

Appendices: Chapter 5
Teaching Francophone and French Culture through Project-Based Learning
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APPENDIX 5.1

French 1010
Project 1

***Le Petit Prince* questions**

With your partner, answer the following questions:

- 1) Do you have a favorite children's book? Which one?
- 2) What characteristics define the children's book genre?
- 3) Who wrote *Le Petit Prince*? In what year was it published?

Questions based on YouTube excerpt:

<https://www.youtube.com/watch?v=cjr2aaZpABo>

- 1) Who is reading the story *Le Petit Prince*?
- 2) Where does the pilot crash?
- 3) What does the little prince ask from the pilot?
- 4) Which sheep drawing does the little prince like most?
- 5) *Dessine-moi un mouton :*
- 6) Do you think the little prince is real? Why or why not?
- 7) With your partner, read the excerpt from *The Little Prince*. Who are the characters? What kind of language and vocabulary is used? What is the moral at the end?

***The Little Prince* (excerpt from chapter 21) by Antoine de Saint-Exupéry**

It was then that the fox appeared.

“Good morning,” said the fox.

“Good morning,” the little prince responded politely, although when he turned around he saw nothing.

“I am right here,” the voice said, “under the apple tree.”

“Who are you?” asked the little prince, and added, “You are very pretty to look at.”

“I am a fox,” said the fox.

“Come and play with me,” proposed the little prince. “I am so unhappy.”

“I cannot play with you,” the fox said. “I am not tamed.”

“Ah! Please excuse me,” said the little prince.

But, after some thought, he added:

“What does that mean—‘tame’?”

“You do not live here,” said the fox. “What is it that you are looking for?”

“I am looking for men,” said the little prince. “What does that mean—‘tame’?”

“Men,” said the fox. “They have guns, and they hunt. It is very disturbing. They also raise chickens. These are their only interests. Are you looking for chickens?”

“No,” said the little prince. “I am looking for friends. What does that mean—‘tame’?”

“It is an act too often neglected,” said the fox. “It means to establish ties.”

“‘To establish ties’?”

“Just that,” said the fox. “To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world...”

“I am beginning to understand,” said the little prince. “There is a flower... I think that she has tamed me...”

“It is possible,” said the fox. “On the Earth one sees all sorts of things.”

“Oh, but this is not on the Earth!” said the little prince.

The fox seemed perplexed, and very curious.

“On another planet?”

“Yes.”

“Are there hunters on this planet?”

“No.”

“Ah, that is interesting! Are there chickens?”

“No.”

“Nothing is perfect,” sighed the fox.

But he came back to his idea.

“My life is very monotonous,” the fox said. “I hunt chickens; men hunt me. All the chickens are just alike, and all the men are just alike. And, in consequence, I am a little bored. But if you tame me, it will be as if the sun came to shine on my life. I shall know the sound of a step that will be different from all the others. Other steps send me hurrying back underneath the ground. Yours will call me, like music, out of my burrow. And then look: you see the grain-fields down yonder? I do not eat bread. Wheat is of no use to me. The wheat fields have nothing to say to me. And that is sad. But you have hair that is the colour of gold. Think how wonderful that will be when you have tamed me! The grain, which is also golden, will bring me back the thought of you. And I shall love to listen to the wind in the wheat...”

The fox gazed at the little prince, for a long time.

“Please—tame me!” he said.

“I want to, very much,” the little prince replied. “But I have not much time. I have friends to discover, and a great many things to understand.”

“One only understands the things that one tames,” said the fox. “Men have no more time to understand anything. They buy things all ready made at the shops. But there is no shop anywhere where one can buy friendship, and so men have no friends any more. If you want a friend, tame me...”

“What must I do, to tame you?” asked the little prince.

“You must be very patient,” replied the fox. “First you will sit down at a little distance from me—like that—in the grass. I shall look at you out of the corner of my eye, and you will say nothing. Words are the source of misunderstandings. But you will sit a little closer to me, every day...”

The next day the little prince came back.

“It would have been better to come back at the same hour,” said the fox. “If, for example, you come at four o’clock in the afternoon, then at three o’clock I shall begin to be happy. I shall feel happier and happier as the hour advances. At four o’clock, I shall already be worrying and jumping about. I shall show you how happy I am! But if you come at just any time, I shall never know at what hour my heart is to be ready to greet you... One must observe the proper rites...”

“What is a rite?” asked the little prince.

“Those also are actions too often neglected,” said the fox. “They are what make one day different from other days, one hour from other hours. There is a rite, for example, among my hunters. Every Thursday they dance with the village girls. So Thursday is a wonderful day for me! I can take a walk as far as the vineyards. But if the hunters danced at just any time, every day would be like every other day, and I should never have any vacation at all.”

So the little prince tamed the fox. And when the hour of his departure drew near—

“Ah,” said the fox, “I shall cry.”

“It is your own fault,” said the little prince. “I never wished you any sort of harm; but you wanted me to tame you...”

“Yes, that is so,” said the fox.

“But now you are going to cry!” said the little prince.

“Yes, that is so,” said the fox.

“Then it has done you no good at all!”

“It has done me good,” said the fox, “because of the color of the wheat fields.” And then he added: “Go and look again at the roses. You will understand now that yours is unique in all the world. Then come back to say goodbye to me, and I will make you a present of a secret.”

The little prince went away, to look again at the roses.

“You are not at all like my rose,” he said. “As yet you are nothing. No one has tamed you, and you have tamed no one. You are like my fox when I first knew him. He was only a fox like a hundred thousand other foxes. But I have made him my friend, and now he is unique in all the world.”

And the roses were very much embarrassed.

“You are beautiful, but you are empty,” he went on. “One could not die for you. To be sure, an ordinary passerby would think that my rose looked just like you—the rose that belongs to me. But in herself alone she is more important than all the hundreds of you other roses: because it is she that I have watered; because it is she that I have put under the glass globe; because it is she that I have sheltered behind the screen; because it is for her that I have killed the caterpillars (except the two or three that we saved to become butterflies); because it is she that I have listened to, when she grumbled, or boasted, or even sometimes when she said nothing. Because she is my rose.”

And he went back to meet the fox.

“Goodbye,” he said.

“Goodbye,” said the fox. “And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye.”

“What is essential is invisible to the eye,” the little prince repeated, so that he would be sure to remember.

“It is the time you have wasted for your rose that makes your rose so important.”

“It is the time I have wasted for my rose—” said the little prince, so that he would be sure to remember.

“Men have forgotten this truth,” said the fox. “But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose...”

“I am responsible for my rose,” the little prince repeated, so that he would be sure to remember.

On ne voit bien qu'avec le cœur, l'essentiel est invisible pour les yeux

APPENDIX 5.2

French 1010
Project 1

Un livre pour enfants

For this project, you will create a children's book (like *Le Petit Prince*) using the vocabulary and grammatical structures we have learned in class so far. For full credit, you must complete the following steps:

1) **Rough Draft (25 points):** This is the written portion of your children's story (the narrative), which includes an original title. You must have at least one character—your characters can be humans, animals, or inanimate objects that you bring to life. Tell a story about an experience at the University of Colorado Boulder. Think about the characteristics that define the children's book genre.

This portion is 150–200 words long (include a word count at the end). **Please bring a copy to class for peer review.** I will check who has a copy and who does not. **Date limite: le mardi 25 septembre**

2) **Oral Presentation (25 points):** You will give a 3-minute presentation of your story to the class. Include a PowerPoint with images. In a simple manner, communicate to the class what your story is about, using the French you have. Your French does not need to be perfect, but it does need to be intelligible. **Date limite: le jeudi et le vendredi 4 & 5 octobre**

** Please do not read. You may have notes but points will be deducted for reading.

** Please do not write a lot of text on your PowerPoint.

** Please send a copy of your PowerPoint the day before your presentation.

3) **Final draft (50 points):** Please submit the final version in class. ***Illustrations:** You must include at least 3 images. These can be original drawings, paintings, or images found in magazines and/or on the internet. Please feel free to be as creative and decorative as you like! **Date limite: le vendredi 5 octobre**

*This project is worth **100 points** in total. All work will be graded based on its originality. **THE USE OF ONLINE TRANSLATORS AND/OR OUTSIDE PERSONS TO EDIT YOUR WORK IS CHEATING AND WILL RESULT IN A FAILING GRADE.** You are welcome to use dictionaries like www.wordreference.com or make an appointment with me to speak about your story in person. ☺

Remember: This is a story for children, so you are encouraged to mimic the simplistic and innocent style of this genre. Sentences may be basic and short. Try to use what we have covered in class. Grammatical structures and vocabulary covered so far:

- Introductions
- The verb « être » ; –ER verbs (chanter, parler, manger, nager, aimer, adorer, détester, préférer, regarder, etc.)
- Classroom vocabulary
- Adjectives
- « C'est » and « ce sont » to identify people, animals, and objects
- Indefinite articles (un/une/des) and definite articles (le/la/les)
- « Il y a » and « Il n'y a pas » to describe
- Vocabulary to speak about preferences and university life

For animal vocabulary, refer to this website: <http://www.frenchlearner.com/vocabulary/animals/>

For an online dictionary, use www.wordreference.com

APPENDIX 5.3

French 1010
Project 1 assignment

Nom: _____

For each presenter, please fill in the following information. At the end of class, please hand this paper back to your instructor.

Name of presenter: _____

In one complete sentence, please state what the story is about:

What is an aspect of the story and/or presentation you enjoyed?

Name of presenter: _____

In one complete sentence, please state what the story is about:

What is an aspect of the story and/or presentation you enjoyed?

Name of presenter: _____

In one complete sentence, please state what the story is about:

What is an aspect of the story and/or presentation you enjoyed?

Name of presenter: _____

In one complete sentence, please state what the story is about:

What is an aspect of the story and/or presentation you enjoyed?

Name of presenter: _____

In one complete sentence, please state what the story is about:

What is an aspect of the story and/or presentation you enjoyed?

APPENDIX 5.4

Français 1010
Projet 2

Le Fabuleux Destin d'Amélie Poulain

1^{ère} Partie (26 points) : Répondez aux questions en français. Si vous travaillez avec un partenaire, écrivez son nom aussi (please write clearly). **Date limite : le jeudi 7 décembre** (apportez votre copie en classe)

2^e Partie (24 points) : Travaillez en groupes de 2 ou 3 personnes. Prenez votre nain de jardin en papier (*paper garden gnome*) et prenez **6 photographes** de lui. Mettez vos photos sur un PowerPoint et présentez le voyage de votre nain de jardin (3 à 5 minutes).

** Please do not read. You may have notes but points will be deducted for reading.

** Please do not write a lot of text on your PowerPoint.

** Please send a copy of your PowerPoint the day before your presentation.

Date limite : le jeudi 7 décembre ou le vendredi 8 décembre

3^e Partie (50 points) : Vous et vos partenaires allez écrire un récit de voyage (*a travel narrative*) pour accompagner vos photos. **Chaque personne doit écrire 100 mots.** (Each person writes 100 words for a total of 200–300 words. Please indicate who wrote which sections of your travel narrative by writing the name above the paragraph. You will be graded individually.)

Date limite : le vendredi 8 décembre (Canvas)

*This project is worth **100 points** in total. All work will be graded based on its originality. **THE USE OF ONLINE TRANSLATORS AND/OR OUTSIDE PERSONS TO EDIT YOUR WORK IS CHEATING AND WILL RESULT IN A FAILING GRADE.** You are welcome to use dictionaries like www.wordreference.com or make an appointment with me to speak about your story in person. ☺

APPENDIX 5.5

Français 1010 Nom : _____
Projet 2
Partie 1 (_____/26 points)

PARTENAIRE(S) :

Questions sur *Le Fabuleux Destin d'Amélie Poulain* (2001)

Répondez aux questions en français avec des phrases complètes (complete sentences). Vous pouvez travailler avec vos camarades de classe.

Date limite : le jeudi 7 décembre (apportez votre copie en classe)

1) Décrivez la famille d'Amélie. Comment est son père ? sa mère ?

2) Quelle tragédie a lieu (*occurs*) quand Amélie est enfant ?

3) Quelle est la profession d'Amélie à Paris ?

4) Quelle tragédie a lieu (*occurs*) le 30 août 1997 ?

5) Qu'est-ce qu'Amélie trouve dans la salle de bain ?

6) Quelle est la nouvelle mission d'Amélie ?

7) L'homme de verre (*the glass man*) travaille sur une peinture dans son appartement. Quel artiste français a fait la version originale ?

8) Quel objet est-ce qu'Amélie prend du jardin de son père ?

9) Qu'est-ce que le nain de jardin fait ?

10) Qui est l'homme aux baskets rouges ?

11) À la fin du film, qui retourne chez le père d'Amélie ?

12) Où est-ce qu'Amélie et Nino se rencontrent (*meet each other*) à la fin du film ?

13) Est-ce que vous aimez le film ? Pourquoi ou pourquoi pas ? ☺

APPENDIX 5.6

Français 1020
Projet 3

L'Arbre nourricier

Avant de lire

Dans les contes folkloriques, les animaux ressemblent beaucoup aux êtres humains. Ce conte présente deux personnages (*characters*) bien connus dans le folklore de l'Afrique et des Caraïbes, Oncle lièvre (*hare*) et Oncle hyène. Oncle hyène n'est pas très intelligent et il est goulu (*gluttonous*) ; Oncle lièvre, par contre, représente l'intelligence. La cupidité (*greed*) d'Oncle hyène le rend vulnérable aux ruses d'Oncle lièvre, et cela mène à sa fin. Est-ce que ces personnages vous font penser à d'autres personnages de contes folkloriques que vous connaissez ?

L'adaptation de ce conte du peuple soninké au Sénégal s'adresse aux problèmes de la déforestation dans la région aride du Sahel, entre le désert du Sahara et les forêts équatoriales. Dans la tradition soninké, ce sont les personnes plus âgées qui racontent les contes aux jeunes, surtout à la tombée de la nuit. Ces contes sont souvent interactifs ; il est nécessaire que le public réponde aux questions rituelles d'une façon bien déterminée. C'est la raison pour laquelle ce conte commence avec le conteur qui dit « **Xay** » (prononcé comme le mot *Hi* en anglais) ; le public répond « **Xay** » et le conteur commence à raconter son histoire.¹

Questions (à rendre le lundi 17 septembre en classe) :

1) Pensez à une leçon de vie que vous avez apprise. Quelle était la leçon ?

¹ Albert Valdman, Cathy Pons, and Mary Ellen Scullen, *Chez Nous: Branché sur le Monde Francophone* (Upper Saddle River, NJ: Pearson, 2014), 411–412.

2) Qu'est-ce qu'une fable ? Donnez une définition.

3) Lisez « L'Arbre nourricier ». Qui sont les personnages ?

4) Quel type de personnages est-ce qu'on a ?

5) Qu'est-ce qu'une métaphore ? Donnez une définition.

6) Combien de scènes (*scenes*) y a-t-il dans « L'Arbre nourricier » ?

7) À la fin, qu'est-ce qui arrive à tout le monde dans le village ?

8) Est-ce qu'il y a une morale ? Si oui, quelle est la morale ?

APPENDIX 5.7

Projet 3

Une Fable

For this project, you will create a fable (like “L’Arbre nourricier”) using the vocabulary and grammatical structures we have learned in class so far. For full credit, you must complete the following steps:

1) **Rough Draft (25 points):** This is the written portion of your fable (the narrative), which includes an original title. You must complete three parts: an Introduction (to the setting, the characters, and the problem); the different scenes; and the End (the resolution of the problem and the moral). This portion is 200–300 words long (include a word count at the end). **Please bring a copy to class for peer review on Friday, September 12th.** I will check who has a copy and who does not.

2) **Oral Presentation (25 points):** You will give a 3–5 minute presentation of your fable to the class on **September 28th**. Include a PowerPoint with images. **Do not include any text on your PowerPoint. Points will be dropped for reading.** You may have a few notes but again, if you read them, you will lose points. You must simply communicate to the class what your fable was about, using the French you have. Your French does not need to be perfect, but it does need to be intelligible. For example, “Dans ma fable, il y a un lapin qui s’appelle George...”

You must send me your PowerPoint the day before.

3) **Final draft (50 points):** Please submit the final version of your fable (200–300 words) on Canvas on **September 28th** before class. ***Illustrations:** Your design must include at least **4 images**. These can be original drawings, paintings, etc. or images found in magazines and/or on the internet. Please feel free to be as creative and decorative as you like!

*This project is worth **100 points** in total. All work will be graded based on its originality. **THE USE OF ONLINE TRANSLATORS AND/OR FRIENDS TO EDIT YOUR WORK IS CHEATING AND WILL RESULT IN A FAILING GRADE.** You are welcome to use dictionaries like www.wordreference.com or make an appointment with me to speak about your story in person. ☺

Remember: this is a fable so keep your sentences basic. Use the grammar and vocabulary that we have covered in class.

Pour du vocabulaire sur les animaux, allez sur le site :
<http://www.frenchlearner.com/vocabulary/animals/>

APPENDIX 5.8

Français 1020

Projet 4 : Partie 1 (_____/25 points)

For project 4 we will be working on images and representations of the city (Paris).

Avant de commencer (4 points)

Before reading the excerpt of *Ferragus* (1833) on the following pages, read through the questions and reply in French. Work with your partner using the internet. Please use your own words otherwise it will be counted as plagiarism.

- 1) Qui est Honoré de Balzac ?
- 2) Faites une liste de thèmes/sujets abordés (*treated*) dans les livres de Balzac :
- 3) Qu'est-ce que la personnification ?
- 4) Donnez un exemple :

Extrait du roman *Ferragus* (1833)

Il est dans Paris certaines rues déshonorées autant que peut l'être un homme coupable d'infamie ; puis il existe des rues nobles, des rues simplement honnêtes, puis de jeunes rues sur la moralité desquelles le public ne s'est pas encore formé d'opinion ; puis des rues assassines, des rues plus vieilles que de vieilles douairières (*dowagers*) ne sont vieilles, des rues estimables, des rues toujours propres, des rues sales, des rues ouvrières, travailleuses, mercantiles. Enfin, les rues de Paris ont des qualités humaines, et nous impriment (*imprints on us*) par leur physionomie certaines idées contre lesquelles nous sommes sans défense. Il y a des rues de mauvais compagnie où vous ne voudriez pas demeurer, et des rues où vous placeriez volontiers votre séjour. Quelques rues, ainsi que la rue Montmartre, ont une belle tête et finissent en queue (*tail*) de poisson. La rue de la Paix est une large rue, une grande rue, mais elle ne réveille pas aucune des pensées gracieusement nobles qui surprennent une âme impressionnable (*an impressionable soul*) au milieu de la rue Royale, et elle manque certainement de la majesté qui règne dans la place Vendôme. Si vous vous promenez dans les rues de l'île Saint-Louis, ne demandez raison de la tristesse nerveuse qui s'empare de vous (*takes hold of you*) qu'à la solitude, à l'air morne des maisons et des grands hôtels déserts. Cette île, le cadavre des fermiers-généraux (*tax collectors*

from 19th century) est comme la Venise de Paris. La place de la Bourse (*the Stock exchange in Paris*) est babillarde (*babbling*), active, prostituée (*a prostitute*) ; elle n'est belle que par un clair de lune, à deux heures du matin : le jour, c'est un abrégé (*abridged version*) de Paris ; pendant la nuit, c'est comme une rêverie de la Grèce. La rue Traversière-Saint-Honoré n'est-elle pas une rue infâme (*infamous*) ? Il y a là des méchantes petites maisons à deux croisées, où, d'étage en étage, se trouvent des vices, des crimes, de la misère. Les rues étroites (*narrow*) exposées au nord, où le soleil ne vient que trois ou quatre fois dans l'année, sont des rue assassines qui tuent impunément (*with impunity*) ; la Justice d'aujourd'hui ne s'en mêle pas . . . Pour résumer (*In order to summarize*) ces idées par un exemple, la rue Fromenteau n'est-elle pas tout à la fois meurtrière (*murderous*) et de mauvaise vie ? Ces observations, incompréhensibles au-delà de Paris, seront sans doute saisies par ces hommes d'étude et de pensée, de poésie et de plaisir qui savent récolter (*harvest/gather*) en flânant dans Paris, la masse de jouissances (*delights*) flottantes, à toute heure, entre ses murailles (*thick walls*) ; par ceux pour lesquels Paris est le plus délicieux des monstres : là, jolie femme ; plus loin, vieux et pauvre ; ici, tout neuf comme la monnaie d'un nouveau règne : dans ce coin, élégant comme une femme à la mode. Monstre complet d'ailleurs !

After reading the excerpt, answer the following questions in **French (12 points)**:

- 1) Quelle ville est-ce que Balzac décrit ?
- 2) Faites une liste des adjectifs que Balzac utilise pour décrire les rues à Paris :
- 3) Comment est-ce que Balzac décrit *la rue Montmartre* ?
- 4) Comment est-ce qu'il personifie cette rue ?
- 5) Comment est-ce que Balzac décrit les rues sur l'île Saint-Louis ?
- 6) Comment est-ce que Balzac décrit *la Place des Bourses* ?

7) Comment est-ce qu'il la personnifie ?

8) Comment est-ce que Balzac décrit *la rue Traversière-Saint-Honoré* ?

9) Comment sont les maisons ?

10) Comment est-ce que Balzac décrit *la rue Fromenteau* ?

11) Balzac compare Paris à quel être fantastique (*fantastic being*) ?

12) Pensez-vous que ces descriptions de la ville soient plutôt positives ou négatives ?

Avant de commencer (9 points)

La Haine (1995) est un film de Mathieu Kassovitz qui montre la vie en banlieue à travers les personnages de Saïd, Hubert et Vinz.

Vocabulaire :

Une banlieue = suburb

Les personnages = characters

Incorporer = to incorporate

Les scènes = scenes

à votre avis = in your opinion

Une histoire = story

Une métaphore = metaphor

Créer = to create

1) Quelles sont les ethnicités respectives des personnages Saïd, Hubert et Vinz ?

2) À votre avis, pourquoi est-ce que c'est important ?

3) Dans le film *La Haine*, il y a toujours des scènes très dramatiques et des scènes très comiques. Quel effet est-ce que cela crée pour nous, les spectateurs ?

4) Dans le film, Kassovitz montre beaucoup de symboles classiques de la France (la chanson d'Édith Piaf, la Tour Eiffel, « liberté, égalité, fraternité », Astérix, la grande image de Charles Baudelaire, etc.). À votre avis, est-ce que ce sont des images de la France qui reflètent (*reflect*) la France de Saïd, Hubert et Vinz qui habitent dans la banlieue ?

5) Nous (les spectateurs) sommes toujours conscients des minutes qui passent dans le film. Pourquoi ? (Pensez au sujet de ce film.)

6) Comment est-ce que l'histoire d' Hubert (« jusqu'ici tout va bien ») fonctionne comme une métaphore pour la situation en banlieue ?

7) Pensez à la scène où Saïd essaie d'éteindre (*turn off*) la Tour Eiffel. Commentez la réaction de Hubert qui dit, « Ça ne marche que dans les films » (*That only works in movies !*). Pourquoi est-ce que c'est comique ?

8) Dans le film, Saïd change le slogan « Le Monde est à Vous » à « Le Monde est à Nous ». Qui est « Nous » ?

9) En pensant à la personnification de Paris dans *Ferragus*, comment est-ce que vous personnifiez la banlieue dans *La Haine* ?

APPENDIX 5.9

Français 1020
Projet 4

La personnification

Partie 1 (25 points) : Répondez aux questions sur le film *La Haine* (1995) et sur *Ferragus* (1833). Vous pouvez travailler avec vos camarades de classe. **Date limite : le vendredi 9 novembre**

Partie 2 (45 points) : Choisissez une ville, un quartier, une rue ou un autre endroit que vous connaissez bien. Faites la personnification de votre endroit préféré.

Les Consignes:

- Titre original
- 200 à 250 mots
- Tapé à l'ordinateur, à double espace
- 3 images

*Apportez une copie du brouillon en classe **le 9 novembre**

Date limite pour la version finale : le vendredi 16 novembre (30 points)

***PLEASE DO NOT USE ONLINE TRANSLATORS AND/OR CONSULT OTHER PEOPLE OUTSIDE OF OUR CLASS FOR YOUR COMPS (ONLINE DICTIONARIES ARE ALLOWED). IT IS CHEATING AND YOU WILL LOSE POINTS ! PLEASE USE THE FRENCH YOU HAVE. ☺ YOU ARE ALWAYS WELCOME TO COME SEE ME TO GO OVER YOUR COMPOSITION.**

Partie 3 (30 points) : Donnez une interprétation visuelle de votre personnification. Vous êtes encouragé(e) d'utiliser *une variété de média* : des photos personnelles, des illustrations personnelles, des vidéos personnelles (vous pouvez les créer avec votre smartphone – je recommande *Magisto maker & video editor*), ainsi que d'autres objets que vous avez créés qui représentent cette personnification.

Les Consignes:

- Pas de texte sur le PowerPoint (*No text on the PowerPoint—this is a visual presentation*)
- Interdit de lire (*No reading*)
- Parlez pour 3 à 5 minutes
- Envoyez une copie de votre Power Point le jour avant votre présentation

Date limite : le vendredi 16 novembre

APPENDIX 5.10

French 1010 anonymous student survey results (47 participants total)

1) Before taking this class, how would you rate your knowledge of Francophone and French culture?

34% responded “little-to-no knowledge of the target culture”

49% responded “general knowledge of the target culture”

4% responded “advanced knowledge of the target culture”

0% responded “superior knowledge of the target culture”

13% did not respond

2) Do you feel that Francophone and French culture is adequately taught in your language class?

85% responded “yes”

15% responded “no”

3) Are you interested in learning more about Francophone and French culture?

96% responded “yes”

4% responded “no”

If yes, please explain why. **Answers vary.**

4) Before taking this class were you familiar with the short story *Le Petit Prince* (1943) by Antoine de Saint-Exupéry?

34% responded “yes”

66% responded “no”

If yes, how did you become familiar with this story? **Answers vary.**

5) Did your class discussion on *Le Petit Prince*, the reading of the excerpt from the story, and viewing a clip from the film give you greater insight into French culture and values?

45% responded “yes”

55% responded “no”

If yes, could you explain which aspects of French culture and values you learned about?
Answers vary.

6) By writing your own children's story, did your knowledge of the children's story genre improve?

77% responded "yes"

23% responded "no"

7) By writing your own children's story, did your written French skills improve?

100% responded "yes"

0% responded "no"

8) By presenting your children's story to the entire class, did your spoken French skills improve?

83% responded "yes"

17% responded "no"

9) Before taking this class were you familiar with the film *Le Fabuleux Destin d'Amélie Poulain* (2001) directed by Jean-Pierre Jeunet?

32% responded "yes"

68% responded "no"

If yes, how did you become familiar with this movie? **Answers vary.**

10) Did your class discussion of *Le Fabuleux Destin d'Amélie Poulain*, the viewing of the film, and questions on the film give you greater insight into French culture and values?

85% responded "yes"

15% responded "no"

If yes, could you explain what aspects of French culture and values you learned about? **Answers vary.**

11) By writing your own travel narrative, did your knowledge of the travel narrative genre improve?

77% responded "yes"

23% responded "no"

12) By writing your own travel narrative, did your written French skills improve?

98% responded "yes"

2% responded "no"

13) By presenting your travel narrative to the entire class, did your spoken French skills improve?

91% responded “yes”

9% responded “no”

14) After taking this class, how would you rate your knowledge of French culture?

4% responded “little-to-no knowledge of the target culture”

68% responded “general knowledge of the target culture”

26% responded “advanced knowledge of the target culture”

2% responded “superior knowledge of the target culture”

0% did not respond

APPENDIX 5.11

French 1020 anonymous student survey results (31 participants total)

1) Before taking this class, how would you rate your knowledge of Francophone and French culture?

16% responded “little-to-no knowledge of the target culture”
61% responded “general knowledge of the target culture”
13% responded “advanced knowledge of the target culture”
0% responded “superior knowledge of the target culture”
10% did not respond

2) Do you feel that Francophone and French culture is adequately taught in your language class?

74% responded “yes”
26% responded “no”

3) Are you interested in learning more about Francophone and French culture?

94% responded “yes”
6% responded “no”

If yes, please explain why. **Answers vary.**

4) Before taking this class were you familiar with the Senegalese fable “L’Arbre nourricier”?

0% responded “yes”
100% responded “no”

If yes, how did you become familiar with this story? **Answers vary.**

5) Did your class discussion on “L’Arbre nourricier” and the reading of the fable in French give you greater insight into Senegalese culture and values?

35% responded “yes”
61% responded “no”
4% did not respond

If yes, could you explain which aspects of Senegalese culture and values you learned about?
Answers vary.

6) Before taking this class were you familiar with the novel *Ferragus* (1833) by Honoré de Balzac?

0% responded “yes”
100% responded “no”

If yes, how did you become familiar with this novel? **Answers vary.**

7) Before taking this class were you familiar with the film *La Haine* (1995) directed by Mathieu Kassovitz?

10% responded “yes”
90% responded “no”

If yes, how did you become familiar with this movie? **Answers vary.**

8) Did your class discussion of the novel *Ferragus* give you greater insight into French culture and values?

52% responded “yes”
39% responded “no”
9% did not respond

If yes, could you explain what aspects of French culture and values you learned about? **Answers vary.**

9) Did your class discussion of the film *La Haine*, the viewing of the film, and questions on the film give you greater insight into French culture and values?

87% responded “yes”
3% responded “no”
10% did not respond

If yes, could you explain what aspects of French culture and values you learned about? **Answers vary.**

10) By writing your own personification of place, did your knowledge of the novelistic genre and the literary device of personification improve?

74% responded “yes”
19% responded “no”
7% did not respond

11) By writing your own personification of place, did your written French skills improve?

87% responded “yes”

6% responded “no”

7% did not respond

12) By presenting your personification to the entire class, did your spoken French skills improve?

81% responded “yes”

13% responded “no”

6% did not respond

13) After taking this class, how would you rate your knowledge of Francophone and French culture?

0% responded “little-to-no knowledge of the target culture”

74% responded “general knowledge of the target culture”

23% responded “advanced knowledge of the target culture”

0% responded “superior knowledge of the target culture”

3% did not respond

Selected Student Feedback

“I’ve been to France multiple times and love the language and I find the culture fascinating.”

“I would like to move to France. It would be nice to have a little insight into the culture before I move there.”

“I have traveled to France multiple times and really enjoyed the culture. After learning French I am excited to learn and experience more of the culture.”

“I want to move to France for study abroad or other similar situation, so learning about the culture as well as the vocab would be helpful.”

“Because it would be really cool to experience a different culture. I don’t want to only be exposed to American culture.”

“French culture has been very important throughout history up until present day.”

“The impact France has had globally.”

“I think that the Francophone and French culture is *so* important to understand on some level because it is heavily implemented on a global scale.”

“I think it is essential to learn about the culture of the language you are learning.”

“Because learning the culture of the language spoken is an integral part of learning the language.”

“I want the full experience learning the language because culture influences it.”

“Inclusion of culture with language is important in my opinion.”

“I realize that this is a language course so the culture will come second, but it would be nice to spend a bit more time on French culture.”

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“I learned a lot about filmography [cinematography] and humor styles that are used in French film.”

“*Le Fabuleux Destin d'Amélie Poulain* helped me understand French comedy a little better.”

“I learned about the city and how the French view love.”

“It was a *very* French film. I saw glimpses of style, day-to-day life, mannerisms, and French humor.”

“It gave us insight into the types of movies produced in France which gives an insight into culture.”

“I learned a lot of new words when I watched the movie and it helped me with writing my own similar story.”

“I learned about classic French culture as well as great practice for French comprehension.”

“We learned mostly about French cinema and social values.”

“I learned more about the language, such as slang and the atmosphere.”

“I learned more about how the French write stories.”

“We learned about French story-telling and animation.”

“I learned a lot about the societal expectations for the French culture, including the competitive nature of business vs. creativity.”

**

“I think learning the language goes hand-in-hand with learning the culture. Besides, if one is to travel in the future and to a French-speaking country, the skills plus the knowledge learned in the class will be helpful.”

“It is interesting to study other places in the world where French is spoken.”

“Learning about French culture is necessary when taking the language. It is important to not only know the grammar and vocabulary, but also to know the places, traditions, and culture of the people who speak it.”

“Language is only one part. The culture is important to understanding people.”

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“We learned about the detriments of greed in Senegalese culture, and the value of community and sharing.”

“I learned how the Senegalese value inclusiveness and sharing.”

“[The fable] illustrated the dislike for excessive pride and boasting.”

“This story helped me learn that the Senegalese people are family-based and want to help the village (through famine in the story) but are not selfish. The tree killed the character and then disappeared back to its home.”

“With the fable, taking what you need and don’t be greedy.”

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“I learned some aspects of France that come from a local’s point-of-view who knows the city and history well, not just what a tourist would describe it by.”

“I learned about everyday French life in Paris and what it was like on the streets in 1833.”

“We learned a view of Paris from one of its famous writers—his personification of the city was very negative.”

“[Ferragus] shows the realistic opinions of France, rather than pop culture.”

“We learned a lot about the author Honoré de Balzac during the unit. I like *Ferragus* because Balzac personifies different French cities. In *Ferragus*, it reveals the different ‘personalities’ of different French streets.”

“It showed the views of different districts and the personifications brought them to life.”

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“Similar to *Ferragus*, it showed the darker side of the culture that are often hidden behind the typical romanticization.”

“The questions that went along with the film definitely created a new perspective for me as I answered them. I believe I was so enchanted by the stereotypical France that I hadn’t seen the other side of the story.”

“[The film] taught me about tensions and violence that I was unaware of happening in France.”

“I learned that the French people are culturally divided between race, poverty, etc. much like America.”

“This was my favorite part of any project. This film addressed French cultural aspects like race, crime, violence, and class that also applies to cultures in America and elsewhere to this day.”

“We learned about the class differences, the life in the suburbs of France, the racism that goes on and about the police brutality in that time period.”

“We learned how the French still have a lot of racism and discrimination towards minorities, even if those people are French.”

“Diversity of ethnicities that are present in France. France faces similar issues with poverty, race, class systems as the rest of the world, including the U.S.”