allégeance au drapeau compatriotes

Chez les français...

-solidarité, allégeance aux

V. Regardez les paroles de *The Star-Spangled Banner*, qui vient de ce poème de Francis Scott Key, et répondez aux questions.

*O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last
gleaming?
Whose broad stripes and bright stars through the
perilous fight,
O'er the ramparts we watched were so gallantly
streaming;
And the rocket's red glare, the bombs bursting in
air,
Gave proof through the night that our flag was still
there;
O say, does that star-spangled banner yet wave
O'er the land of the free, and the home of the
brave?*

*On the shore dimly seen through the mists of the
deep,
Where the foe's haughty host in dread silence
reposes,
What is that which the breeze, o'er the towering
steep,
As it fitfully blows, now conceals, now discloses?
Now it catches the gleam of the morning's first
beam,
In full glory reflected now shines on the stream;*

*'Tis the star-spangled banner; O long may it wave
O'er the land of the free, and the home of the brave!
And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footsteps'
pollution.
No refuge could save the hireling and slave,
From the terror of flight and the gloom of the
grave;
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave!*

*O! thus be it ever, when freemen shall stand
Between their loved homes and the war's
desolation!
Blest with victory and peace, may the heav'n-
rescued land,
Praise the power that hath made and preserved us a
nation.
Then conquer we must, for our cause it is just.
And this be our motto— "In God is our trust; "
And the star-spangled banner in triumph shall wave
O'er the land of the free, and the home of the brave.*

Il y a combien de strophes (verses) dans le poème ? Il y en a quatre.

Typiquement, on chante quelle strophe pour l'hymne national ? la première strophe

Regardez les paroles de *la Marseillaise* et répondez aux questions.

Premier couplet

*Allons enfants de la Patrie,
Le jour de gloire est arrivé !
Contre nous de la tyrannie,
L'étendard sanglant est levé, (bis)
Entendez-vous dans les campagnes
Mugir ces féroces soldats ?
Ils viennent jusque dans vos bras
Égorger vos fils, vos compagnes !*

au Refrain

Deuxième couplet

*Que veut cette horde d'esclaves,
De traîtres, de rois conjurés ?
Pour qui ces ignobles entraves,
Ces fers dès longtemps préparés ? (bis)
Français, pour nous, ah ! quel outrage !
Quels transports il doit exciter !
C'est nous qu'on ose méditer
De rendre à l'antique esclavage !*

au Refrain

Quatrième couplet

*Tremblez, tyrans et vous perfides
L'opprobre de tous les partis,
Tremblez ! vos projets parricides
Vont enfin recevoir leurs prix ! (bis)
Tout est soldat pour vous combattre,
S'ils tombent, nos jeunes héros,
La terre en produit de nouveaux,
Contre vous tout prêts à se battre !*

au Refrain

Sixième couplet

*Amour sacré de la Patrie,
Conduis, soutiens nos bras vengeurs
Liberté, Liberté chérie,
Combats avec tes défenseurs ! (bis)
Sous nos drapeaux que la victoire
Accoure à tes mâles accents,
Que tes ennemis expirants
Voient ton triomphe et notre gloire !*

au Refrain

Refrain

*Aux armes, citoyens
Formez vos bataillons
Marchons, marchons !
Qu'un sang impur
Abreuve nos sillons !*

Troisième couplet

*Quoi ! des cohortes étrangères
Feraient la loi dans nos foyers !
Quoi ! ces phalanges mercenaires
Terrasseraient nos fiers guerriers ! (bis)
Grand Dieu ! par des mains enchaînées
Nos fronts sous le joug se ploieraient
De vils despotes deviendraient
Les maîtres de nos destinées !*

au Refrain

Cinquième couplet

*Français, en guerriers magnanimes,
Portez ou retenez vos coups !
Épargnez ces tristes victimes,
À regret s'armant contre nous. (bis)
Mais ces despotes sanguinaires,
Mais ces complices de Bouillé,
Tous ces tigres qui, sans pitié,
Déchirent le sein de leur mère !*

au Refrain

Septième couplet (dit "des enfants")

*Nous entrerons dans la carrière
Quand nos aînés n'y seront plus,
Nous y trouverons leur poussière
Et la trace de leurs vertus. (bis)
Bien moins jaloux de leur survivre
Que de partager leur cercueil,
Nous aurons le sublime orgueil
De les venger ou de les suivre.*

au Refrain

Il y a combien de couplets dans la chanson (strophes)? Il y en a huit : sept couplets et un refrain.

Les français chantent quelles strophes avant le match de foot dans la vidéo ? Ils chantent le premier couplet et le refrain

Interaction Guidée

I. Lisez les paroles de *la Marseillaise*. Soulignez les mots que vous ne comprenez pas.

Musique et Paroles de *la Marseillaise*

Al-lons en-fants de la Pa - tri - i - e, le jour de gloire est ar - ri-vé! Con-tre
f

nous de la ty - ran-ni - e, l'é - ten - dard san - glant est le-vé! L'é - ten-
ff

dard - san-glant est le-vé! En-ten-dez vous dans les cam - pa-gnes mu - gir ces fé-ro-ces sol-
p

dat's ? — Ils vien - nent jus-que dans vos bras é - gor - ger vos fi - ils, vos com -

pa - gnes. Aux ar - mes ci - to - yens! — For-mez — vos ba - tail-
ff

lons! Mar-chons, mar-chons! Qu'un sang im-pur — a - breu - ve nos sil-lons!

- Allons enfants de la Patrie,** (1)
Le jour de gloire est arrivé !
Contre nous de la tyrannie,
L'étendard sanglant est levé !
L'étendard sanglant est levé ! (5)
Entendez-vous dans les campagnes
Mugir ces féroces soldats ?
Ils viennent jusque dans vos bras
Égorger vos fils, vos compagnes.
- Aux armes, citoyens !** (10)
Formez vos bataillons !
Marchons, marchons !
Qu'un sang impur
Abreuve nos sillons !

II. Utilisez le dictionnaire pour comprendre les mots difficiles dans le texte de *la Marseillaise*.

Dictionnaire

Clef : é = un verbe/un action au passé ; les participes passés : arrivé (2), levé (4)
contre (3) = à l'opposé de

1. la Patrie (1)

- a. un chat
- b. un chien
- c. un oiseau
- d. un pays natale ; on est membre/
citoyen de cette nation/ce pays

3. l'étendard (4, 5)

- a. un type de drapeau
- b. un type de téléphone
- c. un type de télévision
- d. un type d'Internet



5. mugir (7)

- a. crier
- b. danser
- c. dormir
- d. déjeuner

2. la tyrannie (3)

- a. une mère oppressive
- b. un père oppressif
- c. un gouvernement oppressif et autoritaire
- d. un frère oppressif

4. sanglant (4, 5)

- a. couvert de sang
- b.



- c. un steak sanglant
- d. a, b, et c

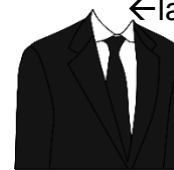


une main sanglante

Sang (13) = liquide rouge qui circule dans les veines, artères, et les capillaires d'une personne ou d'un animal

6. égorger (9)

- a. tuer en tranchant la gorge de quelqu'un
- b. couper la gorge
- c. a et b



← la gorge

7. compagnes (9)

- a. des amis
- b. des hotdogs
- c. des hamburgers
- d. des sandwiches

9. armes (10)

- a. des objets qui servent à attaquer ou à défendre
- b. des mousquets/fusils/pistolets

c. des canons

d. a, b, et c



11. abreuver (14)



8. citoyens (10)**

- a. des membres officiels d'une nation
- b. des personnes qui peuvent voter
- c. des membres légaux d'un pays
- d. a, b, et c

10. bataillon (11)

- a. Troupe d'infanterie composée de plusieurs compagnies
- b. Unité d'autres armes et services

c. group de soldats

d. a, b, et c

12. sillon (14)



un sillon

****Discutez le sens du mot, *citoyen*, par rapport à la Révolution française.**

II. Écoutez *la Marseillaise* encore et cochez ✓ les adjectifs qui décrivent le ton (les émotions) de cet hymne.

___ sombre

✓ déterminé, résolu

___ peureux

✓ passionnant

✓ enthousiaste

___ indiffèrent

✓ fort

✓ courageux

___ triste

✓ énergique

___ découragé

___ fatigué

Interaction Guidée

I. Lisez les phrases suivantes et trouvez la preuve dans le texte pour confirmer que les phrases sont vraies ou fausses. Écrivez le vers et le numéro du vers du texte.

Modèle : Les français ne veulent pas se défendre contre la tyrannie du roi et son gouvernement.

Vrai ☒ Faux vers : 1-2 « Allons enfants de la Patrie le jour de gloire est arrivé ! »

Explication : « Le jour de **gloire**, » c'est le jour quand les français vont former les armées pour commencer la guerre contre la tyrannie, et un jour de gloire est une bonne chose.

1. Le gouvernement est oppressif. ☒ Vrai Faux

vers : Contre nous de la tyrannie

Explication : La mot « tyrannie » indique l'oppression.

2. Les ennemis de la liberté (les soldats) vont aider les fils et compagnes des citoyens. Vrai ☒ Faux

vers : Ils viennent (les soldats) jusque dans vos bras, egorger vos fils, vos compagnes.

Explication : Les soldats viennent pour tuer les français, pas pour les aider.

3. Les citoyens de la France doivent se battre contre le gouvernement oppressif pour défendre leurs vies et leur liberté. ☒ Vrai Faux

vers : Aux armes citoyens ! Formez vos bataillons !

Explication : Leur solution est d'aller à la guerre.

4. Les français n'aiment pas l'idée d'une révolution violente pour défendre la liberté du peuple. Vrai ☒ Faux

vers : Qu'un sang impur abreuve nos sillons !

Explication : Les français veulent tuer leurs ennemis pour qu'ils puissent arroser les champs avec le sang de leurs ennemis.

II. Mettez les évènements du texte en ordre.

3 Les français vont former les bataillons avec beaucoup d'armes pour se révolter contre le gouvernement oppressif.

1 Le gouvernement est mauvais car il opprime les français.

2 Les soldats vont tuer les citoyens.

4 Les français vont marcher ensemble dans leurs bataillons pour aller tuer violemment les soldats.

Appendix K - ABCC Template

Artifact Based Culture Capsule/Cluster (ABCC)

Examine and Predict: Artifact Study

Look at the cultural artifact and answer the following questions.

1. What does it look like this artifact is made of?
2. What do you think this artifact is used for?
3. What group of people do you think use this artifact?
4. How does this artifact benefit the people who use it?
5. Can you find the object in our own culture? Do we have an equivalent of this product in the US? Does it serve the same purpose or have the same meaning? Why or why not?

Explore and Identify: Authentic Texts

Examine the authentic resource(s) and answer the questions.

Name of artifact: _____

Notes during viewing/reading:

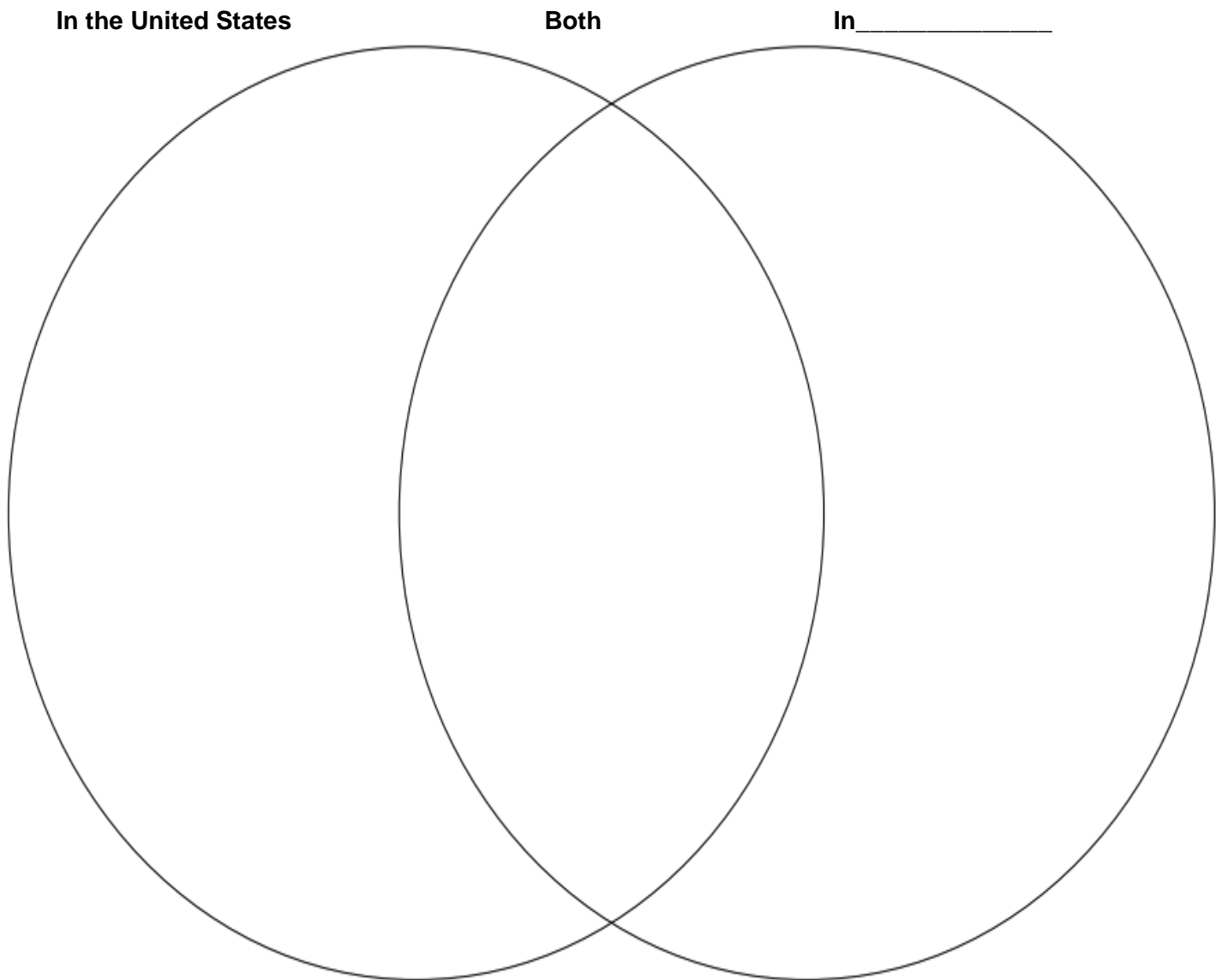
Expand: Refine Hypotheses

1. Using what you learned from the text(s), what is this artifact made of and what is it used for?
2. Who uses it? (nationality, age group, etc.)
3. How does this artifact benefit the people who use it?

Compare and Contrast: Cultural Similarities and Differences

1. Can you find the object in our own culture? Do we have an equivalent of this product in the US?
2. Does it serve the same purpose? Does it have the same meaning? Why or why not?

Write how the object is different and/or similar in both cultures.



Evaluate: Perspectives and Values

Look at the value continuums and how the product aligns with one side or the other.

- highlight the values that you think are represented by the U.S. equivalent of the product (or the fact that there is no similar product) and the practices in **green**.
- highlight the values that you think are represented by the product of the target culture and the practices in **blue**.

TRADITION.....PROGRESS

SOCIAL HARMONY PERSONAL FULFILLMENT

TRANQUILITY EFFICIENCY

MODESTY..... ASSERTIVENESS

ENJOYMENT OF LIFE.....WORK ETHIC

COOPERATION.....INDIVIDUAL ACHIEVEMENT

RELIGIOUS PIETY MATERIAL COMFORT

(Value continuum courtesy of Zanger, 1984)

What is the broader meaning of this artifact in this culture? What values of the target culture (C2) does it reveal?

How is that the same and/or different to the values in our own culture? What values of our culture (C1) does it reveal?

Appendix L - Ideas for Authentic Texts and ABCCs in Novice Units (French)

Culture Integration in Beginner Units with Authentic Texts and Culture Capsules

LEVEL 1 Units/ Themes	Unit 1 (En classe) Capsules and Authentic Texts	Unit 2 (Les descriptions) Could add weather	Unit 3 (Les loisirs)	Unit 4 (Le présent/daily routine)	Unit 5 (La famille and holidays)	Unit 6 (A l'école)	Other possible capsules
Cultural CI Display/Matrix	TPR, Alphabet, Numbers w/classroom items, francophone drivers' licenses/passports	French stars/celebrities, paper dolls, authentic online French clothing stores	Culturally authentic photos from Google.fr with leisure activities popular in France and US	Infographics and Youtube videos for loisirs, board display with 24- hour clock, authentic meal times in daily routine	Family tree with French families and authentic names, YouTube videos interviews about families and holidays	Authentic TV and train listings for learning time, school schedule matrix with 24-hour clock	
ABCCs* and Authentic Texts	Introduce culture capsule* in English	A scarf* (men)/health to not catch cold/AC	Un djembé* (African musical instrument)	Authentic fairy tales in present tense	*Une fève (Epiphanie) + une galette	*lined paper/graph paper notebooks	
	Videos for la bise (cheek kiss)	Samples of Wax fabric* (Africa)	Les cuillères or washboard* (Spoons from Quebec/zydeco music)	*bath glove for daily routine	*Wooden dowel for crepes (la Chandeleur/ Carnaval)	*stylo- plume ink cartouche	
	Maps for geography, different city videos/Tour de France, la Francophonie	Clothes clichés (le beret noir from le Bearn and le beret rouge du pays Basque)	Raclette machine and bag to steam potatoes (Swiss)/party raclette is social activity	*bread bag/box for after going to la boulangerie, video of Thomas going to bakery	*Santons *Saint- Nicolas/Pere Noel	TV listings to learn time, train listings	
		La marinière (striped shirt originated by Chanel)	*Baking pan for madeleines (cuisiner)	*breakfast foods, bowl for coffee and butter keeper for tartines	YouTube videos with interviews about families	School schedules from France	
			*pétanque set	*demi-tasse pour le cafe	*holy water from Lourdes, strong Catholic ties with holidays and jours fériés		
				Infographic and Youtube videos for loisirs			
				Sports info like football			

LEVEL 2 Themes	French 2 Unit 1 (La Marseillaise/ La Solidarité) Présent Tense stories and review	Unit 2 L'Enfance	Unit 3 (Le passé)	Unit 4 En ville/A Paris	Unit 5 À table	Unit 6 Chez moi/tâches ménagères	Other possible capsules
Cultural CI Display/Matrix	Excerpt of constitution, soccer match	Typical French childhood activities such as Asterix/Tintin comic books, 4 PM goûter, reading le Petit Nicolas, Parc Asterix		-Weather map with US and weather map of Francophone countries using Celsius -Culturally authentic photos of places in town (pharmacie, poste, specialty stores) -Paris landmarks and videos	C1 breakfast/ lunch/dinner vs C2 on board		
ABCCs and Authentic Texts	Le drapeau, la devise, le coq gaulois, les Bleus, Marianne) Videos of occasions and soccer match	BD, Astérix, Tintin, le Petit Nicolas	Contes authentiques	*marché filet bag/rolling cart/ardoises for marche	Food categories lesson Food pyramid School lunch menus lesson Restaurant menus lesson *Croque monsieur Cheese lesson	*ramasse- miettes	whatever you don't finish, recycle into level 3
	*Do any level 1 culture capsules during present tense review you didn't get to in level 1	Le Corbeau et le Renard Songs	Déjeuner du matin poem Songs	*bread bag for after bakery trip	*lyre a fromage (cheese cutter/harp) *tagine (maghreb)	*clothes pins/file dehors (drying clothes)	*MOF collar Level 3 is all the regions of France/la francophonie and their foods and sites for culture capsules
		*Parc Asterix		*composteur de billet à la gare	*théière/cérémonie du thé	*volets	
				*métro ticket/carte	*escargot holder/plate	*une jeannette de repassage	

					*couscousière	*papier d'Armenie diffuser	
					*tap for maple syrup (Quebec)	*lavendar sachet by Olivades	
					-une râpe à coco (Polynésie)		
					-la poutine (Québec)		
					-la mitraille/sandwich américain (Belgique)		
					*corbeille à pain/planche à pain/bistro basket		
					*demi-tasse/ pause café *regional specialties (see IB book) *cheese guillotine and knife/laguiole *bolée de cidre		