A literacy-based approach to the advanced French writing course

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The French Review

Published by the American Association of Teachers of French
The contemporary French cinema is the work of women filmmakers. This article uses the case study of Lucile Hadzihalilovic’s (2004) to explore the key contexts for new cinema in France today. To analyze Hadzihalilovic’s work and situate her approach, the author considers the shaping role of French film notability La Féérie, the critical reception to the use of lyrical and experimental film, the professional prospects for emerging women filmmakers.

"Sur des vers de Georges Sand ou le flirt poétique d'Aurore" by Marie-Christine Garneau de l'Isle-Adam.

Si Sand fut romancière, musicienne, peintre, elle ne fut néanmoins pas poète, cela ni en vers comme Musset ni en prose comme Chateaubriand. D'où cet article qui examine cette lacune potentielle à la lumière des deux Lilas et du Poème de Myrrha mais aussi à la lumière de la relation qu'elle entretint justement avec Musset et Chateaubriand. On conclura que si, effectivement, Sand ne s'illustre pas dans un type de poésie en majeur telle la poésie épique et mélopéhique, en revanche, ce fut dans la veine poétique en mineur qu'elle trouva sa voix et sa voie les plus sûres.

This article describes an advanced-level French writing course designed using a multiple literacies approach. Before discussing this course, an overview of research on the current state of the advanced foreign language curriculum is provided and literacy is positioned as a framing construct. A description is given of the French writing course and its final teaching module in which Anna Cavada's Je voudrais que quelqu'un m'attende quelque part (2001) is used as 201 students identify and analyze stylistic features of two short stories and later design their own short stories in French.

"Ecrire un poème étonnant de la langue, c'est donner la parole à personne. Pas même à soi" affirmait Georges Perros. C'est une telle "parole à personne", peut-être toute proche du lieu commun, que cet article cherche à décrire et à faire entendre, par la lecture de la Vie oratorienne, cette longue suite poétique autobiographique faite d'octosyllabes. Ce texte, qui renoue avec l'ordinaire et l'ordinaire, selon Perros, "l'érotisation du quotidien", est indéfinitivement lié d'un sujet lyrique qui signe et pourtant s'efface à mesure qu'il s'écrit. Se donne ainsi à lire un constante balancement entre le singulier et le commun, alors que le poète accepte de courir le risque de faire de la contingence et de l'anecdote le seul "événement poétique". Peut-on seulement encore parler ici de lyrisme? Telle semble pourtant être la voie précaire de la poésie de Georges Perros.
The French language is an important and influential language in the world. Learning French can be both challenging and rewarding. This article explores the benefits of learning French, including its impact on career opportunities and personal growth. The article provides insights into the various stages of learning French, from beginner to advanced levels. It also highlights the importance of immersion in the language, whether through travel or cultural experiences. The ultimate goal is to encourage readers to explore the fascinating world of French and its language and culture.
It is accomplished by having students analyze the theoretical moves of a particular text or context, and develop a sense of what it means in the context of other texts (Kern 183) and develop a sense of what it means in the context of other contexts (Kern 183). The context of a particular text is understood to be the text itself, and the context of other texts is understood to be the contexts in which they are found. Thus, the context of a particular text is understood to be the text itself, and the context of other texts is understood to be the contexts in which they are found. Thus, the context of a particular text is understood to be the text itself, and the context of other texts is understood to be the contexts in which they are found.

Kern's framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach. First, the framework is developed using a multiple models approach.
considered obligatory or optional within a given genre of writing before creating their own texts in that genre (Kern 184). Although aspects of all three approaches to writing instruction mentioned above (product, process, and genre) are compatible with a multiple literacies approach, the fundamental element of the advanced French writing course I designed is genre. The course is based on the premise that reading and writing are not only linguistic skills but rather are complementary communicative acts. As the saying goes, “You are what you eat”; in this course, I explain to my students “You write what you read”—in other words, what you read and the ways you read it influence the ways you write and the resources you possess. The following six objectives frame the course:

1. Through reading and analyzing contemporary French texts of various genres, students will become more sensitive to relationships between form and content—in other words, they will formulate answers to the question of why certain linguistic devices are used in particular textual genres.
2. Through participating in discussions, brainstorming and peerreview activities, and individual writing conferences, students will develop their abilities to speak in French in advanced ways.
3. Through creating written texts compiled in a digital portfolio, students will gain experience in writing for communicative purposes in French in a variety of genres.
4. Through brainstorming, conferencing, and peer-review activities with peers and the instructor, students will learn to work as part of a writing community.
5. Through completing tasks requiring the use of tools, both print and online, in preparing French texts, students will gain familiarity in finding and using linguistic resources needed to produce effective and accurate writing.
6. Through engaging in goal-setting and self-reflection in terms of their efforts, difficulties, and accomplishments in the course, students will become more aware of the process of language learning and their own identity as a developing foreign language learner.

These objectives are addressed in four course modules, each anchored in contemporary French texts connecting literature to the worlds of everyday life. The first module, *L’Art de la Description*, uses several tales from Philippe Delerm’s *La Première Gorgée de bière et autres plaisirs minuscules* to introduce students to the concept of *le minimalisme positif*, manifested by Delerm as a celebration of the commonplace through sparse descriptive prose. Stylistic elements targeted include several *figures de sonorité* and *figures syntactiques*. The second module, *L’Art de l’Observation*, uses several texts from Annie Ernaux’s *Journal du dehors* to familiarize students with representations of French suburbia in the late twentieth century and how one author articulates her relationship to this context through a style of writing called *éthnotexte*. Several different tropes, or stylistic devices wherein a word or expression is used in different ways from its ordinary usage, are analyzed and discussed including metaphor, metonymy, and paraphrase. The third module, “L’Art de la Manipulation Linguistique,” employs ten of the 99 short texts from Raymond Queneau’s *Exercices de style* to focus on the countless ways a narrative can be constructed by applying particular linguistic and stylistic constraints. Several more tropes are included in this module’s analysis in addition to other stylistic devices previously introduced.

For each of the four course modules, after reading and reacting to several model texts through structured tasks, students use those texts and linguistic and stylistic features studied as tools (that is to say, new Available Designs) to create their own texts which are then drafted, discussed in partnered peer review and individual conferences with the instructor, and compiled in a digital portfolio. The first two modules, *L’Art de la Description* and *L’Art de l’Observation*, provide students opportunities to write detailed descriptions of people, places, and scenes. In addition, both the second module and the third module (*L’Art de la Manipulation Linguistique*) require students to use direct and indirect discourse in their written texts and to manipulate frames of reference in creating those texts. In fact, students would later draw on their capacities to effectively carry out each of these elements when they were asked to write an original short story in French during the fourth course module described below.

**Final Course Module: La Nouvelle et l’art de la narration**

The final course module is designed around two short stories from *Je voudrais que quelqu’un m’attende quelque part* by Anna Gavalda. In the first, “Petites Pratiques Germanopratines,” a young woman tells of a chance encounter with a young man that leads him to invite her to dinner. However, when his cell phone rings during dessert and later while helping his date put on her coat he discreetly steals a glance at it, the young woman’s desires for him fade away. In the second tale, “Le Fait du jour,” Jean-Pierre recalls the story of how one seemingly innocent driving maneuver on a foggy morning led to his unknowingly killing nine other people, an accident that he was unaware he had caused until seeing television news reports. It is important to note that although these two Gavalda tales provided a fruitful point of entry for this particular course module, any number of different short stories in French could be used as textual models.
Step Two: Immersion in Genre Through Textual Computation

Two short stories. These include the ideas that novels are typically a useful first step toward establishing two key differences between novels and short stories. Before reading and analyzation, the genre of each story should be identified. Then, forcing students to identify the differences between the two novels and short stories is beneficial.

Le Roman

La nouvelle

Pour comprendre les éléments de la nouvelle, il faut connaître:

1. Les événements qui se déroulent dans la nouvelle.
2. Le point de vue des personnages dans la nouvelle.
3. Des termes propres à la nouvelle.

Un bon point de vue ne peut être nouvelle...
MULTIPLE LITERATURE APPROACH TO WRITING

In the class room, the instructor completes three parts into one class time, with minimal time for students to respond to each other. This approach is utilized because it allows the instructor to cover a broader range of topics in a shorter amount of time. However, it also means that students may not have the opportunity to fully engage with the material or each other.

After students gain familiarity with the general conventions of short stories, we focus on the development of descriptive and interpretive analysis. This approach is used to help students understand the different elements of a story and how they contribute to the overall meaning.

The class begins with discussions on the major elements of the story. Students are then asked to write a short essay on one of the elements, such as character, setting, or plot. This essay should be based on evidence from the text and should be well-supported with examples.

In the following class, we discuss the essays and work on developing the students' ability to analyze and interpret these elements. We also discuss the importance of understanding the context in which the story was written, as this can influence the meaning of the text.

The final class is used to review the essays and to tie together the different elements of the story. The students are asked to write a final essay that explores the interactions between the different elements and how they contribute to the overall meaning of the story.
MULTIPLE LITERACIES APPROACH TO WRITING

There are several key concepts that underpin the Multiple Literacies Approach to writing. These concepts are interrelated and build upon each other, forming a comprehensive framework for understanding and teaching writing. The core principles of this approach include:

1. **Multiple Literacies**: Emphasizes the idea that there are multiple ways of reading and writing, and that different literacies require different skills. This includes the ability to understand and engage with a wide range of texts and modes of communication.

2. **Contextualization**: Writing is seen as a process that occurs within specific contexts and is shaped by various social, cultural, and situational factors. Understanding these contexts is crucial for effective writing.

3. **Multimodality**: Recognizes the importance of using multiple modes and representations in writing, such as text, image, sound, and video.

4. **Cultural and Social Perspectives**: Writing is understood as a social and cultural practice, and the writer's identity and voice are integral to the writing process.

5. **Reader-Centered Approach**: Writing is viewed as a process of mutual engagement between writer and reader, where the writer considers the needs and perspectives of the audience.

The Multiple Literacies Approach to writing encourages educators to move beyond traditional notions of literacy and writing, fostering a more inclusive and dynamic approach to teaching and learning. It emphasizes the importance of developing a range of literacies that are relevant to the diverse contexts in which writing occurs.

In practice, this approach involves integrating various forms of writing and reading activities into the curriculum, encouraging students to explore different literacies and perspectives. The goal is to prepare students for the complex and diverse demands of contemporary communication environments.
UNIVERSITY OF MIAMI, CORAL GABLES

meaning design in French
and that the words selected would be available in
and part of the course. It was hoped that the course
the course would be more effective in teaching French
and the students would gain more of the

6. LES LETRAS & SOAS (Les différentes parties de la colonie)

5. TACTIQUE

4. LE CONFLIT (La nouvelle l'ante en problème d'histoire)

3. LES ALLIES PERSONNAGES (Nom, Description)

2. LE PERSONNAGE PRINCIPAL (Nom, Description)

1. LE NARRATIVE ou LA NARRATIVE

et autres figures de changement dans le passé

B. Identification des termes spécifiques (pp. 7–8)

1. flere figure Doesn't contemlirer

et autres figures de changement dans le passé

A. Regard du début à la fin

Activity 1. Lecture et analyse

Appendix A. Multiple Intercultural Approach to Writing

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D. Panorama (Commencez à faire l'historique des membres)
Veuillez développer l'exercice suivant.

**Instructiuns For Short Story Assignment**

**Appendix C**

**Personnages**

<table>
<thead>
<tr>
<th>Conversation en tête</th>
<th>Communs décrire les personnages</th>
<th>Plan pour l'organisation des personnages et des liens</th>
<th>Personnages spécifiques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gérard (le parent)</td>
<td>Personnage d'en tête</td>
<td>Personnage d'en tête</td>
<td>Personnage d'en tête</td>
</tr>
</tbody>
</table>

**Activity 2—Le style de Céardia**

**Appendix D**

<table>
<thead>
<tr>
<th>B. Synthèse—Le style de Céardia</th>
<th>Votre opinion sur ce cours su Céardia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ce texte (2-4 phrases)</td>
<td>Décrire le style de Céardia dans la prose de Céardia</td>
</tr>
</tbody>
</table>

**Notes de l'enseignant**

- Qu'en pensez-vous du cours su Céardia ?
- Pouvez-vous expliquer un plus, en particulier sur le développement du personnage principal ?
- À votre avis, quel est le style de Céardia ?
- Quels aspects de ce texte vous intéressez-vous pour ce cours ?

**Tempêtes Verbaux**

- Les défis des poètes de Céardia et de leurs contemporains.
- Les défis des poètes de Céardia et de leurs contemporains.
- Les défis des poètes de Céardia et de leurs contemporains.
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