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Julia Marie Martin

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WHEN CURRICULUM COMES TO LIFE: MAKING FRENCH LANGUAGE (L2)
ACQUISITION A LIVED EXPERIENCE AND THE EFFECT OF STUDENTS'
PROGRESSION TOWARDS PROFICIENCY

JULIA MARTIN

103 Pages

The main purpose of this study was to investigate the Interactive Comprehensive (IC) Method in World Language pedagogy as it is expressed in the DJ DELF IC Curriculum, created by Steven ÉTIENNE Langlois. The IC Method and DJ DELF readers and curriculum were created in response to the 2013-2014 Ontario French as a Second Language (FSL) curriculum reform. This study conducts a qualitative case study to gain a better understanding of how the IC Method through the DJ DELF readers and curriculum affects curriculum effectiveness, language acquisition, and student engagement. These codes were taken into consideration to gain a deeper understanding of how the DJ DELF IC curriculum can be used as a tool for teachers to more efficiently and effectively implement the desired results of the Ontario FSL curriculum reform and the Common European Framework of Reference for Languages (CEFR) into their classrooms. The data showed that students responded positively to the DJ DELF IC Curriculum which was observed through students meeting learning goals, increased language acquisition, and increased student engagement.

KEYWORDS: Interactive Comprehensive, Common European Framework of Reference for Languages, French as a Second Language, curriculum effectiveness, language acquisition, student engagement

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JULIA MARTIN

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF SCIENCE

School of Teaching and Learning

ILLINOIS STATE UNIVERSITY

2024

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WHEN CURRICULUM COMES TO LIFE: MAKING FRENCH LANGUAGE (L2)
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PROGRESSION TOWARDS PROFICIENCY

JULIA MARTIN

COMMITTEE MEMBERS:

Becky Beucher, Chair

Jennifer Howell

ACKNOWLEDGMENTS

I would like to thank my committee members Dr. Becky Beucher and Dr. Jennifer Howell who have provided constant support and helped me grow as a writer and researcher. I have had the privilege to know both Dr. Beucher and Dr. Howell since my undergraduate studies and to have learned from them over the past several years in both undergraduate and master-level courses. I could not have done this without their wisdom and guidance. I am truly thankful for all the time they have invested in me and in this thesis project. If not for them, I would not be where I am today.

I would also like to thank Steven ÉTIENNE Langlois the author of the DJ DELF readers and curriculum and the founder of the Interactive Comprehensive Method. He graciously met with me on several occasions to help deepen my understanding and knowledge of his work.

I am grateful to everyone who has believed in me and helped me along this journey.
Merci infiniment!

J.M.

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ACRONYMS

ACTFL: American Council on the Teaching of Foreign Languages

AIM: Accelerated Integrated Method

ALM: Audiolingual Method

CEFR: Common European Framework of Reference

CI: Comprehensible Input

CF: Core French

CLT: Communicative Language Teaching

DELF: Diplôme d'études en langue française

EF: Extended French

FI: French Immersion

FLA: Foreign Language Anxiety

FSL: French as a Second Language

GBT: Grammar-Based Teaching

IC: Interactive Comprehensive

IPA: Integrated Performance Assessment

L2: 2nd Language

SBG: Standards Based Grading

TBLT: Task-Based Language Teaching

TPR: Total Physical Response

TPRS: Total Physical Response Storytelling

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CHAPTER I: INTRODUCTION

Problem Statement

I am a classroom teacher at a public high school of 605 students and at a Pre-K-8th grade public school of 391 students. I teach grades 6-12 in the Midwestern region of the United States. When I took over our school's French program it was a part-time position. French had not been offered at the middle school for years, and my first year teaching was the first year that French was reintroduced to 6th grade. Over the next two years the program expanded to include 7th and 8th grade French. French I and II started off as a hybrid class, as did French III and IV. After my first year teaching, French I and II were split into separate classes and now French is a full-time position across teaching both middle school and high school. When I started teaching French I, II, III, and IV, I was not given any curriculum on which to base my instruction. I started off making my own resources, finding resources other teachers had made, looking into adopting different curricula, looking at different textbooks, attending conferences, and trying out different teaching methodologies. In the first few years of my teaching, I needed to make a change in my instruction so that students would be able to produce more French. I tried to remedy the deficits in my students' abilities to progress down the pathway to proficiency through the different curricula and instructional approaches such as grammar-based instruction or comprehensible input. This inquiry process of experimenting with using different curricula led me to the Interactive Comprehensible (IC) method, a method which is implemented in the DJ DELF readers and curriculum. The purpose of this study is to look at the effect the DJ DELF curriculum, employing the IC methodology, has on students' language acquisition and production within a French classroom setting multiple levels of French.

In the following section, I describe several mainstream research-based approaches to language instruction that I have tried in my classroom. In this section I explain the benefits and shortcomings that I found for each approach. Ultimately, my assessment of student work led me to conclude that students seem to be missing the key to go from understanding the language to authentically producing it on their own. In many cases, they could understand the language forms and conventions but were unable to apply them to real-life scenarios. It wasn't until my fourth year of teaching when I started using the DJ DELF readers and curriculum that use the IC method that I started to see students consistently applying their French to real-life situations spontaneously and independently. I later discuss how I came to choose the IC method, but I first explain my experience with authentic texts, comprehensible input, and grammar-based instruction.

Authentic texts help immerse students in real-life examples of the language. Examples of authentic texts include newspaper articles, novels, TV commercials, and more. A shortcoming is that they are often too challenging and do not meet the learners where they are. For example, authentic texts put more onus on the teachers to provide scaffolding, since a native speaker would not need any scaffolding to understand the text; therefore, authentic texts can be overwhelming for beginner and intermediate language learners (Use authentic texts, ACTFL (n.d.)). Proponents of using authentic materials suggest that it is necessary to provide students with adequate challenges through the use of authentic texts to prepare them for the challenge of interacting with authentic texts beyond the classroom (Lightbown & Spada, 2013, p. 209). However, a beginner student would not be able to comprehend or interact much with a news article published in the target language for native speakers, since it is too far above their current

level. They need more scaffolding or support before they can be ready to take on such a complex text.

Comprehensible input (CI) allows students to comprehend the target language with ease but does not always translate to students being able to produce the language on their own. Comprehensible input texts are written for non-native speakers by a sympathetic author who considers the language learning process and creates texts that are tailored to L2 learners' needs. Students feel lost when this support is taken away. Unlike authentic texts, comprehensible input texts take into consideration students' levels of proficiency in the target language and tailors the texts according to what they can do and comprehend at each level. Teaching with comprehensible input feels incongruous with authentic texts that are written by native speakers for native speakers. However, a criticism of CI is that the approach focuses only on the language function and often ignores the language form. Students do not gain a foundation in grammatical understanding with CI, and using grammar activities along with CI can feel incongruous and confusing for students (Lee & Vanpatten, 1995).

Another challenge with CI is that it does not prioritize students' ability to produce language output. Language output is the target language that is produced through speaking or writing. Rather, the CI approach focuses solely on students' ability to comprehend the text, video, and audio through which the language is being presented, with the idea that students will transfer the knowledge they have acquired through comprehending the target language and apply it to producing the language. This unfortunately was not the case in my experience, and the students' lack of practice in producing the language resulted in very little language output being produced from the students. In practice, the students may understand the input but struggle to produce the language. CI does not facilitate a clear transition from comprehension to production.

This gap leaves students unable to effectively use French. I thought adding in grammar-based instruction to my CI instruction would help bridge the gap between students' comprehension of language input and their ability to produce language output; however, this was not the outcome I experienced. Using CI mixed with grammar-based instruction provided my student with the ability to understand the target language presented to them and gave them a knowledge base of grammatical rules and verb conjugations; nevertheless, these two components combined did not result in students gaining the ability to produce the target language on their own.

The IC method goes a step beyond comprehensible input and comprehensible output. Comprehensible input refers to providing students with language they can understand, and comprehensible output refers to students producing the target language. However, interactive comprehensive authentic tasks allow students to interact with the comprehensible input via real-life activities that scaffold students to naturally assimilate and produce the target language or comprehensible output on their own. It is the step between that allows students to go from understanding comprehensible input to being able to produce comprehensible output.

Grammar-based instruction focuses on explicit teaching of grammar rules and language forms in isolation (Lightbown 2013). Grammar-based instruction gives students a strong foundation to understand the form of the target language. However, in the absence of meaningful context and opportunities to practice using the language through communicative tasks, students may struggle to produce the target language in real-life situations. Current trends that prioritize CI discourage teaching grammar or any focus on language form (Fournier, H. & Sweet, C., 2003) Typically, comprehensible input is viewed as incompatible with grammar teaching because CI aims to have students pick up language from extensive exposure to it, rather than explicit explanation of grammar rules, since the latter is not how our first language is

acquired (Krashen 1985). Because grammar-based methods rely heavily on drills and explicit grammar instruction as opposed to comprehension and communication, teaching grammar is discouraged in CI circles (Fournier, H. & Sweet, C., 2023). With CI students are not simply repeating phrases and copying texts, but they are understanding the true meaning of the words in the texts (El Amatoury, 2019, p. 5). CI was created in response to grammar-based methods because it teaches students in the target language rather than teaching students about the target language, for this reason, many schools in Canada and the US no longer prioritize grammar-based instruction.

Despite this common consensus, I tried implementing both CI and grammar-based strategies in conjunction with one another in an attempt to supplement my students' understanding of the target language. I hoped that teaching CI in tandem with grammar instruction would increase the students' confidence and as a result, produce more target language output. Unfortunately, in my experience adding grammar-based instruction in conjunction with CI did not result in language production or language acquisition, rather students increased their language learning. This language learning did not translate into the students producing language, as a result, they struggled to apply their knowledge of the grammatical structures and rules to interpersonal conversations in the target language. This left me still needing to find a teaching methodology that equally valued input and output.

Choosing a Teaching Methodology

The different available approaches in world language instruction made choosing a pedagogical approach overwhelming and difficult to navigate. As a novice teacher, I often felt as though I was continually struggling to find one that was a good fit for my students. Furthermore, I often ran into the challenge that the texts and activities I gave to my students were either too

easy or too hard. Some voices in world language pedagogy advocate for the popular view of using authentic materials (Bleess 2020). Authentic materials are written by native speakers for native speakers; however, my students were not native speakers, which resulted in them almost immediately giving up when they were given these texts. These students perceived the texts to be entirely unattainable at their language level. The authentic texts were not guided by language progressions; therefore, the target language was not presented at an appropriate level, and this affected students' ability to acquire language. I knew that I would have to provide extra scaffolding to get students to be able to do anything with these authentic texts. It was very challenging to adapt the authentic texts to my students' proficiency levels.

Comprehensible input (CI) provided the language building blocks that allowed students to understand and make meaning of the input given to them. However, the input was often centered around cognates and did not provide extensions for students to apply the input they received to their language output. In my practice, I was struggling to provide the scaffolding my students needed to be able to produce the language themselves. It seemed that the gap between the input they were readily and easily acquiring and their ability to produce language output at the same level was too far to bridge. When I would try to support them with direct grammar instruction with the objective of eliciting language output from the students, they were quickly overwhelmed. I found that the grammar lessons were not aligned with the teaching style of comprehensible input. Students were confused. For example, students could identify parts of speech within a sentence; however, they could not produce sentences in the target language. Even when they understood the grammar concepts, the grammar-based instruction did not translate into skills beyond being able to complete the grammar activities. The students were still struggling to communicate in the target language in real-life contexts. With grammar-based

instruction, I appreciated how students could manipulate and accurately construct the language regarding grammar and syntax. Still, they struggled to apply it to spontaneous language comprehension and production.

When I tried a mixture of both CI and grammar-based instruction, the students seemed lost, and the teaching methodologies were so different and disconnected that it confused students more than supported them. Students were more accurate in producing correct syntax and grammar with the grammar-based approach, but they understood less. They understood more with the comprehensible input approach, but they were limited when it came to producing correct syntax and grammar. As students from schools from other high schools in town and from surrounding towns would take the placement tests, I could easily tell if they previously had grammar-based instruction or if they had been taught with comprehensible input.

While I appreciated different aspects of each approach such as the real-life intentionality behind the authentic texts or how quickly students understood the language when it came to comprehensible input, I was not getting students to progress down the pathway to proficiency as effectively as I had hoped. The approaches were like roads going in different directions each with different pros and cons, but they felt impossible to merge to holistically support my students' journey to proficiency.

Teaching Methodology: DJ DELF IC Curriculum

In this section, I discuss my rationale for turning to the DJ DELF IC Curriculum. I begin by explaining where the IC method and the DJ DELF readers got their start and why they were created. Next, I explain how the readers are used alongside the IC method, by describing the music, gamification, and authentic tasks that help to scaffold students to produce language output.

This study focuses on the DJ DELF IC curriculum and readers as a way to bring the French curriculum to life while enhancing the effectiveness of French Language instruction in FSL (French as a Second Language) or Core French (CF) classes in grades 9-12.

The DJ DELF readers were created in response to a change in the French Curriculum in Ontario, Canada, in 2013, for primary schools, and in 2014, for secondary schools (Ontario's Ministry of Education, 2014). This shift in curriculum guidelines moved instruction towards using the Common European Framework of Reference for Language (CEFR) that reentered French classrooms and taught around authentic tasks. As explained by the British Council (n.d.), an authentic task is a task that native speakers would do in everyday life. The author of these readers and founder of the Interactive Comprehensive (IC) method, Steven "ÉTIENNE" Langlois¹ viewed this shift in French language instruction as a positive opportunity to revamp the way students learn language. He did this by creating the DJ DELF reader and curriculum, which provides teachers with a toolbox of authentic real-life tasks and resources. The resources use comprehensible input in a new way that goes beyond having students understand written or spoken texts by also providing students with opportunities to practice using the same language formations and functions found in the text in various real-life applications, including maps, order forms, menus, registration form navigating directions, skits and more. The readers provide students with comprehensible input that is also paired up with authentic texts and are each given a number. The numbers indicate the progression of how the tasks build on each other.

Each reader was made into a song that adds rhyme and rhythm to the stories. The readers outline pre-reading and post-reading strategies as well as authentic task activities and games that students complete and participate in as they work through the readers. Before students begin the

¹ Steven Langlois' stage name is ÉTIENNE. For citations I will be referring to him as Langlois.

authentic-tasks they are introduced to the reader vocabulary throughout the song lyrics, including a fill-in-the-blank guide to help familiarize them with the key vocabulary and the song lyrics, which are the same as the story that is presented in the reader. The connection to music and rhythm is an important aspect of the readers and curriculum that helps reinforce the key concepts and aids students with their pronunciation and gaining confidence in their understanding of the target language.

At the end of each reader is an explanation of how to teach each authentic task activity that is found in the online curriculum platform. The online curriculum also includes different suggestions for final unit projects, which promote student choice and provide students with yet another opportunity to apply what they have learned throughout the unit from the reader and accompanying activities.

IC goes beyond comprehension and aims to get students not only to understand the texts but also to interact with the readers, songs, videos, and authentic tasks.

According to Langlois (2024),

[t]he Interactive Comprehensive method means that not only is authentic information delivered to students in a way that allows them to comprehend and understand the material, but it also gets students interacting (and taking an active role in engaging) with the content and materials to be able to better produce spontaneous and authentic output of the target language. This is done in a comprehensive or all-encompassing way that relates to everyday living. This is part of the “Live French, Learn French” philosophy, which is at the heart of the IC methodology. (Para 1)

This definition of the interactive comprehensive method from Langlois provides the foundation for my study, as it looks at the impact the IC method has on students' ability to produce the target language. An example of an IC method authentic task can be found in **Appendix A**. This activity features a skit that goes with the DJ DELF reader *Je me présente*. With a skit activity, CI would focus on comprehension of the words in the skit and making them easy for students to understand by using supports such as cognates with students' first language, pictures, actions, or motions. CI would ask students to demonstrate that they understood the written or spoken interaction from the skit using comprehension questions or by asking students to draw a picture to demonstrate their understanding. But this would be the extent of what pure CI would be able to do with this text. In contrast the IC method, goes a step beyond comprehension to real-life application.

As shown in the example activity in **Appendix A**, several vocabulary words are underlined throughout the skit. These underlined words each have a number next to them which corresponds with the words in the word bank. Each number represents a different linguistic goal students will apply as they practice rewriting and performing their own version of the skit. The skit targets the vocabulary and grammar that students are expected to learn throughout the unit. Rather than learning about the language, the students acquire language in a way that is similar to how maternal languages are learned through the interactive nature of the readers and activities. Following the DJ DELF IC steps naturally frontloads vocabulary from the readers which sets students up for the interactive application of the readers to the authentic tasks. At the start of each DJ DELF IC reader, students engage in many gamified activities that reinforce the vocabulary words. This is done through the IC card games that go along with the readers, and other games such as Pictionary telephone, fishbowl, four corners, bingo, board games, battleship,

and more. Once students have a solid foundation and understanding of the vocabulary, students engage with the readers using various reading strategies from the Interactive Comprehensive Readers Playbook including connections between the song and the reader. This prepares students to move onto the authentic task activity. The authentic tasks are numbered to allow for ease in following the progression of activities that build on each other to scaffold students to completing more complex tasks as they progress through the reader. At the end of each unit, students apply the language they have acquired through the games, skits, and authentic tasks to a big idea unit project.

For example, beginner students will get practice using numbers in French as they use the word bank to switch out this targeted vocabulary in the *Je me présente* skit. Additionally, this IC skit from the DJ DELF readers gives students hands-on practice talking about places, activities, sports, verbs describing preferences, and nouns. As they manipulate the text, they are able to create their own meaning and produce language output. This allows them to apply the vocabulary and grammar that they are already comprehending from the readers to their French speaking. The IC method helps students bridge the gap between comprehensible input and comprehensive output. With interactive comprehensive input, students gain the skills and confidence to produce output in the target language on their own via situations in which they would find themselves in everyday life. The goal of this study is to analyze the effect that the IC method and the DJ DELF curriculum have on CF students' engagement and language acquisition.

Transitioning from the theoretical aspect to the practical application, it is essential to acknowledge the genesis of the IC method within the educational landscape. The IC method was brought to life through the DJ DELF curriculum. It was through Steven ÉTIENNE Langlois that

the DJ DELF curriculum and the IC method came to be. To date, the DJ DELF curriculum stands as the sole embodiment of the IC method; however, that being said, its foundational principles present the potential for future adaptation across different world language curricula universally across languages. Currently, the IC method is only used in the DJ DELF curriculum as an attribute to both concepts being founded by Langlois, highlighting the curriculum's unique position in facilitating language acquisition and student engagement.

Purpose Statement

The purpose of this study is to look at the effect that the DJ DELF curriculum, with its Interactive Comprehensive (IC) approach, has on students' language acquisition and production within a French classroom setting. The IC-based DJ DELF readers and curriculum are designed to take comprehensible input beyond comprehension and go a step further to facilitate language production through interactive authentic activities. With the IC method, students are given the tools to apply what they understand within the texts, in this case, the DJ DELF readers to interpersonal communication in the target language. The DJ DELF curriculum provides the scaffolding for students to take the initiative to communicate and express ideas in the target language independently. It builds on the strengths of comprehensible input and authentic texts by reconceptualizing their purposes. The DJ DELF readers are comprehensible input texts, written in a way that takes learners' proficiency levels into careful consideration, aligning the language forms presented in a given text with what the learners would be able to comprehend and replicate. Additionally, it takes the purpose of authentic texts, to provide students with meaningful cultural context through which they discover the language and applies it to the function of the language. The authentic tasks mimic how the language would be used by native speakers in everyday contexts, such as ordering at a restaurant, taking public transportation,

making train reservations, planning a schedule, and more. The authentic tasks give students real-life practice all while naturally manipulating the grammar and syntax, like how they would learn to use different sentence structures in their mother language. Because they are also using the input to create output through the authentic tasks, supplemental grammar instruction is easier to follow. Instead of feeling disjointed and confusing, it serves as an explanation of what they have already observed and practiced.

When I came across the DJ DELF curriculum, I realized that this curriculum responded to the need that the Ontario French curriculum reform was targeting, and it was the missing piece that I was looking for in my own curriculum. Instead of trying to piece together different curricula and instructional approaches the DJ DELF readers and curriculum intentionally build on comprehensible input while providing the missing piece by pioneering a new approach: interactive comprehensive instruction through IC readers, game cards, and authentic tasks.

The DJ DELF readers meet the requirements of comprehensible input material. As explained by the British Council (n.d.), comprehensible input refers to language that listeners can grasp, even if they are not familiar with all the words and grammatical structures used. However, the DJ DELF readers go a step beyond as an interactive comprehensive resource. This means not only is the information delivered to students in a way that allows them to comprehend and understand the material, but it also gets students interacting (and taking an active role in engaging) with the CI materials to produce output in the target language. This is done in a comprehensive or all-encompassing way that relates to everyday living (Langlois, 2024).

What makes these readers particularly effective is that the entire content and curriculum is based on interacting with DJ DELF. My students get to experience the life of DJ DELF while learning to express and share their own lives through the new language, vocabulary, and

expressions with which they interact. Not only can they interact with the readers, songs, videos, and authentic tasks, including maps, order forms, menus, registration forms, etc., but they can also engage with the characters from the readers with live language practice conversing with DJ DELF and his friends. In addition, my students can engage in real-life interactive opportunities with DJ DELF via online Zoom meets, Cameo videos, and live French culture concert events.

Research Question

The research question for this study focuses on the DJ DELF IC Curriculum. The curriculum includes readers, songs, and authentic tasks that aim to improve students' French proficiency in real-life situations.

My research question is: How does the Interactive Comprehensive (IC) approach in the CEFR framework support students in producing and acquiring language?

Significance of the Study

To date, there is no research on the DJ DELF curriculum and its employment of the IC method. Students interact with the comprehensible input in a way that mimics real-life tasks that require proficiency² in the target language. These lived experiences allow students to experience authentic learning in real-life settings without having to leave the classroom. These authentic tasks and learning opportunities allow students to “Live French, Learn French” (Langlois, 2024, January 16). The students are not only learning the curriculum, but they are living it out as they would if they were living in a Francophone country, navigating various daily tasks and life aspects in the target language. This engagement with authentic texts can ostensibly build

² See the next section: **Connection between ACTFL and CEFR** for more context on students' proficiency levels per level of French (French I, II, III, and IV)

students' confidence and possibly increase student engagement and willingness to use the target language.

I believe that the IC method is the missing piece that helps students to progress down the pathway of proficiency more effectively. And this approach aligns with the CEFR framework that requires students to use real language in real-life settings all the time. I see the DJ DELF readers and curriculum as a pioneer in the realm of world language pedagogy. The IC method that the readers and curriculum are founded upon adds a new voice to the conversation of world language instruction. There are currently no other studies available on the IC method. Additional research on the IC method can shed light on the impact it has on students' language acquisition. This research can provide guidance to teachers who are struggling to find a way to bring real-life tasks into their curriculum. The DJ DELF IC curriculum brings the French language to life, allowing students to engage in the target language in a hands-on, interactive way. This guides students to be able to complete increasingly more challenging tasks in the target language. The section below moves on to discuss the correlation between the American Council on the Teaching of Foreign Languages and the CEFR standards.

Connection between ACTFL and CEFR

The purpose of this section is to allow the reader to better understand how the American Council on the Teaching of Foreign Languages (ACTFL) standards and goal areas can be applied to curricula that are aligned with CEFR. The ACTFL standards are what world language teachers use in the United States as the guidelines for planning instruction and assessing students.

Clementi & Terrill (2017) explain the ACTFL proficiency benchmarks in *The Keys to Planning for Learning: Effective Curriculum, Unit, and Lesson Design*. The proficiency benchmarks of ACTFL are similar to the CEFR (A1, A2, B1, B2, C1, C2); however, the ACTFL proficiency

scale is as follows: Novice-Low, Novice-Mid, Novice-High, Intermediate-Low, Intermediate-Mid, Intermediate-High, Advanced-Low, Advanced-Mid, Advanced-High, Superior, and Distinguished. Another way CEFR and ACTFL are closely aligned is with the use of *Can Do* statements, the communicative focus for language instruction and curriculum, and a focus on the same competencies of reading, writing, listening, and speaking.

Outlined in the tables below are the expected proficiency levels of my French students by level according to the proficiency-defined learning progressions of the high school where I teach. These levels can also be mapped onto the CEFR levels as shown in the tables.

Table 1
French I Proficiency Levels

Proficiency Scale	Level
ACTFL CEFR	Novice-Low - Novice-Mid A1

Table 2
French II Proficiency Levels

Proficiency Scale	Level
ACTFL CEFR	Novice-Mid - Novice-High A1-A2

Table 3
French III Proficiency Levels

Proficiency Scale	Level
ACTFL CEFR	Novice-High - Intermediate-Low A2-B1

Table 4
French IV Proficiency Levels

Proficiency Scale	Level
ACTFL CEFR	Intermediate-Low - Intermediate-Mid B1-B2

CHAPTER II: LITERATURE REVIEW

The first section of the literature review will serve as a brief historical overview of the trends in L2 methodologies that have preceded the IC method and subsequently my own teaching career and experience with various methodologies. In the second section of this literature review, I explore in depth the French curricular reform in Ontario, Canada and the Common European Framework of Reference. Then I will go into more depth on the theories that I have explored in my own efforts to find a L2 teaching methodology that worked well for my students before coming across the IC method and the DJ DELF curriculum (Comprehensible Input, Grammar-Based Teaching, and Authentic Task-Based Instruction).

Historical Overview of L2 Teaching Methodologies

There have been many different trends in world language teaching methodologies over the years going back to the sixteenth century. These methodologies include (in order of appearance) the grammar-translation method, the direct method, the audiolingual method (ALM), communicative language teaching (CLT), total physical response (TPR), accelerated integrated method (AIM), comprehensible input (CI), and the interactive comprehensive (IC) methodology. This historical overview will give a timeline of methodologies from the grammar-translation method to the interactive comprehensive method. They provide a foundation on which modern L2 teaching methodologies and from where they evolved can be understood.

The grammar-translation method was first introduced in 1845 (El Amatoury, 2019, p.5). It was first used in teaching dead languages like Latin and ancient Greek, as a result the teaching was not done in the target language. This method emphasizes grammar rules and translation through in-depth analysis of the language. It wasn't until the late nineteenth and twentieth centuries that this method started to be applied to modern languages. This method

gives learners the ability to apply grammatical rules with accuracy as the rules and exceptions are explained in detail; nevertheless, this method tends to fall short when it comes to real-world application as it seldom provides opportunities to practice speaking and listening in the target language (Hadley, 2001, pp. 106-107).

The direct method became popular in the early twentieth century as it reacted against the grammar-translation method. There is a clear dichotomy between the grammar-translation Method which teaches language through direct translation and grammatical analysis. In contrast, the direct method prohibits the use of translation. Rather it suggests that students learn language through direct association between actions and objects and the target language. Teachers do not translate definitions, instead, they use paraphrasing in the target language as well as actions and objects around the classroom to demonstrate the meaning of words in the target language. While the grammar-translation method provided limited opportunities for listening practice, the direct method believes that it is through listening to the target language extensively that students gain the ability to comprehend the L2. This method emphasizes speaking and listening from the start and promotes natural language acquisition; however, this method tends to lack structure and systematic grammar instruction. Furthermore, the direct method prefers that teachers are native speakers of the language or at least fluent in the target language (Hadley, 2001, pp. 108-109).

The audiolingual method (ALM) started being used in the 1940s in the Army for the purpose of intensive language learning. Eventually, it became the dominant methodology throughout the 1950s and 1960s. This method came to be as a result of studying languages which were only taught orally as they had no documented written language, which is why it has a strong focus on oral communication. During this time the popular ideas in behaviorist psychology as well as structural linguistics also influenced and helped to form the foundation of

the audiolingual method. As a result, ALM was founded on the principles of conditioning and repetition of drills. (Hadley, 2001, pp. 110-111). Since this method was developed in military schools the instructor was viewed as the authority and expert in the language to be followed; therefore, students would mimic the drills presented to them by their instructor. The students were given cues to which they would respond orally with memorized scripted language. This put great emphasis on patterns and phrases that are commonly used by native speakers; however, it fell short in providing students with opportunities to practice spontaneous language production in a meaningful communicative context. Rather than engaging in true interpersonal conversation, the students were parroting what was being modeled to them by their instructor (Lee et al., 1995, p.7).

Communicative language teaching (CLT) also known as the communicative approach requires teachers to provide more opportunities for authentic communication. ALM was a very rigid approach to teaching language and in contrast, CLT was very free, meaning that the communication was more interactive and personalized. With ALM there were scripted responses to the questions, but with CLT the students answer freely to open-ended questions (Lee et al., 1995, p. 8). This approach is very learner-centered while its main focus is on communicative competencies emphasizing fluency³ over accuracy. Due to the low priority placed on accuracy, this approach often neglects explicit grammar instruction (Hadley, 2001, pp. 116-117).

Total physical response (TPR) was developed in the 1970s by James Asher. This method incorporates physical responses as students learn to respond with action and motion to command and vocabulary in the target language. This method focuses on comprehension, listening, and action-based learning. Asher observed that young children could often respond to

³ For more information on fluency see (Ewert, D., 2022).

commands accurately even before they could produce more than one word in their native language. He created TPR with the intention to mimic this response to linguistic input by incorporating kinesthetic learning to help students retain the target language and further develop their listening comprehension skills (Asher, 1986, pp. 2-3). With TPR there is not an expectation for students to produce that language on their own until they have had extensive exposure to the target language. After students are comfortable responding with kinesthetic actions to the teacher's commands, they are then invited to give their own commands in the target language taking on the role of the professor. This step does not come until later on, which imitates how our native language is learned. One downfall of this method is that, on its own, it does not provide opportunities for practice with reading and writing, and it tends to favor kinesthetic learners over visual and auditory learners (Hadley, 2001, pp. 118-119).

The accelerated integrated method (AIM) was developed in the 1990s by Wendy Maxwell. This immersion-based approach focuses on using gestures, stories, drama, and high-frequency vocabulary as the basis of meaningful communication which taps into students' multiple intelligences such as kinesthetic and musical intelligence among others. This method effectively and cohesively integrates multiple language skills. This program guides students to progress cyclically, meaning that they may move onto the next level in one competency, such as reading, writing, listening, and speaking, before they are ready to move ahead with another. The students are able to work at their own pace, but the steps are not linear, and its intensive nature may be overwhelming for some learners. Additionally, the AIM method requires a highly skilled teacher to implement it (Maxwell, 2001, pp. 10-13).

Comprehensive input (CI) was developed by Stephen Krashen in the 1980s, but it has gained popularity in recent years. It provides learners with rich exposure to texts, videos, audio,

and conversations in the target language along with supports such as pictures, motion, and context clues to help students understand the target language input. CI effectively provides language input that is understandable to learners and supports natural language acquisition; however, as many other communication-based methods, it lacks explicit grammar instruction, and it can be time consuming for teachers to implement as it requires a lot of adaptation and creation of resources to be used effectively (Krashen, 1985, pp. 2-3).

Interactive comprehensive (IC) brings us to the most recent development in L2 teaching methodologies. The IC method was founded by Steven ÉTIENNE Langlois in 2014 in co-creation with the DJ DELF readers and curriculum. The IC method provides students with authentic information delivered to them in a way that allows them to comprehend and understand the material, but it also gets students interacting with the content and materials to be able to better produce spontaneous and authentic output of the target language. This is done in a comprehensive or all-encompassing way that relates to everyday living. Students engage in authentic tasks while using the target language in a way that native speakers would do in their everyday life. The method integrates various language skills through interactive activities and promotes meaningful communication and comprehension. Nevertheless, since this method is comprehensive in nature and it contains a vast amount of supporting material, it may cause teachers to feel there is no room for their own creativity or lesson plan additions. However, in my own practice I have found that there is flexibility which is later explained through the discussion of my findings. Additionally, in exploring the DJ DELF website, I have noticed that many other teachers have added their own creativity to the IC method by creating Kahoots, Quizlets, Blookets, and more that connect to the various DJ DELF IC readers.

French in Ontario, Canada

Ontario is important to the focus of this study because the IC method and the IC curriculum with the DJ DELF readers were created in response to the 2013-2014 curriculum reform in Ontario for Core French (CF), Extended French (EF), and French Immersion (FI).⁴ The IC method was founded by Steven ÉTIENNE Langlois who has served as a K-12 teacher, consultant, department head, and instructional coach for over thirty years. He has taught CF and FI, as well as in several other content areas over the years. Additionally, he has collaborated with publishing companies across Canada, the USA, Europe, and New Zealand. He is the best-selling author of over thirty educational books, a two-time Canadian Artist of the Year winner, and a world-touring teacher-rockstar performing concerts and keynote speeches all over the world. has spent over thirty years innovating in education. He has collaborated with publishing companies across Canada, the USA, and Europe.

Steven ÉTIENNE Langlois shares in Ontario's rich history and pride surrounding the protection of the French language in their province. This has led them to take great care when creating curricular reforms such as the most recent 2014 reform. This history includes the FLSA (The French Language Service Act) of 1986 which grants individuals the right to receive services in French in Ontario (Government of Ontario, 2024). Steven ÉTIENNE Langlois has a song titled, *On a le choix* which translates to *We have the choice*. This song testifies to the tenacity of Franco-Ontarians in the face of the 1912 Regulation 17, which limited the use of French as the language of instruction and communication. After Regulation 17, it wasn't until

⁴ Core French (CF) French that is taught as its own subject. Extended French (EF) French that is taught as its own subject, and it is the instructional language for one or more other subjects. French Immersion (FI) French that is taught as its own subject, and it is the instructional language for two or more other subjects (Ontario's Ministry of Education, 2014, pp. (15-16).

1984 when the right to receive instruction in French in elementary and secondary schools was re-established (Government of Ontario, 2016). Today Ontario is diligent to ensure the instructional practices they put in place for teaching French will have a positive outcome on students' ability to use and apply French in their daily lives and honor this cultural heritage that is a part of their regional identity.

Ontario FSL Curriculum Reform

The anchor texts take a deeper look at the re-evaluation of the French curriculum in Ontario that took place in 2013-2014. This curriculum reform was the catalyst for the formation of the IC method and is directly connected to the creation of the DJ DELF curriculum. The Ontario Ministry of Education outlines in great detail the 2014 Secondary Education Ontario Curriculum Reform for Grades 9 to 12 for FSL (Ontario's Ministry of Education, 2014, p. 3). In Canada, there are three different types of FSL: Core French (CF), Extended French (EF), and French Immersion (FI). For the purpose of my study, I will only be focusing on CF as that is the program that aligns with French World Language classes in the United States.

The vision of the reformed FSL Curriculum is defined as,

[s]tudents will communicate and interact with growing confidence in French, one of Canada's official languages, while developing the knowledge, skills, and perspectives they need to participate fully as citizens in Canada and in the world.

(Ontario's Ministry of Education, 2014, p. 6)

This curriculum reform states that the focus needs to be on communication for students to acquire a strong foundation in French and it emphasizes the importance of students experiencing multiple opportunities to communicate for authentic purposes in real-life situations to effectively develop these communication skills (Ontario's Ministry of Education, 2014, pp. 6-8). It is clear

that this curriculum reform moves FSL instruction in the direction of task-based communicative instruction that mirrors real-world language use. In highlighting the shift from traditional FSL teaching methods, the Ministry of Education emphasizes the limited effectiveness of teaching the language through disconnected, isolated components. Such an approach only imparts linguistic knowledge without fostering the ability to use the language proficiently. Instead, the Ministry advocates for a reform that places communicative and action-oriented methodologies at the heart of FSL instruction. These methodologies prioritize authentic communication, making it the core of all learning activities. They encourage the provision of comprehensible input to help students grasp the target language more readily. Moreover, these approaches emphasize the importance of producing language through speaking and writing, going beyond passive skills like listening and reading, by engaging students in authentic conversational practices. The communicative and action-oriented strategies focus on the significance of meaning over form and stress the importance of meaningful interaction and the fulfillment of real-life communicative needs. These strategies aim to immerse students in authentic tasks, thereby bridging classroom learning with wider social contexts. By doing so, students are not just learning to communicate in the target language but are also prepared to perform tasks in various social settings, enhancing their practical language use (Ontario's Ministry of Education, 2014, pp. 9, 35).

Ontario FSL Standards

The Ontario Ministry of Education aligns these goals with the standards seen in **Tables 5-8**. These standards are tailored to different learning progressions. Therefore, as students progress through the CEFR levels, as seen in **Table 9**, they will be able to complete increasingly more complex tasks that pertain to each standard.

Table 5*Ontario CEFR Listening Standards*

Standard A1	Standard A2	Standard A3
Listening to Understand	Listening to Interact	Intercultural Understanding

Table 6*Ontario CEFR Speaking Standards*

Standard B1	Standard B2	Standard B3
Speaking to Communicate	Speaking to Interact	Intercultural Understanding

Table 7*Ontario CEFR Reading Standards*

Standard C1	Standard C2	Standard C3
Reading Comprehension	Purpose, Form, and Style	Intercultural Understanding

Table 8*Ontario CEFR Writing Standards*

Standard D1	Standard D2	Standard D3
Purpose, Audience, and Form	Writing Process	Intercultural Understanding

Table 9*CEFR Levels*

Beginner	A1
Elementary	A2
Low- Intermediate/ Intermediate	B1
Upper-Intermediate	B2
Advanced	C1
Proficient	C2

The DJ DELF curriculum with its interactive comprehensive readers and accompanying authentic tasks is aligned with the Ontario FSL standards and CEFR levels. One question that

might arise is why Ontario might be a good foundation on which to base CF instruction and curriculum in the United States and for this particular study. While ACTFL provides guidance on standards and objectives for world language teachers in the United States, the literature is not as extensive as the Ontario FSL curriculum reform. Many French teachers, myself included, are often given few guidelines and end up having to piecemeal together a curriculum that will teach the students the standards and objectives. This literature and support that Ontario is providing FSL teachers is effective and helpful for application to teachers of all levels of French from all around the world.

Ontario Curriculum Reform in Practice

Moreover, Gour (2017) investigated FSL teachers' perception of Ontario's revised French curriculum. This new curriculum was introduced in 2013 for elementary education and in 2014 for secondary education. Participants in Gour's study included four teachers from Ontario who were all non-native speakers and teachers of CF; they were given a questionnaire and participated in one-on-one interviews, as well as in a focus group during which the participants illustrated their perception of the curriculum. Each of the four teachers created a drawing that described their feelings surrounding the Ontario FSL curriculum reform.

Gour's study centered its attention on the impact and personal experience of Core French teachers using the revised Ontario curriculum. Overall, this study revealed that there were positive perceptions of student acquisition of French with the new curriculum; however, Gour's study also reported that teachers may need additional support to effectively implement the new curriculum, especially newly licensed teachers who still lack an extensive teaching base. The study found that additional instructional materials would be beneficial in helping teachers to implement the new Ontario Curriculum. Furthermore, the study also suggests that when

implementing the new curriculum students gained more from this curriculum when their teachers selected instructional materials that were attainable and differentiated to their various needs (Gour, 2017, p. 2613).

The four teachers in this study also expressed that they saw the benefits from the objectives of the new Ontario Curriculum; however, they still faced challenges in navigating how to implement the new guidelines into their own practice, as they felt they were still lacking support with the new guidance alone. Many of the drawings from these four teachers depicted the difficulties they encountered when transitioning over to the new guidelines provided through the Ontario curriculum reform. D'Artagnan, the oldest of the four participants, drew himself as FSL version of 'Moses' due to his leadership expertise. In his picture, he equated the new guidelines to a voice on high, and he compares the new Ontario FSL curriculum to the ten commandments. His picture communicated the feeling that teachers are at the mercy of the instructional guidelines that get passed down to them, in this case the guidelines from the Ontario Ministry of Education, which can be overwhelming for even the most experienced teachers. Isabel drew a spiral to show the confusion that has been created by the ever-changing FSL guidelines from 1998 to 2021. Madeline, the newly licensed FLS teacher, drew a puzzle with missing pieces, expressing how she has tried to fit all the pieces together to build the foundation for instruction in her CF classroom. She shared that she was optimistic yet apprehensive about the new curriculum reform. Helena, the other newly licensed FSL teacher, illustrated being at a crossroads and trying to decide which instruction approach is best for her students. The different teaching methodologies and approaches can be in conflict with one another therefore, she shared that at times she has felt lost in knowing which way to go (Gour, 2017, pp. 2611-13).

While the overall finding of Gour's study revealed that there were positive perceptions of student acquisition of French with the new curriculum, it also reported that teachers may need additional support to effectively implement the new curriculum, especially newly licensed teachers. The study found that additional instructional materials would be beneficial in helping teachers to implement the new Ontario Curriculum. Furthermore, the study also suggested that when implementing the new curriculum, students gained more from this curriculum when their teachers selected instructional materials that were aligned with the Ontario FSL reform and supported various learners' needs. The Ontario Curriculum reform strives to improve students' proficiency through a task-based approach that focuses on real-life authentic communicative tasks. The teachers in the study saw the benefits of the objectives of the new Ontario Curriculum; however, they still faced difficulties in how to implement it into their own practice without support (Gour, 2017, pp. 2613).

This is the reason why Langlois created the IC method and the DJ DELF curriculum once Ontario transitioned to the new curriculum. He observed that teachers needed more support and instructional material to be successful in implementing the new curriculum reform, so he created the DJ DELF curriculum as a toolbox of resources based on the IC method to respond to this need, which came about as result of the Ontario FSL reform. Since the Ontario curriculum reform was based on the CEFR Framework the next section of the literature review will delve deeper into how this framework manifests in the curriculum reform and how it connects to the IC method and the DJ DELF curriculum.

CEFR Framework

The study, by Farahnaz et al. (2011) conducted before the Ontario Curriculum Reform of 2013 and 2014, revealed that considerations for reforming FSL teaching methodologies were

already underway by 2011. This research investigated the potential of the Common European Framework of Reference for Languages (CEFR) to enhance language learning outcomes in Canadian FSL programs through its action-oriented and task-based teaching approach. Significantly, the study also explores the integration of *Can Do* statements, akin to those used by ACTFL, into language instruction.

Engaging ninety-three teachers across nine schools, including fifty Core French (CF) and forty-three French Immersion (FI) educators, the research involved the use of CEFR-based activity kits designed for levels A1 to B2. These kits comprised task-based activities tailored to the CEFR *Can Do* descriptors, that covered various language skills. Findings from the study, as reported by Farahnaz et al. (2011), indicate a predominantly positive response from teachers towards CEFR-based instruction in FSL classrooms, particularly noted in CF settings where teachers observed significant improvements in student performance through task-based activities. Nonetheless, the study underscored the necessity for more robust support systems for educators implementing this pedagogical approach. It called for a comprehensive framework encompassing support, curriculum guidance, activity designs, rubrics, and additional instructional resources to ensure the CEFR pedagogy has a meaningful and enduring impact on student language acquisition in FSL classrooms (Farahnaz, F. et al., 2011, pp. 109-117).

In 2013, Steven ÉTIENNE Langlois developed the DJ DELF Kit, published in 2014, to be comprehensive support for FSL teachers working to implement task-based instruction. Out of the creation of this curriculum, the IC method was born. In my study, I looked at the impact of the CEFR-aligned DJ DELF kit and curriculum which are based on the IC approach. I believe the IC approach to task-based instruction is the key to providing teachers and students with the

necessary support and tools to be able to benefit from all that the revised Ontario curriculum is trying to achieve in FSL classrooms.

After the implementation of the CEFR revised FSL curriculum in Ontario, the FSL Student Proficiency Pilot Project in 2016-2017 was launched in order to gather and analyze new data on this curriculum. The study, *The CEFR in Ontario Transforming Classroom Practice*, was led by Dr. Katherine Rehner. The study took one hundred three teachers in Ontario, Canada and analyzed the quantitative and qualitative data of the impact that CEFR and DELF Diplôme d'études en langue française (Diploma in French Language Studies) related professional learning had on French classes. The 2016-2017 study compared responses from these teachers via the online survey on their CEFR/DELFL-related professional learning experiences. The before and after data analyzed the frequency of using strategies such as linguistic competence, pragmatic competence, individualized tasks, authentic situations, sociolinguistic competence, action-oriented tasks, and self-assessment using *Je peux* or *Can Do* statements. It also looked at the proportion of focus on the skills of listening, speaking, reading, and writing in planning. Among many other aspects, the study also took a look at targeting aspects of students' work before versus after professional learning, which looked at variables such as grammatical accuracy, orthographic control, phonological control, vocabulary control, vocabulary range, coherence and cohesion, fluency function competence, pragmatic appropriateness, and sociolinguistic appropriateness. Following their professional learning focused on the CEFR/DELFL framework, teachers have shifted towards incorporating more real-world French usage in their classrooms. This included an increased focus on action-based activities and realistic scenarios, enabling students to enhance their language skills through practical application and daily language use scenarios (Rehner, 2017, p. 23). The study concluded by reporting that the CEFR/DELFL-related

professional development had a powerful, positive, and wide-reaching meaningful impact with a shift towards a focus on the development of students' ability to communicate in French in authentic, everyday situations.

In another study by Dr. Katherine Rehner (2021), ninety FSL teachers across Canada participated in professional learning on the CEFR, and responded to an online survey, answering questions about their planning, teaching, and evaluation. Similar to other studies, this study compared classroom practices before versus after the professional learning on the CEFR framework. This study also compared the frequency of which strategies such as linguistic competence, pragmatic competence, individualized tasks, authentic situations, sociolinguistic competence, action-oriented tasks, and self-assessment with *Je peux* or *Can Do* statements were used, as well as the proportion of focus on the competences of listening, speaking, reading, and writing. The data showed that before professional learning, the largest portion of time was spent on writing compared to after professional learning the largest portion of time was spent on speaking. Additionally, the study found that the greatest impact of this professional learning was on CF classes, which have a history of using teacher-centered and grammar-based instruction rather than student-centered authentic and communicative activities for which CEFR advocates (Rehner, et al., 2021, pp. 49-50).

Comprehensible Input

El Amatoury (2019) discussed the world language teaching methods of comprehensible input as compared to more traditional methods that were previously more popular. The focus in world language education has increasingly been moving away from methods that focus on explicit grammar and vocabulary instruction. The main comprehensible input strategies that this article looked at were TPR (Total Physical Response) and TPRS (Total Physical Response

Storytelling). El Amatoury (2019) discussed the study conducted with two hundred thirty-seven Japanese students who were from intensive English language schools in the United States. The study found that the students responded well to the CI methods such as the TPR and TPRS (El Amatoury, 2019, p. 18). TPR and TPRS associate motions with vocabulary words and/or stories in the target language to make meaningful connections between motion and the meaning of words in the target language. Since the DJ DELF readers are CI texts that apply the IC method, I frequently use the TPR and TPRS as an additional instructional strategy. With the Interactive Comprehensive DJ DELF readers using TPR looks like teaching the key vocabulary words by associating an action to each word/phrase. I will either present actions to the students, or I will have them create actions associated with each vocab word. This is then applied to TPRS by adding in the actions while reading through the DJ DELF readers. It is important to understand the other methods that pertain to CI as they can also be used in conjunction with the IC method as well. Furthermore, while the DJ DELF readers pioneer the IC method, the IC method builds on and goes beyond CI principles.

Krashen's comprehensible input hypothesis is important in understanding the evolution of L2 pedagogy. Moreover, Patrick (2019) documents his experience as a Latin teacher with the changes in L2 instruction over the years, including the implementation of CI. In 2004, Patrick had the opportunity to meet Krashen at one of his lectures on CI. Krashen's hypotheses are the basis for many of the principles used in CI, and he is the one credited for coming up with the comprehensible input hypothesis. Additionally, in the early 2000s, the works of James Asher with TPR and those of Jason Fritze with TPRS started to be used in conjunction with CI. Furthermore, around the same time ACTFL pushed their first edition of the Standards of World Languages that based its new standards on reading, writing, listening, and speaking. CI is much

more aligned with these four competencies than previous grammar and focused based methods were. Therefore, it was a logical transition to move toward CI as the ACTFL standards were published. From his experience transitioning from grammar-based teaching methods to using CI, TPR, and TPRS, Patrick shared that acquiring language and learning about grammar and syntax (which he calls the nuts and bolts of the language) are both important but they are not the same and aren't interchangeable. Acquisition pushes the student across various stages from beginner to advanced levels in the competencies of listening, reading, speaking, and writing; however, explicitly learning grammar may only be of importance once a student is able to produce the language. For example, knowing the grammar structures will not allow them to use the language but rather once they're more aware of the language, learning grammar would allow them to apply it more accurately (Patrick, 2019, pp. 37-39).

In addition, Lightbown & Spada (2013) delve deeper into Stephen Krashen's theories such as the comprehensible input hypothesis and the affective filter hypothesis. Krashen's theory of comprehensible input can be described as $i + 1$ in which ' i ' is the students' current level of language and ' $+1$ ' is one step above their current level, meaning that language acquisition occurs when students are provided language input that is one step above what they are already able to comprehend. Krashen's affective filter hypothesis accounts for students who encounter ample amounts of comprehensible input yet continue to struggle to acquire the language. The affective filter hypothesis explains that this happens when students feel anxiety or experience other negative emotions such as boredom or a lack of self-confidence associated with learning the target language. This mental barrier is referred to as the affect that makes the students filter out the input, meaning that it cannot be used as a means for acquiring language (Lightbown et al., 2013, p. 106).

Krashen expounds on this explaining that the learners' anxiety may cause their affective filter to be 'up' stating that when this happens, the input will not be comprehended even if it is at the learners' level. In contrast, when the filter is 'down' because the fear of failure has been removed, the student can acquire language more readily from the same comprehensible input. Krashen suggests that the affective filter is the lowest when the students are personally invested in the input they are receiving almost as if they forget it's not in their native language (Krashen, 1985, pp. 3-4).

Whipple (2020) addresses the question of the affective filter by studying the impact that CI has on reducing foreign language anxiety (FLA) to see if it was effective in increasing student confidence in a French II classroom. The data in Whipple's study was collected via a Likert Scale survey, an open-ended questionnaire, and a written proficiency test in order to see if implementing CI increased students' perceived confidence. The importance of this study was to address FLA. Stress and anxiety increase students' affective filters, which then reduces the amount of input that is able to be understood and the amount of output that is able to be produced. CI focuses more on communication than on perfecting language conventions such as spelling and conjugations. Whipple's study (2020) examined if the use of CI would reduce anxiety among L2 learners in a French II classroom (Whipple, 2020, p. 7). Whipple's study found, from data collected via an open-ended questionnaire, that CI alone was not enough to impact students' confidence, but when it was coupled with kinesthetic activities, gamified learning, and the use of stories, student engagement increased which, in turn, reduced FLA and helped to lower their affective filter (Whipple, 2020, pp. 7, 41).

The authentic tasks in the DJ DELF curriculum builds on the strategies from the aforementioned study that elicited a positive response from students in terms of student

engagement. This supports the use of IC, which goes a step beyond CI to get students further engaged in interacting with the texts, by increasing their engagement and self-confidence when it comes to participating in tasks in the target language. The IC authentic tasks and games that are a part of the DJ DELF readers help to lower the students' affective filter and increase language acquisition, as seen in the study above when additional activities were added to support learning that was taking place with CI.

Grammar-Based Instruction

While CI completely avoids grammar, IC models different grammar structures and has students practice them throughout interpersonal activities. The students acquire grammar through natural language acquisition as opposed to learning explicit grammar rules and practicing conjugation tables and other drill and kill activities. IC does not ignore grammar as CI does, but it is also not the focus of the instruction either. Lightbown & Spada (2013) also provides insight into several world language grammar-based instructional methods such as grammar translation and the audio-lingual approach, which focus much more on linguistic form in isolation. These methods emphasize frequently correcting errors and prioritizing accuracy over communication with these approaches. Yet, there are still teachers who prefer teaching methods that focus on form over function.

Azar (2007) advocated for grammar-based teaching (GBT) from the perspective of a long-time practitioner who has also published textbooks. The author explored the role of grammar in second language classes and discouraged those who are for Stephen Krashen's theories and movements such as the naturalist movement not to completely remove grammar from their practice. He explained that teaching grammar helps students understand the nature of language and its predicted patterns, he argued that this knowledge helps students with the

competencies of reading and writing. Azar has observed teachers either teaching grammar separately from Communicative Language Teaching (CLT) methods or integrating grammar into task-based teaching when opportunities to explain grammar concepts arise (Azar, 2007, p. 4). He noted that he observed that if students did not have a strong foundation of grammar, it was harder to teach them grammatical concepts such as adjectives that end in -ed versus -ing.

This, however, contradicts my personal experience with the IC method. While students might not be able to explain the grammar rule or label the parts of speech in a sentence, which they are also not able to do in their native language, they can apply the rule with accuracy. Contrary to CI, the IC method does model many variations of grammatical application such as verb conjugations with different subject pronouns. Moreover, it goes a step beyond simply modeling these examples, by guiding students to practice applying these nuances accurately in their own language production. I have found that since the IC method is equally concerned with students' ability to comprehend and produce the target language, they are able to accurately apply grammar and syntax, and they consistently demonstrate a higher capacity to acquire language than students who only practice grammar application through using the rules and practice with fill in the blank and verb charts. My students who have a language foundation that is built on direct grammar instruction tend to second guess their instincts when it comes to L2 acquisition. They only feel comfortable sticking to the grammar rules they have learned even if they've seen example models that go beyond that specific rule. My students who have a language foundation that is built on the IC method, consistently produce language output using language structures they have seen and practiced with even if they have not learned a rule to explain why they are doing what they are doing. This leads them to seem less inhibited overall when it comes to language output.

In more recent years there has been a shift in focus away from the form of the language and towards the function of communicating in the target language using the competencies of reading, writing, listening, and speaking with which ACTFL, CEFR, and DELF are all aligned. Azar offered that GBT differs from other grammar teaching methods as it does not include translation or rule-memorizing and does have components of the four competencies of language whereas other grammar methods are strictly limited to a focus on form. Moreover, GBT also adapts authentic resources to use in practice (Azar, 2007, p. 10). This suggests that there are other ways to help students understand grammatical concepts beyond a strict focus on drills, and this article advocates for the need to do both: teach grammar and communicate via the competencies in the target language.

Madel (2020) acknowledged that attitudes toward teaching grammar have been ever-changing over time and took a look at the changes in value that teachers place on explicit grammar instruction. Madel also suggested that teaching from textbooks as opposed to other curricula is associated with a stronger presence and value of explicit grammar instruction. Along with the current trend of moving away from direct grammar instruction, there has also been a push to increase the use of authentic texts in world language instruction to further immerse students in the language.

Authentic Texts versus Authentic Tasks

Defining Authentic Texts

In recent years there has been increasing encouragement for world language teachers to use authentic materials, this trend comes from the belief that authentic resources do more to enhance cultural awareness as well as language acquisition than pedagogical material, such as textbooks, which are created for learners of the language rather than native speakers (Beresova,

2015, p. 195). As formerly stated, authentic texts are created by a native speaker for a native speaker. This is done in hopes that students will more readily acquire the language in a way that mimics how they learned their native language. Bless (2020) explains that the extent of how the authentic text is used can be differentiated across levels. At a beginner level, this could range from symbols, high frequency words, cognates, or phrases that include support from context. At the intermediate level this can range from simple texts to short narrations or descriptions. Authentic texts can include movie clips, podcasts, songs, radio broadcasts, artwork, maps, news articles, letters, emails, blogs, social media posts, recipes, menus, bus schedules, and more (United States Department of State, 2018).

Beresova (2015) provided a quantitative analysis, which was conducted from 2012-2014, on the use of authentic materials such as academic, literary, and journalistic texts, through which he discussed the hypothesis that language acquisition is enhanced through the use of authentic resources more significantly than when instructional materials tailored to L2 learners are used. The data from this study suggested that the real language exposure that the authentic texts provided not only produced more creativity in teaching approaches, but it also aligned closely with the needs of L2 learners as they encountered the target language in the same context they would experience in a real-life setting (Beresova, 2015, pp. 195-196).

In the same way, performance-based instruction and assessment have been closely aligned with the use of authentic texts. Sandrock (2015) also advocated for authentic texts as it applies to assessment through the use of Integrated Performance Assessments (IPA). The goal of an IPA is to assess the way in which students use the language with the goal in mind of moving them to a higher level. IPAs assess students' ability to apply vocabulary and grammatical structures to interpretive, presentational, and interpersonal communicative tasks that reflect how

they would interact with the language in real world settings. These three modes of communication can be defined as the following: interpretive communication refers to what the student can comprehend from reading and listening, presentational communication refers to language that the student can produce and present on their own through speaking or writing, and interpersonal communication refers to the spontaneous production of the target language between two or more people as they interact in a back and forth conversation, whether it be written or oral. While there is an element of doing real-life activities with the language, students are still being assessed on their ability to demonstrate the grammatical and linguistic accuracy that they have practiced throughout the unit. The authentic texts serve to provide meaningful context that ties into the activities and assessments (Sandrock, 2015, pp. 3-6, 28-29). Glisan et al. (2003) expound on the role that authentic texts play in the use of IPAs stating that it is a pertinent aspect of creating IPAs. Glisan et al suggested that teachers should use a variety of printed, audio, and video texts in the target language that are created by native speakers for native speakers for both the IPA itself as well as the classroom activities and practice leading up to the IPA. While performance-based instruction and assessments have currently been trending, there is a growing prominence of proficiency-based instruction and assessment. As the performance-based assessments relate closely to authentic texts, the proficiency-based instruction and assessments correlate with the authentic tasks. Proficiency-based instruction and assessment through investigating the use of authentic tasks in world language instruction is explored in more depth in the following section.

Defining Authentic Tasks

While there are many similarities between authentic texts and authentic tasks, the move from authentic texts to authentic tasks shifts the focus from what instructional material is being

used to the context in which the students are using the target language. Authentic tasks are everyday activities that native speakers would do in their day-to-day lives. The use of authentic tasks for instruction and assessment is also known as Task-Based Language Teaching (TBLT), which can be defined as classroom instruction that mirrors how learners would interact with the target language beyond the classroom in real-world contexts. These interactions can range from simple, such as ordering off a menu, to complex like creating a school newspaper (Lightbown & Spada, 2013, pp. 223-224). Ozverir et al. (2017) explained that TBLT allows students to relate what they learned in the classroom to everyday problem solving. The use of authentic tasks is specifically helpful as they can be adapted to different learning progressions, that is to say that students can be expected to interact with the authentic text in different ways according to the language level they are at. A beginner student might only exchange high frequency vocab words and short sentences in an activity like making a call to purchase a train ticket. Whereas an intermediate student could be expected to answer questions with complete sentences that require more details to be added in the same context. This is useful, as it allows that instructor to adapt the authentic tasks to a variety of levels. In contrast, certain authentic texts would be out of reach depending on the level of the students. Feng & Jang (2021) explained that students' ability to communicate in real-world circumstances was increased through the use of authentic tasks as it encouraged metalinguistic communication, meaning that students were able to reflect upon the ways in which they used the language and its structures across a variety of meaningful contexts.

While the IC method does use several authentic texts in addition to the DJ DELF readers, which are written with L2 learners in mind rather than for native speakers, the IC method is centered more heavily on authentic tasks than authentic texts. The readers do include culturally relevant authentic language, but it is made comprehensible to the language learner. The learners

then, in turn, use the readers as a springboard allowing them to complete corresponding authentic texts that are central to proficiency-based learning. This means that the focus of the instruction and learning is on what students can do with the language, similar to how they would be expected to use the target language beyond the classroom in authentic settings. This is slightly different from performance-based instruction which teaches to the assessment. Proficiency-based instruction instead allows students to show what they can do with the language that they have acquired in a more open-ended manner. With the DJ DELF curriculum, this is done via the big ideas unit projects. The DJ DELF readers provide students with multiple different options of task-based assessments to choose from as a final unit project. These are proficiency-based assessments that are aligned with the same language competencies of reading, writing, listening, and speaking on which the ACTFL and CEFR standards are centered.

CHAPTER III: METHODOLOGY

The research design and analysis of data will answer the research question: How does including the Interactive Comprehensive approach in the CEFR framework support students in producing and acquiring language?

Qualitative Research Design

For this study, I conducted a qualitative case study analysis. A qualitative case study pinpoints various factors that interconnect for the purposes of analyzing intricate phenomena within a given context (Baxter et al., 2008). While this is a qualitative case study, both qualitative and quantitative data were used. The case study looked at three different codes (codes of curriculum effectiveness, language acquisition, and student engagement). These codes helped me to understand how the Interactive Comprehensive method aligns with the CEFR curriculum and informs students' understanding of the target language within the context of a French classroom.

The codes that have been chosen for this case study can be applied to any world language teaching methodology, as such there is no bias towards the Interactive Comprehensive method. Curriculum effectiveness, language acquisition, and student engagement are important factors for teachers in any world language classroom to consider in order to improve their planning, instruction, and assessment. I used deductive coding, which is a top-down approach to data analysis that starts with predetermined codes that are assigned to the data collected (Delve & Limpaecher, 2023; Medelyan, 2024).

These codes have been chosen, by careful consideration of the literature and the data points that other studies have investigated, especially those that looked at the implementation of

the revised Ontario FSL curriculum using the CEFR framework (Farahnaz et al. 2011; Ontario's Ministry of Education, 2014; Rehner, 2017; Rehner et al., 2021).

Data for this study included: authentic tasks from the students' portfolio binders, summative assessments, FlipGrid recordings, student self-evaluation, teacher evaluations, and teacher notes including pictures and written reflections.

For the code of curriculum effectiveness, quantitative data from only my current French I class of twelve students was used. Curriculum effectiveness refers to a crucial guide that supports teachers in their planning, instruction, and assessment which is aligned with standards and objectives; it provides the real-life application of theoretical frameworks and teaching methodologies. An effective curriculum incorporates relevant materials and adapts to meet students' needs (Tunnell, 2022). This data came from student self-assessment forms. Throughout the *Je me présente* DJ DELF IC unit students were given the opportunity to evaluate their progress on four different occasions across the start, middle, and end of the unit. Additionally, quantitative data from teacher evaluations, such as grades for the different authentic tasks from the *Je me présente* unit was collected. This data looked at students' self-reported progress, see **Tables 13-16 in Appendix D**, as well as teacher evaluations to determine student growth, see **Tables 18-19 in Appendix F**, throughout the unit in regard to the standards measured, see **Tables 17 in Appendix E**. The ability for students to grow in proficiency in the target language can be helped or hindered by curriculum. There are several factors such as student confidence in understanding and applying the concepts, teacher support that the curriculum provides, and the ability to transfer what students learned in class to real-life application, that can be potential strengths or weaknesses of any given curriculum. Studying the data collected from the code of

curriculum effectiveness helps determine the impact the IC method and its corresponding DJ DELF curriculum has on students' overall ability to acquire language.

The next code I discuss is language acquisition. Language acquisition refers to the subconscious way that language learners passively pick up the implicit knowledge of the target language; it deals with one's capacity to understand and perceive the language components such as phonology, morphology, syntax, semantics, and pragmatics. As students progress in language acquisition, they are able to comprehend and produce a greater quantity of sounds, words, and sentences in the target language. This progression also leads to a greater understanding and awareness of the nuances in the language including grammatical sensitivity (Krashen 1981; Fors, A. 2021; Bilingual Kidspot, 2022). Grammatical sensitivity is "the individual's ability to demonstrate his awareness of the syntactic patterning of sentences in a language" (Carroll, 1973, p. 7). This code takes a broader look at progress across French I and II to provide a context of where students were in their respective language level of French in years prior, before implementing the IC method and DJ DELF curriculum, and where they are this year after its implementation. I used this code to analyze vocabulary breadth, grammatical understanding, and communicative competence as it relates to students' capacity to perceive new language, both in terms of language comprehension and language production. This information provided a better understanding of what type of progress students have been able to make with the IC method resources throughout the semester. It gave insight into any differences in language acquisition with students who started out learning French using the IC method (French I), and students now in French II, III, and IV who already had a foundation of learning French using other teaching methodologies, such as CI and grammar-based instruction used in previous years.

The final code is student engagement, for this code I looked at all levels of French (French I, II, III, and IV). Student engagement is how the students internalize course content, in this case the target language, and incorporate into their lives as well as their psychological, cognitive, and behavioral investment shown through interest, curiosity, passion, and attention (Newmann, 1992; Marks, 2000; Alba et al., 2019). The data analysis looks at qualitative data across levels of French (I, II, III, and IV) in which the DJ DELF readers and IC method are being used to determine how students are responding to the implementation of this new curriculum and teaching methodology. Qualitative data included teacher documentation (e.g., pictures of student work, notes on the class, and comments students made). The response students have to curriculum is an important factor that impacts their ability to learn the language. If they are engaged and connected with the content, they have a lower affective filter that increases their ability to comprehend and produce, thus acquiring the target language.

Research Participants

The Ontario Ministry of Education 2014 Secondary Education Ontario Curriculum Reform for Grades 9 to 12 for French as a Second Language informed the research model I used for this study. The research participants for this study included fifty-two high school students in French I, II, III, and IV from September 2023 to March 2024. The research was conducted by myself, a fourth-year French teacher. I am the only French teacher at my school, and I conducted research on my own classes.

Table 10*Number of Students Per French Level*

French I	French II	French III*	French IV*
12	19	16	5

Note.

* French III and French IV is a hybrid class.

Table 11*Number of Students Per Ethnicity in each French Level*

	White	Black	Asian	Asian/ Pacific Islander	Multi-Racial*
French I	6	1	1	0	4
French II	13	2	1	1	2
French III	8	2	0	5	1
French IV	3	0	1	0	1

Note.

* This includes students who identify as Black-White, Hispanic-White, or White plus another ethnicity that is not listed in the chart.

Table 12*Number of Students Per Grade Level in each French Level*

	Freshmen (Grade 9)	Sophomore (Grade 10)	Junior (Grade 11)	Senior (Grade 12)
French I	10	2	0	0
French II	11	6	2	0
French III	0	12	4	0
French IV	0	0	0	5

Data Collection Procedures

To create my codebook for deductive coding, I started with the definition of each of my codes, as outlined above, then I collected my data. Data was gathered during the 2023-2024 school year over a seven-month period of time from September 2023 to March 2024.

Data included student work and teacher notes. Data from student work included: authentic tasks from the students' portfolio binders comprised of the DJ DELF IC activities and DJ DELF unit summative assessments, FlipGrid recordings of interpersonal and presentational speaking tasks, and student self-evaluation forms on which students charted their progress over time using *Je peux* or *Can Do* statements. Teacher notes included: pictures and written reflections on lessons, comments on strengths and weakness of the activities, students comments, responses, and reactions to the lessons and activities, feedback that was given to students, trends that I noticed that were different and similar to what I've observed in years prior, reflections on how I would improve or change things in the future, and reflections on what I practices I would implement on a more consistent basis.

Data Analysis Procedures

For data my data analysis, I went through all the artifacts that were collected from French I (see **Tables 13-16** in **Appendix D**, **Table 17** in **Appendix E**, and **Tables 18-19** in **Appendix F** as well as **Figures 1-2 and 9-17**), French II (see **Figures 3-8, 11-12, 18-21**), French III (see **Figures 11 and 12**), and French IV (see **Figures 11 and 12**) and found similar trends. For the code of curriculum effectiveness, I only looked at student self-evaluations (see **Tables 13-16** in **Appendix D**) from French I and teacher evaluations for French I students (see **Tables 18-19** in **Appendix F**) across the *Je me présente* unit, because my French I students' foundation for learning language is solely built on the IC method and the DJ DELF curriculum, whereas all the other levels have been influenced by various teaching methodologies and curricula from years prior. I color-coded these trends according to the definitions of my codes and then assigned the data points to the three different categories of data codes: curriculum effectiveness, language

acquisition, and student engagement. From the data that was collected and assigned to codes, I analyzed the trends to determine the results that could be drawn upon from the data.

CHAPTER IV: DATA ANALYSIS

Through the collection of both quantitative and qualitative data, the data codes that were considered are curriculum effectiveness, language acquisition, and student engagement. The data point from other studies in the literature review see, for example, (Farahnaz et al. 2011; Ontario's Ministry of Education, 2014; Rehner, 2017; Rehner et al., 2021) were given more attention as they focused on the implementation of the revised Ontario FSL curriculum using the CEFR framework which closely aligns with the research question for my study: *How does including the Interactive Comprehensive approach in the CEFR framework support students in producing and acquiring language?*

Curriculum Effectiveness

Curriculum effectiveness pertains to the ability of a curriculum to incorporate relevant materials and adapt to meet different learner needs. Learner needs being met can be reflected through student's perception of their growth on varying measures of language proficiency. Here, I explored how the curriculum informs the students' ability to progress in the language based on their self-evaluations. It is helpful to recognize the limits of self-perceptions; therefore, the students' self-perceptions, as illustrated in their self-evaluations, juxtaposed teacher evaluations, gave rise to conclusions that I drew when putting these sources in conversation with each other.

I paired student's self-perception scores with my evaluations of their growth in these same areas of proficiency using a rubric. In the following section, I discuss the upward trend in student growth from September 2023-March 2024 as reflected across these two sources. Students were required to self-evaluate a total of three times; however, I gave them four opportunities to self-assess. I graded students at the end of each activity for a total of seventeen assessments.

I focused on one group of twelve students enrolled in French I for this code because they are the only group of students who have only learned French from the IC Method and the DJ DELF curriculum. Their experience is completely uninfluenced by any other teaching methodologies or curricula.

The *quantitative data* I analyzed for this code included student self-assessment forms and teacher evaluations.

The *qualitative data* I analyzed included the design and delivery of the content of the curriculum and how it aligns with educational standards such as CEFR and ACTFL.

Throughout the *Je me présente* unit, students in my French I class were given four opportunities to self-assess their progress by responding to ten *Can Do Statements*. Each time they self-assessed they marked their progress as: *I am beginning to understand*; *I am learning*; *I understand*; or *I am mastering* for each of the criteria in **Table 17** found in **Appendix E**. This self-assessment provided information about how students perceived their own progress from the start to the end of the unit.

Tables 13-16 found in **Appendix D** are the combined self-reported statistics for the *Je me présente* unit of my current French I students. This data shows how the curriculum was effective in improving students' progress towards proficiency as the overall trend showed student improvement after each self-evaluation.

Tables 13-16 show that the overall trend was consistent improvement across all *Can Do* statements after each round of self-evaluations, students progressively improved moving from *I am beginning to understand*, to *I am learning*, to *I understand*, to *I am mastering*. At the start of the unit 75%-83% of all students marked I am learning for all *Can do* statements. By the end of the unit, at the last self-evaluation 33%-50% of student said that they had improved two

increments for each objective, stating that they understand for all of the objectives, while the other 41%-66% of students said that they had improved three increments for each objective, stating that they were mastering all of the objectives. The trend shows consistent improvement as students progressed through the readers and the authentic tasks.

Students were required to self-evaluate a total of three times; however, I gave them four opportunities to self-assess. The data from **Tables 15** additionally shows that the five students who chose to self-evaluate an additional time mid-way through the unit made improvements at the mid-term self-evaluations.

Of the twelve students, across two measures, three students' self-evaluation scores indicated low levels of growth for Statement 5, "I can maintain a conversation completely using vocabulary from this life aspect" (**Table 17**). Learning vocabulary and applying it to conversations is a complex process. This process looks different across language proficiency levels, and it is common for students to have expectations of themselves that exceed what they should be able to do at their proficiency level. The teacher scores on these measures show students' progress, indicating that the lower self-evaluation scores reflected a difference in perception and practice rather than proficiency.

The data trends in these self-evaluations show how a majority of students perceived their improvement at each self-evaluation check point. What I have noticed is that a majority of my students underestimate their progress. It is a common practice in my class to discuss the scores that students give themselves as a way to help them to understand their growth as language learners. I compare and contrast student self-evaluation scores with the rubrics after I have scored the rubrics to notice any disparities in my evaluations with their perceptions; we use these as reflective tools to help students develop an accurate sense of their progress as it relates to my

evaluations. For research purposes, I used teacher evaluations as a second data source to notice trends in student growth in language proficiency.

Tables 18-19 in **Appendix F** show my evaluation for the twelve French I students for each of the authentic tasks activities of the *Je me présente* unit. The first chart below labeled: *Je me présente Teacher Evaluation of Authentic Tasks Part 1* shows how students did on the introductory activities including one activity dealing with song lyrics for the reader, represented a P for Paroles, the French word for lyrics, and two vocabulary activities V1 and V2. It also shows student results for activities 1-6. The second chart below labeled: *Je me présente Teacher Evaluation of Authentic Tasks Part 2* shows how students results for activities 7-14⁵. I reported results for how my students did on each activity as according to the Standards Based Grading (SBG) where five is the highest score that can be given and one is the lowest score that can be given, a zero is only given if a student does not turn anything in. The standard criteria for my school's SBG scale are located in **Appendix C**.

For the *Je me présente* unit, a three was the lowest score given for any activity. A three reflects that all the students at minimum showed understanding of the key concepts covered in every authentic task during the *Je me présente* life aspect. As I was teaching, when I noticed students scored a three, that gave me information to go back in the readers and select materials to reinforce the standards. For example, if students needed more support with interpersonal speaking, we used the IC card game *Je me présente* to help reinforce the standard, then as we moved along in the progression of the authentic tasks for the unit, I would remind them of their prior knowledge from the IC card game to better support them as they worked through the next activity that dealt with the same standard.

⁵ Activity 15 from the *Je me présente* unit was omitted in the interest of time.

The scores on **Tables 18-19** in **Appendix F** show how many students were strong with the standards associated with each activity and how some students would show a growth pattern. This growth patterned seemed to fluctuate from time to time due to different competencies, listening, speaking, reading, and/or writing, being measured across the various activities.

What the DJ DELF curriculum allows for is reteaching competencies. As the teacher, I use student evaluations to determine which competencies I needed to reteach. I was looking for a minimum of a three. Because language learning is not always linear, sometimes a student would go from a three to a four or a four to a five or vice versa. As long as a student was getting a three, they demonstrated that they were consistently meeting the objectives.

Therefore, this data demonstrates that the curriculum meets the criteria of the adaptability and the differentiation to meet different learner needs while incorporating relevant materials. This data provides evidence of curriculum effectiveness for the DJ DELF IC curriculum. Furthermore, the significant amount of fours and fives that were attributed to students work throughout the unit shows that the students have a strong capacity to apply and elaborate on the concepts covered in this unit and the objectives they were expected to learn as seen in

Appendices B.

Language Acquisition

Language Acquisition can be observed in students' ability to perceive and produce the target language through phonology, morphology, syntax, semantics, and pragmatics. Students' language acquisition was measured through evaluating my student's abilities to demonstrate an understanding of the target language and to apply the new language to the competencies of reading, writing, listening, and speaking. While there is some overlap between language learning and language acquisition, language acquisition is more nuanced than language learning. The

difference lies in whether the process is conscious or subconscious (Krashen, 2003; Ponniah, 2010). Language learning deals with the conscious processes such as practicing skills that pertain to the target language (Borich, 2017). Language acquisition deals with the subconscious processes through which learners gain understanding of the language through meaningful context (Ponniah, 2010). The latter can be harder to observe and quantify, but the affective filter hypothesis provides insight into the extent to which language is acquired (Whipple, 2020).

Qualitative data collected analyzed for this code include teacher notes and observations from my French I and II classes September 2023-March 2024 (see Chapter 3 for **Table 10**). While the focus of the data for the code of curriculum effectiveness was my French I class, I have also implemented the DJ DELF curriculum across all the high school levels of French that I teach, French I, French II, and hybrid French III & IV. I started using this curriculum at the beginning of the 2023-2024 school year. In years prior I used a variety of the different aforementioned instructional methods, in an attempt to fill in the gaps of students' learning progress in language acquisition.

Teacher notes included observations of students' breadth of vocabulary, grammatical understanding, participation in spontaneous interpersonal communication, communicative competence, and the language functions and language forms that students are able to understand and/or produce accurately. These observations and notes provided a deeper understanding of the students' progress in acquiring the target language. I used this code to track the progress and proficiency of my students' French. This code gave me insight into how students had subconsciously picked up on the subtle nuances of the target language.

As a result of transitioning to the DJ DELF readers and curriculum which are rooted in the IC method, I have been able to observe that students have gained an increased ability to

acquire language. The following sections include examples of these observations as they relate to my students' language acquisition in grammatical sensitivity, pronunciation, and syntax.

Grammatical Sensitivity

On January 8th, 2024, I had French I and II participate in the same review game that focused on present tense -ER, -IR, and -RE verbs using the same set of verbs with every class. This was not an IC resource, but rather a grammar-based resource I created. Each group of students was given a set of three -ER, -IR, and -RE verbs and corresponding subject pronouns. The verbs in each set are varied so students can change them. Each round students competed to match the verb ending to the verb stem and subject pronoun to earn points. Then students would use their verbs in a sentence to earn additional points for their team.

Before the 2023-2024 school year grammar-based instruction was a methodology that I used when teaching. Therefore, my French II had prior knowledge of verb conjugations. Before this activity, my French I class had never formally been introduced to conjugating -ER, -IR, or -RE verbs using verb charts or conjugation practice; however, they have used and seen various examples of -ER, -IR, and -RE verbs with the DJ DELF readers and accompanying interactive comprehensive authentic tasks. My French I students have only learned French via the Interactive Comprehensive method using the DJ DELF curriculum, while my French II students have experienced direct grammar instruction before the 2023-2024 school year when I switched over to using the IC method and DJ DELF curriculum across all levels of French. Given that language acquisition deals with grammatical sensitivity and students' ability to accurately produce target language output, I was interested to see how my French I students would respond to a verb conjugation game. In the following section I discuss what I observed for each class,

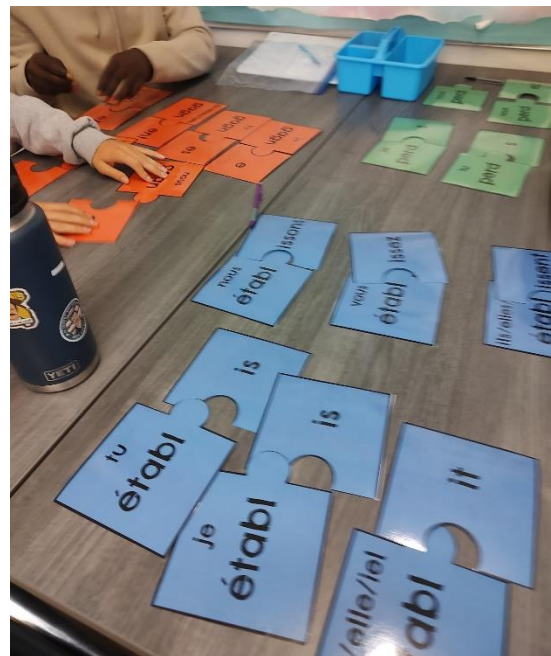
including the differences which I believe suggest how the inclusion of the IC method facilitates language acquisition at a rapid pace.

On January 8th, 2024, I documented in my notes that my French I students quickly picked up the idea of conjugating the verbs and were matching the stems to the correct endings during the game. I recorded in my notes that my French I students had more accuracy than French II and were repeatedly able to conjugate the verbs correctly. They demonstrated a clear understanding of the subject pronouns and how to manipulate the verbs to match the given subject. This is illustrated in **Figures 1 and 2**.

Figure 1 ER, IR, RE verb matching part 1



Figure 2 ER, IR, RE verb matching part 2



While the French I students did not have prior knowledge of how to conjugate verbs with verb charts, they did have prior knowledge of how to use different verb conjugations to correspond with different subject pronouns, as they had practiced this through the DJ DELF interactive activities and skits, such as the *Je me présente activité 8A* in **Appendix A**. Additionally, I documented that students demonstrated the application of their prior knowledge

from the DJ DELF readers and activities, as they were quickly able to recall the verbs to which they had been introduced in the DJ DELF readers. During the -ER, -IR, -RE verb matching game, as seen in **Figures 5 and 6**, the French I students were able to apply the verbs to beginner-level conversations. They used grammatical functions that they had not been taught through direct grammar instruction, such as the use of disjunctive pronouns.

This language acquisition was illustrated in my notes from January 8th, 2024, where I documented that a student, while conjugating the verb *obéir* in the game, said to her friend, *obéir-moi*, trying to give the command *obéis-moi*. The conjugation of the verb in the imperative form was incorrect; however, the student was able to accurately apply the disjunctive pronoun *moi* to the end of the verb, to form a command. My French I students had never been taught commands or disjunctive pronouns; nevertheless, they still took the initiative to produce language output and engage in interpersonal communication while demonstrating some grammatical sensitivity.

This same day, I documented other instances when my French I students demonstrated an understanding of the difference between reflexive pronouns such as *me* and *te* and disjunctive pronouns such as *moi* and *toi*. During the verb matching activity, other examples of interpersonal communication using the verbs from the game included students saying, *dis-moi*, *je t'aime*, and *tais-toi*. My French I students' sole foundation for language acquisition is based on the IC method via DJ DELF curriculum. Nevertheless, not only were they able to correctly conjugate the present tense -ER, -IR, and -RE verbs in the game, but they were also able to use their prior knowledge from the reader and Interactive Comprehension authentic tasks to produce spontaneous language production that was grammatically accurate.

That same day, on January 8th, 2024, my French II students also participated in the same -ER, -IR, -RE verb conjugation matching game. During my French II class, I documented that the students did not take the initiative to apply the verbs from the game to spontaneous interpersonal conversation like my French I students had. I encouraged the French II students to use the verbs in sentences. I documented in my notes instances where French II students would try to apply verbs from the game like *aimer* and *dire* to the sentences they were creating; however, they would incorrectly use grammatical elements such as disjunctive pronouns. In French II, I noted that a student who was trying to say *je t'aime* first said *j'aime tu* and then remarked that it didn't sound right and tried saying, *j'aime te*, before asking me what the correct way to say it would be. This student recognized that their sentences were incorrect but didn't know how to fix the sentence on their own. Another student who was working with the verb *dire* tried saying *dis-me* instead of *dis-moi*. In these instances, it appeared that the French II students were relying on their prior grammar-based knowledge of subject pronouns and reflexive pronouns, instead of their experience of seeing and hearing grammatically correct uses of the target language. Even though they have heard *je t'aime* and *dis-moi* used on several different occasions, it seemed they were either trying to translate the French word for word from English or incorrectly applying grammar rules to their language production. These extra mental processes to think through how to say something step by step rather than simply saying what would intuitively sound correct, could be a possible explanation for my French II students' hesitancy to use the verbs from the game in conversational French.

As (Lightbown & Spada 2013) suggests this hesitancy could potentially demonstrate a higher affective filter.

The ‘affective filter’ is a metaphorical barrier that prevents learners from acquiring language even when appropriate input is available. Affect refers to feelings of anxiety or negative attitudes that, [...], may be associated with poor learning outcomes. A learner who is tense, anxious, or bored may filter out input, making it unavailable for acquisition. (Lightbown & Spada, 2013, p.106)

The correlation between the affective filter and language acquisition is also supported in (Gudu, 2015; Ponniah, 2010; Whipple, 2020) stating that according to the affective filter hypothesis, low anxiety and high levels of self-confidence and motivation have an influence on how effective students’ language acquisition can be. Students who are overthinking their language production, may suggest a higher level of FLA, which has the potential to increase their affect and filter out target language input resulting in less language acquisition.

Conversely, my French I students took the initiative to speak in French without being prompted, they did not second guess themselves, and they demonstrated more consistent accuracy with various grammatical structures. As seen in the study that (Whipple 2020) conducted when students appear to be less worried about making errors, this frees them up to produce and comprehend larger quantities of the target language, suggesting that they have a lower affective filter.

Neither French I nor French II had received formal instruction on how to use disjunctive pronouns; however, they had both seen disjunctive pronouns used in the context of written and spoken French. While French II relied more on their prior knowledge of grammatical knowledge of subject pronouns and reflexive pronouns and mistakenly applied this to disjunctive pronouns, French I relied on their prior knowledge from the examples they have seen and heard from the DJ DELF readers through which they have been exposed to written and spoken French that they

applied to their language production. These differences suggest that because my French I students' language learning experience is built on the foundation of the DJ DELF IC curriculum rather than grammar rules, they do not overthink the language they are replicating in their language production. This demonstrates reduced FLA as compared to French II, which, as suggested by Whipple and Lighbown, could be due to a lower affective filter. A low affective filter is a sign that more of the target language can be acquired.

I have seen this illustrated through the aforementioned -ER, -IR, -RE verb game which was focused on grammar. Contrary to expectations, the IC method, which emphasizes communication and real-world application over form and accuracy, did not hinder but enhanced students' grammatical accuracy during this review game of verb conjugations.

Music and Pronunciation

Another aspect of language acquisition in which I have observed improvement among my French I students is an increased understanding of phonology and the pronunciation of words in French. Students in my French I class seem to struggle less with pronunciation of words when reading a new or unfamiliar text in the target language. This is demonstrated in my notes from February 1st, 2024, which looked at student FlipGrids of skits from French I, II, III, and IV.

I primarily analyzed the French I videos, and looked to see if there were differences between the students' language acquisition across the classes. Looking across the classes, I noted that my French I students were reading their *Au Café DELF* skits with the same level of accuracy in pronunciation and fluidity as my French III students. In the FlipGrid videos my French I students demonstrated that they were able to recognize phonetic patterns in the language and apply it to texts. For example, my students correctly pronounced infinitive verbs ending in -ER

with the closed vowel [e], instead of incorrectly applying English pronunciation rules to these verbs.

The DJ DELF readers use music, rhyme, and rhythm to help students understand the phonology of the target language and how to apply accurate pronunciation to the language competence of reading. The musical connection to DJ DELF readers facilitates students' understanding of the connections between the written words they are seeing in French and the pronunciation they are hearing. In my notes and observations on October 10th, 2024, I documented that one of my French I students recognized that the sound they would expect to say if the word was in English did not match the rhythm or rhyme of the song that goes with the reader. When the student saw a word, they did not know how to pronounce or recognized that an incorrect English pronunciation did not sound right to them, they paused and recited part of the song to themselves and then re-read the sentence with the correct pronunciation. The catchy tune of the song makes it easy for students to remember what the words should sound like in French. This French I student told me, "Whenever I'm doing French, a song seems to just pop in my mind, and then I know what to do" (October 10th, 2024).

This resulted in students being able to read the readers with accurate pronunciation. This helped build their awareness of suffixes, prefixes, or other common letter groupings found in French. There have been numerous times when I have simply mentioned the name of one of the DJ DELF readers such as *Je me présente* or *Ma journée typique* and a group of students spontaneously starts singing or chanting some of the lyrics and therefore the words from the readers. The DJ DELF IC Curriculum has brought music into the everyday instruction and practice in our class, and as a result students are no longer displaying the same struggles that I consistently experienced in years past when it came to reading.

Syntax

In this section, I focused primarily on French II. French II this is my largest language level, I found instances of students accurately using syntax across all levels, but in interest of space I only focused on French II.

Following the DJ DELF IC steps, naturally front loads understanding in the early stages, by allowing students to engage with vocabulary from the readers in an interactive way. At the start of each DJ DELF IC reader and life aspect unit, students engage in many gamified activities that reinforce and help students learn and retain the meaning of the vocabulary words. This is done through the IC card games that go along with the readers, and other games such as Pictionary telephone, fishbowl, four corners, bingo, board games, battleship, creating TikTok ‘dances’ using Total Physical Response (TPR) association with the vocabulary words, Simon says (Jacques à dit) with TPR, and more. Once students have a solid foundation and understanding of the vocabulary, students engage with the readers using various reading strategies from the Interactive Comprehensive Readers Playbook including connections between the song and the reader. This prepares students to move onto the authentic tasks activity that apply the content of the readers to real-life situations. As students progress through the authentic tasks, there are opportunities to revisit the games from the beginning of the unit to reinforce their syntactic and semantic awareness and build on the familiar games with more complexity.

Midway through the *C’est moi* unit, in French II, the students applied their knowledge they had gained of the verbs that are used in the *C’est moi* DJ DELF IC reader to the IC card game AVOIR vs ÊTRE. This IC card game is a gamified extension to the DJ DELF reader through which students practice creating sentences using the *passé composé* past tense with verbs they had seen and practiced with via the IC readers. In my notes on January 25th, 2024, I

documented that the students started off creating simple sentences as seen in **Figures 3 and 4**. However, as the friendly competition continued, the students became more and more competitive, hoping to gain more points for their team by creating the most elaborate sentences. Students went from writing sentences such as: *Vous êtes tombés* (You fell) as seen in **Figure 4** to writing sentences such as: *J'ai lu les livres Book of Mormon à l'école en hiver à 6h00 tous les jours avec mon père* (I read the Book of Mormon at school in the winter at 6:00 am everyday with my dad.) as seen in **Figure 5** and *Il n'a pas bu la Fanta à la cafétéria avec ton ami et mon chien noir à jeudi* (He did not drink the Fanta soda in the cafeteria with your friend and my black dog on Thursday) as seen in **Figure 6**. This continued for the entire class period with laughter and high engagement from both teams. I could barely keep up with the teams as they continued to call me over to see the new sentences they created.

Figure 3 AVOIR vs. ÊTRE part 1

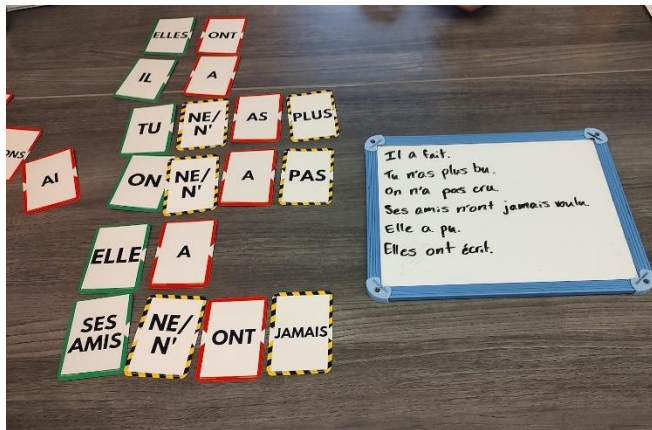


Figure 4 AVOIR vs. ÊTRE part 2

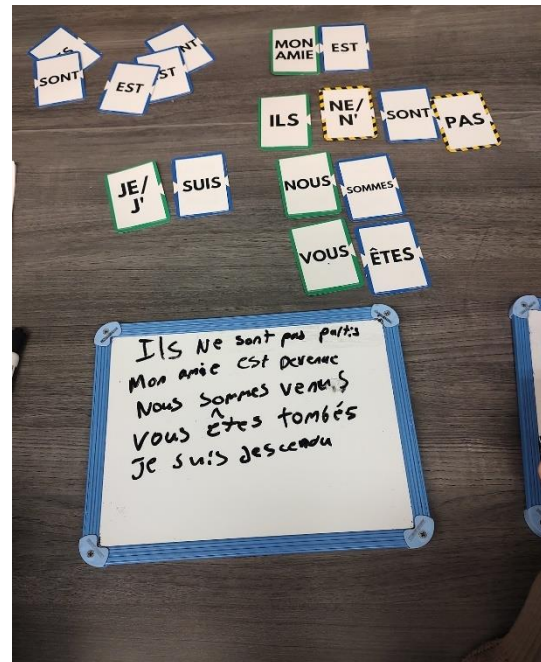


Figure 5. AVOIR vs. ÊTRE part 3

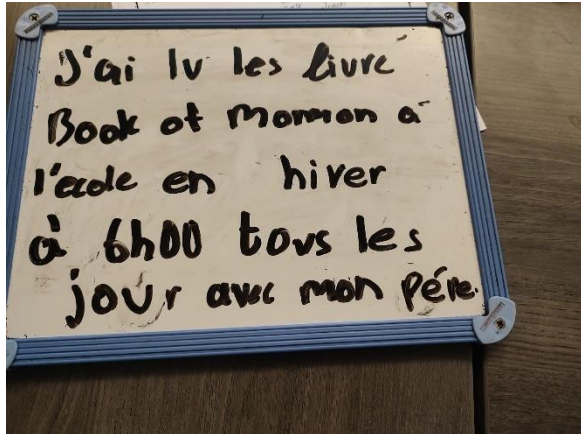
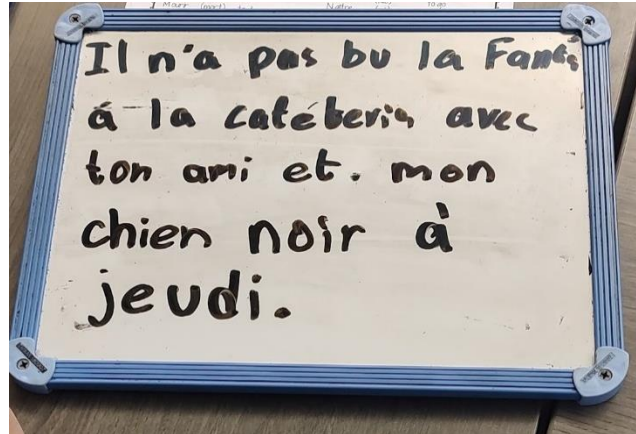


Figure 6. AVOIR vs ÊTRE part 4



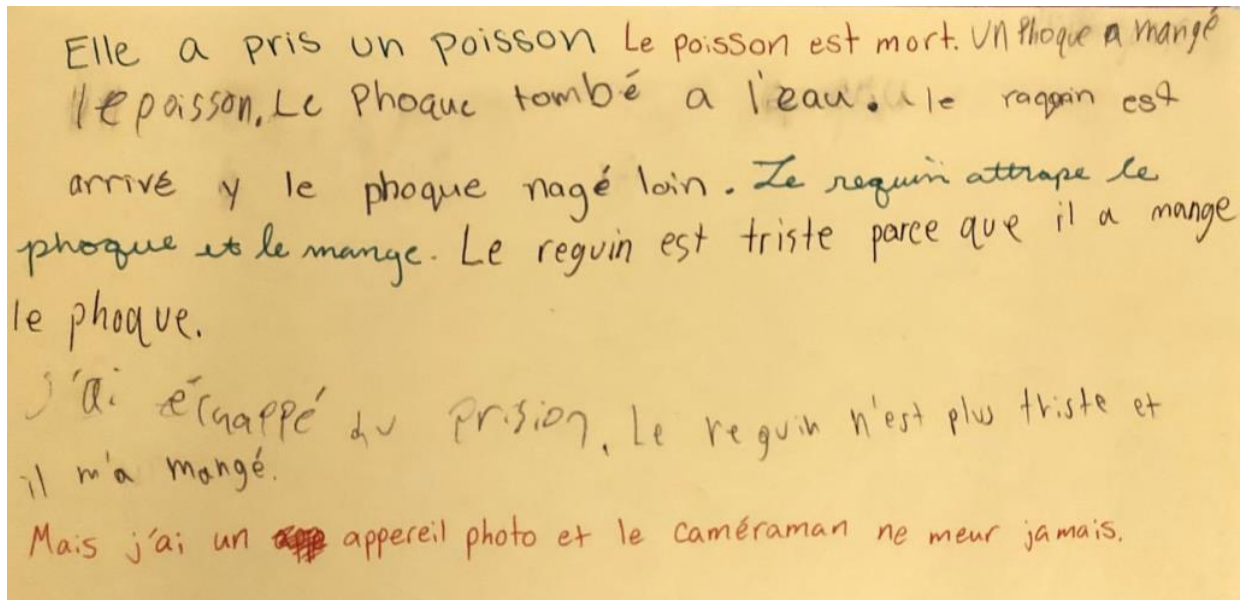
The following day, January 26th, 2024, we built on the momentum of their creativity and students participated in a group writing activity. Students were asked to use the vocabulary words and verbs from the DJ DELF reader that they also used in the IC Card Game as seen in **Figures 3-6**. Students were split into two groups. Each group wrote their own story using the past tense or *passé composé* and the verbs from the DJ DELF reader. They were asked to build off of the sentence that the person before them wrote. This is illustrated in the examples in **Figures 7 and 8**. While students were participating in their activity, I noted that they were speaking to each other in the target language in order to collaborate. As they were writing their stories, I noted that the students were laughing and joking about how silly their stories were. While there are some errors in grammar and syntax in these examples, the students demonstrated an overall ability to accurately use the *passé composé* and the ability to communicate on more complex and abstract ideas. While talking about a red cat who ate David (**Figure 7**) or a shark who ate the cameraman (**Figure 8**) may not be the most practical conversations, if they can tell abstract stories in the past tense like these, they can also use the past tense to interact in everyday authentic tasks and interpersonal communication.

The IC card game activities, and the creative writing activity each demonstrated elements of language acquisition along with evidence of students having fun, being competitive, invested in their learning, and even silly with their creative examples all while understanding and producing the target language. The combination of the lively student interactions as documented in my notes on (October 6th, 2023; November 2nd, 2023; January 25th, 2024; January 26th, 2024) and the aspects of language acquisition such as their ability to understand the phonology, semantics, and syntax as illustrated in **Figures 3-8**. This shows that students are able to perceive and understand the target language while applying their understanding and awareness of the nuances in the language to their own language production. The evidence of students having fun during the activities along with the evidence of language production demonstrates that students' affective filter was lowered during these activities, which made it easier for them to acquire language. The gamified approach of the IC method and the DJ DELF readers and activities helped to create an environment that decreased FLA, as (Wilbur, 2006) suggests lower FLA could be indicative of a lowered affective filter. These low-anxiety and interactive classroom environments created through gamification and friendly competition may also encourage increased student engagement.

Figure 7. Collaborative Story Telling part 1

David a eu le chat rouge.
Le chat rouge a mangé David.
Il est devenu gross.
Il a fait du sport dans le parc.
Le chat rouge a vu un chien bleu.
Le chien bleu a suivi le chat rouge.
Le chat rouge est mort.
David a échappé le ventre de chat rouge.
Le chat rouge est revenu.
David est parti le parc.
David est passé un marche.
Il a voulu un croissant.

Figure 8 Collaborative Story Telling part 2



Elle a pris un poisson Le poisson est mort. Un phoque a mangé
le poisson. Le phoque tombé a l'eau. Le requin est
arrivé y le phoque nagé loin. Le requin attrape le
phoque et le mange. Le requin est triste parce que il a mangé
le phoque.
J'ai échappé du prison. Le requin n'est plus triste et
il m'a mangé.
Mais j'ai un ~~app~~ appareil photo et le caméraman ne meur jamais.

Student Engagement

Engagement is a critical factor in educational success, encompassing attention, interest, and motivation. Qualitative data for this code included observational studies of classroom dynamics such as: student reactions and testimonials, class participation, and engagement in language-related activities beyond the classroom. This code explores the extent to which students actively participated in and felt connected to their language learning experiences.

Through the implementation of the readers, teachers guide students to critique and analyze the content they read, asking questions about how they would change the story or characters. Student engagement is further enhanced by the artistic activities, such as drawing and dramatizing the text, that are included as well as the numerous ways in which the readers can be gamified from the text to play games like bingo, the IC card games such as speed connect and super circle, various board games inspired by the readers, battleship, memory games, and more.

This serves as a springboard for reading, writing, listening, and speaking activities in the French classroom.

Throughout using the DJ DELF curriculum, I have seen increased engagement in my students. This engagement is not only within the classroom but extends to real-life applications without my prompting. Moreover, DJ DELF IC authentic tasks, create a sense of community and makes the subject more enjoyable for students. Addressing the “why” behind lessons and involving students in the learning, seemed to enhance their engagement and understanding through hands-on experiences that bring French to life with real-life situations.

One of the authentic tasks that goes with the *Je me présente* reader is activity 6. Student in my French I class completed this activity, which gave them the opportunity to text or write messages to the characters in the book, learning text code and lingo in the process. This hands-on experience of using French in a practical way extends beyond the classroom, as surprisingly my students then took the initiative to create their own French group chat on Snapchat. On October 27th, 2023, I documented in my notes that one of my French I students was eager to show me the Snapchat group chat she had created with the class. The students were texting each other in French using the texting code they had learned from the activity the day before, further demonstrating their ability to communicate and have conversations in French. This illustrative example from my notes is just one of the many instances in which I have also noticed a higher willingness to engage in interpersonal speaking since the implementation of the DJ DELF IC curriculum when it’s not required for class activity.

Students often made remarks to each other in French on a daily basis, and they take the conversations beyond French class, sharing it with their friends and families. Another instance I documented in my notes was on December 8th, 2023, when a student in my French III class told

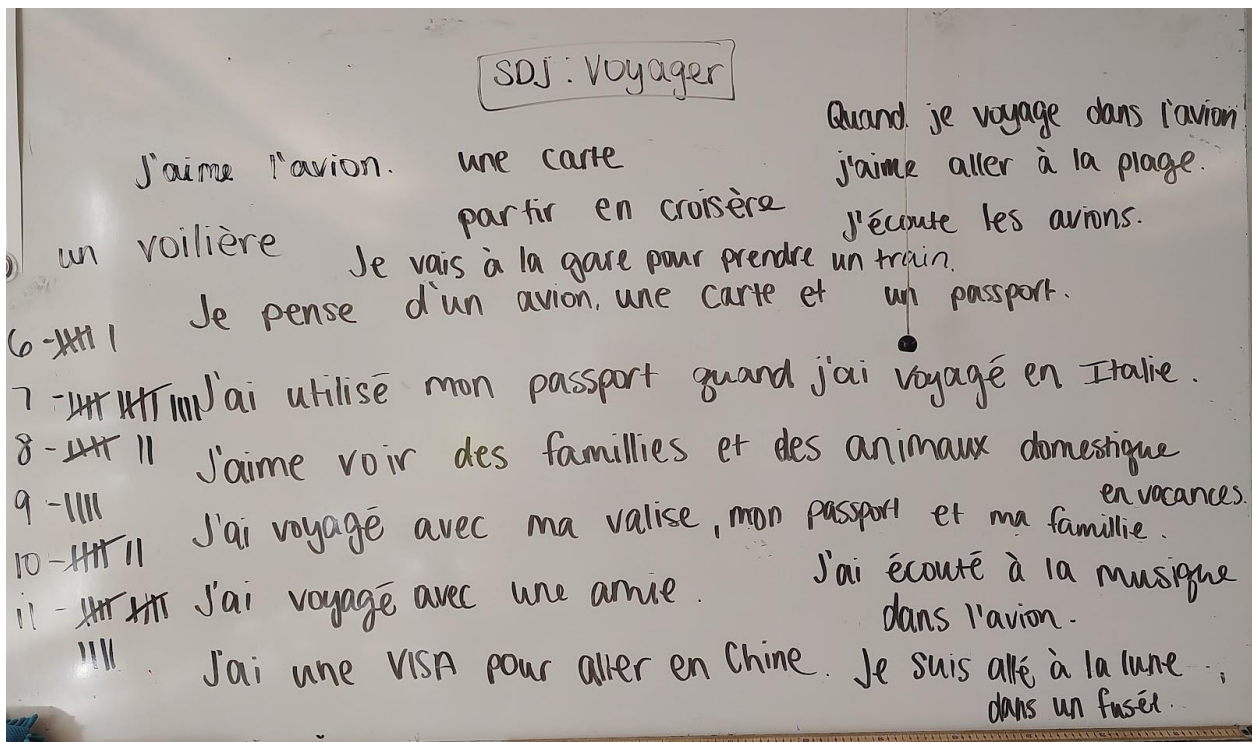
me that her whole friend group says *on y va* whenever they are going somewhere because of her influence. Another more recent example that I documented in my notes on March 25th, 2024, was when I told one of my French I students who was asking all his questions in French and making comments in French throughout the class period how proud I was of how much conversational French he was using outside of required speaking activities to which they responded saying, “I’ve actually been speaking French at home and it’s confusing my parents,” explaining that his parents don’t speak French but that doesn’t stop him from talking to them in French. The examples documented in my notes on October 27th, 2023, December 8th, 2023, and March 25th, 2024, show that students were taking the initiative to use French taking student engagement beyond the walls of our classroom.

Furthermore, I have seen increased engagement in class, through the gamified interactive comprehensive activities. During a *Je me présente* wordsearch competition in French I, students were asked to find a word on the wordsearch projected on the whiteboard and then use it in the sentence as seen in **Figures 9 and 10**. During the game all the students were so eager to participate that I even had to tell them to calm down, as they raced each other to the whiteboard to participate. I noted on January 18th, 2024, students spoke in French the entire hour using the different vocabulary words in complete sentences all in the target language. At the end of an hour one of the students said to me, “we better be doing this again tomorrow.” This is an illustrative example of how the IC method lends itself to gamified instruction that launches students into stress free, supported, and scaffolded production of the target language.

routines in my classes which keep students focused and engaged in French from the moment they enter the classroom. During the DJ DELF Dailies bell ringers activities such as the *Sujet du jour*, students in French I, II, III, and IV listened to the vocab words pertaining to different topics as seen in the example in **Figure 11** from February 21st, 2024. Then they write them down using the vocabulary words in sentences in the target language. Then the student shared the different sentences with the class and in order to earn points for their team. Moreover, I have documented that even while students are waiting to be called on to share a sentence with the whole class, they were using the words in silly sentences in French while talking to their group members in the target language. On March 5th, 2024, I documented in my notes that in French III students were making silly sentences using the on the farm vocabulary from that day's *Sujet du jour*. One student said to her group member while waiting to be called on "Tu es une vache fraise?" Confused, the other student replied "Une vache fraise?" to which she responded "Oui, pour le lait fraise." During this conversation other students were actively sharing out sentences to earn points for their team, yet even while students were waiting their turns they were engaging in spontaneous interpersonal conversation. While the DJ DELF Dailies are a consistent part of our daily classroom routines, I specifically documented in sixteen instances between the dates of October 4th, 2023 and March 5th, 2024, when students showed engagement that was beyond normal expectations. With the DJ DELF Dailies *Sujet du jour* we often played a game called three strikes. In this game, students can keep sharing sentences using target language vocabulary words pertaining to the daily topic, but if they repeat a sentence that's already been said or use any English, they will get a strike. Once the class has accumulated three strikes, we move onto the next class activity. However, as noted with the dates listed above there have been several instances when the class was able to share so many examples without getting to three strikes that

the activity lasted for a significant portion of the class period. Sometimes, I will tell them “you win, you got out of the lesson for today because you shared so many examples” even though it was truly a good use of class time because everyone was speaking French the entire hour (I also require everyone at each team to be sharing sentences for them to be eligible to earn points), but other times I had cut the *Sujet du jour* activity shorter if there was no end in sight, and we needed to move onto the next activity to stay on track. Sometimes, the students were even sharing their sentences so fast, one after another I had trouble keeping track of all the points for each team.

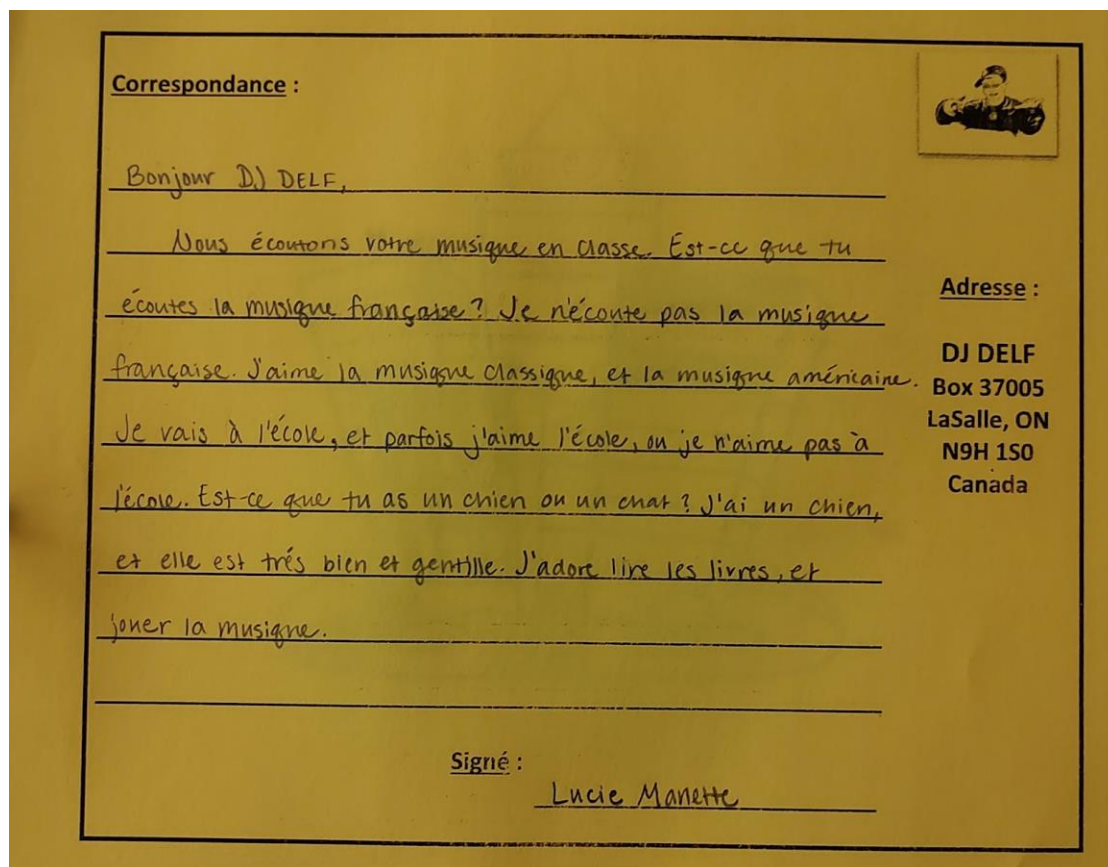
Figure 11. *Sujet du jour DJ DELF Dailies Bell Ringer Activity*



Furthermore, the DJ DELF curriculum brings French to life by emphasizing the “Live French, learn French” philosophy. The DJ DELF curriculum not only gets students participating in real-life authentic tasks, but it also allows students to connect with the real-life person DJ DELF. In class, students even had the opportunity to write letters to DJ DELF and ask him

questions and shared about themselves as seen in **Figure 12**. On October 24th, 2023, I documented in my notes that this activity generated such a high level of engagement and excitement among my French II students that they even told other classes about it. The activity was so popular that the other classes asked if they could write DJ DELF letters too, and they ended up participating in the activity as well. The students were eager to show off their letters to me and share their experiences with DJ DELF, who also visits schools and performs concerts, further enhancing the connection between students and the real-life person behind the curriculum.

Figure 12 Letter to DJ DELF



Correspondance :

Bonjour DJ DELF,

Nous écoutons votre musique en classe. Est-ce que tu écoutes la musique française? Je n'écoute pas la musique française. J'aime la musique classique, et la musique américaine.

Je vais à l'école, et parfois j'aime l'école, ou je n'aime pas à l'école. Est-ce que tu as un chien ou un chat? J'ai un chien, et elle est très bien et gentille. J'adore lire les livres, et jouer la musique.

Signé :
Lucie Manette

Adresse :
DJ DELF
Box 37005
LaSalle, ON
N9H 1S0
Canada

As the letter written by one of my students in **Figure 12** states, we often listen and sing along to many of the ÉTIENNE and DJ DELF songs that go along with the IC curriculum and

readers. This engaging component of the curriculum helps students retain and remember what we are learning while also increasing their engagement. As stated earlier, on October 10th, 2023, I documented in my notes that a French I student told me, “Whenever I’m doing French, a song seems to just pop in my mind, and then I know what to do.”

Additionally, the big ideas unit projects are another example of how the DJ DELF curriculum generated a high level of student engagement. At the end of each unit that goes with the DJ DELF readers there are proposed unit projects that provide students with nearly a dozen different project ideas to choose from for each reader. The unit projects are proficiency based and connect to real-life activities. Through these projects students demonstrated the language they acquired throughout the unit via the authentic task and activities. This promotes students’ choice, and, as I’ve documented in my notes, this has significantly increased student engagement on several occasions. When I first introduced the unit projects at the beginning of the unit, so that students would know what their end goal would be, the classroom erupted into excitement as they read through the descriptions of the different projects from which they could choose. Each group got to choose their own project, and even though the projects were for the end of the unit, the students were so eager to work on them, they were begging me to start right away. Once it came time to work on the projects the students were so excited and got to work right away. On September 14th, 2023, I documented in my notes that as soon as I shared the options for the unit projects one of the groups in French II immediately chose the Movie Dub project for the *C’est moi* unit. Even though the students were not instructed to begin working on the projects, this group started finding movie clips and assigning roles to each other, as they did so they were laughing and displaying high energy and excitement for when they would get to bring their vision for their project to life. When it came time to work on the projects at the end of the unit, I

noted that I did not need to ask any of the groups to stay on task. During the presentations of the unit projects there was a lot of excitement getting to see the other groups' presentations and the room was filled with laughter and applause as each group presented their finished project through skits, videos, and presentations. I observed and noted that a common trend was that students were consistently engaged and excited about the projects they chose.

Later on in French II on March 8th, 2024, I documented in my notes another example of students being invested in their unit projects, while a group was working on the Trading Up unit project for the *Faisons du shopping* unit, students were laughing while they were engaged in working on their project. For this project, they were creating a skit in which they would barter and trade items. They got to choose the value of each item, and when I went over to see what the group thought was so funny, they showed me that in their skit they listed a real car as equal value to 135,000 suits, but they listed Lightning McQueen Crocs as equal value to 135,000 suits and a pair of socks. This example of silly playfulness that the unit projects promoted along with student choice was documented in my notes as an example of how the DJ DELF curriculum helped to promote student engagement.

Around the same time in French I, students were also working on their unit projects for the *Au Café DELF* unit. On March 19th, 2024, I documented in my notes that the group who chose to do the Cooking Show option for their unit project even created their own elaborate props out of paper to add visual support for the spot motion video as seen in **Figures 13-16**. During the workdays for the projects, the students were eager to ask me if they could start working on their projects immediately at the start of class.

Figure 13 *Big Ideas Unit Project part 1* **Figure 14** *Big Ideas Unit Project part 2*



Figure 15. *Big Ideas Unit Project part 3*

Figure 16 *Big Ideas Unit Project part 4*




A strength of the DJ DELF IC Curriculum is that it promotes student choice. Years prior, I would spend time coming up with unit projects that I thought would be engaging to the students, only to be disappointed when they didn't think so, and begrudgingly worked on what I was requiring them to do. Now that students have the power to choose their own project from the list of big ideas unit projects that go with each reader, I have noted that I have not needed to remind students to stay on task or ask them to include more detail or elaboration. In the past, I always seemed to have a few students who would try to do the absolute bare minimum, and I would constantly have to give examples and suggestions on how they could expand on their project. Now, I have noted as seen in **Figures 13-16** that my students are coming up with

finished products that are far more creative than any idea I could suggest. I have seen them take more initiative because they are taking ownership of their learning and they are much more invested in what they are doing.

In addition to the unit projects, students also displayed consistent engagement and ownership of their learning through the authentic task activities. During the *Je me présente* unit in French I, I documented in my notes on October 18th, 2023, that while students were working on their game show skits, they were adding in extra details and elements to personalize their skit and bring it to life as seen in **Figure 17**. For this skit the group decided everyone would be named a version of Bob, which became an inside joke in our class. And they even added sound effects and music to add to the performance of their skit.

Figure 17 *Je me présente* RAFT skit

Je me présente **Activité 8B** artiste : DJ DELF 

Créez votre propre sketch. Pratiquez-le et présentez-le devant la classe ! N'oubliez pas d'utiliser les mots donnés dans la boîte de vocabulaire. Les possibilités sont nombreuses.

Enchanté !	
Bob Harvey	Bonjour, salut, et coucou! J'mappelle Bob Harvey et-
Harvey Bob	Je suis Harvey Bob. Bienvenue à ^{ReAcontez nos} family Fred. ^{invités}
du Bob	Je sus bob, c'est ma femme Bobbette, et mon fils Bobby.
Bobbette	Je reside à Paris, a arrondissement 7,
bobby	Je suis bobby! J'ai sing(s) ans.
Bob Harvey	La Première Catégorie est
Harvey Bob	Monument Français
Bob Harvey	Commencez Bob!
Bob	La Tour de Eiffel
Harvey Bob	Regarder! (ding) Correct
Bobbette	Alors Bob, je pense L' Arc De Triomphe

Several other examples from my notes come from the *Faisons du shopping* DJ DELF unit in French II. During the IC card game *Faisons du shopping*, cards were placed around the room that represented different parts of a sentence relating to the unit of clothing (sentence starter, articles of clothing, adjectives) as seen in **Figure 18**. Students were placed in a team, and they were asked to create sentences. The game was over once all of the cards were used. The teams were awarded points for how many grammatically correct sentences they created and for the amount of detail they included. I documented in my notes on February 2nd, 2024, evidence of the fun interactions between students while they were playing this game such as laughter and adding descriptions to make silly examples of clothing articles such as a red leather t-shirt or tennis shoes made out of wool. Students then documented the clothing items along with the color, size, fabric, and price as seen in **Figure 19** of each which they used for an interpersonal activity in which they bought and sold these items at their stores. As students were walking around and engaging in interpersonal communication, I documented in my notes that the target language was being used such as the example I documented on February 6th, 2024, “*Je voudrais acheter le pantalon en soie vert taille grande s’il vous plaît. Combien ça coûte?*” Additionally, I documented that during this activity one student chose to inflate their prices and at the end of the activity the student claimed they had “made millions of dollars”. The other students were also laughing along with this joke. Students later applied the knowledge they gained from this activity to a creative activity in which they used tissue paper and colorful tape as seen in **Figure 20**. to create two original outfits. They applied the vocabulary from the IC card game *Faisons du shopping* to write a description of each outfit as seen in **Figure 21**. I documented in my notes on February 23rd, 2024, that all the students were invested in this activity, talking to each other about their designs. One student even told me he added a solid gold ankle monitor to one of his

outfits, and another student told me she was creating a fruit inspired fashion line with an outfit inspired by a strawberry and another outfit inspired by a pineapple.

My notes show that students were engaged in the activity, and it can be seen that through the gamified IC activities that students are having fun, which is illustrated by their creative examples, laughter, jokes, exaggerating reality, and adding personal touches to their work. From this we can infer that students were not eliciting negative feelings about the target language but rather the positive and fun experiences surrounding the gamified IC activities by which they were reading, writing, listening, and speaking in French resulting in an increase in student engagement.

Figure 18 *Faisons du shopping IC card game*



Figure 19 *Interpersonal Speaking*

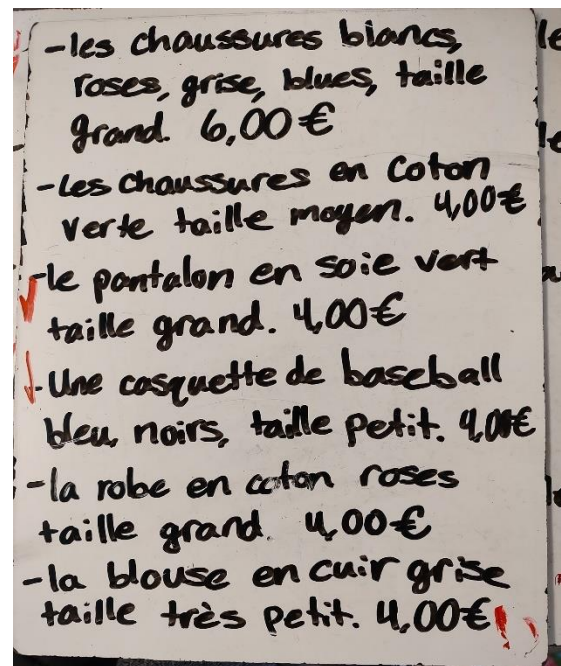


Figure 20 *Creating Outfits part 1*

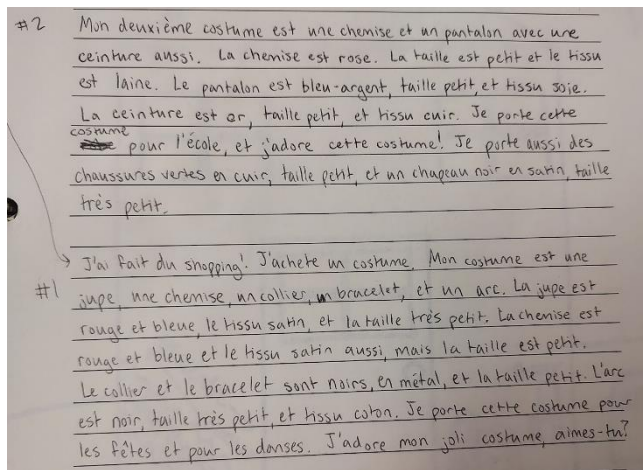


Figure 21 *Creating Outfits part 2*



As seen in the data from the bell ringer activities, unit projects, skits, games, and interactive activities my classroom often filled with laughter and French being spoken as students interacted with one another in the target language while participating in the various student-centered authentic tasks. I have seen how the IC method helped build up students' confidence because they were given the tools to not only understand the texts in the target language but also to apply that knowledge to their own language production. The DJ DELF curriculum increased engagement because it scaffolds language learning step by step, this promoted confidence in reading, writing, speaking, and listening to French. It is clear that the skills they learned in class equipped them to be able to apply the language they acquired through the curriculum to real-life situations. The data suggests that the DJ DELF IC curriculum created an environment in which students were invested in their learning, were free to have fun with the authentic-tasks and were given enough support to have confidence while they completed the activities, which promoted increased student engagement.

CHAPTER V: CONCLUSION

There is not much literature currently available on the Interactive Comprehensive approach; therefore, the goal of this thesis was to provide a case study of its effect on students' progress down the pathway to proficiency in the setting of high school core French classes. In this study, I investigated the following research question: *How does including the Interactive Comprehensive approach in the CEFR framework support students in producing and acquiring language?*

My findings led me to conclude that the DJ DELF IC curriculum and readers have been instrumental in improving my students' language skills. It has helped them transfer their skills of language comprehension to their ability to produce the target language. This can be seen in **Figures 3-4** as French II students applied their knowledge of the vocabulary and verbs, they learned through the DJ DELF IC reader *C'est moi* to the IC card game AVOIR vs. ÊTRE. The students produced written language with the help of the verbs and vocabulary from the reader. The interactive comprehensive DJ DELF readers have filled in the gaps that were previously missing in their learning. Before the transition to this curriculum, my students were able to understand comprehensible input texts, but they struggled to apply them in producing the language themselves. The DJ DELF readers and curriculum have changed that by providing scaffolded steps to help students practice and manipulate sentence structures and engage in interpersonal communication in a variety of meaningful real-life contexts. For example, **Figure 17** shows how French I students were able to take the vocabulary, grammar, and syntax they learned from the DJ DELF reader *Je me présente* and apply it to their language production via a skit about a game show. This vocabulary was first introduced to them through the gamified activities and was continually reinforced through the authentic tasks, which are numbered and

increasingly build on one another as students progress through the curriculum. I have been able to witness efficient and effective progress in their language acquisition as a result. An example of this is illustrated in **Figures 18-20** which show the progression of French II students using the IC card game *Faisons du shopping* to learn the vocabulary and sentence structures in **Figure 18** which they were then able to apply to an interpersonal speaking activity where they would buy and sell clothing as seen in **Figure 19**. They then used the vocabulary and knowledge of syntax from the IC card game and interpersonal speaking activity and applied it to their written production of the language as they designed outfits, as seen in **Figures 20 and 21**. The IC method lays the foundation for true, seamless, authentic, spontaneous use of the target language. That is why I have found the DJ DELF IC readers and curriculum to be a needed solution to an existing challenge as they provide a curriculum, which provides a straightforward path to proficiency.

Study Findings

The IC Method, which is expressed through the DJ DELF curriculum, takes the theory behind the CEFR framework and provides teachers and students with the tools they need to take task-based learning from a hypothetical ideal to a concrete reality. By examining student self-evaluations, student work, and teacher notes over the course of September 2023 to March 2024 through the following codes: curriculum effectiveness, language acquisition, and student engagement, I found that including the Interactive Comprehensive approach through the use of the DJ DELF curriculum supported students in attaining the goals that the reformed Ontario curriculum with the CEFR framework aimed to implement. This can be seen from the trends in the data on the codes of curriculum effectiveness, language acquisition, and student engagement.

- 1. Curriculum effectiveness** the data showed trends that this curriculum resulted in an increase in positive responses from students and that overall the students consistently performed well on the authentic tasks. Student growth throughout the unit was also demonstrated in the data collected from student self-evaluations. The student self-evaluations showed growth from the start to the end of the *Je me présente* unit in French I. This data is also supported by the teacher evaluations of students' progress of the standards addressed in the various authentic tasks. A three was the lowest score given for any activity, demonstrating that the students had an understanding of all the key concepts in the unit. Moreover, many students consistently scored fours and fives on these activities which speaks to their ability to apply and elaborate on the key concepts addressed throughout the *Je me présente* reader.
- 2. Language acquisition** Moreover, the data showed trends in students' increased ability to engage in interpersonal conversations in the target language as well as an increased understanding of grammar, phonology, and syntax of the target language. Findings suggest that the unique aspects of the DJ DELF curriculum such as the use of rhyme, rhythm, and music with the readers as well as the authentic tasks such as the interactive skits and games allowed students to take target language input and expand on it via their language production with accurate syntax and grammar. Data trends suggest that students experienced more support from the use of this curriculum which can be seen in the increase of language acquisition. When students are anxious, overthinking the potential for making mistakes, this raises their affective filter which decreases the amount of language input that is available for them to acquire. While I have documented in my notes tremendous growth in each class this year, I have also noted that starting my French

I class off with this solid foundation with the IC method has put them ahead of where classes were in previous years. My French I students write sentences that are more complex syntactically (e.g., they use more question words, more than one verb, and relative clauses). Likewise, my current French II class is ahead of where my French II class was last year. For example, my French II students are currently doing the *Ma journée typique* unit, which is where my French III and IV students started off at the beginning of the year. And my current hybrid French III and IV class is also ahead compared to last year's class. Each respective level has progressed further when it comes to their proficiency level using the DJ DELF curriculum compared to where students were at this point in the year at the same level in years prior.

- 3. Student Engagement** When it comes to student engagement, data showed that the DJ DELF curriculum promoted student choice and student ownership of their learning. The authentic tasks in the DJ DELF curriculum are student-centered and encourage students to add their own creative and even silly perspectives to the activities. The positive interaction with the curriculum demonstrated an overall increase in student engagement. A consistent trend that I noticed was increased positive reactions with very little negative emotion while students were engaging in the different activities. For example, when I had students in French II write letters to DJ DELF, as seen in **Figure 12**, they were so invested in their activity that they even told their friends in other levels of French about it. This resulted in all my French levels asking me if they could also write letters to DJ DELF. There was little resistance to any of the activities, other than the occasional outlier if a student was tired or stressed about a test in another class for the next hour. However, these instances were very rare compared to the overall consistent engagement and

positive emotions such as excitement and student ownership that were seen across the levels of French and over the seven-month span during which data was collected.

Connections Between the Codes

It should also be noted that there is a strong correlation between the three codes of curriculum effectiveness, language acquisition, and student engagement. As I was taking notes and identifying the different trends according to the definitions of the codes, I noticed that there were many times when an example of an activity or interaction that took place in class would connect to multiple or all three codes in a significant way. There seemed to be a cause-and-effect relationship between the codes, for example, if the curriculum is effective, students seemed to feel more confident and student engagement increased which resulted in greater language acquisition. For example, in French II the IC card game AVOIR vs. ÊTRE allowed for the reteaching of competencies halfway through the unit. This demonstrated that the curriculum is effective in adapting to meet students' needs, as it provided ample opportunities to reinforce key concepts through gamification. Furthermore, when we revisited this game for the second time, we were able to expand on the prior knowledge of verbs that students gained from the DJ DELF IC reader *C'est moi*, this time around applying their knowledge of the verbs to the *passé composé* past tense. Throughout the IC card game, students demonstrated syntactic awareness by producing increasingly more complex sentences. This was seen in **Figures 3 and 4** where they started with simple past tense sentences such as *Vous êtes tombés*. As the game continued students were encouraged by friendly competition to create more complex sentences. This is seen in **Figures 5 and 6** with sentences such as *Il n'a pas bu la Fanta à la cafétéria avec ton ami et mon chien noir à jeudi*. The competitive nature of the game generated a high level of student engagement and positive interactions surrounding the target language. As students played the

game they were laughing and trying to earn more points than the other team by outdoing each other with the complexity of their sentences. This suggests that this level of student engagement was made possible because the curriculum was effective and the ability to reteach certain standards and competencies increased students' confidence and ability to produce the target language, resulting in a greater desire to participate and more language acquisition occurred.

In the past, I have experienced students feeling stuck when I present an activity that did not provide them the necessary support to be able to complete it or participate in the activity. In years prior, students would say that they did not know what they were doing, or they did not understand how to complete an activity or task. However, during the seven months in which the data was being recorded, there were no observed or recorded instances in which this was the case with the DJ DELF IC curriculum. My observations, notes, and careful consideration of student work as aligned with the codes and their definitions have led me to conclude that the DJ DELF IC curriculum is highly effective in increasing student confidence which resulted in an overall increase of positive interaction in the class, which led to consistently high levels of engagement in class and increased language acquisition. When the students were engaged, invested, and taking ownership of their learning, there were fewer negative emotions surrounding the target language.

Furthermore, there are unique aspects of the DJ DELF curriculum that were noted such as the use of interactive skits, game cards, and songs that correspond with the readers that have been observed to result in a higher level of language acquisition. Therefore, the data does support that including the IC method as expressed in the DJ DELF curriculum in the CEFR framework supports students in producing and acquiring the target language.

Limitations

This study was conducted with a small group of students in specific conditions that created this data set. Therefore, the results may not necessarily be generalized to a larger population. Moreover, I know the participants of this study as I am their French teacher. Because I know my students very well, I still looked at the data objectively without personalizing it. I am aware that the way I taught these readers could be different from how others might teach them due to certain in-the-moment decisions that every teacher has to make. Furthermore, because my students already knew me, this may have impacted their affective filter as well. Part of the reason it could be lowered was because they were already comfortable with me as their teacher and with each other; for example, I have known my French IV students for four years, and I have known some of my French II students for three years. I mitigated these potential biases by remaining aware of the specific context in which I was teaching. I also compared multiple forms of data. For instance, because I had students evaluate themselves, I was able to determine that my findings were representative of their experience. Due to the relatively small size of my school, my study was limited to only one section of French I, II, III, and IV. If someone were to do a more comprehensive study, they could look at multiple classes for each level of French and a bigger population of students.

Future Research

Future research could expand on this study by looking at the same data codes in relation to the DJ DELF IC curriculum with a larger population size for the study. Future studies could also look at multiple classes at the same level. Additionally, since the DJ DELF IC curriculum is used in countries around the world such as the United States, Canada, Australia, and New Zealand, a study could be done that includes teachers and students from various countries to

analyze their experiences with the DJ DELF curriculum in regard to curriculum effectiveness, language acquisition, and student engagement. Moreover, if I were to change how I went about this study, I would have also asked students to include written reflections with their self-evaluation forms.

Final Thoughts

In summary, the DJ DELF readers and accompanying authentic tasks and curriculum has resulted in seamless and impressive growth in my students. The ultimate goal of getting students closer to proficiency has been made possible by the DJ DELF readers and curriculum, and the burden of figuring out how to bridge the gap between understanding and producing the language has been lifted. The DJ DELF curriculum provided support for both me, in regard to planning, instruction, and assessment and to my students in regard to language acquisition, improved proficiency, and increased engagement. The revised Ontario curriculum with the CEFR framework aimed to have students using French in real-life authentic situations all the time with an emphasis on communication. This study sought to determine if the DJ DELF IC curriculum would provide support in implementing this objective. That data supports that the IC method via the DJ DELF curriculum provided the necessary tools for teachers to align their instructional practices to these objectives outlined in the curriculum reform of FSL in Ontario.

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APPENDIX A: JMP ACTIVITÉ 8A SKIT

Interactive Comprehensive (IC) Activity from the *Je me présente* reader and curriculum created

by Steven ÉTIENNE Langlois.

Je me présente

Activité 8A

artiste : DJ DELF



Pratiquez ce sketch avec un partenaire en changeant le vocabulaire selon votre choix. Vous pouvez changer de mots soulignés du sketch avec les mots donnés dans la case de « vocabulaire possible » ci-dessous. Amusez-vous bien !

<u>Enchanté !</u>	
Danielle :	Bonjour. Comment t'appelles-tu ?
Ahmed :	Salut. Je m'appelle Ahmed. Quel est ton nom ?
Danielle :	Mon nom est Danielle.
Ahmed :	Enchanté Danielle. Quel âge as-tu ?
Danielle :	Je suis ravi de te rencontrer Ahmed. J'ai <u>14</u> (1) ans. Et toi ?
Ahmed :	J'ai <u>15</u> (1) ans. Où habites-tu ?
Danielle :	J'habite un appartement à <u>Toronto</u> (2). Où habites-tu ?
Ahmed :	Moi aussi. J'habite un appartement. Mais je réside à Montréal.
Danielle :	Je fais <u>du ski</u> (3) et je fais <u>de la planche à roulettes</u> (3). Qu'est-ce que tu aimes faire ?
Ahmed :	Je fais <u>de la photographie</u> (3) et je joue <u>de la guitare</u> (4). À quoi aimes-tu jouer ?
Danielle :	Je joue au tennis (4). Qu'est-ce que tu <u>aimes</u> (5) ?
Ahmed :	J' <u>aime</u> (5) <u>le chocolat, les chiens et les avions</u> (6). Qu'est-ce que tu <u>détestes</u> (5) ?
Danielle :	Je <u>déteste</u> (5) <u>l'hiver, l'été, et le printemps</u> (6). Y a-t-il des choses que tu <u>n'aimes pas</u> (5) ?
Ahmed :	Je <u>n'aime pas</u> (5) <u>le soleil, les moustiques, et les gens qui posent trop de questions</u> (6) ! Non. Je rigole ! Mais je dois retourner chez moi. Au revoir.
Danielle :	D'accord. A bientôt !
Le vocabulaire possible :	
(1) dix, onze, douze, treize, quatorze, quinze, seize, dix-sept, dix-huit, dix-neuf, vingt, trente, ...	
(2) Windsor, LaSalle, Waterloo, London, Calgary, Vancouver, Burnaby, Woodstock, Winnipeg, Charlottetown, Halifax, Whitehorse, Pittsburgh, New York, Los Angeles, Boston, Detroit, ...	
(3) de la natation, du ski alpin, de la photographie, des projets, du shopping, des devoirs, ...	
(4) aux sports, au hockey, au foot, aux échecs, de la musique, du piano, de la guitare, ...	
(5) aime/aimes, adore/adores, déteste/détestes, n'aime pas/n'aimes pas, ...	
(6) les chats, les jouets, les bonbons, les livres, mes profs, ma sœur, mon frère, toi, ...	

APPENDIX B: CORE FRENCH STANDARDS

Ontario Ministry of Education French Expectation Codes

	Core French 4-12		Core French 4-12
<u>Compréhension orale</u>	A1.1 Using Listening comprehension strategies A1.2 Demonstrating understanding A2.1 Using interactive listening strategies A2.2 Interacting A2.3 Metacognition A3.1 Intercultural awareness A3.2 Awareness of sociolinguistic conventions	<u>Compréhension écrite</u>	C1.1 Using reading comprehension strategies C1.2 Reading for meaning C1.3 Reading with fluency C1.4 Developing vocabulary C2.1 Purpose of text forms C2.2 Characteristics of text forms C2.3 Metacognition C3.1 Intercultural awareness C3.2 Awareness of sociolinguistic conventions
<u>Production orale</u>	B1.1 Using oral communication strategies B 1.2 Producing oral communications B1.3 Speaking with fluency B2.1 Using speaking interaction strategies B2.2 Interacting B2.3 Metacognition B3.1 Intercultural awareness B3.2 Awareness of sociolinguistic conventions	<u>Production écrite</u>	D1.1 Identifying purpose and audience D1.2 Writing in a variety of forms D2.1 Generating, developing and organizing content CF 7-12 D1.3 Applying Language Conventions/Structures D2.2 Drafting and revising D2.3 Producing finished work D2.4 Metacognition D3.1 Intercultural awareness D3.2 Awareness of sociolinguistic conventions

APPENDIX C: STANDARDS BASED GRADING SCALE

Proficiency Scale	
5	The student uses application and/ or elaboration to demonstrate a consistent understanding of the learning standard or skill.
4	The student demonstrates a proficient and consistent understanding of the learning standard or skill.
3	The student demonstrates an appropriate understanding with minor inconsistencies of the learning standard of skill
2	The student demonstrates a developing understanding but may require additional instruction for the learning standard or skill.
1	The student demonstrates significant gaps of understanding of the learning standard or skill and requires assistance.
0	Not enough evidence to demonstrate the knowledge of the learning standard or skill.

APPENDIX D: STUDENT SELF EVALUATIONS

Table 13

Student Statistics After 1st Self Evaluation

	I am beginning to understand	I am learning	I understand	I am mastering
<i>Can Do Statements</i>				
Statement 1	10		2	
Statement 2	10	1	1	
Statement 3	10	1	1	
Statement 4	10		2	
Statement 5	10	1	1	
Statement 6	9		3	
Statement 7	9	2	1	
Statement 8	9		3	
Statement 9	9	2	1	
Statement 10	9		3	

Table 14

Student Statistics After 2nd Self Evaluation

	I am beginning to understand	I am learning	I understand	I am mastering
<i>Can Do Statements</i>				
Statement 1		8	4	
Statement 2		7	3	2
Statement 3		8	4	
Statement 4		9	1	2
Statement 5	1	8	3	
Statement 6		6	5	
Statement 7		6	5	
Statement 8		6	3	2
Statement 9		8	3	
Statement 10		7	4	

Table 15*Student Statistics After 3rd Self Evaluation*

	I am beginning to understand	I am learning	I understand	I am mastering
<i>Can Do Statements</i>				
Statement 1		1	4	
Statement 2		1	3	1
Statement 3		2	3	
Statement 4		2	3	
Statement 5		2	3	
Statement 6			4	1
Statement 7			5	
Statement 8			3	2
Statement 9			5	
Statement 10			4	1

Table 16*Student Statistics After 4th Self Evaluation*

	I am beginning to understand	I am learning	I understand	I am mastering
<i>Can Do Statements</i>				
Statement 1			6	6
Statement 2			4	8
Statement 3			7	5
Statement 4			4	7
Statement 5		2	5	5
Statement 6			4	8
Statement 7			4	8
Statement 8			5	7
Statement 9			5	7
Statement 10			5	7

APPENDIX E: CAN DO STATEMENTS

Table 17

Key for Can Do Statements for the Je me présente Unit

Statement 1- I can reflect on the life aspect vocabulary.

Statement 2- I can understand the song vocabulary.

Statement 3- I can answer open questions completely using vocabulary from this life aspect.

Statement 4- I can use and recognize vocabulary from this life aspect.

Statement 5- I can maintain a conversation completely using vocabulary from this life aspect.

Statement 6- I can show knowledge of vocabulary thanks to images.

Statement 7- I can present a variety of skits completely using the vocabulary from this life aspect.

Statement 8- I can research facts online linked to the vocabulary from this unit.

Statement 9- I can accomplish authentic tasks linked to vocabulary of this life aspect.

Statement 10- I can demonstrate personal attributes of independence and initiative.

APPENDIX F: TEACHER EVALUATIONS

Table 18

Je me présente Teacher Evaluation of Authentic Tasks Part 1

Activity	P	V1	V2	1	2	3A	3B	4A	4B	5	6
Student 1	5	5	5	5	5	5	5	5	5	5	5
Student 2	5	5	5	5	5	5	5	5	5	5	5
Student 3	5	4	5	4	4	5	4	5	5	4	5
Student 4	5	4	5	5	5	5	5	5	5	4	5
Student 5	5	3	5	4	5	5	5	5	5	3	5
Student 6	5	4	5	5	3	3	3	4	4	5	5
Student 7	5	3	5	4	4	5	5	5	5	3	5
Student 8	5	5	5	5	5	5	5	5	5	5	5
Student 9	3	4	4	3	3	4	3	4	4	4	5
Student 10	4	3	4	4	3	4	5	4	4	3	5
Student 11	5	5	5	5	5	5	5	5	5	5	5
Student 12	5	5	5	5	5	5	5	5	5	5	5

Table 19

Je me présente Teacher Evaluation of Authentic Tasks Part 2

Activity	7	8	9	10	11	13A	13B	14
Student1	5	5	5	5	5	5	5	5
Student 2	5	5	5	5	5	5	5	4
Student 3	5	5	5	5	5	4	4	5
Student 4	5	5	5	5	5	5	5	5
Student 5	4	5	5	5	4	5	5	4
Student 6	4	4	5	3	5	5	5	3
Student 7	3	3	5	3	4	4	4	4
Student 8	5	5	5	5	5	5	5	5
Student 9	4	4	3	4	4	3	3	4
Student 10	4	3	3	5	5	4	4	3
Student 11	5	5	5	5	5	5	5	5
Student 12	4	4	4	5	5	5	5	5

APPENDIX G: STANDARDS FOR THE ACTIVITIES

Table 20 shows which standards connect to each authentic-task activity from the *Je me présente* life-aspect unit.

Table 20

Je me présente Activities Connected to Ontario Standards

Activities	Standards*
P	A1.1, A1.2, D2.1
V1	A1.1, B1.1, B1.2, B1.2, B2.2, C1.1, C1.2, C1.4, D2.1
V2	A1.1, B1.1, B1.2, B2.2, C1.1, C1.2, C1.4, D2.1
1	A1.1, A1.2, A2.1, B1.1, B1.2, B2.2, C1.1, C1.2, C1.4, D1.3
2	A1.1, A1.2, A2.1, C1.1, C1.2, C1.4, D2.1, D1.3
3A	A1.1, A1.2, C1.1, C1.2, C1.4, D2.1, D1.3
3B	A1.1, A1.2, C1.1, C1.2, C1.3, D1.1, D1.2, D1.3, D2.1, D2.3
4A	A1.1, A1.2, A2.1, A2.2, B1.1, B1.2, B1.2, B2.1, B2.2, C1.1, C1.2, C1.4, D1.2, D1.3, D2.1, D2.3
4B	A1.1, A1.2, C1.1, C1.2, C1.3, D1.1, D1.2, D1.3, D2.1, D2.3
5	A1.1, A1.2, B1.1, B1.2, B1.3, B2.1, B2.2, C1.4
6	A1.1, A1.2, C1.1, C1.2
7	A1.1, A1.2, C1.2, C1.4, D1.3
8	A1.1, A1.2, A2.1, A2.2, B1.1, B2.1, B2.2, C1.1, C1.2, C1.3, C1.4, D1.1, D1.3
9	A1.1, A1.2, B1.1, B1.2, B1.3, B2.1, B2.2, C1.1, C1.2, C1.3, C1.4, D1.2, D1.3
10	A1.1, A1.2, C1.1, C1.2, C1.4
11	A1.1, A1.2, C1.1, C1.2, C1.4
13A	A1.1, A1.2, A2.1, A2.2, B1.1, B1.2, B1.3, B2.1, B2.2, C1.1, C1.2, C1.3, C1.4
13B	A1.1, A1.2, A2.1, A2.2, B1.1, B1.2, B1.3, B2.1, B2.2, C1.1, C1.2, C1.3, C1.4
14	A1.1, A1.2, B1.2, B1.3, B2.2, C1.1, C1.2, C1.3, C1.4