

JE LIS, ALORS JE PENSE!

Integrating Reading and Thinking in Grade 11 Core French

Reading Unit for Grade 11 Core French, University Preparation, FSF 3U

This reading unit for Core French, *La Parure*, is designed to meet the expectations of *The Ontario Curriculum, Grades 11 and 12, French As a Second Language - Core, Extended, and Immersion French, 2000* document. This additional resource complements the Grade 11 Core French Course Profile by also developing reading and thinking skills through the study of a literary genre, the creation of a theatrical production, and the research of a cultural aspect of francophone life.

Description

In this unit, students examine the literary genre of the short story and its key elements, including the historical and cultural context of the story. The teaching and learning methodologies build students' strategies for reading, and develop their critical, creative, and metacognitive thinking skills. The activities - learning, assessment and evaluation - promote Cooperative Learning, and engage Multiple Intelligences. In the final task, students do research for an oral presentation and a creative product on an aspect of the historical and cultural life of nineteenth century France.

Design-Down Model

This unit follows the design-down model of curriculum development using the three-step process outlined in the handbook. Since the reading strand initiates the unit's development, the reading expectations are listed below. However, because the reading process naturally integrates oral communication, reading and writing, curriculum expectations from the other strands are also included in the unit.

Step 1: Identify the expectations.

Coded Expectations, Core French, University Preparation, FSF 3U

Overall Expectations: Reading

- REV.01 - read and demonstrate an understanding of a range of literary and informational texts
- REV.02 - apply critical thinking as they read (e.g., analyse information, go beyond the surface meaning, question the point of view presented)
- REV.03 - expand their understanding of francophone culture around the world through their reading
- REV.04 - identify and understand language conventions used in their reading materials

Specific Expectations: Reading

Comprehension and Response to Text

- RE1.01 - summarize articles or short stories to present key information
- RE1.02 - identify and describe the elements of a story (e.g., characters, setting, plot, and climax)
- RE1.03 - analyse fictional characters and explain their motivations
- RE1.06 - use specific research skills (e.g., identifying sources, gathering data, taking notes, outlining) as they read for information

Application of Language Conventions

- RE2.01 - recognize and use appropriate language structures (see language structures for Core French, Grade 11, p. 16)
- RE2.02 - identify formal and informal language used by authors in various literary genres

RE2.03 - compare the form and style of various genres (e.g., short stories, poems, essays, plays)

RE2.04 - use reading strategies (e.g., skimming text for information, using clues from context, using knowledge of word families and root words) to determine the meaning of unfamiliar words and idiomatic expressions

RE2.05 - use French-English and French dictionaries to determine the meaning of unfamiliar vocabulary

Step 2: Select tasks and performances for assessment and evaluation.

Assessment and Evaluation of Student Achievement

This Assessment and Evaluation Chart indicates the type of assessment selected, and lists the strategies, tasks, performances and tools used in this unit. For assessment and evaluation purposes, the activities, listed on the chart in each of the reading phases, link with the four categories of the Achievement Chart - Knowledge/Understanding, Thinking/Inquiry, Communication and Application.

Pre-reading Phase

Type	Achievement Chart Categories	Strategies/Tasks/Performances (Knowledge/Skills)	Tools
			T = Teacher S = Student P = Peer
Formative Assessment	Thinking/Inquiry	<ul style="list-style-type: none"> ▪ Concept Attainment ▪ Metacognition Journal 	<ul style="list-style-type: none"> ▪ Monitoring with Feedback (T) ▪ Discussion (T, S)

Reading Phase

Type	Achievement Chart Categories	Strategies/Tasks/Performances (Knowledge/Skills)	Tools
			T = Teacher S = Student P = Peer
Formative Assessment	Thinking/Inquiry Communication	Concept Formation Metacognition	<ul style="list-style-type: none"> ▪ Vérificateurs (T/S) ▪ Discussion (T/S)
Formative Assessment	Knowledge/ Understanding Thinking/Inquiry Communication Application	PMI Graphic Organizer Cooperative Learning Dramatization	<ul style="list-style-type: none"> ▪ Discussion (T/S) ▪ Rating Scale (S/P) ▪ Rubric (S/P)
Summative Evaluation	Knowledge/ Understanding Thinking/Inquiry Communication Application	Internet Quiz Guide de lecture et de vocabulaire	<ul style="list-style-type: none"> ▪ Marking Scheme (T)

Post-reading Phase

Type	Achievement Chart Categories	Strategies/Tasks/Performances (Knowledge/Skills)	Tools
			T = Teacher S = Student P = Peer
Summative Evaluation	Knowledge/ Understanding Thinking/Inquiry Communication Application	Research (Organizer/Mindmap) KWL Graphic Organizer Creative Product Oral Presentation	▪ Rubric (T)

Step 3A: Design appropriate teaching and learning strategies.

The teacher will:	The students will:
<p>PRE-READING</p> <ul style="list-style-type: none"> ▪ use the instructional strategy, Concept Attainment, to help students think inductively to discover the concept of proverbs and maxims, and to anticipate the depiction of human nature portrayed in the story; ▪ use a metacognition journal to develop the students' awareness of their thinking processes; <p>Phase One: Focus</p> <ul style="list-style-type: none"> ▪ select the concept to be attained in this classification activity: "aphorisme, dicton, maxime, proverbe"; ▪ define the attributes of the concept considering its main categories and subsections - "maxime: formule énonçant une règle de conduite, une règle morale; proverbe: formule présentant des caractères formels stables, souvent figurée, exprimant une vérité d'expérience ou un conseil de sagesse pratique" (<i>Le Robert illustré d'aujourd'hui en couleur</i> 1996); ▪ develop a focus statement to define the field of research for the students: "Les similarités ne sont pas de type grammatical; penchez-vous plutôt sur le type d'expression et le sens des phrases."; ▪ create the data set and record it on an overhead transparency to be used in a whole class situation; ▪ plan at least 15 pairs of positive and negative examples. Make the first pair clear and unambiguous. Use the last 5 as anchors for the 	<ul style="list-style-type: none"> ▪ think inductively to discover the concept of proverbs and maxims; anticipate the depiction of human nature in the story; ▪ use a metacognition journal, <i>Journal de réflexion</i>, to track their thinking processes;

unambiguous. Use the last 5 as **testers** for the attainment of the concept;

- create the "Yes" examples using sayings, maxims and proverbs that tell truths about relationships, wealth, attitudes, ambitions, socializing, intellectual pursuits, family, and so on. For example:
 1. Les amis sont la richesse. (Plautus)
 2. Ris et tu iras bien. (Matthew Green)
 3. Le bonheur n'est pas d'avoir ce que l'on veut, mais de vouloir ce que l'on a. (Rabbi Hyman Judah Schachtel). See websites listed in *Resources* for more "citations";
- create the "No" examples using statements that do not reflect general truths, but that refer to specific situations of relationships, wealth, ambitions, and so on. For example:
 1. Tous mes amis sont assez riches.
 2. Tu riras quand je te dirai pourquoi je ne vais pas bien aujourd'hui.
 3. Cet enfant n'est pas heureux parce que sa mère ne lui donne pas le jouet qu'il veut;
- prepare a metacognitive journal page, *Journal de réflexion*, for the students to use to track the development of their hypotheses. For the first 10 pairs of examples in the data set, number a list 1-10. Beside each number, write *Hypothèse* _____, *Indice* _____. Finally, add a section for the testers, *Vérificateurs*, and list numbers one to five. Write *Oui/Non* beside each number for the students to record whether or not the tester is an example of the concept, a maxim;

Phase Two: Presenting the Data Set and Developing Hypotheses

- distribute the student copy of the *Journal de réflexion* and explain its use;
 - instruct students not to discuss their hypotheses so that other students, who may still be testing different ideas, not be prevented from developing their concepts;
 - give instructions for the activity: "Je vais vous présenter des phrases regroupées en deux catégories, intitulées "Oui" et "Non". Je dévoilerai les phrases deux à la fois, en paires
- receive their *Journal de réflexion*;
 - follow directions and work silently to permit others to develop their own hypotheses;
 - use the focus statement to limit their field of inquiry as they gather data;

d'exemples de "Oui" et "Non". Ressortez les similarités dans les phrases "Oui" et les différences avec les phrases "Non". Toutes les idées des phrases "Oui" reflètent les différents aspects d'une seule idée (d'un seul concept). Votre tâche est de découvrir cette idée (ce concept). Faites un hypothèse sur le concept représenté par les exemples de "Oui". Notez votre hypothèse dans l'espace indiquée sur votre *Journal de réflexion*. Justifiez cette hypothèse en ajoutant ses indicateurs.";

- present the numbered pairs one set at a time. This allows students to work through the data set, to examine each pair, to compare and contrast, and to develop hypotheses. After every couple of pairs of examples, request a show of hands to verify the progression of the attainment of the concept;

Phase Three: Sharing Thinking and Hypotheses

- ask students to describe the progression of their thinking and their idea of the concept when it appears that the majority of students have developed a hypothesis. If students have difficulty, direct their thinking by giving clues (e.g., to whom does the statement refer? Generally or specifically?);

Phase Four: Naming and Applying the Concept

- supply the correct name for the concept after students have generated a name for it;
- select three "Oui" and two "Non" examples to use as **Testers/Vérificateurs**. Verify the attainment of the concept by having students think about their dreams, values and aspirations in order to identify other examples of truths about human behaviour;
- use Cooperative pair-work to discuss the development of hypotheses during the presentation of the data set as an **accommodation**;
- inform the students that they will be reading a classic French short story, set in Paris about the same time as it was published in 1885. The author, Guy de Maupassant, titled the story, *La Parure*, or *The Necklace*. The main character is a beautiful, young married woman named

- compare and contrast the attributes of the examples to generate and test their hypotheses;

- write their hypotheses and justify their ideas in their *Journal de réflexion* as they examine the pairs of yes- and no-examples;

- indicate the progression of their attainment of the concept by a show of hands when requested;

- describe their thoughts and discuss the role of hypotheses and attributes;

- verify their hypotheses with the **Vérificateurs**;

- apply the concept to their own experience;

- apply their knowledge of human nature, use their experience with the situation, timeframe and the title to imagine and predict possible storylines;

Mathilde. Have students select any behaviours from the maxims in the "Oui" examples, or from the ideas they generated, that they think would apply to this story;

- use a **T-Chart** (looks like, sounds like) to review active listening, the Cooperative Learning behaviour required for the **Think-Pair-Share-Square** activity;
- begin the academic task. Ask students to **think** for a few minutes to imagine two scenarios for Mathilde in this nineteenth century story, *La Parure*. In the first story, Mathilde is married to a rich man of high society; in the second, her husband earns a modest wage working in an office. They both receive an invitation to a high-society ball. Provide enough **wait time/think time** for students to develop ideas, and check to see if more time is needed;
- instruct students to form **pairs**. One student will be the rich Mathilde, the other the poor one. Have students draw five plot lines in their notebooks. Instruct students to write, in point form, the key elements of their story about the rich or poor Mathilde;
- instruct students to **share** their ideas by telling their story in the first person. The listening partner jots down the information on the second plot line;
- combine the pairs into **squares** (fours). Have each student share his/her partner's story by paraphrasing it in the third person. Instruct listeners to take notes to complete the remaining two plot lines. Have each group choose the story with the most unexpected ending. Pair the groups of four, and as the two authors share their stories, the listeners add a fifth storyline to the remaining plot line and ask questions of clarification;

READING

FIRST READING

- use the three phases of the inductive thinking strategy, **Concept Formation**, to lead students to form concepts about the critical elements of the short story by categorizing examples of

- describe active listening to clarify expectation for cooperative behaviour;

- imagine and write, in point form, the key elements of their story about the rich or poor Mathilde;

- share their ideas, first with one partner who listens and takes notes on the second plot line. Students reverse roles;

- paraphrase the story heard and retell it in a group of four. While listening, complete the remaining plot lines;

- choose the story with the most unexpected ending in each group;
- join another group, have the author tell the story to the others. The listeners complete the fifth plot line and ask questions of clarification;

- use the three-phase inductive thinking strategy, **Concept Formation**, to categorize examples of setting, plot, character and theme to identify the critical elements of the short story;

- setting, plot, character and theme;
- create a data set of 20 sentences, up to the point of climax, from the story, *La Parure*. The data set will include elements of setting, plot, character and theme. Do not list the sentences in chronological order since students will be sequencing them in Phase 3. Format the sentences in bold, one-half-inch letters to enable them to be seen in a small-group setting. Make one copy of each data set per group; cut them into sentence-cards;
- organize the groups; explain the cooperative learning task (equal participation and consensus);
- explain the academic task (See "Phases" in the "Student " column). Distribute the cards. Tell students that sentences on the cards are from the story, *La Parure*. Everyone must agree for a card to be placed in a grouping. Clarify that there are no pre-determined categories, and that everyone must be able to explain the category if called upon in the sharing session;
- instruct students to leave their cards, face-up in titled categories, on their tables. Have students circulate to examine the classifications of other groups. Next, tell them to re-examine their own categories and expand or contract them if necessary. Debrief the activity;
- direct students to reconstruct the action in the story by sequencing the ideas presented in data set cards;
- have students identify the problem (the loss of the borrowed necklace), and predict solutions to the problem. Effective problem solving requires lateral thinking. Use the three-column graphic organizer, **PMI**, to help students think laterally as they evaluate solutions and consequences. First, direct students to focus only on the **Plus** column, and generate advantages to each solution; next, to list the disadvantages in the **Minus** column, and finally, to add unexpected outcomes of these solutions in the **Interesting** section;
- provide students with a copy of the short story, *La Parure*, by Guy de Maupassant;

Phase 1 - Presentation of the Data

- work together in groups of four; place the data-set cards face-up on the table for all to see; then, read the cards silently;
- use Roundrobin to ensure equal participation while classifying the sentences. Develop a basic grasp of the situation in the story by reading for main ideas. Develop a tolerance for ambiguity by ignoring unknown words as they read. Use reading strategies to infer meaning of unknown words;
- identify the elements of the short story as they classify the sentences;

Phase 2 - Grouping the Data

- group like items together, and be able to explain the relationship for the grouping;
- agree upon a name for each category that reflects the concept represented in the examples of the data set. Label the concept by writing it on blank paper and placing it above the concept's examples;
- take a gallery tour of all the groupings, re-examine their own categories and expand or contract them if necessary;
- use meaning and syntactical clues to sequence the action presented in the data set cards;

Phase 3 - Applying the Thinking

- identify the problem in the story (the loss of the borrowed necklace), predict possible solutions, state and evaluate the consequences for each possible solution, and select and justify the one they prefer;
- use the graphic organizer, **PMI**, to assist them in finding the best solution;

- assign the reading of the remainder of the story to verify the predictions, and solve the mystery;
- direct a discussion on merits of solutions predicted by the students and that of the author;
- provide dictionaries while reading the data set in the Concept Formation activity as an **accommodation**;

"INTERMÈDE CULTUREL"

- this activity provides information for the students to create the dramatization and research project in the second reading and post-reading phases. Find websites on various aspects of the historical and cultural context of the story, and prepare a questionnaire on this information (See Web resources, page 11.). Include a list of the websites as a student resource. Reserve internet access. When completed, correct the questionnaire;

SECOND READING

- divide the story into the following sections: Les Loisel, L'invitation, Le bal, Le retour et la perte, La solution, Les conséquences, La rencontre;
- organize students into seven groups; assign one section of the story to each group. Distribute a copy of the reading guide (Annexe 1) to each student;
- give instructions for the cooperative and academic tasks (See students' instructions.);
- prepare and implement the schedule as outlined in the students' column;
- select criteria and tool for the summative evaluation of the reading guide;
- prepare a test to evaluate their knowledge and understanding of the content and critical elements of the story;
- develop and present a rubric, for formative assessment purposes, that guides students in creating, performing, and self- and peer-assessing the dramatizations;

- read the story to verify their predictions;
- compare their predicted solutions to those of Maupassant;
- read authentic texts for specific information, and interpret visual/oral information; complete a questionnaire to gain an awareness of the historical and cultural life of nineteenth century France; submit quiz for evaluation;
- on day one, read the assigned section and complete its reading guide for homework;
- on day two, work in the assigned groups. Share, improve, and reach consensus on the answers to the reading guide. These answers will be used later to lead a correction and discussion of the section with the other groups. The next task is to prepare a transparency for this activity. Allocate equitably the sections of the guide to group members. Use any remaining time to begin the drama project, outlined below;
- recreate the assigned section in a dramatic presentation (e.g., a play or a narrated mime, tableau, filmstrip or dance). Create the impression of life in the nineteenth century by incorporating suitable musical background, props, costumes and setting. Refer to the Concept Attainment and Intermède culturel activities for ideas. Integrate one original idea

- monitor and provide feedback on the process and products of the group tasks;

- collect and evaluate the submissions of reading guides;

- administer and mark tests;

POST-READING

- ask students to identify aspects of French life and culture that they encountered in the Intermède culturel activity (e.g., painters, fashion, sailing, Napoleon). Do a quick concept formation by having the students classify the items, and name each category (e.g., la vie artistique, politique, économique, sociale, scientifique et industrielle);
- select the criteria and assessment and evaluation tools for the written components of the project (KWL chart, the organizer for research, the creative demonstration); inform students that they are to do research for a project on nineteenth century France, that they will present orally in a carousel activity (Refer to the *Course Profile, Core French, Grade 10 Academic*, Unit 3 - Page 33, Annexe G, Simultaneous Sharing with a Carousel

- or aspect into the storyline;
- for homework, (the first two groups - Les Loisel and L'invitation) practice their presentations; (the other groups) complete the reading guide for these sections;
- on day three, (all groups) complete the final preparations for their presentations. If time permits, continue to read sections of the story and complete the accompanying guides;
- on day four, (groups one and two) lead the sharing and discussion of their assigned reading guide, and present its dramatization;
- after the dramatization, (the presenters) use the rubric to assess their own performance. (The groups in the audience) discuss each performance, reach consensus on its level, and give the rubric sheet to the performers as feedback;
- on days five and six, continue the procedure until all groups have presented;
- select and submit the copy of the reading guide that reflects their best work. The submitted work can represent any one of the seven completed guides;
- write the test for summative evaluation;

- categorize and name information learned in the Intermède culturel activity;

- select a category or topic of interest to research;
- use a KWL graphic organizer to limit areas of research;
- create and use an organizer to take notes to gather data and identify sources;
- present research information orally in a

Activity.) They will choose an organizer (e.g., mindmap or outline) to take notes and identify resources. They will show their creativity by creating a product to accompany their presentation. The product might be a collage, drawing, painting, model, recipe, dance, game, poem, song, music, video, or slide show;

- give instructions to create a three-column **KWL** graphic organizer. Have students title the first column **Know**. Next, add to this column as sub-titles, the list of categories of French life, and write examples they now know for each category (e.g., La vie artistique: impressionisme, Manet, Dégas). Have students select to research the category or topic that interests them the most;
- in the second column, labeled **Want**, students limit the areas of research by writing down what they would like and need to know on this topic;
- tell them that the last column is titled **Learned**. For their own topic, they will complete this column with facts from their research. For other topics, they will add details while listening to their classmates' oral presentations;
- provide information on resources - print, non-print, and internet. Set the due date;
- present the rubric for the summative evaluation of the written product;
- Collect and evaluate research organizer, creative product and KWL chart.

carousel activity;

- show their creativity by making a collage, drawing, painting, model, recipe, dance, game, poem, song, music, video, slides to accompany their presentation;
- demonstrate their knowledge by completing the Learned column of the KWL chart;
- submit research organizer, creative product and KWL chart for evaluation.

STEP 3B: Select Resources

Print Resources

Note Concerning Permission

This unit makes reference to specific resources for teachers. Before reproducing materials for student use, teachers need to ensure that their Board has a Cancopy licence that covers the resources they wish to use. Teachers are also reminded that much of the material on the Internet is protected by copyright. Many of the sites, designed for educational purposes, have E-mail addresses for teachers to inquire about copyright, class use procedures, or how to get permission from the author for its use for educational pursuits.

Teachers are encouraged to also integrate resources that are available in their own schools.

Please Note:

The materials and websites listed were used in the development of this unit. Other resources can be used to adapt this unit, based on the resources and time available to the individual teacher.

Print Resources

Armstrong, T. *Multiple Intelligences in the Classroom*. USA: ASCD Association for Supervision and Curriculum Development, 1994 ISBN 0-87120-230-1

Hogaboam, G. *Communication, Cooperation and Concept Formation in French As a Second Language - La Parure*. Durham Board of Education, 1992

Joyce, B., Weil, M., and Showers, B. *Models of Teaching*. Massachussetts: Allyn and Bacon, 1992. ISBN 0-205-13398-3

Kagan, S. *Cooperative Learning*. USA: Kagan Cooperative, 1992 ISBN1-87907-10-9

Kenny, M. *Rencontres*. Canada: D.C. Heath Canada Ltd., 1983. ISBN 0-669-95063-7

Lagarde, A. and Michard, L. *XIX^e Siècle*. Paris: France. Bordas, 1961

Paquin, M. and Reny, R. *La Lecture du roman: une initiation*. Beloeil, Québec: Les Éditions La Lignée Inc., 1984 ISBN2-920190-04-0

Internet

Note: The writers verified the URLs for the websites prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Websites

Artists and museums - <http://artcyclopedia.com>

Bribes Petit Dictionnaire de Citations - <http://www.bribes.org>

Grade 10 Course Profiles - www.curriculum.org/occ/profiles/10

Grade 11 Course Profiles - www.curriculum.org/occ/profiles/11

French Resources on the World Wide Web - <http://library.adelaide.edu.au/guide/hum/french>

Graphic organizers and journals - <http://www.sdcoe.kiz.ca.us/score/actbank/torganiz.htm>

Le quartier du Village planétaire: La Bibliothèque II, Littérature et Civilisation françaises, Le XIX siècle -

<http://www.richmond.edu/~paulson/bibliot2.html>

Le Louvre - <http://www.louvre>

Maupassant & La Parure - <http://swarthmore/clicnet/littérature/classique/maupassant/parure.html>

Pamphlets and Periodicals of the French Revolution of 1848 -

<http://humanities.uchicago.edu/orgs/ARTFL/project/orl>

Tennessee Bob's Famous French Links - <http://www.utm.edu/departments/french/french.html>

19th century France - <http://www.bristol.ac.uk/dix-neuf/>

Annexe 1

Guide de lecture et de vocabulaire

Titre: _____ **Genre:** _____

Lieux: (milieu/époque)		
Indices:		
Temps: (durée de l'événement ou de la narration)		
Indices:		
Intrigue: (fait initial, fait déclencheur, point culminant, dénouement)		

Voix narrative:		
Les personnages:		
Thèmes: (préoccupations des personnages)		
Justifications: (citations du texte)		
Symboles du thème:		
Mes réflexions:		
▪ Je trouve cette citation _____ parce que ...		
Vocabulaire: (stratégie de lecture, exemple tiré du texte)		
Nouveau mot	Phrase d'où provient ce mot	Phrase construite de ce mot
1. Sens contextuel		
2. Mot apparenté		
3. Dictionnaire		
4. Dictionnaire		
5. Dictionnaire		

(Adapted from *La lecture du roman* by M. Paquin and R. Reny)