
Uncovering Reading in the Foreign Language Classroom: Procedural Display or Substantive Engagement?

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Abstract

This qualitative case study investigates the presence of procedural display in an intermediate-level foreign language reading lesson. Procedural display (Bloome et al., 1989; Bloome, 1990) is the cooperative display by teachers and students of various behaviors that can be understood as part of a classroom lesson, as well as the cultural meanings and values attributed to these behaviors. This study explores the nature of behavior and interaction in this reading lesson, the types of behaviors that are considered appropriate by members of the classroom community, and the ways in which the students and their teacher cooperate with and/or resist one another throughout the lesson. The data, which include observations, questionnaires, and interviews, demonstrate that procedural display has the potential to mask what is going on in a classroom lesson and can inhibit substantive engagement in the content.

Introduction

This study revisits the concept of procedural display (Bloome et al., 1989; Bloome, 1990) in an effort to better understand behavior and interaction in foreign language (FL) reading lessons. Recent research on teacher-learner interaction in foreign/second language classrooms has adopted a sociocultural perspective, including a focus on the notions of scaffolding, initiation-response-feedback/evaluation (IRF/IRE), or both to explain the structure of teacher-learner discourse (Anton, 1999; Hall, 1995; McCormick & Donato, 2000; Ohta, 2001; van Lier, 1998). In terms of FL reading lessons, while research in this area has investigated a wide variety of important issues, including cognitive processing in reading, approaches to teaching reading and the inclu-

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sion of authentic texts and literature in reading lessons, compelling research has recently been published on teacher-learner interaction in such lessons, particularly in those focused on literary texts (Donato & Brooks, 2004; Mantero, 2002, 2006; Scott & Huntington, 2007; Shomoossi, 2004; Weist, 2004). In our view, the data presented in these studies demonstrate that it is no longer sufficient to investigate what learners “get” from texts; we must also examine what is going on in FL reading lessons and how teachers and learners engage in discourse in this context. In light of these issues, this study reexamines the concept of procedural display (Bloome et al., 1989), which

refers to the cooperative display of various behaviors that can be understood as part of “doing a lesson” as well as the cultural meanings and values attributed to these behaviors (p. 272). This qualitative case study reconsiders this concept by examining a single FL reading lesson in an effort to contribute to the understanding of FL reading in the classroom context and specifically to answer the following questions: What is the nature of behavior and interaction in this reading lesson? What do the teacher and students consider appropriate reading behaviors? And in what ways do the teacher and students cooperate with and/or resist one another as they move through the reading lesson? We begin our discussion with a definition of procedural display from the perspective of cultural anthropology. We then describe the structure of the reading lesson observed, including detailed analysis of three key events in the lesson. We end by arguing that procedural display has the potential to mask what is going on in a classroom lesson and can inhibit substantive engagement in the content.

Theoretical Framework

The present study was inspired by Bloome et al.’s work with procedural display, which they define by stating:

- (a) the display by teacher and students, to each other, of a set of academic and interactional procedures that themselves count as the accomplishment of a lesson, and
- (b) the enactment of [the] lesson is not necessarily related to the acquisition of intended academic or nonacademic content or skills but is related to the set of cultural meanings and values held by the local education community for classroom education. (1989, p. 272)

Bloome et al.’s concept of classroom interaction is based on cultural anthropological perspectives, specifically Geertz’s (1973) notion that cultural meanings of behaviors are “publicly constructed” through interaction, rather than being based on the interpretation of an individual (Bloome et al., 1989, p. 267). In this view, behavior is culturally determined and evaluated within a given community based on the basic functional needs of that community.

Bloome et al. offer the example of supermarket shopping to illustrate this principle. They explain that “people engaged in supermarket shopping need not actually be

successful in food gathering, only that their behavior be interpreted by others as constituting food gathering” (p. 268). In a similar manner, if we are to view a classroom as a community, then any behavior within this context will be determined by the functional needs of this community, and the appropriateness of this behavior will be evaluated by its members. Bloome et al. claim that in a reading lesson, for example, simply looking at the appropriate page in the textbook or raising one’s hand to answer a comprehension question can count as appropriate reading behaviors, even if there is no real academic engagement in the content of the reading (p. 281).

In their analysis of classroom interaction, these authors therefore argue that classroom lessons must be considered as cultural events (like supermarket shopping) in which teachers and students cooperate in their display to one another of behaviors, or “procedures,” that can be interpreted by the local education community as part of “doing a lesson.” They further claim that in procedural display, “teachers and students are displaying to each other that they are getting the lesson done, constructing a cultural event within a cultural institution – which is not at all the same thing as substantive engagement in some academic content” (Bloome et al., 1989, p. 272).

Bloome et al. acknowledge that procedural display is not the only construct to address the “procedural” aspect of classroom learning. They cite, for example, the work of Dreeban (1968), Giroux (1981), and Willis (1977) on the overriding social system constructed within the classroom; Fenstermacher’s (1986) work with “studenting” (acting like students equals learning); and the research of Brophy (1983), Doyle (1983), Corno and Mandavich (1983), and Davidson (1985) on getting a task done versus academic achievement. In spite of the similarities between procedural display and the constructs listed above, there are four important features unique to procedural display: (1) procedural display is a cooperative endeavor (conflict and/or refusal to assume established social roles in the classroom can cause a breakdown in procedural display); (2) teachers and students work “cooperatively and without explicit deception of each other”; (3) the presence or absence of procedural display is not indicative of the quality of instruction (rather, “engagement in procedural display may be a necessary condition of classroom education”); and (4) “procedural display is a core issue because [it] may mask what is occurring in a lesson or classroom” (Bloome et al., 1989, p. 273).

In their delineation of the parameters of procedural display, Bloome et al. emphasize two principal ideas: (1) the *cooperative* nature of procedural display and (2) the *display* of behaviors by students and teachers to each other. They are not alone in their focus on the importance of cooperation and display in interaction. For instance, Grice’s Cooperative Principle and its four supporting maxims (1989) demonstrate that in conversation, our exchanges are, to some degree at least, cooperative efforts. For each conversational group, there is “a common purpose or set of purposes, or at least a mutually accepted direction” (p. 26). As in Grice’s view of conversation, in procedural display all participants work together toward a common goal: “constructing an event called a lesson” (Bloome et al., 1989, p. 272).

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While Grice's principle addresses the notion of *cooperation*, the research of Goffman (1974) and Hancock (1997) has focused more on *display* behaviors, or behaviors that serve a purpose other than that which is traditionally associated with those behaviors. Goffman's notion of "keying" within his concept of frame analysis is similar to procedural display in that it addresses the transformational power of an activity, whereby the activity is perceived by the participants to be something other than what it is (Goffman, 1974). Hancock's (1997) work with on-record and off-record discourse parallels Goffman's (1974) distinction between the literal (actions interpreted via primary frameworks) and the nonliteral (keyings of these actions). Also focusing on displayed behavior are the broad ideas of dramaturgical analysis (see Hare and Blumberg, 1988) and Goffman's notion of maintaining a line (see his paper on "Teams" in Hare and Blumberg, 1988). As in the concepts developed by Goffman and Hancock, in procedural display participants display behaviors that are agreed to be culturally acceptable in a given community, and moreover, behaviors that will forward the common goal or direction of this community.

Procedural display stands out from similar concepts as a "core issue" (Bloome et al., 1989, p. 273) because of its potential to obstruct learners' active engagement in the content and to mask what is really going on in the lesson. It therefore has significant implications for classroom learning. Since Bloome et al.'s (1989) paper and Bloome's earlier unpublished manuscript (1985), researchers have examined the construct of procedural display and its implications in a variety of contexts for learning, from social studies, literature, science, and health/human development classes in rural high schools (Alvermann, 1985) to reading lessons in elementary classrooms (Unsworth, 1988). More recently, Reigosa and Jiménez-Aleixandre (2007) investigated the construct in high school physics and chemistry labs, where they found that the existence of appropriate teacher-student roles within school culture hindered the development of student autonomy and responsibility. In the second/foreign language learning context, Ramanathan (2005) studied English language classes in two different university settings in order to explore manifestations of procedural display, including the use of choral recitation and the emphasis on finding correct answers to questions.

Focusing on FL reading in particular, Bernhardt (1991) argues that procedural display could provide an explanation for the "frequent mismatch between teacher perceptions and student understandings of texts" (p. 181) and for students' frustrations upon encountering FL reading and especially FL literature. She makes the argument

that procedural display is particularly evident in these settings, where teachers are especially sensitive to students' anxiety and where students are faced with authentic texts which they do not have the resources to decipher. In such settings, she argues, there is increased pressure on the student to perform (i.e., participate verbally) and on the teacher to assist the student in performing in order to minimize anxiety and avoid lesson breakdown. Given the importance of these issues, our study answers Bernhardt's (1991)

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call for research that takes a closer look at the types of “unique procedures [...] displayed by teachers and students in foreign language classrooms when they confront written materials” (p. 182) and that develops “an understanding of how learners approach these texts [...], and whether these approaches merely facilitate the facade of understanding [...] or the development of real understanding” (p. 185).

“...interviews provided an opportunity for the students to elaborate on specific points...”

Method

The participants in this study included the teachers and students of five intermediate-level French classes at a large state university; however, the case study presented in this paper is based on data from one fourth-semester class. The course, which was the first beyond the three-semester language requirement, met for 50-minute periods three days a week and counted toward the French minor. Approximately half of the syllabus was devoted to reading lessons, while the other half focused on the development of conversational skills. There was a change of instructor midway through the semester, and at the time of data collection, the 18 students in the class had been working with their new instructor for a month and a half. The questionnaire and interview data indicate that the students responded well to the teaching approach of the second instructor, who was a veteran teacher and who had taught this particular course before. This class was chosen for the purposes of the study due to certain key events that were particularly revelatory in terms of procedural display and degree of engagement in the reading and the lesson. In qualitative research terms, it was an information-rich case, or a case “from which one can learn a great deal about issues of central importance to the purpose of the research” (Patton, 1990, p. 169).

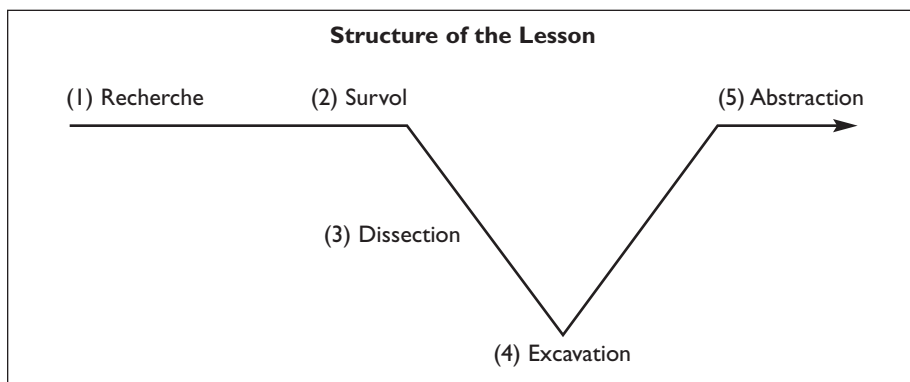
Data were gathered during two sessions. The first session consisted of an observation and videotaping of a regularly scheduled reading lesson. On this day, the students were reading and discussing the poem “*Amour*” by Anne Hébert (in Schofer & Rice, 1999; see Appendix A). During this class period, we were able to observe and document behaviors, interactions, and general features of the lesson itself that would have otherwise been accessible only through self-reporting of participants. The videotape was later transcribed for analysis. In the second session, which took place during the subsequent class period, questionnaires were distributed (see Appendix B), consisting of open-ended questions pertaining to the reading lesson in session one, as well as opportunities for students to comment on their attitudes toward reading in their first language and in the FL.

In addition to observation notes, videotaping, and questionnaires, the data also included optional individual student interviews. The interviews provided an opportunity for the students to elaborate on specific points from the lesson and questionnaires and to talk more about their views on FL reading, thereby putting their “behavior into context and provid[ing] access to understanding [students’] action” (Seidman, 1991, p. 4). The data were analyzed and coded for emergent themes.

Analysis of the Lesson

Upon initial examination of the data, we became aware of an unexpected yet significant structure of the reading lesson itself. We saw the lesson as consisting of five main parts, each representing a stage quite similar to those in an archaeological process (see Figure 1). The archaeological metaphor was inspired by vocabulary used by the students and teacher during the lesson itself and in subsequent questionnaires and interviews. We have chosen to use the words of our participants to name the five parts of the lesson we observed: *la recherche* (the search), *le survol* (the survey), *la dissection*, *l'excavation*, and *l'abstraction*.¹

Figure 1



La Recherche (The Search)

The first stage, *la recherche* (literally, “the search”), is the stage during which the archaeologist looks for and decides on a site at which to dig. In the lesson we observed, this involved the teacher’s selection of the poem “*Amour*,” by Anne Hébert, as the text the class would be discussing that day. The poem was selected from the course text, *Autour de la Littérature* (Schofer & Rice, 1999), in which it was classified as “*difficile*” (“difficult”). This was not the first French poem the students had read in this class, as they had recently studied “*L’invitation au voyage*” by Baudelaire.

Le Survol (The Survey)

Once the archaeologist has selected a location, he or she tests the site by surveying the area, searching carefully for signs of artifacts. This second stage, *le survol* (literally, “the flying over, the survey”), also involves the preparation of the site (division of the site into equal squares, marked off by pegs and strings) and surface work, in which each square is cleaned and surface soil is carefully loosened and removed, layer by layer. The work of analysis begins in this early stage, as soil samples are gathered and taken to the lab for examination.

In the reading lesson we observed, this stage involved an introduction to the author and the poem, a surface-level discussion of individual lines in the poem, and a discussion of the meaning and structure of the text. The teacher began the lesson by announcing the name of the poem and making several comments on the level of difficulty. For instance, “*Je sais que la poésie est difficile parfois, surtout le poème qu’on va*

lire aujourd'hui." ("I know that poetry is sometimes difficult, especially the poem we are going to read today:"). He had assigned the reading as homework, but since it was a holiday weekend, the teacher was not surprised to discover that very few students had read the poem in advance. So he gave some background information about the author (her life, the themes in her writing, etc.) before asking for a volunteer to read the poem aloud in class. He then asked the students to work with a partner and select their favorite line in the poem, as the following transcript illustrates²:

Transcript – Le survol

(T: teacher)

- 1 **T:** donc vous allez travailler en partenaires pendant quelques minutes juste
- 2 pour + parce que je sais quand vous lisez un texte comme ça (pour) la première
- 3 fois c'est un peu + lourd n'est-ce pas? donc prenez quelques moments avec un
- 4 partenaire et choisissez + c'est une liste n'est-ce pas? c'est comme une litanie
- 5 vraiment. choisissez le vers + qui vous semble le plus important ou qui bon qui
- 6 vous fait quelque chose OK? qui vous fait monter quelque chose à l'esprit OK?
- 7 quel est votre vers favori du poème? et euh soyez prêts à me dire pourquoi.
- 8 quelles sont vos raisons pour lesquelles c'est votre vers c'est le Vers du poème
- 9 avec "v" majuscule.
- 10 [The teacher circulates, explains vocabulary to individual students (*les nerfs*,
- 11 *un vers, une strophe*), and asks about their opinion of the poem.]
- 12 **T:** [walks around to the side of the room and rubs hands together with excitement]
- 13 [to whole class] c'est bien? alors dites-moi. + quel est votre vers préféré? +
- 14 [smiling, to Catherine and Anna] c'est le vers du nerf?
- 15 **Catherine and Anna:** ((laugh))
- 16 **T:** [looks around at the class, but no one answers; turns back to Catherine and
- 17 Anna] non?
- 18 **Anna:** [shakes head 'no' with a lollipop in her mouth]
- 19 **T:** [to Catherine and Anna] lequel donc?
- 20 **Anna:** [removes lollipop for long enough to say...] uh + 18 et 19 [puts lollipop
- 21 back in her mouth]
- 22 **T:** 18 et 19? c'est [looking at a student's textbook] le mien n'est pas numéroté
- 23 c'est ++ [reads those lines: *Toi, ma vie, ma vie qui se desserre...*] [looking at
- 24 Catherine and Anna] c'est ça? tout à (la) fait à la fin donc qui d'autre? Julie?
- 25 **Julie:** um ++ 17 et 18
- 26 **T:** vers la fin aussi. Kristen?
- 27 **Kristen:** uh 15
- 28 **T:** 15 + deuxième moitié. + qui aime les vers au commencement? *toi chair de*
- 29 *ma chair* Catherine?
- 30 **Catherine:** j'aime les vers 5 et 6
- 31 **T:** pourquoi?
- 32 **Catherine:** uh c'est très poétique et très belle
- 33 **T:** qu'est-ce qui est belle qu'est-ce qui est beau?
- 34 **Catherine:** [reads parts of lines 5 and 6] je ne sais pas ((self-conscious laugh))
- 35 **T:** oui...ce sont tous des métaphores très très intéressants.

36 **Tina:** (inaudible) ...*chair de ma chair* quand marié devient un chair [She
 37 is asking a question about the symbolism in the first line of the poem.]
 38 **T:** oui on va en parler du symbolisme du poème mais certes *chair de ma chair*
 39 ça a des connotations Eve et Adam n'est-ce pas? + ou n'importe quel couple +
 40 originel n'est-ce pas? ah oui. donc c'est ton vers préféré ici? le premier vers? oui?
 41 **Tina:** [nods head 'yes']
 42 **T:** alors qu'est-ce qui se passe dans ce poème?

In the above segment, after the reading of the poem by a student, the teacher moves the lesson into the next part of *le survol* by announcing that the students will be working with partners to select the line in the poem that is their favorite or that seems especially important or moving to them. He explains that they are beginning with this task because sometimes a text like this can be *lourd* (heavy) upon initial reading (ll. 1-7). The teacher then reminds the students that they should also be prepared to explain their reasons for choosing a particular line (ll. 7-9).

During this phase of initial analysis, the teacher moves around the room and works with individual pairs, assisting them with vocabulary items and asking about their opinion of the poem (ll. 10-11). Once the students have chosen their favorite lines, the teacher moves to the side of the room and calls for contributions from the class (ll. 12-13). One by one the students call out the numbers of their favorite lines, and the teacher responds once by reading the lines aloud (ll. 22-23) but most often by commenting on the location of the lines within the poem (ll. 24, 26, 28). Despite his initial directions (ll. 7-9), the teacher does not ask students to explain why they have chosen these lines, and the students do not volunteer the information.

After several pairs have chosen lines in the middle and toward the end of the poem, the teacher asks if any students picked lines at the beginning of the poem (ll. 28-29). Catherine volunteers lines 5 and 6 (l. 30). For the first time, the teacher asks for an explanation. Catherine says that she finds these lines poetic and beautiful, but she is unable to explain why (ll. 32, 34). The teacher confirms Catherine's response by agreeing that the metaphors in her favorite lines are indeed interesting (l. 35).

At this point, Tina raises her hand and asks a question about the symbolism in the first line of the poem (ll. 36-37). The teacher comments briefly on symbolism in response to Tina (ll. 38-40) but then attempts to link Tina's comment to the topic at hand: favorite lines in the poem (l. 40). Once Tina has nodded her agreement, the teacher ends this part of the lesson and moves the class into the next segment of *le survol* by asking the students what the poem is about (l. 42).

“...the teacher does not ask students to explain why they have chosen these lines, and the students do not volunteer the information.”

In this segment of the lesson, we see evidence of both cooperation and breakdown in procedural display. There is cooperation of teacher and students as the teacher requests favorite lines; the students provide line numbers, and the teacher comments on the location of the lines within the poem. Both teacher and students seem familiar with the interactional pat-

tern of teacher initiation, student response, and teacher feedback/evaluation (IRF/IRE). By calling out line numbers, the students are displaying to the teacher that they are reading and that they have a response to the poem. Based on the teacher's responses (*à la fin* [at the end], *deuxième moitié* [second half], etc.), the students understand that appropriate reading behavior in this activity involves naming line numbers and, with one exception (the interaction with Catherine), giving an explanation is not required.

According to the questionnaires, most of the students appreciated this activity, either because they found it enjoyable, because they claimed it made the poem interesting or enticing or appealing, or because it helped them to raise questions about the text. One student (Ben) appreciated that the lesson began with an activity demanding surface-level analysis. He explained that he liked how "the instructor begins the students thinking by first asking moderate questions requiring one to superficially analyze the poem." However, another student (Julie) found this activity difficult and inappropriate so early in the lesson, as she explained in the follow-up interview:

he made us say what we thought was the most important verse like right away but I don't know I just felt like I just picked something randomly because I didn't know what it meant + so I don't know if like it's good to ask questions like that before [we understand what the poem is about]

Julie's remarks demonstrate that she feels unable to choose her favorite line or the most important line until she has grasped the meaning of the individual lines within the poem and of the poem as a whole. The interactions preceding hers demonstrate that she will not likely be asked to explain why she chose these lines, so she hesitates for a moment and then chooses two lines at random. The teacher responds, like before, by naming the location of these lines within the poem before calling the name of another student. By contributing line numbers even when they are not significant to her for any particular reason, Julie is assisting the teacher in the forward movement of the activity and is thus *cooperating* in procedural display. Bernhardt (1991) explains that this phenomenon is quite common in classrooms. Students must often cooperate "in a setting in which they do not understand what is transpiring [italics omitted]. But, they do know how to behave in classrooms so they can enact appropriate procedures" (p. 184).

Later in this segment, we see evidence of a *breakdown* in procedural display. By asking an interpretation question about symbolism instead of naming her favorite line like her classmates, Tina is straying from the task at hand and is displaying behavior more appropriate for a stage later in the lesson. Her question stops the flow of the activity, and as a breakdown, necessitates repair. In an effort to make this repair and reestablish the flow of the activity, the teacher asks if this is Tina's favorite line in the poem. Once Tina has agreed, the lesson structure is repaired, and the teacher is able to close this segment and move on to the next part of the lesson.

The *survol* stage ended with a teacher-led discussion of the meaning and structure of the poem. In the beginning of this discussion and with the teacher's assistance, the

students attempted to understand the overall meaning of the poem and to answer questions such as: What type of love is portrayed? To whom is the poet writing? and Is it a reciprocal love? In an effort to offer an explanation for the relationship in the poem, the teacher revealed details about the author's life before shifting the focus of the discussion to the structure of the poem, including rhyme, meter, and the use of anaphora. The teacher then made the transition to the third stage of the lesson by announcing the next activity, the "dissection" of the poem.

La Dissection

In the third stage, *la dissection*, the archaeologist finds an artifact, brushes it off, and begins to examine it from all sides and from all possible angles. He or she then carefully maps the location of the finding and makes a drawing and/or writes a precise description of the artifact. In the lesson we observed, this stage began when the teacher announced that the class was going to "dissect" the poem: "*On va dissectionner le poème comme Anne Hébert dissectionne son amant.*" ("We are going to dissect the poem like Anne Hébert dissects her lover."). First, the teacher encouraged the students to contribute to an explanation on the board of the difference between metaphor and simile and asked them to think about the effect of each. He then asked them to search for examples of simile in the poem. Since there were only two uses of simile (and many more uses of metaphor), the teacher led a discussion on why the author would choose simile before encouraging the students to examine these two examples in greater detail, considering their symbolism and their effect.

In the questionnaires, several students commented on this discussion, claiming that it was easy, that it made the text more comprehensible or more relevant to them, or that it helped them to raise questions about the text. However, there was very little student participation during this activity other than the two students who provided the examples of simile. When the class was unable to answer the majority of the teacher's questions during this discussion, the teacher assisted them by providing answers before abandoning the topic and redirecting the lesson toward an "excavation" activity, which is the next phase in our archaeological metaphor.

L'excavation

As a result of his or her initial finding, the archaeologist may determine that this section of the site is worthy of further investigation. During *l'excavation*, or the fourth stage, the archaeologist begins to dig deeper and deeper to find what may lie below the surface. This stage is systematic and organized and requires the work of a team of archaeologists, each excavating a particular section of the dig site. In the reading lesson we observed, this stage consisted of an activity in which students searched for references to the four elements of the universe. As the following transcript reveals, this segment began when the teacher announced that they were going to perform an "excavation" of the poem to discover its deeper meaning.

Transcript – L'excavation

- 1 T: maintenant autre chose + vous allez faites uh faire un travail d'excavation dans ce
- 2 poème. + cherchez pour moi + vous savez + qui a suivi un cours de philosophie

3 ici ++

4 **Diane:** [raises her hand]

5 **T:** Diane? + d'autres personnes?

6 **Anna:** [raises her hand]

7 **T:** [walks to board] vous connaissez le mot Empédocle? c'est un philosophe.

8 Empédocle? vous connaissez ce nom? ++ je vais l'écrire. on dit en anglais

9 *Empedocles*. vous savez qui c'est?

10 [no one responds]

11 [The teacher explains that Empedocles is the philosopher who identified the four

12 elements of the universe. Then he makes a reference to a film about a

13 fifth element.]

14 **T:** Empédocle donc. quatre éléments. quels sont les éléments principaux de

15 l'univers? +

16 **T:** [nodding head at Brett, who has just raised his hand] Brett?

17 **Geoff:** uh le vent

18 **T:** [hesitates, looks around to see which student gave the answer] oooui? vous êtes

19 [writes it on board] vous vous appelez tous Brett

20 ((students laugh))

21 **T:** le vent c'est bien

22 **Anna:** la terre

23 **Holly:** l'eau

24 **T:** la terre l'eau [writes them on board] et Brett + vite vite

25 ((students laugh))

26 **Brett:** um ah um + je ne sais pas le mot (pour) *fire*.

27 **T:** le feu [writes French word on board] le feu. voilà les quatre éléments et le

28 cinquième élément c'est *ether* l'éther n'est-ce pas? donc le vent la terre l'eau et

29 le feu. cherchez. faites une liste. quelles sont les références + aux éléments? et je

30 vous préviens [said emphatically] il y a un élément qui manque ++ dans le poème.

31 faites une liste des éléments. quel est l'élément + et pourquoi?

32 [students begin to work with partners, T moves around to the side of the room] +++

33 **T:** et oui travaillez avec un partenaire c'est plus facile comme ça + divisez le poème

34 en deux. [writes names of four elements as headings of four columns on board while

35 students work on task] quand vous avez trouvé quelque chose dites-le-moi je vais

36 ajouter à la liste. + qu'est-ce que vous avez déjà trouvé et continuez à chercher. +

37 **Geoff:** le souffle le vent

38 **T:** le souffle [writes it on board] d'autres? ++ Anna?

39 **Anna:** ((laughs))

40 **T:** non ça va + Holly?

41 **Holly:** la tempête?

42 **T:** la tempête? c'est l'air aussi? oui le vent. la tempête. [writes it on board] + autre

43 chose?

44 **Geoff:** le corps + uh la terre. elle dit mon corps ma terre.

45 **T:** oui mon corps ma terre.

46 **Geoff:** oui

47 **T:** n'est-ce pas? ma terre c'est ça. [writes it on board, several students are raising
 48 their hands] Julie?
 49 **Julie:** um pour l'eau ++ [reading from text] toutes mes fontaines la mer et mes larmes
 50 **T:** l'eau [writes words down and reads them] voilà fontaine c'est toute une liste
 51 fontaine uh c'est mer et larmes. ++ la terre? il y a un autre. Stacey?
 52 **Stacey:** um + l'arbre?
 53 **T:** l'arbre. c'est la terre? oui plus ou moins. [writes it down] Rachel?
 54 **Rachel:** uh la moisson
 55 **T:** la moisson. moisson c'est quand vous récoltez les produits? oui? la moisson.
 56 [writes it down] + ah beaucoup de réponses maintenant. Anna?
 57 **Anna:** les forêts
 58 **T:** les forêts. [writes it down] Holly autre chose?
 59 **Holly:** le sable
 60 **T:** le sable [writes it down] c'est la terre. autre chose? Tina?
 61 **Tina:** chemins mouillés?
 62 **T:** + oui les deux. mouillés oui [points to the water column] et chemins c'est la terre
 63 donc chemins mouillés c'est ici entre les deux. [points to the water column and the
 64 earth column] bien. autres? qu'est-ce que j'ai sur ma liste? [consulting his list] ++ il y
 65 a voiles pour l'air c'est sur un bateau. les voiles d'un navire par
 66 exemple. n'est-ce pas? donc c'est les voiles. [writes it on board] alors ce n'est peut-
 67 être pas une liste complète mais ça vous donne une idée. + pour elle + lisez le premier
 68 vers *chair de ma chair matin midi nuit toutes mes heures et mes saisons*
 69 *ensemble.* vers la fin c'est l'univers qui chavire entre ses bras. n'est-ce pas? donc
 70 pour lui ou pour elle excusez-moi pour elle cet amour c'est l'univers. c'est le monde.
 71 c'est tout n'est-ce pas?

At the beginning of this segment, the teacher announces that the students will be performing an “excavation” (ll. 1-2). Before explaining what they are going to do, the teacher asks if they are familiar with the philosopher Empedocles (ll. 7-9). None of the students recognize the name, so the teacher writes it on the board and explains that this philosopher was known for identifying the four elements of the universe (ll. 10-13). He then asks them to name the four elements, and after a brief pause, Brett indicates that he knows the answer by raising his hand. However, when called on (l. 16), Brett is unable to reply, and Geoff offers an answer instead (l. 17), prompting the teacher to ask wittily if they are all named Brett (l. 19). The students laugh and offer two more elements (ll. 20-23) before the teacher returns to Brett to give him one last opportunity to answer the initial question (l. 24). Brett replies that he does not know the word in French but offers it in English (l. 26).

At this point, the teacher breaks the students into pairs and asks them to find specific references to the elements in the poem (ll. 28-29). He then advises them that one element is missing from the poem and asks them why, implying that they will have to explain the significance of the missing element (ll. 29-31). He instructs them to tell him as they find examples so that he can add them to the “element chart” on the board (ll. 35-36). The students search the text to find evidence of the elements, and they mention a series of answers which are added to the lists on the board (ll. 37-

64). In most cases the teacher writes the answer under the appropriate element without requiring the students to name the element. At this point the teacher checks his prepared list to see if any textual references have been missed (ll. 64). He adds one example to the list for air (ll. 64-66) before drawing the students' attention to the first line and making a statement about the kind of love portrayed in the poem (ll. 67-71). Despite his initial directions (ll. 29-31), the teacher does not require the students to explain the significance of the missing element during this segment.

In this part of the lesson, the teacher assists the students by giving them a structured list-type task to complete, and the students cooperate as they take turns displaying their answers. However, early in the activity, there is a breakdown when, after raising his hand to indicate that he has a response, Brett is unable to provide an answer. Bloome et al. (1989) refer to this as "mock participation" and clarify that if the teacher *does not* call on the student, such behavior can count as appropriate (p. 281). In this case, however, it is because the teacher *does* call on Brett and reveals that he does not actually have an answer that there is a breakdown in the activity. Unlike the breakdown with Tina, this time, it is the other students who execute the repair when they volunteer answers, clearly demonstrating appropriate behavior and restoring the flow of the activity.

It is important to note that there is more class participation in this portion of the lesson than in any other. Over half of the students volunteer one-word answers during this segment. The students are actively participating in this "excavation," and according to their questionnaires, most thought this activity made the text more interesting, enticing, appealing, and/or comprehensible. One student said that "underlining" the references to the four elements was easy, and another commented that "the whole list thing" made the students look deeper into the poem. However, unlike this phase in an archaeological dig, in which the goal is to dig deep below the surface, in this segment of the lesson, the students are still only required to make surface-level analyses. They understand that appropriate behaviors include locating and naming references to the four elements, and that in most cases, the teacher will assist them by providing the corresponding element, thus doing the work of analysis for them. Bernhardt (1991) explains this phenomenon in her argument that teachers are "so hypersensitive to the difficulties that students have in speaking foreign languages, that they help them in every way possible" (p. 183). In this lesson, by designing a structured task, by accepting one-word answers as appropriate, and by doing most of the analysis for the students, the teacher is not only assisting the students in completing the task but is also helping to maintain the forward motion of the lesson.

L'abstraction

The fifth and final stage in archaeology, which we have termed *l'abstraction*, is a crucial phase in a dig. During this stage, the archaeologist takes the artifacts back to the laboratory and begins to draw conclusions based on what he or she has found. At the laboratory, artifacts are analyzed and preserved, the locations of findings are carefully categorized and recorded, and a map is made, showing the location and depth of each artifact within the dig site. The goal of this stage is to begin to make inferences about what life was like in that place and at that time. In other words, the archaeologist is abstracting from the data for the first time.

“...the teacher in essence completed for the students a task he had implied would be their responsibility.”

In the lesson we observed, this stage involved further discussion of the meaning of the poem and an attempt to make it relevant to the students as readers and writers of French poetry. The teacher began this final segment of the lesson by making a connection between the four elements activity they had just completed and the type of love portrayed in the poem. He argued that the references to air, water, and earth they had found symbolized the importance of this lover for the poet and that the lack of fire (the missing element) was symbolic of the type of love

they had experienced together. In offering this information, the teacher in essence completed for the students a task he had implied would be their responsibility (see lines 29-31 of the *excavation* transcript). During most of the segment, the students listened as the teacher provided his interpretation of the poem. The following transcript begins with the teacher's summary of this interpretation:

Transcript – L'abstraction

- 1 **T:** c'est le feu. c'est la création poétique. mais c'est aussi l'amour et il n'y
2 a pas d'amour dans ce poème. donc c'est un amour non-réciproque + n'est-ce
3 pas? elle est [makes a gesture, arms to his chest, to indicate solitude, then
4 walks around to the side of the class] elle est là en attendant le feu. et elle va
5 avoir froid tout l'hiver n'est-ce pas? elle va en mourir. voilà. + [walks to the
6 front of the class] et ++ vous commencez à aimer ce poème maintenant?
7 [no response from students +++]
8 **T:** si vous aviez à écrire un poème pour quelqu'un + parce que vous savez
9 vous avez encore un poème à écrire pour le cours. ++ est-ce que vous pourriez
10 utiliser ce poème comme modèle?
11 [no response ++]
12 **T:** vous avez eu + ne me racontez pas vos expériences personnelles + ce n'est
13 pas. ce ne sont pas mes oignons + comme on a appris mais vous avez tous eu
14 une expérience où vous ++ étiez + vous admiriez quelqu'un. + vous trouviez
15 quelqu'un intéressant etcetera et + cette personne ne vous a pas donné le temps
16 du jour comme on dit en anglais n'est-ce pas? donc est-ce que vous pourriez
17 imaginer un poème comme ça que vous allez écrire?
18 [no response +++]
19 **T:** c'est-à-dire qui aimez-vous mieux Baudelaire ou Hébert?
20 **Anna:** [responds right away] Baudelaire.
21 **T:** oui? pourquoi? + c'est la question du jour. pourquoi.
22 **Anna:** + parce que c'est plus passionnant.
23 **T:** plus passionnant? ++ plus rythmé? plus musical. c'est vrai.
24 [students are packing up] alors + réfléchissez-y. merci.
25 [The teacher then makes a quick announcement for the following class period
26 and dismisses class for the day.]

In his summary of his interpretation of the love portrayed in the poem, the teacher makes a link to the previous discussion of the four elements by offering an explanation of the lack of “fire” in the poem (ll. 1-5). He marks the end of his summary with “voilà” (“there you have it”) (l. 5). When he asks the students if they are beginning to like the poem, no one responds (ll. 6-7). After a five-second delay, the teacher asks if the students would be able to use this poem as a model for one they may write themselves, including the poem they must write for this course (ll. 8-10). Again, there is no reply (l. 11). Three seconds later, the teacher attempts a third question, related to the one asked previously. This time he makes a more explicit link to the students’ personal experiences and asks if they could imagine writing a similar poem if they were to find themselves in circumstances like those of the poet (ll. 12-17). He waits five seconds with no reply from the students (l. 18). At this point, the teacher alters not only the question style, but also the topic of the question. His fourth question calls for the students to choose which poet they prefer: Hébert, the author of this poem, or Baudelaire, a poet studied during a prior reading lesson (l. 19). This time, there is no delay before a student (Anna) calls out a definitive answer (l. 20). With about thirty seconds to spare before the end of the class period, the teacher asks Anna why she prefers Baudelaire (l. 21), Anna says that his poem is more passionate (l. 22), and the teacher confirms Anna’s response and adds additional arguments in favor of Baudelaire’s poetry before thanking the class and dismissing them (ll. 23-26).

In this lesson excerpt, the teacher asks three yes/no questions about students’ impressions of the poem and how these relate to their personal experiences and impact their desire to write similar poetry in French in the future. After each question, the only response is silence. By not answering the teacher’s questions, the students are not cooperating in “doing the lesson,” and there is a breakdown in the lesson. The teacher tries to regain the forward motion of the lesson by rewording his questions and by making a more direct link to the students’ personal experiences, but the students are unable or unwilling to respond to these questions. In response, the teacher makes a final attempt to repair this part of the lesson by abandoning these yes/no questions and switching to an either/or question format (“*C’est-à-dire, qui aimez-vous mieux, Baudelaire ou Hébert?*” [“That is to say, whom do you like better, Baudelaire or Hébert?”]). It is interesting to note that the teacher uses the expression “*c’est-à-dire*” (“that is to say”) to imply that this question is clarifying the previous ones, even though there is no apparent connection between them. The repair question does not clarify his intended meaning but is rather a completely new question, which makes this instance of breakdown-repair all the more visible. This final repair is successful as it elicits an immediate response from Anna, whose display of preference allows the lesson to be repaired and to go on to its completion.

It is important to note that this entire discussion occurred within the last two minutes of the class

“By not answering the teacher’s questions, the students are not cooperating in ‘doing the lesson,’ and there is a breakdown...”

period, which could potentially explain the patterns of interaction in this segment of the lesson. The students may have been distracted by the approaching end of the hour and may have therefore been less eager to contribute to this portion of the discussion. The teacher, equally aware of the time, may have changed the structure and content of his question in an effort to end class with a question the students could answer, thus assisting them in participating in the lesson and leaving the students with the impression that they had succeeded in completing a reading lesson.

Discussion and Conclusion

The purpose of this study was to explore the nature of behavior and interaction in a FL reading lesson, to understand the types of behaviors that were considered appropriate by members of the classroom community, and to discover the ways in which the students and their teacher cooperated with and/or resisted one another throughout the lesson. Our prior awareness of the construct of procedural display shaped our research questions and led to our interest in determining whether or not it would be visible in this reading lesson. If it were indeed present, based on the arguments of Bloome et al. (1989), we anticipated that it might mask what was really going on and possibly inhibit students' substantive engagement in the content of the lesson.

The analysis revealed that procedural display was indeed present in this lesson. The students cooperated with the teacher by displaying appropriate behaviors such as identifying references to the elements, attempting to answer the teacher's questions, and giving the number of their favorite line (even if, like Julie, they randomly chose a line that they did not necessarily understand). The teacher also cooperated with the students by designing structured tasks and providing prompts and answers to ensure that the lesson flowed smoothly and to avoid breakdown. These "cooperative endeavor[s] by teacher and students" illustrate the presence of procedural display in this lesson (Bloome et al., 1989, p. 273). However, procedural display became even more visible with the incidents of lesson breakdown, which occurred when students were unable or unwilling to display the appropriate behavior (e.g., providing a line number, answering questions, etc.). This "resistance" disrupted the flow of the lesson and necessitated repair, notably when Tina attempted to ask a question about the symbolism of the poem instead of naming her favorite line and when the students did not respond to the teacher's questions at the end of the lesson.

The cooperation and resistance we observed in this lesson support Bloome et al.'s (1989) description of behaviors affiliated with procedural display and demonstrate the influence this construct can have on the unfolding of a lesson. The teacher's design of structured activities and the teacher and students' cooperation in the enactment of these activities led to an overall feeling of satisfaction in having accomplished a reading lesson. However, we would be remiss not to question the actual learning taking place here. For while it is not necessarily indicative of the quality of teaching, procedural display has the power to mask what is really going on in a lesson. In fact, much of this lesson was driven by surface-level analysis, as visible in activities that required only one-word answers and little substantive engagement in the text. Even on the two occasions when the teacher claimed that the students would be required to justify

their answers or identify a deeper significance, they were not, and several opportunities to capitalize on individual student contributions were lost. Moreover, throughout the lesson, the teacher analyzed the poem for the students, and the discussion was dominated by the teacher's interpretation. Although these behaviors are susceptible to critique by researchers in language acquisition, their more fundamental significance is found in the cultural meanings and values that are attributed to them by the teacher and students. For, as Bloome (1990) argues,

Doing a lesson, collaboratively constructing a social event so that it can count as a school lesson, is a cultural process that does indeed have meaning. Part of what teachers and students need to do is construct a social event that can count as doing school. They must display to each other, in collaboration, interactional procedures that signify doing [a] lesson. Part of the meaning of what they are doing is that they are doing [a] lesson. (pp. 72-73)

The danger in procedural display is that it can be confused with (i.e., taken for) the acquisition of academic knowledge. In the lesson we observed, for instance, regardless of the teacher's and students' views on the importance of academic knowledge and learning, that due to the presence of procedural display, success was measured more by their ability to get through the individual tasks than by the depth of the students' engagement. Displaying what they judged to be appropriate behaviors thus became equivalent to substantive engagement in the content.

These findings contribute to a broader understanding of the concept of procedural display and have important pedagogical implications. Since "what is often not questioned by educators or classroom researchers is whether getting through the lesson [procedural display] is actually equivalent to engagement in the academic substance" (Bloome et al. 1989, p. 287), teachers and researchers must be made aware of this construct and its potential to mask what is going on in a given lesson. The key events described in this paper offer teachers compelling evidence of FL reading behaviors that are taken by this classroom community to represent substantive engagement in the reading when in fact they do not. They also contribute to a growing body of evidence from a range of disciplines supporting the theoretical construct. So how can teachers interpret these findings for the benefit of student learning? Most importantly, reading lessons should offer learners ample opportunities for deeper engagement with the text, their peers, and the teacher. Specifically, teachers must create a balance between guided activities designed to ensure comprehension of the text (before asking students to engage in deeper analysis) and those designed to encourage and elicit student interpretations (both individually and collaboratively yet guided by the teacher). For the latter, not only could teachers incorporate open-

"The teacher's design of structured activities and the teacher and students' cooperation in the enactment of these activities led to an overall feeling of satisfaction in having accomplished a reading lesson."

“Studies on procedural display should also include the perspective of the teacher...”

ended questions about the text, but they could also afford learners the opportunity to create their own questions for in-class discussion, while ensuring that the teacher’s interpretation does not drive the lesson. Furthermore, we suggest incorporating a reflective reading journal, where students describe their personal responses to the text, reflect on their individual reading strategies, and react to classroom discussions, thus allowing the instructor to provide

feedback and guidance and simultaneously focus more on the needs, interests, and interpretations of individual students. Our study, although limited in scope to intermediate French students at a state university, presents strong evidence for the inclusion of such activities to support a more learner-centered environment that successfully involves individual students in collaboratively constructed analyses. However, we agree with van Lier (1998), who underscores the importance of including “teacher-fronted” activities in FL lessons (including the IRF/IRE interactional pattern), provided they not only offer structure and guidance for learners but also facilitate the transition to students’ autonomy in discussing and interpreting content.

If procedural display is a “core issue” and may be a “necessary condition” in all classroom contexts, as Bloome et al. argue (1989, p. 273), then clearly more research is warranted in order to better understand a construct with such far-reaching practical and theoretical implications. Specifically, future research should continue to investigate the behavior of students and teachers in diverse educational contexts and in a variety of FL lessons. Studies on procedural display should also include the perspective of the teacher, which is a key limitation of our study. We acknowledge that insights provided by the teacher would have helped us to understand his teaching style, his goals for the lesson, and the choices he made during the lesson. Finally, more studies should take a longitudinal approach in order to better understand the development of patterns of behavior over time. Further research in these areas holds great potential for deepening our understanding of the implications of procedural display in a variety of contexts and of the nature of behavior and interaction in FL reading lessons.

Notes

1. We have maintained the French versions of these terms as they were originally proposed by the participants. For those stages for which the participants did not propose terms, we selected appropriate labels in French for the sake of consistency. Not all of the terms are taken from archaeology.
2. Transcriptions are provided in French for accurate representation of the lesson. A detailed description of the segment in English follows each transcript, and the translation is found in Appendix C. Transcription conventions are found in Appendix D. Pseudonyms are used throughout to maintain the anonymity of participants.

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Appendix A

“Amour”

Anne Hébert

(with glosses from *Autour de la Littérature*, Schofer and Rice, 1999)

Toi, chair° de ma chair, matin, midi, nuit, toutes mes heures et mes saisons ensemble,	flesh
Toi, sang° de mon sang, toutes mes fontaines, la mer et mes larmes jaillissantes,°	blood flowing
5 Toi, les colonnes de ma maison, mes os,° l'arbre de ma vie, le mât de mes voiles et tout le voyage au plus profond de moi,	bones
Toi, nerf de mes nerfs, mes plus beaux bouquets de joie, toutes couleurs éclatées,°	burst
Toi, souffle° de mon souffle, vents et tempêtes, le grand air de ce monde	breath
10 me soulève comme une ville de toile,°	canvas
Toi, cœur de mes yeux, le plus large regard, la plus riche moisson° de villes et d'espaces, du bout de l'horizon ramenés.°	harvest brought back

Toi, le goût du monde, toi, l'odeur des chemins mouillés, °	ciels et marées	moist
sur le sable ° confondus,		sand
15 Toi, corps de mon corps, ma terre, toutes mes forêts, l'univers chavire °		to capsize, crumble
entre mes bras,		
Toi, la vigne ° et le fruit, toi, le vin et l'eau, le pain et la table, communion		vine
et connaissance aux portes de la mort,		
Toi, ma vie, ma vie qui se desserre, ° fuit ° d'un pas léger sur la ligne de		to come undone/to flee
20 l'aube, toi, l'instant et mes bras dénoués, °		untied
Toi, le mystère repris, toi, mon doux visage étranger, et le cœur qui se		
lamente ° dans mes veines comme une blessure.		to lament

Translation

"Love"

Anne Hébert

You, flesh of my flesh, morning, noon, night, all my hours and my		
seasons together,		
You, blood of my blood, all my fountains, the sea and my flowing		
tears,		
5 You, the columns of my house, my bones, the tree of my life, the mast of		
my sails and the entire journey to the deepest depths of me,		
You, nerve of my nerves, my most beautiful bouquets of joy, bursting with		
every color,		
You, breath of my breath, winds and storms, the fresh air of this world		
10 lifts me up like a city on canvas,		
You, heart of my eyes, the widest gaze, the richest harvest of		
cities and spaces, brought back from the edge of the horizon.		
You, the taste of the world, you, the scent of moist paths, skies and tides		
blurred on the sand,		
15 You, body of my body, my earth, all my forests, the universe crumbles		
in my arms,		
You, the vine and the fruit, you, the wine and the water, the bread and the table, communion		
and wisdom at the doors of death,		
You, my life, my life that is coming undone, flee with a light step along the edge of		
20 dawn, you, the instant and my arms untied,		
You, the mystery removed, you, my sweet foreign face, and the heart that		
laments in my veins like a wound.		

Translated by K. Douglass and J. P. Guikema

Appendix B

Questionnaire: Reading in a Second Language

Please answer the following questions with as much detail as possible, giving examples where appropriate.

I. RESPONSE TO THE LESSON

The questions in this section relate to the reading lesson you did in class yesterday.

1. Is this the first time you've read this poem? If not, in what context did you read it previously (for a class, on your own, etc.)?
2. Think about that way the reading lesson was structured (how the discussion was lead, what sort of activities were done in class, etc.) Is this the way your instructor usually structures reading lessons? If not, please describe a "typical" reading lesson for this class.
3. How did you feel about the reading lesson?
 - a. What did you like?
 - b. What did you dislike?
 - c. What did you find difficult?
 - d. What did you find easy?
4. Can you describe *something your instructor did* to ...
 - a. ... make the text more comprehensible?
 - b. ... make the text relevant to you?
 - c. ... make the text interesting/enticing/appealing for you?
 - d. ... help you to raise questions about the text?
5. Is there *anything your instructor did* to cause you to have negative feelings about the text? Please explain.
6. If your answer to #5 was yes, please describe any ways that the lesson could have been structured differently.
7. How has this text affected you? (What will you take away from the text?)

II. SECOND LANGUAGE READING

The questions in this section relate to second language reading in general.

1. Do you enjoy reading in French? Why or why not?
2. How do you feel about the way reading is typically approached in the French classroom?

Do you feel that this approach (in #2) tends to encourage or discourage you from reading in French outside of the class context? Why or why not?

Appendix C

Translation of Transcripts

Transcript — *Le survol*

(T: teacher)

- 1 **T:** so you are going to work with a partner for a few minutes just
2 to + because I know when you read a text like this (for) the first
3 time it's a little + heavy isn't it? so take a few minutes with a
4 partner and choose + it's a list right? it's like a litany
5 really. choose the line + that seems the most important to you or that well that
6 has an effect on you OK? that makes you feel something OK?
7 what is your favorite line in the poem? and um be ready to tell me why.
8 what are your reasons why it is your line it is the Line of the poem
9 with capital "I".
10 [The teacher circulates, explains vocabulary to individual students [*les nerfs* (nerves),
11 *un vers* (a line of poetry), *une strophe* (a stanza)], and asks about their opinion of
the poem.]
12 **T:** [walks around to the side of the room and rubs hands together with excite-
ment]
13 [to whole class] OK? so tell me. + what is your favorite line? +
14 [smiling, to Catherine and Anna] is it the line with the nerve?
15 **Catherine and Anna:** ((laugh))
16 **T:** [looks around at the class, but no one answers; turns back to Catherine and
17 Anna] no?
18 **Anna:** [shakes head 'no' with a lollipop in her mouth]
19 **T:** [to Catherine and Anna] which one then?
20 **Anna:** [removes lollipop for long enough to say...] uh + 18 and 19 [puts lollipop
21 back in her mouth]
22 **T:** 18 and 19? that's [looking at a student's textbook] mine doesn't have line numbers
23 that's ++ [reads those lines: *You, my life, my life that is coming undone...*] [looking at
24 Catherine and Anna] is that it? all the way at the end then who else? Julie?
25 **Julie:** um ++ 17 and 18
26 **T:** towards the end also. Kristen?
27 **Kristen:** uh 15
28 **T:** 15 + second half. + who likes the lines in the beginning? *you flesh of*
29 *my flesh* Catherine?
30 **Catherine:** I like lines 5 and 6
31 **T:** why?
32 **Catherine:** uh it's very poetic and very beautiful [feminine form]
33 **T:** what is beautiful [feminine form] what is beautiful? [corrects to masculine form]
34 **Catherine:** [reads parts of lines 5 and 6] I don't know ((self-conscious laugh))
35 **T:** yes... these are all very very interesting metaphors.
36 **Tina:** (inaudible) ...*flesh of my flesh* when married becomes one flesh [She
37 is asking a question about the symbolism in the first line of the poem.]

38 **T:** yes we are going to talk about the symbolism in the poem but certainly *flesh of my flesh*
39 that has connotations of Eve and Adam doesn't it? + or any other + original couple
40 right? ah yes. so this is your favorite line here? the first line? yes?
41 **Tina:** [nods head 'yes']
42 **T:** so what is happening in this poem?

Transcript — *L'excavation*

1 **T:** now something else + you are going to do uh to do a work of excavation in this
2 poem. + look for for me + you know + who has taken a philosophy course
3 here ++
4 **Diane:** [raises her hand]
5 **T:** Diane? + anyone else?
6 **Anna:** [raises her hand]
7 **T:** [walks to board] do you know the word Empédocle? he's a philosopher.
8 Empédocle? do you know this name? ++ I'm going to write it. in English we say
9 Empedocles. do you know who that is?
10 [no one responds]
11 [The teacher explains that Empedocles is the philosopher who identified the four
12 elements of the universe. Then he makes a reference to a film about a
13 fifth element.]
14 **T:** so Empédocle. four elements. what are the four principal elements of
15 the universe? +
16 **T:** [nodding head at Brett, who has just raised his hand] Brett?
17 **Geoff:** uh wind
18 **T:** [hesitates, looks around to see which student gave the answer] yyyes? you are
19 [writes it on board] you are all named Brett
20 ((students laugh))
21 **T:** wind that's good
22 **Anna:** earth
23 **Holly:** water
24 **T:** earth water [writes them on board] and Brett + quick quick
25 ((students laugh))
26 **Brett:** um ah um + I don't know the word (for) fire.
27 **T:** fire [writes French word on board] fire. here are the four elements and the
28 fifth element is ether [in English] ether [in French] right? so wind earth water and
29 fire. search. make a list. what are the references + to the elements? and I'm
30 warning you [said emphatically] there is an element that's missing ++ in the poem.
31 make a list of the elements. what is the element + and why?
32 [students begin to work with partners, T moves around to the side of the room] +++
33 **T:** and yes work with a partner it's easier like that + divide the poem
34 in half. [writes names of four elements as headings of four columns on board while
35 students work on task] when you have found something tell me I'm going to
36 add to the list. + what have you already found and continue to look. +

- 37 **Geoff**: breath wind
 38 **T**: breath [writes it on board] others? ++ Anna?
 39 **Anna**: ((laughs))
 40 **T**: no that's OK + Holly?
 41 **Holly**: storm?
 42 **T**: storm? that's air as well? yes wind. storm. [writes it on board] + anything
 43 else?
 44 **Geoff**: body + uh earth. she says *my body my earth*.
 45 **T**: yes *my body my earth*.
 46 **Geoff**: yes
 47 **T**: right? my earth that's it. [writes it on board, several students are raising
 48 their hands] Julie?
 49 **Julie**: um for water ++ [reading from text] *all my fountains the sea and my tears*
 50 **T**: water [writes words down and reads them] there you go fountain that's a
 whole list
 51 fountain uh that's sea and tears. ++ earth? there's another one. Stacey?
 52 **Stacey**: um + tree?
 53 **T**: tree. is that earth? yes more or less. [writes it down] Rachel?
 54 **Rachel**: uh harvest
 55 **T**: harvest. harvest that's when you harvest products? yes? harvest.
 56 [writes it down] + ah lots of answers now. Anna?
 57 **Anna**: forests
 58 **T**: forests. [writes it down] Holly something else?
 59 **Holly**: sand
 60 **T**: sand [writes it down] that's earth. anything else? Tina?
 61 **Tina**: moist paths?
 62 **T**: + yes both. moist yes [points to the water column] and paths that's earth
 63 so moist paths that's here between the two. [points to the water column and the
 64 earth column] good. others? what do I have on my list? [consulting his list] ++
 there is
 65 sails for air that's on a boat. the sails of a ship for
 66 example. right? so that's sails. [writes it on board] so maybe that's not
 67 a complete list but it gives you an idea. + for her + read the first
 68 line *flesh of my flesh morning noon night all my hours and my seasons*
 69 together. towards the end it's the universe that is crumbling between her arms.
 right? so
 70 for him or for her excuse me for her this love is the universe. it's the world.
 71 it's everything isn't it?

Transcript — *L'abstraction*

- 1 **T**: it's fire. it's poetic creation. but it's also love and there
 2 isn't any love in this poem. so it's a non-reciprocal love + right?
 3 she is [makes a gesture, arms to his chest, to indicate solitude, then
 4 walks around to the side of the class] she's there waiting for fire. and she is going

5 to be cold all winter isn't she? she's going to die from it. there you have it. + [walks
to the
6 front of the class] and ++ are you beginning to like this poem now?
7 [no response from students +++]
8 **T:** if you had to write a poem for someone + because you know
9 you still have a poem to write for the course. ++ could you
10 use this poem as a model?
11 [no response ++]
12 **T:** you have had + don't tell me your personal experiences + that's not.
13 that's none of my business [idiomatic expression] + as we learned but you have
all had
14 an experience where you ++ were + you admired someone. + you found
15 someone interesting etcetera and + this person didn't give you the time
16 of day as we say in English right? so could you
17 imagine a poem like this that you are going to write?
18 [no response +++]
19 **T:** that is to say who do you like better Baudelaire or Hébert?
20 **Anna:** [responds right away] Baudelaire.
21 **T:** yes? why? + that's the question of the day. why.
22 **Anna:** + because it's more passionate.
23 **T:** more passionate? ++ more rhythmic? more musical. that's true.
24 [students are packing up] so + reflect on that. thank you.
25 [The teacher then makes a quick announcement for the following class period
26 and dismisses class for the day.]

Appendix D

Transcription Conventions

Adapted from Hatch (1992)

[]	non-verbal cues, clarification of unclear meaning
()	inaudible or unclear utterance
(())	sounds (e.g., laughter, coughing, etc.)
+	pause of approximately 0-1 second(s)
++	pause of approximately 2-3 seconds
+++	pause of approximately 4 or more seconds
?	rising intonation
.	falling intonation
<u>underlining</u>	emphasis (pitch and/or volume)
<i>italics</i>	quoted content from the poem or utterances expressed in English during the lesson