Enriching French foreign language learning

with African francophone music and creative expression

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in French

Department of Modern European Languages

in the

Faculty of Humanities

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Dedication

I dedicate this dissertation to all lecturers teaching French as a foreign language who share my passion for teaching *la belle langue française,* in a creative manner. I hope that this dissertation sparks your interest.

Acknowledgements

At the outset of this research project, I could not foresee the extent to which I would eventually share my research with the people in my life. Therefore, I would firstly like to thank you all for having listened to the ideas *vis-à-vis* the Creative Expression programme and for having given your helpful input.

I would specifically like to thank my colleagues, who shared their teaching experience and who gave me very useful advice. My sincere gratitude to the Department of Modern European Languages at the University of Pretoria, who approved the research project. I would like to thank the research participants as well as the other students who attended these classes. The unique interaction we had is invaluable to me. Fortunately we have a few music videos that serve as a reminder.

To my family, (Christof, Fearika, Adam and Renée). I thank them for creating a thought provoking environment at home that prepared me for the creative environment of this study. They will always be my sounding board with regard to new creative projects.

In particular, my dearest husband, Arné. If he had not made me laugh when I needed it most, and supported me on so many levels, I would not have been able to "keep on keepin' on".

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To finish off, thank you to the "universal cosmic energy" that connects us all. He/She helped me to remain calm and focused.

Ethical Clearance document

2012-02-29

Dear ms A-M de Beer

Project:	**Creative expression: African francophone music and French as a foreign language: a case study**
Researchers:	**WR Heyns**
Department:	**Modern European Languages**
Reference:	**Staff Research**

Thank you for your response to the Committee's letter of 2012.

I have pleasure in informing you that the Research Ethics Committee formally **approved** the above study at an Ethics Committee meeting held on 23 February 2012. Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

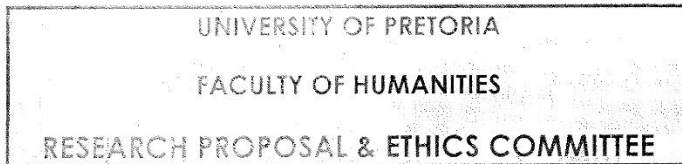The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

Prof. John Sharp
Chair: Research Ethics Committee
Faculty of Humanities
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Declaration of Authorship

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DECLARATION

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The creative use of African francophone music
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TO WHOM IT MAY CONCERN

This is to certify that I, the undersigned, have edited the dissertation titled *The Creative Use of African Francophone Music to Teach French as a Foreign Language* by Willemien Renée Rust née Heyns for language and grammar errors.

The suggested changes have been indicated and communicated to the candidate. It is the candidate's responsibility to effect the changes electronically before printing the document to be handed in for assessment.

Yours faithfully

Dr. Tinus Kühn

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Definition of terms

Approche actionnelle: The *Approche actionnelle* is a contemporary teaching approach adopted in the Common European Framework of Reference for Languages (CEFR) that language educators are encouraged to adhere to.

A2 level: The students that participated in this study were on an "A2" level. According to the CEFR, a student with an A2 level has the following skills related to creative writing:

> Can write about everyday aspects of his/her environment, e.g. people, places, a job or study experience in linked sentences.
> Can write very short, basic descriptions of events, past activities and personal experiences.
> Can write a series of simple phrases and sentences about his or her family, living conditions, educational background, present or most recent job.
> Can write short, simple imaginary biographies and simple poems about people (Council of Europe, 2001: 62).

CEFR: The Common European Framework of Reference for Language (CEFR) is, generally speaking, a pedagogical reference guide that educators in foreign languages use to develop curriculum, to set up tests, to evaluate and measure students' progress on six levels: A1, A2, B1, B2, C1 and C2. Sections drawn from both the French and English versions of the CEFR are used in this research project, depending on the appropriateness of the context.

Course and programme: There is a distinction between the terms "course" and "programme" in this research project. Course refers to the half-year course the second-year students at the University of Pretoria are enrolled for, which consists of three components: Grammar, Cultural Texts, and the newly introduced programme, Creative Expression.

Creating a non-threatening environment: In the context of this study, this is an expression adopted by the researcher to group literature which encompass the educator's responsibility to create an environment in the classroom in which the foreign language learner feels comfortable and relaxed.

Creative Expression programme: The Creative Expression programme refers to a new programme that was introduced at the University of Pretoria in 2012. The term *Expression Créative* is a term used by the French foreign language educator, Marzena Blachowska-Szmigiel (2006: 36).

Creative productions: In this study, creative productions refer to the creative outputs of students; in other words, the short pieces of creative writing the students were expected to write for each exercise as part

of the Creative Expression programme. According to the CEFR there are different activities that the foreign language learner should conduct in order to learn the new language. The creative productions produced in the Creative Expression classes can be classified as a type of *production écrite* according to the CEFR. More specifically, they are classified as activities during which students engage in creative and imaginative writing (Council of Europe, 2001: 61).

Although the exercises developed for the Creative Expression programme are creative and can be considered creative pieces of writing, most other sub-genres of creative writing (for example the short story, novel and play) are excluded for the purposes of this study. The creative outputs in the case of this research project are more "poem-like creations", a term borrowed from Carol Morgan (1994: 44). The distinction is necessary because there is a great difference between creative writing exercises in foreign language learning and those in mother tongue education. As Morgan (1994: 44) states, "each context foregrounds different priorities and has different patterns of practice". The two fields differ in the following way: mother tongue speakers have certain skills as point of departure, which foreign language speakers do not have, such as, for example, an extensive vocabulary and the correct use of grammatical structures. Therefore the expectation the educator has of his or her group of students, and the way in which the creative exercises should be structured, are different: written productions should, for example, be less extensive in foreign language learning and require of the educator to provide much more structure and guidance.

FLE: FLE is the abbreviation for *Français langue étrangère*. It is used by educators to refer to the practice of teaching French as a foreign language.

Francophone: In the context of this research project, "francophone" refers to any community where French is an official language, whether it be in France, in Africa, in Canada or elsewhere in the world.

LMS: Learning Management System (LMS) refers to the software application that the University of Pretoria makes use of, namely Blackboard 9.

Learning to express affect*:* In the context of this study, this is an expression used by the researcher to group literature which concern the ways in which foreign language learners learn how to express themselves in the foreign language on an emotional level.

Abstract

The geographical locations of foreign language French learners are as diverse as their needs. Consequently, teaching material in any French foreign language classroom should be revised on a regular basis. In 2012, a newly developed Creative Expression programme, which consists of a combination of African francophone music and creative writing activities, was presented to the second-year students at the French Department of the University of Pretoria, South Africa. The objective was to explore the potential of combining the use of music and creative writing in the hope that the new programme would enrich the current second-year course.

Factors that contributed to the development and organisation of the programme included: the progression in the international context with regard to the French language, accentuating the importance of francophone Africa with regard to the expansion and preservation of French; the widely recognised teaching approach in foreign language French teaching (FLE), being the *Approche actionnelle;* reevaluating the use of song and creative writing activities in the FLE classroom and lastly, the departmental needs at the University of Pretoria.

In this study, the researcher explains in detail how the Creative Expression programme was designed and also how a group of research participants experienced the classes. The following data sources and artefacts were collected: student interviews, journals and creative pieces of writing, the lecturer's teaching diary and the teaching material of the programme. Qualitative methodologies were followed to analyse the artefacts and uncover themes that represent students' experience of the programme. Student suggestions with regard to the programme were also incorporated in the analysis.

The findings of this study demonstrate that students experienced the Creative Expression programme as contributing to the following: social interaction; the imaginative use of the French language; the development of four principal language skills (speaking, reading, listening, writing); a heightened francophone cultural awareness and a better understanding of the content of their Grammar and Cultural Texts classes. The music also lowered the students' anxiety levels, which made them more receptive to engage in the creative writing activities. This, in turn, developed their creative expressive capacities. It is concluded that it is in fact the combination of music and creative writing in FLE that brings forth and bridges the following two notions: "Creating a non-threatening environment" and "Learning to express affect", which are two very topical areas in FLE pedagogy.

Keywords

Common European Framework of Reference for Languages (CEFR)

Teaching French as a foreign language (FLE)

Approche actionnelle

The Natural approach

African francophone music in FLE

Creative writing in FLE

Affective domain

Affective filter

Multilingual subject

Foreign language anxiety

Enriching French foreign language learning

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1.   Introduction

1.1   Research Problem

This dissertation addresses the following problem: The need for enhancing existing teaching material in such a way that it takes into account the evolving profile of second-year students studying French as a foreign language at the University of Pretoria, as an exploration of the potential of combining the use of music and creative writing activities in the FLE classroom.

1.2   Research Questions

The principal research question is how one could enhance an existing FLE course for second-year students at the University of Pretoria, South Africa. The proposition that was made was to design a Creative Expression programme that consists of a combination of African francophone music and creative writing activities. The two sub-research questions are the following:

1.   How did I design a programme that combines African francophone music and creative writing activities?
2.   How did a group of second-year French foreign language learners experience the newly developed programme?

It is hoped that the research might add to the existing knowledge that has been associated with both music and creative writing in FLE respectively. It could also provide important guidelines for the improvement of the programme, should it be implemented at the University of Pretoria or presented elsewhere.

1.3   Research Aims

The principal aim of this research project is to enhance the existing second-year FLE course at the University of Pretoria by introducing a newly developed Creative Expression programme. The research project aspires to provide a better understanding of what a Creative Expression programme should consist of and to describe the process of designing it. Lastly, the research project endeavours to contribute to the

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French teaching academic community by exploring the experiences a group of research participants had in the Creative Expression classes.

1.4   Research Objectives

The first objective of this research project is to describe the process of designing a Creative Expression programme that could possibly correspond to the needs of contemporary second-year students studying French at the University of Pretoria. This objective relates to the first sub-research question as I will describe in-depth how I designed the Creative Expression programme, in the chapter "Design of the Creative Expression programme". In the chapter "Student experience: findings and discussion" I analyse the comments made by the research participants with regard to the teaching material as well as my own observations of the classes, referring to the applicable literature.

In order to answer the second sub-research question, my objective is to determine and describe how the group of research participants experienced the Creative Expression programme. In the chapter "Student experience: findings and discussion" I present a qualitative analysis of the journal entries and the interview responses of the research participants in order to demonstrate what their experiences of the Creative Expression programme were. These findings are presented within the framework of the CEFR, and supporting literature that confirms many of the findings will be referred to. I also do a close reading of selected creative productions written by the students.

The research rationale and context section explains why I decided to consider the implementation of a Creative Expression programme as a way of enhancing the existing second-year French course at the University of Pretoria.

1.5   Research Rationale and Context

In this research project the principal research question addressed is how the second-year French course could be enhanced by introducing the Creative Expression programme. This question has been investigated by looking at the following factors: the development in the international context with regard to the French language, the teaching approaches that are used in FLE, the present use of music and creative writing activities in FLE, the departmental needs at the University of Pretoria and my personal motivation. It is crucial to take all of these factors into account when creating innovative teaching material because the context of the learning environment changes continuously as a result of these factors (Boiron, 2003; Lemeunier, 2006).

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1.5.1 Development in the international context *vis-à-vis* the French language

Foreign language teaching has become increasingly important due to globalisation and the associated heightened demands in global communication. This is especially true for French, as it is one of the official languages on all five continents and whose 220 million francophones are dispersed over more than 75 countries. Francophone Africa is becoming increasingly important with regard to the expansion and preservation of the French language (Francophonie, n.d.). Musanji Ngalasso-Mwatha (2012) states that by 2050 approximately 80% of all francophones will be African :

> [a]ujourd'hui le poids de l'Afrique est indispensable pour évaluer la francophonie : les Africains représentent à peu près la moitié du nombre total des francophones dans le monde. Les études projectives montrent que ce poids sera encore plus important dans un avenir qui n'est pas très lointain : en 2050 environ 80% des francophones dans le monde seront Africains. Explication : démographie stagnante au Nord, galopante au Sud (Ngalasso-Mwatha, 2012: 2).

He even goes so far as to ask what would happen if all the African states decided to abandon the French language and implement either English or Chinese as official language. However, he explains that this catastrophic scenario is not likely to happen because of two reasons. Firstly, because French is formally established in most of the African political states and secondly, Africans have become very attached to the French language as they consider mastering French a key that gives one access to the world outside of Africa. He also states that it gives them a sense of personal achievement (Ngalasso-Mwatha, 2012: 1–2). Ngalasso-Mwatha believes furthermore that the countries in the Northern hemisphere should welcome initiatives being taken in francophone Africa:

> Les progrès de la langue française en Afrique, dans les années à venir, dépendront de sa capacité à jouer un rôle décisif, non seulement comme moyen de communication national, international et interafricain, mais aussi et surtout comme facteur réel de développement dans les domaines de l'éducation, de la science, de la technologie, de l'économie et de la vie sociale ; ils dépendront également de l'accueil que les francophones du Nord réserveront aux productions littéraires, artistiques et scientifiques en provenance des pays du Sud (Ngalasso-Mwatha, 2012: 3).

I chose to base the Creative Expression programme on African francophone music in the light of the fact that francophone Africa plays such an important part in the preservation and expansion of the French language. For this reason the students were given a more extensive and inclusive overview of the French culture, which includes francophone culture outside France. The artists whose music was used as inspiration for the activities are Tiken Jah Fakoly, Alpha Blondy, Francis Bebey, Amadou & Mariam and Angélique Kidjo. This also shows that the Creative Expression programme is in line with the developments in South African society that are moving towards a more inclusive view of the African francophone continent.

1.5.2   The current teaching approach used in FLE

When creating innovative teaching material it is important to take into account not only the developments within the international French-speaking community, but also those that are taking place within the communities where French is being taught as a foreign language. Educators that teach French as a foreign language are commonly advised to adhere to a specific teaching approach in the classroom. In the 1970s, for example, the *Approche communicative* (Puren, 2002), which focuses on teaching learners specific communicative tasks, such as ordering a coffee in a café, was adopted. After that the *Approche actionnelle* (Puren, 2002) was introduced in the late 1990s, an approach in which the students are encouraged to perform specific tasks together with their fellow learners while talking French. Currently the *Approche actionnelle* is still widely supported and implemented (Council of Europe, 2001). Although its main focus is on the social interaction among learners of a foreign language, it still encourages communicative language development among learners. The *Approche actionnelle* also promotes an environment in which the foreign language learner is given the opportunity to express him- or herself on an emotional level. This occurs in activities where "the intention may be to entertain a visitor by exchanging information on families, friends, likes and dislikes, to compare experiences and attitudes, etc." (Council of Europe, 2001: 53).

I have developed the Creative Expression programme by keeping the objectives of the *Approche actionnelle* in mind as this is an established teaching approach in FLE.

1.5.3   The present use of music and creative writing in FLE

Another factor that needs to be taken into account when creating new teaching material, is the teaching tools and/or resources that are used, in this case music and creative writing. The use of both music and creative writing in FLE was neglected in the past. It is only since the 1980s that music and since the 1970s that creative writing has started to gain more attention in academic literature in FLE. This is because the value of both disciplines in FLE was doubted for various reasons (Calvet, 1980; Boudou & Isern, 1984; Silva, 2001; Dortu, 2008).

However, many positive findings associated with the use of both music and creative writing have been observed in both a non-FLE and a FLE environment. Authors have stated, for example, that the content of songs enriches the FLE learners' francophone cultural awareness (Hourbette, 1993; Weaver Failoni, 1993). Jean Dortu (2008) suggests that creative writing in the FLE environment can "stimuler l'imagination,

affiner la sensibilité par rapport à la littérature et à l'expression écrite, développer l'intérêt et la compétence en français écrit, enrichir le goût du lecteur" (Dortu, 2008: 51). Findings specifically related to emotions and/or language development with the use of music (Calvet, 1980; Hourbette, 1993; Hourbette & Boiron, 1993; Legg, 2004) and creative writing (Souchon, 2003; Gervais, 2006; Dortu, 2008; Senoussi, 2010; Farid, 2011; Yening, 2012) are plentiful and predominantly positive. However, there is a paucity of publications in FLE related to the combination of these two. Also, there is still no comprehnsive existing theoretical approach, neither with regard to the use of music nor to the use of creative writing, specifically in FLE.

Lastly, there are only a small number of programmes that have been created based on a combination of music and creative writing in FLE. Exercises pertaining to the combination of music and creative writing in French as a foreign language can be found in some of the editions of *Génération Française*, an initiative of CAVILAM (*Centre d'Approches Vivantes des Langues et des Médias)* ("CAVILAM," n.d.), situated at Vichy in France, but this seems to be the only initiative that has sparked international interest.

I chose to combine music and creative writing in the Creative Expression programme because both were neglected in FLE in the past, despite the positive findings identified in the few studies that have been conducted concerning music and creative writing respectively.

1.5.4   Departmental needs at the University of Pretoria

Finally, the development of the Creative Expression programme was influenced by both the departmental needs at the University of Pretoria as well as my personal motivation. Following discussions with my colleagues in the French section of The Modern European Languages Department at the University of Pretoria throughout the course of 2011, we identified a few potential areas for development within the second-year French course.

Firstly, at the time, the appropriate pedagogical use of song in the programme was uncertain. Although songs were used informally from time to time, accompanying activities seemed to have a less sound didactic basis in comparison to most of the other classes offered by the French section, such as Translation, Literary Texts, Cultural Texts and Grammar. Ludovic Gourvennec (2008) refers to such an implementation as an "arbitrary methodological approach" (Gourvennec, 2008: 16). Secondly, the course did not have as many creative components as the French lecturers in the Department would have liked. In light of the fact that our first-year course already has a creative component called *Simulation Globale*,

we felt the students' creative skills should continue to be developed in their second-year. It is important to note that the second-year course provided only three hours of contact time per week and the course content had to be limited to the available time in the past. As of 2011 this contact time has been increased to five hours per week, which created room for supportive programmes. One in five hours was thus allocated to the experimentation with the proposed Creative Expression programme. Its focus was originally on encouraging other competences not already encouraged in the Grammar, Literary or Cultural Texts classes.

Thirdly, an additional factor we considered is the constantly evolving profile of a student studying French today. We realised we had to adapt our teaching practices to suit the students' needs in terms of technological advancement. This is in agreement with the following statement:

> Enfin, il paraît judicieux de repenser le rapport à l'écriture et l'expression de soi également selon les nouvelles données du siècle et les technologies de l'information et de la communication. Internet permet aux jeunes, de nos jours, d'être en contact permanent avec l'écrit et les conduit à participer au monde avec de nouvelles façons de faire et d'apprendre. Les pratiques d'écriture changent et les modes d'acquisition du savoir prennent une configuration moderne (Senoussi, 2010: 119).

For this reason a modern slant has been given to the programme; students watch music videos in class, receive Youtube links to watch at home and are given the opportunity to make their own videos.

1.5.5   Personal motivation

Apart from all the above-mentioned reasons as to why a new Creative Expression programme was thought to be of value to the French section in the Department of Modern European Languages, my personal experience as an undergraduate in this Department shaped the way in which I approached this research project. I studied French on an undergraduate level from 2006 to 2008, and I completed an honours degree in 2010. The French courses consisted of Grammar, Cultural Texts and Literary Texts classes. In the Grammar classes we submitted exercises on grammatical rules. Although we were encouraged to argue creatively in assignments for the Cultural and Literary Texts classes, especially in the assignments that involved literary text analysis, no assignment or class activity focused exclusively on developing creative writing skills. While initiatives to this effect had been undertaken before I was a student, I felt the development of creative writing skills merited more attention. Language used creatively and as more than a basic method of mere communicative ping-pong relates to the higher order demands of a B.A. degree and to the realisation of the full potential of language.

The way in which the course was structured appeared to focus more on enabling students to have an intellectual connection with the language and less on creating an emotional connection. I would, for example, have appreciated more opportunities to express my experiences of being multilingual. As far as I recall we did not have in-depth discussions concerning the identity of being a foreign language learner studying French in South Africa. Not being able to express these emotions had a negative effect on my motivation to learn the language, as I often felt alienated by the mere thought of studying French in South Africa. I often doubted the relevance of the subject in the South African society and also the relevance it had for me personally. I tried to resolve these feelings of a lack of connection by composing French songs that were of some emotional value to me. I am an active musician and have a keen interest in composing music and in creative writing. Consequently I am also intrigued by the use of song in the foreign language classroom and the possibilities it offers for stimulating creativity in this context. These interests provided me with the opportunity to engage in a research project that I am passionate about and take a personal interest in.

1.6   Limitations, delineation and assumptions

The limitations to and delineation of this research project include the following: The study took place at one University in South Africa, during one year, with research participants selected from one class. The assumption was made that this class represented a sample of typical FLE learners at the University of Pretoria.

Furthermore, the scope of this research project did not include defining comprehensive evaluative descriptors for the activities at the outset of the programme development.

1.7   Outline of chapters

This dissertation consists of the following chapters: Literature Review, Research Methodology, the Design of the Creative Expression programme, Student experience: findings and discussion and Conclusions.

The Literature Review chapter will refer to the organisation of the CEFR and how the aims of this research project relate to it. Literature pertaining to the use of music and creative writing in FLE will be examined. Specific focus will be placed on literature in FLE concerning the atmosphere that is created in the classroom as well as the role of the of the language learner expressing his or her emotions. The chapter will close with an account of the history of both the use of music and creative writing in FLE as well as the existing teaching material.

Thereafter, in the Research Methodology chapter, the assumptions with regards to social reality within the context of this study will be made known. The research design that was adopted will be clarified. The following components concerning the study will be elaborated on: its methodology as well as the ethical considerations and the limitations concerned.

The design of the Creative Expression programme is the chapter that follows. It explains how the Creative Expression programme was designed and implemented. The approaches that influenced the organisation of the programme will be set out and each activity will be described in detail. The comments I made in my teaching diary, which recounts the experience I attained while designing and teaching the programme, will be integrated where applicable. The role of the reflective journals will be clarified. Issues concerning the broad learning objectives and evaluative descriptors associated with the programme will be discussed and light will be shed on the two collective music projects that were completed as a result of the Creative Expression programme.

In chapter five, Student experience: findings and discussion, a presentation will be given of the qualitative analysis that was conducted in order to determine the experiences of the research participants with regard to the Creative Expression programme. These findings will be situated within the framework of the CEFR and the supporting literature will also be referred to.

In the final chapter, the conclusions with regards to the study will be drawn and suggestions will be made for further application of the programme. Potential areas for further research will be discussed.

2.   Literature review

2.1   Introduction

The aim of this study is twofold; to enrich the existing second-year FLE course at the University of Pretoria by introducing a Creative Expression programme and to determine how a group of second-year students experienced it. It is the duty of educators to develop new teaching material tailored to the local and geographical context of the foreign language learner and to determine their diverse needs. This implies that educators should adopt a learner-centred approach. Therefore, as Lemeunier-Quéré (2004) states, foreign language educators have a "devoir de création" (Lemeunier-Quéré, 2004: 29), a duty to create and adapt teaching material and methods that correspond to the learners' various needs. As confirmed by Michel Boiron (2003), innovation and the exploration of the potential of new didactic material contribute to the effectiveness of foreign language teaching practices.

There are a few factors that should be taken into account when an educator creates teaching material. Firstly, the general objectives of the programme. How to achieve these depend on the learning approach chosen. Hence, two of the most recent learning approaches in FLE, the *Approche communicative* and the *Approche actionnelle,* are discussed. The *Approche actionnelle* is an established approach in FLE and will be discussed in more depth.

The function of the CEFR in the context of this study, and the way in which the *Approche actionnelle* is understood in terms of the CEFR, are discussed first. The CEFR is a reference, based on the former and current learning approaches, and provides language outcomes, objectives and competences and examples of activities of resources which will lead to the stated outcomes and objectives in the newly devised programme. This includes a description, as stipulated by the CEFR, of the various language activities the learners may engage in, the domains in which they can function and the competences that they can achieve. More specifically, the personal domain and the existential competence, as stipulated by the CEFR, will be considered in more depth as both of these matters have gained increasing importance in recent FLE publications and are both very relevant to this study.

Two notions that relate to the personal domain and the existential competence are discussed, namely "Creating a non-threatening environment" and "Learning to express affect"[1]. The focus is on publications in FLE but reference is made to the affective domain and the affective filter, which are also applicable to broader learning contexts.

Also to be taken into account when creating teaching material, is the teaching tools and/or resources that are used to inform their creation, in this case, music and creative writing. Within the context of FLE, the history of using music and creative writing as well as the existing teaching material, are considered. Numerous positive findings have resulted from the use of music and creative writing in the FLE classroom. This is looked at in more depth.

Lastly, the most important components of the literature review are highlighted and the gaps in the current literature are identified.

2.2   The Common European Framework of Reference for Languages (CEFR)

The CEFR provides a "common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe" (Council of Europe, 2001: 1). Because it provides a common basis for the explicit description of objectives, content and methods, it enhances the transparency of courses, syllabuses and qualifications. In this way it promotes international co-operation in the field of modern language teaching (Council of Europe, 2001: 1).

2.2.1   The *Approche actionnelle*

The CEFR relates to a very general view of language use and learning by adopting the action-orientated approach, or the *Approche actionnelle* (Council of Europe, 2001:9). In the domain of teaching French as a foreign language, there have been various stages regarding the approaches that have been developed and adhered to. Christian Puren (2002) is of the opinion that no theoretical approach should be a rejection of previous approaches, but that it is an elaboration thereof. He also suggests that the theoretical approach an educator draws upon in the foreign language classroom should depend on the objectives of the educator and on the specific learning context and its needs (Puren, 2002: 13). He summarises the

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[1] I make use the terms "Creating a non-threatening environment" and "Learning to express affect" for the purpose of this research project to group literature applicable to each notion accordingly.

preceding learning approaches in FLE up to the *Approche actionnelle,* as well as their relevant goals as follows:

> Dans la méthodologie traditionnelle on formait un "lecteur" en le faisant traduire (des documents), dans la méthodologie active on formait un "commentateur" en le faisant parler sur (des documents) ; dans l'*Approche communicative* on formait un "communicateur" en créant des situations langagières pour le faire parler avec (des interlocuteurs) et agir sur (ces mêmes interlocuteurs) ; dans la perspective actionnelle ... on se propose de former un "acteur social"; ce qui impliquera nécessairement, si l'on veut continuer à appliquer le principe fondamental d'homologie entre les fins et les moyens, de le faire agir avec les autres pendant le temps de son apprentissage en lui proposant des occasions de "co-actions" dans le sens d'actions communes à finalité collective (Puren, 2002: 62).

For the purpose of this study I limit my discussion to the approaches from the *Approche communicative,* onwards.

The principal objective of the *Approche communicative* (AC), was to empower the learner to communicate and exchange information with foreigners, in the target language, in different settings. One of the ways in which educators developed these competences was by engaging learners in role play (Puren, 2006: 39). One of the main activities which educators encouraged when the *Approche communicative* was widespread was *le voyage touristique*; learners were asked in class to pretend being tourists in the country of the foreign language (Puren, 2006: 40). These "encounters" were short-lived, as seen in the following remark:

> On remarquera ainsi que, dans les dialogues des manuels communicativistes, les interlocuteurs commencent toujours un nouveau dialogue et font très rarement allusion à des échanges antérieurs; ou encore que les personnages y louent bien plus souvent des chambres d'hôtel que des appartements… (Puren, 2006: 40).

Following the *Approche communicative*, was the *Approche actionnelle*, also called the *Perspective actionnelle* (PA). When educators adopted the new approach, learners were no longer only expected to communicate occasionally with the native speaker, the goal was to teach learners how to, eventually, perfom specific tasks together with the native speaker:

> Il ne s'agit plus seulement de communiquer ponctuellement avec des étrangers pour s'informer et informer (objectif social langagier de l'AC), mais de travailler en continu avec d'autres (de même langue maternelle ou d'autres langues maternelles) en langue étrangère (Puren, 2006: 40).

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The shift in learning approch occurred at the same time as the changing social context in which Europe found itself at the time:

> Avec la PA…émerge la prise en compte d'un nouvel objectif social lié à la poursuite du projet d'intégration européenne, et qui consiste désormais à préparer les apprenants à travailler, dans leur propre pays ou dans un pays étranger, avec des natifs de différentes langue-cultures, comme c'est déjà le cas dans les entreprises multinationales…(Puren, 2006: 40).

The *Approche actionnelle* is still recognised by FLE educators today and it is defined as follows:

> The approach adopted here, generally speaking, is an action-oriented one in so far as it views users and learners of a language primarily as 'social agents', i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. While acts of speech occur within language activities, these activities form part of a wider social context, which alone is able to give them their full meaning. We speak of 'tasks' in so far as the actions are performed by one or more individuals strategically using their own specific competences to achieve a given result. The action-based approach therefore also takes into account the cognitive, emotional and volitional resources and the full range of abilities specific to and applied by the individual as a social agent (Council of Europe, 2001: 9).

Although the *Approche actionnelle* emphasizes that the foreign language learner should be considered a social entity, there are still specific language-related activities that the learner should develop, which are the next point of discussion.

2.2.2   Language activities

The CEFR stipulates the various language activities a language learner can engage in. The four principal language activities promoted by the CEFR include speaking (oral production), writing (written production), listening (aural reception) and reading (visual reception) (Council of Europe, 2001: 58–68). These language activities can be "ludic" and/or "aesthetic" in nature. Ludic uses of language refer to "the use of language for playful purposes" (Council of Europe, 2001: 55) and it is argued that it "often plays an important part in language learning and development" (Council of Europe, 2001: 55). Examples of ludic activities include fabricating stories, playing writing games and other audio-visual activities (Council of Europe, 2001: 55). Aesthetic uses of language include "[i]maginative and artistic uses of language which are important both educationally and in their own right. Aesthetic activities may be productive, receptive, interactive or mediating ... and may be oral or written" (Council of Europe, 2001: 56). They include activities such as singing, retelling and rewriting stories, listening to, reading, writing and speaking imaginative texts, performing scripted or unscripted plays, the production, reception and performance of literary texts and performing and watching/listening to recitals, drama, opera, etc. (Council of Europe, 2001: 56).

Students engage in diverse language activities throughout the language learning process, which occurs in various domains. They eventually achieve general or communicative competences. The four different domains in which a language learner operates are discussed next.

2.2.3   Domains

The choice of the domains "in which learners are being prepared to operate has far-reaching implications for the selection of situations, purposes, tasks, themes and texts for the future utility of teaching and testing materials and activities" (Council of Europe, 2001: 44). The learner should be able to succeed in the various language activities (oral or written production, for example) within a specific domain. The number of possible domains is "indeterminate, since any definable sphere of activity or area of concern may constitute the domain of concern to a particular user or course of instruction" (Council of Europe, 2001: 45). The CEFR does, however, distinguish the following four principal domains: the personal, the public, the occupational and the educational:

> The personal domain (*domaine personnel*), in which the person concerned lives as a private individual, centred on home life with family and friends, and engages in individual practices such as reading for pleasure, keeping a personal diary, pursuing a special interest or hobby, etc.; the public domain (*domaine public*), in which the person concerned acts as a member of the general public, or of some organisation, and is engaged in transactions of various kinds for a variety of purposes; the occupational domain (*domaine professionnel*), in which the person concerned is engaged in his or her job or profession; the educational domain (*domaine éducationnel*), in which the person concerned is engaged in organised learning, especially (but not necessarily) within an educational institution (Council of Europe, 2001: 45).

Both the general and communicative competences a language learner is encouraged to achieve, within these domains, are now discussed.

2.2.4   Competences

Within the CEFR there are general and communicative competences that a language learner should develop. The general competences are further classified into declarative knowledge (*savoir*), skills and know-how (*savoir-faire*), existential competence (*savoir-être*) and ability to learn (*savoir-apprendre*).

The learner acquires declarative knowledge (*savoir*) when he or she understands the peculiarities and expectations of all four domains. Also, of considerable importance, "is factual knowledge concerning the country or countries in which the language is spoken, such as its major geographical, environmental, demographic, economic and political features" (Council of Europe, 2001: 102).

Skills and know-how (*savoir-faire*) encompass practical competences. These include, for example, social skills. This would mean that the learner is encouraged to learn how to, for example, "perform the expected routines, in so far as it is considered appropriate for outsiders and particularly foreigners to do so" (Council of Europe, 2001: 104). Intercultural skills are also given as example of the competence *savoir-faire*, which can be defined as follows:

> The ability to bring the culture of origin and the foreign culture into relation with each other; cultural sensitivity and the ability to identify and use a variety of strategies for contact with those from other cultures; the capacity to fulfil the role of cultural intermediary between one's own culture and the foreign culture and to deal effectively with intercultural misunderstanding and conflict situations; the ability to overcome stereotyped relationships (Council of Europe, 2001: 104–105).

The existential competence (*savoir-être)* refers to the learner's personality traits, attitudes and motivations, which cannot be separated from the person who is learning a new language, as defined more comprehensively in the following extract:

> The communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity ... Attitudes and personality factors greatly affect not only the language users'/learners' roles in communicative acts but also their ability to learn. The development of an 'inter-cultural personality' involving both attitudes and awareness is seen by many as an important educational goal in its own right (Council of Europe, 2001: 105–106).

Lastly, the ability to learn (*savoir-apprendre*), occurs when the learner is able to integrate all that has been learnt as a result of *savoir* and *savoir-faire*. It is defined as follows:

> The ability to observe and participate in new experiences and to incorporate new knowledge into existing knowledge, modifying the latter where necessary. Language learning abilities are developed in the course of the experience of learning. They enable the learner to deal more effectively and independently with new language learning challenges, to see what options exist and to make better use of opportunities. Ability to learn has several components, such as language and communication awareness; general phonetic skills; study skills; and heuristic skills (Council of Europe, 2001: 106–107).

Learners eventually combine these general competences with communicative competences that are more specifically language-related. The communicative competences are divided into the following components: linguistic, sociolinguistic and pragmatic, all of which are discussed briefly.

The CEFR does not claim to produce an exhaustive description of the linguistic competences, or any of the competences for that matter. They do, however, distinguish six linguistic competences: lexical, grammatical, semantic, phonological, orthographic and orthoepic. These differences are defined in more depth in the following extract:

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> Lexical competence involves knowledge of, and ability to use, the vocabulary of a language, which consists of lexical elements and grammatical elements. Grammatical competence may be defined as knowledge of, and ability to use the grammatical resources of a language. Semantic competence deals with the learner's awareness and control of the organisation of meaning, word meaning for example. Phonological competence involves a knowledge of, and skill in the perception and production, the sound-units and phonemes for example. Orthographic competence involves a knowledge of and skill in the perception and production of the symbols of which written texts are composed, punctuation marks and their conventions of use, for example. Orthoepic competence expects learners to be able to produce a correct pronunciation from a written text (Council of Europe, 2001: 110–117).

Sociolinguistic competences are concerned with the knowledge and skills required to deal with the social dimension of language use. The learner would be expected to make use of the appropriate linguistic markers of "social relations; politeness conventions; expressions of folk-wisdom; register differences; and dialect and accent" (Council of Europe, 2001: 118).

Lastly, pragmatic competences are concerned with the learner's knowledge of the principles according to which messages are "organised, structured and arranged ('discourse competence'); used to perform communicative functions ('functional competence'); sequenced according to interactional and transactional schemata ('design competence')" (Council of Europe, 2001: 123).

The domain and general competence, as stipulated by the CEFR, that are gaining increasing importance in recent publications in FLE is the personal domain and the existential competence. The way in which the existential competence relates to the notion Creating a non-threatening environment will now be clarified. Subsequently, the association between the personal domain and the notion Learning to express affect will be made known.

2.3   Creating a non-threatening environment and the CEFR's existential competence

The notion Creating a non-threatening environment, in the context of this study, refers to the educator's responsibility to create an environment in the classroom in which the foreign language learner feels comfortable and relaxed. In turn the learner will be more receptive to learning the foreign language and it will also influence his/her motivation to learn.[2]

The existential competence, set out in the CEFR, is related to notion Creating a non-threatening environment because it stipulates that the learner's attitude and levels of motivation are of crucial

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[2] It should be noted that Motivation Theory is not explored in this dissertation. However, the work of Kyung Kim (2003) and Takayo Nitta (2006) can be consulted if necessary.

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importance in the language learning process: "the communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity" (Council of Europe, 2001: 105–106).

It will become clear in the discussion below that developing the existential competence seems to be key to creating an environment in which the FLE learner is receptive to learning the new language.

The notion Creating a non-threatening environment is grounded in the thinking regarding the affective filter, which refers to the success or difficulty a learner has in acquiring a foreign language. If the learner has a low affective filter, it means that he or she is comfortable or relaxed in the classroom and will therefore acquire the language faster. This definition is similar to the way in which Ruby Jones (2008) defines the affective factors in language learning:

> [T]he affective factors in language learning can be viewed as closely related to the degree of affinity students feel for the foreign language. The sense of foreignness or alienation in a foreign language can function as an inhibitory factor in language learning, while a sense of affinity or comfort can facilitate language learning (Jones, 2008: 10).

Clay Christensen (1975) is one of the earliest authors to theorise about the notion Creating a non-threatening environment. Based on his practical experience, his focus is on creating an environment in the classroom in which the student feels comfortable in order to function optimally (Christensen, 1975: 211). His work is related to the principles of "The Natural Approach", developed by Krashen and Terrel (1983). They propose "The Affective Filter Hypothesis":

> We have hypothesized that certain attitudinal variables relate primarily to subconscious language acquisition, and that they have two effects: (1) they actually encourage input; people who are motivated and who have a positive self-image will seek and obtain more input; (2) they contribute to a lower affective filter; given two acquirers with the exact same input, the one with the lower affective filter will acquire more. The second effect is of great importance to the acquirer in a classroom setting; it implies that our pedagogical goals should not only include supplying optimal input, but also creating a situation that promotes a low filter (Krashen & Terrel, 1983: 38).

They state that it is invaluable to lower the student's affective filter. According to the principles of The Natural Approach, a lowered affective filter can be achieved in the following manner: firstly, when there is no demand for early speech production. This reduces the learner's anxiety levels as the focus is on only one skill at a time. Secondly, students are allowed to make the decision, individually, when they wish to begin speaking the target language. Thirdly, the students are not corrected directly (Krashen & Terrel, 1983: 59).

The notion, Creating a non-threatening environment, furthermore relates to the taxonomy of the affective domain. David Krathwohl's Taxonomy of the affective domain (Bloom, Krathwohl & Masia, 1973) provides a set of criteria for classifying educational outcomes related to the complexity of thinking in the affective domain. The taxonomy can be applied to all learning areas and levels; in the case of this study it is applicable to language learning. Educators make use of the taxonomy to devise activities that develop students' personal relationships and value systems ("Krathwohl's Taxonomy of the Affective Domain," n.d.). It is presented in five stages: Receiving, Responding, Valuing, Organisation and Characterisation:

> Receiving (Attending): At this level we are concerned that the learner be sensitised to the existence of certain phenomena and stimuli; that is that he be willing to receive or to attend to them (Bloom, Krathwohl & Masia, 1973: 98).

> Responding: At this level we are concerned with responses that go beyond merely attending to the phenomenon. The student is sufficiently motivated that he is not just willing to attend, but perhaps it is correct to say that he is actively attending (Bloom, Krathwohl & Masia, 1973: 118).

> Valuing: At this level the student considers the phenomenon as having worth. This abstract concept of worth is in part as a result of the individual's own valuing system or assessment, but it is much more a social product that has been slowly accepted and has come to be used by the student as his own criterion of worth (Bloom, Krathwohl & Masia, 1973: 139).

> Organisation: As the learner successively internalises values, he encounters situations for which more than one is relevant. Thus necessity arises for (a) the organisation of the values into a system, (b) the determination of the interrelationships among them, and (c) the establishment of the dominant and pervasive ones (Bloom, Krathwohl & Masia, 1973: 154).

> Characterisation by a value or value complex: At this level of internalisation the values already have a place in the individual's hierarchy, are organised into some kind of internally consistent system, have controlled the behaviour of the individual for a sufficient time that he has adapted to behaving this way; and an evocation of the behaviour no longer arouses emotion or affect except when the individual is threatened or challenged (Bloom, Krathwohl & Masia, 1973: 165).

Foreign language learners are expected to feel comfortable in their learning environment and may go through these stages. The phenomenon in this context would be the foreign language.

Rebecca Oxford (2003) states that there are specific affective strategies a foreign language learner could have or could develop. She explains the difference between a "learning style" and a "learning strategy". Both have an impact on the way a student learns and how well the student learns. A learner has less control over his or her learning style (like whether the learner is an introvert or an extrovert for example) and the learner has more control over his or her learning strategies (like if the learner enjoys making a mind map or would rather learn a rhyme when studying for example). It would therefore be more likely that an introverted student would prefer a cognitive learning strategy over a social strategy whereas an

extroverted student would prefer the contrary. She asserts that there are six principal learning strategies: Cognitive, Metacognitive, Memory-related, Compensatory, Affective and Social (Oxford, 2003: 12–14). In affective strategies the learner "identifies his or her mood anxiety level, when the learner talks about feelings, rewards him- or herself for good performance, and uses deep breathing or positive self-talk" (Oxford, 2003: 14). Oxford also maintains that an educator can assist a student to "stretch" his or her learning style, even when it falls outside the student's learning style preference. The educator does this by introducing the student to alternative learning strategies.

More recently, Peter Macintyre and Tammy Gregersen (2012) aimed to "establish a theoretical foundation on which to build a more complete understanding of the ways in which affect and imagination contribute to language learning" (Macintyre & Gregersen, 2012: 193). They emphasize the importance of facilitating positive emotions in the language classroom: "[w]e argue that positive emotion facilitates the building of resources because positive emotion tends to broaden a person's perspective, opening the individual to absorb the language. In contrast, negative emotion produces the opposite tendency, a narrowing of focus and a restriction of the range of potential language input" (Macintyre & Gregersen, 2012: 193).

Clyde Coreil (2003) explains that it is important to reduce the potential anxiety that learners could experience in the FLE environment: "The interest in affective variables in language learning is reflected in some modern language teaching stances aimed at reducing anxiety and inhibitions and enhancing the learner's motivation and self-esteem" (Coreil, 2003: 94).

Another matter closely related to the notion Creating a non-threatening environment is foreign language anxiety, which can be best discussed by referring to the work of Macintyre and Gregersen (2012), Euphrosyne Efthimiadou (2011), Bruce Perry (2006) as well as Melvin Andrade and Kennith Williams (2009).

Macintyre and Gregersen (2012) define language anxiety as follows, which is also applicable to the foreign language classroom:

> [T]he feelings associated with language anxiety typically precede avoidance or escape; we want to leave a situation that makes us anxious as a means of self-protection. We are at risk in a situation where we cannot understand what is being said. If we do not understand the people around us, we are subjected to a primitive question: How can we fit into, and avoid being rejected by this group? (Macintyre & Gregersen, 2012: 195).

As a result of this anxiety, learners can become very negative when learning a language: "[d]ans le processus d'apprentissage, l'apprenant exprime des manifestations affectives traduisant des sentiments même négatifs. Il arrive de passer de la passivité et de l'indifférence à la peur et l'angoisse sans négliger les blocages de la conscience" (Efthimiadou, 2011: 164). In extreme cases the learner can even suffer from educational trauma as stated in the following quotation:

> "Nearly one-third of the adult population who bring to their classroom a history of abuse, neglect, developmental chaos, or violence that influences their capacity to learn, as well as those who, in response to stress-inducing pedagogical methods, have acquired cumulative educational trauma leading to fear conditioning" (Perry, 2006: 21).

The article by Andrade and Williams (2009) is based on a study in which English was taught to Japanese students. In the study Andrade and Williams (2009) conducted, they list the typical symptoms a learner who suffers from language anxiety could experience:

> Physical symptoms can include, for example, rapid heartbeat, muscle tension, dry mouth, and excessive perspiration. Psychological symptoms can include embarrassment, feelings of helplessness, fear, going blank, and poor memory recall and retention among others. Negative social behavior may be manifested in such ways as inappropriate silence, unwillingness to participate, absenteeism, and withdrawal from the course. These effects can lead to poor performance and low achievement (Andrade & Williams, 2009: 4).

They state that educators have a responsibility towards their students to minimise the anxiety-provoking situations in which they could find themselves:

> Foreign language learning anxiety is not something to be ignored or considered a problem for the students to deal with on their own. To optimize learning for all learners, teachers should be aware of anxiety-provoking situations and take steps to minimize their negative impact (Andrade & Williams, 2009: 12).

Macintyre and Gregersen (2012) explain how educators can help learners overcome their anxieties towards the foreign language, by, for example, creating situations in which the learners construct "possible selves" (Macintyre & Gregersen, 2012: 201). In other words, in the FLE classroom learners already imagine themselves speaking to the native speaker: "In implementing this model, learners create specific, vivid representations of what they might become, what they would like to become, and what they are afraid of becoming" (Macintyre & Gregersen, 2012: 201). They argue that "the motivational force behind possible future selves stems in large part from anticipatory and anticipated emotions" (Macintyre & Gregersen, 2012: 199). They propose that "the formation of possible future L2 selves would be facilitated by the positive-broadening power of anticipatory emotion" (Macintyre & Gregersen, 2012: 199). They give examples of other ways in which an educator could create a less threatening environment, by proposing that one could "encourage play and exploration; promote joy, interest, and contentment;

create resiliency and community-building; stimulate learners to find constructive meaning and long-term benefits to their actions, and advance flourishing social networks" (Macintyre & Gregersen, 2012: 200).

Other studies that have been conducted that involve the notion Creating a non-threatening environment include the work of Barry Chametsky (2013), Christine Arnaud (2008) and Brooke Sydow (2008).

Chametsky (2013) conducted a qualitative study with adult learners who took at least one post-secondary, online foreign language class. The theory he proposes is called "offsetting the affective filter" in the online foreign language learning environment. In the context of his study, this notion refers to the process a student goes through in the online foreign language learning environment in order to reduce their anxiety and stress. He lists the ways in which the learners succeeded in reducing the affective filter:

> These four elements are (a) balancing, (b) interacting (which has four subcategories of venting, verbalizing, communicating, and clarifying, (c) andragogic elements such as valuing, self-directing, and feeling motivated, and (d) comporting (which has three subcategories of plodding through and accepting, focusing, and giving up) (Chametzky, 2013: 124).

By doing all of the above he concluded that the students were able to counteract the negative elements in the course that caused their affective filter to increase.

Arnaud (2008) filmed and analysed facial expressions and other non-verbal gestures in a FLE classroom, in order to determine which gestures are the most pertinent when an educator wants to keep students engaged and motivated. She found that an educator should do the following in order to create a more encouraging learning environment: distribute the attention equally amongst students, give each student an opportunity to speak, be cheerful, enthusiastic, welcoming, relaxed, and flexible (Arnaud, 2008: 192).

Sydow (2008) conducted a study in which she researched immediacy, which she defines as follows: "Immediacy in the instructional setting indicates proximity and fondness, which have been noted as psychological benefits that contribute to student satisfaction" (Sydow, 2008: 28). Based on her research, it is evident that there exists a positive relationship between immediacy and the notion Creating a non-threatening environment in the foreign language classroom, as it enhances learning:

> Students reported specific teacher behaviors that contributed to their understanding of the content including, the instructor's tone of voice, rate of speech, native dialect, stress of accented syllables on words and structures being learned, the use of humor, positive feedback and encouragement to speak freely" (Sydow, 2008: 70).

The association between the notion Learning to express affect and the personal domain, as stipulated by the CEFR, will form the next point of discussion.

2.4   Learning to express affect and the CEFR's personal domain

The notion Learning to express affect, in the context of this study, refers to the foreign language learner learning how to express him- or herself in the foreign language on an emotional level. The personal domain, set out in the CEFR, is related to the notion Learning to express affect because CEFR considers the language learner a private individual who engages in individual practices in which he or she expresses him- or herself on an emotional level (Council of Europe, 2001: 44). In the personal domain "the intention may be to entertain a visitor by exchanging information on families, friends, likes and dislikes, to compare experiences and attitudes, etc." (Council of Europe, 2001: 53).

Coïaniz (2001) theorises that more emphasis should be placed on the expressive capacities of the learner as an affective and social subject in foreign language learning because this has been neglected in the past:

> [l]es différentes approches de l'enseignement et de l'apprentissage des langues étrangères ont, tour à tour, privilégié la langue, l'enseignant, la méthodologie ou l'élève (l'"apprenant"). Mais le sujet, producteur d'un discours articulé à un projet expressif, le sujet vivant, affectif, chargé de cultures, de socialité, de valeurs diverses, le sujet structure de symbolique que la langue étrangère force dans une nouvelle organisation apparaît fort peu (Coïaniz, 2001: 195).

Efthimiadou (2011) also argues that more emphasis should be placed on the development of the psychological profile of foreign language learners:

> [D]ans le domaine éducatif, il est question de développer les capacités humaines liées aux facteurs psychomoteurs en vue de cultiver l'esprit critique, le sens de responsabilité et de coopération dans des groupes divergents qui interagissent dans une société pluriculturelle (Efthimiadou, 2011: 163).

Efthimiadou (2011) explains that the foreign language learner feels more engaged and implicated in the group process when his or her individual imaginative/expressive capacities have been put to use:

> Du point de vue actionnel, la contribution de l'imagination enrichit la situation établie avec de nouveaux éléments que le groupe lui-même invente. Du point de vue psychologique, les participants parviennent à dépasser leurs premiers obstacles en accroissant progressivement leurs performances. Loin de se sentir marginalisés, ils se sentent responsables du parcours de l'apprentissage, qui se divise en points de repère, où ils peuvent revenir en arrière pour tester leurs performances (Efthimiadou, 2011: 169).

Kramsch (2009b) adds that Second Language Acquisition (SLA) research has not attended to the full range of a learners' symbolic and emotional activity, which also applies to the FLE context:

It has focused more on the communicative and informational value of utterances than on their symbolic aspects and their emotional effects. It is not that SLA research has neglected issues of subjectivity and identity in language learning but it has studied them separately without tying them to the use of symbolic forms as a symbolic activity ... it has not explicitly associated affect, emotions, and identity to the language learners' experience of symbolic form (Kramsch, 2009a: 50).

She explains what she means by language as symbolic system:

When we say that language is a symbolic system, we mean that it is made up of linguistic signs that are related to one another in systematic and conventional ways … Even though for monolingual speakers linguistic signs have become so attached to their referents that they seem to be a part of the objective self; for multilinguals or newcomers to a language, the fact that the same object is called tree in one language, "Baum" or "arbre" in another, makes it evident that the linguistic sign as symbolic form is quite arbitrary, even though it is used in non-arbitrary ways (Kramsch, 2009a: 6).

The realm of the symbolic is therefore "what gets expressed, interpreted and negotiated, especially in multilingual encounters, it is not so much information as emotions and memories, values and subject positions" (Kramsch, 2009a: 190). She calls for a pedagogy that "addresses students' subjectivity, not just the effectiveness of their information exchanges or their ability to satisfy the rules of grammar" (Kramsch, 2009a: 202). This is because the language classes engage more than the intellectual capacities of the learner; it engages the learner's emotions: "[w]hile other classes in the curriculum activate mostly the brain, the language class engages the whole body, its emotions, feelings, desires and projections" (Kramsch, 2009a: 210). Educators teaching a foreign language should develop their students' "symbolic competence" by using "both a creative/narrative and a critical/reflexive approach to the development of their students' symbolic competence" (Kramsch, 2009b: 199). She gives a few examples of how educators should go about developing the symbolic competence of learners: "In addition to the academic essay, other modes of expression such as drama, reader's theater, drawing, painting, or playing music can be incorporated into regular activities, as alternative ways in which students may display their understanding of a poem" (Kramsch, 2009a: 204).

The ability to express affect in a foreign language is also related to two matters: the multilingual subject and foreign language identity. Kramsch (2009a) defines the multilingual subject as a person who has the "means of having the choice of belonging to different communities of sign users, resonating to events differently when expressed through different semiotic systems, positioning [them]sel[ves] differently in different languages, and ultimately having the words to reflect upon this experience and to cast it to an appropriate symbolic form" (Kramsch, 2009a: 201). The notions surrounding the multilingual subject is closely connected to the notion Learning to express affect in the FLE environment because if one is multilingual, it is not only necessary to speak the additional language, but it is important to be able to

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express oneself, one's emotions and feelings in that language. Kramsch (2009b), however, does not support the notion that a learner of a new language should "become" one of the native speakers. In other words, expressing one's own emotions does not imply becoming the "Other"; it rather implies becoming oneself, incarnated in the Other:

> It has generally been assumed that the main focus for learning a foreign language is to become one of "them". But more often than not, insiders do not want outsiders to become one of them" ... and if given the choice, most language learners would not want to become one of them. The pleasure of learning a foreign language does not primarily consist in identifying with flesh-and-blood native speaking nationals. It derives rather from the unique personal experience of incarnating oneself in another. ... By appropriating the language of others, multilingual speakers create new discourse whose aerial existence monolingual speakers hardly suspect (Kramsch, 2009b: 364–365).

The moment a learner becomes him- or herself incarnated in the Other, the learner has generated a new foreign language identity: "Their appropriation of foreign languages enables them to construct linguistic and cultural identities in the interstices of national languages and on the margins of monolingual speakers' territories" (Kramsch, 2009b: 368). The multilingual subject is able to express him- or herself in different languages and this position is considered a strength because the learner can make use of various "symbolic systems": There are "multiple possibilities for self-expression in language. In this regard everyone is potentially, to a greater or lesser extent, a non-native speaker, and that position is a privilege" (Kramsch, 2009b: 368).

In the study conducted by Xiaoxia (2011) students were asked to reflect on their own culture when confronted with the culture of the foreign language. In this way they were given the opportunity to express their own opinions because they had to weigh their opinions up against their views on other cultures: "l'approche affective se donne pour tâche de le familiariser avec diverses attitudes et opinions des gens du pays dont il apprend la langue et de l'inciter à exprimer ses propres attitudes et opinions en mettant en valeur sa compétence discursive" (Xiaoxia, 2011: 216).

Ozcelebi (2007) determined to what extent the subjectivity of learners was accounted for in her course material. She found that the focus on subjectivity in the course work propagated personal expression and creativity among learners, but that the level of intensity related to these activities also sometimes impeded them from understanding and using appropriate expressions:

> [l]a mise en place de la subjectivité peut motiver l'expression personnelle et la créativité du sujet-apprenant. La créativité personnelle favorise l'apprentissage d'une langue car elle crée les conditions nécessaires de la pratique de la langue. Par contre, l'intensité des sujets à apprendre risque d'empêcher la compréhension, la distinction et l'appropriation des expressions de la subjectivité (Ozcelebi, 2007: 241).

She therefore concluded that exercises that combine implicating the learner's subjectivity with additional language activities are most beneficial to students:

> [f]inalement, nous pouvons affirmer que la présence de multiples éléments linguistiques exprimant la subjectivité ne signifie pas qu'ils sont parfaitement assumés et appris par les apprenants. Il vaudrait mieux que l'apprentissage soit soutenu par des exercices supplémentaires écrits et oraux, conforme aux savoir-faire visant l'apprentissage des moyens de l'expression subjective (Ozcelebi, 2007: 241).

Lastly, educators in university settings increasingly encourage students to express themselves on various levels in, among other, reflective journals. Jennifer Moon (Moon, 2006) mentions some of the potential uses a journal could have. The following uses relate to the notion Learning to express affect: they include reasons of personal development and self-empowerment, therapeutic purposes or as a means of supporting behaviour change, improvement of giving 'voice', as a means of self-expression" (Moon, 2006: 44–56). Journals are furthermore used to "increase a sense of ownership of learning, acknowledge the role of emotion in learning" (Moon, 2006: 26–35).

The educational use of both music and creative writing in FLE will be considered next. Subsequently, focus will be placed on how both music and creative writing in FLE are related to the notions Creating a non-threatening environment and Learning to express affect.

2.5   The educational use of music and creative writing in FLE

Publications on music and creative writing that have focused on other languages than French as a foreign language are not discussed in depth, as the scope is too broad. However, it is important to note that Jones (2008), Carmen Fonseca-Mora and co-authors (2011) as well as David Smith and co-authors (2011) give detailed accounts of the use of music in the SLA classroom. With regard to creative writing in the SLA classroom, Anne Karin Korsvold (1997), Christensen (1976) and Guy Cook (1997) give an historical account of creative writing in the SLA classroom whereas Oleg Tarnopolsky (2005), Julie Belz (2009) and Istvan Otto (1998) conducted related studies. Henceforth I consider the publications related to FLE.

There are many positive findings relating to the use of music and creative writing in FLE respectively. Authors have stated, for example, that the use of songs in the FLE classroom enriches the learners' francophone cultural awareness (Hourbette, 1993; Weaver Failoni, 1993). One of the most prominent findings is, however, that students improve their language competences through song. Louis Jean Calvet (1980) theorises that there are "arguments linguistiques" that propagate the use of French songs in the FLE classroom because he says, through music, students are exposed to different forms and levels of

language. Using song is a "bonne introduction à la réception de différents types de langues, de différents niveaux de langues"(Calvet, 1980: 20). Joël Boudou and Andreu Isern (1984) state that song can no longer solely be considered a form of relaxation, as it helps students to learn grammatical structures and improve their pronunciation:

> Longtemps envisagée comme détente, récompense par ceux des enseignants qui osaient l'introduire dans leur classe, la chanson, souvent réduite à ses paroles, servit ensuite à illustrer certains aspects de la langue et de la civilisation… Ses caractéristiques ont permis de voir en elle l'exercice structural tout fait grâce au refrain ou à la reprise systématique de structures grammaticales, le support susceptible de développer chez l'élève des facultés d'audition ou de phonation, le déclencheur privilégié de communication, le prétexte à des exercices de reconstitution, a des jeux linguistiques ou de créativité (Boudou & Isern, 1984: 31).

Dortu theorises that creative writing workshops develop "l'intérêt et compétence en français écrit" (Dortu, 2008: 42). He suggests that creative writing in the FLE environment can "stimuler l'imagination, affiner la sensibilité par rapport à la littérature et à l'expression écrite, développer l'intérêt et la compétence en français écrit, enrichir le goût du lecteur" (Dortu, 2008: 15). Elodie Gervais (Gervais, 2006) found that creative writing workshops in FLE advance linguistic skills in an indirect manner: "une compétence linguistique, tant au niveau grammatical que lexical" (Gervais, 2006: 30), while Legg (2004) found that FLE students learn vocabulary effectively when music is used in the classroom:

> integrating musical, and specifically singing, activities into MFL (Modern Foreign Languages) lessons appears to be an effective means of raising pupil achievement … it seems likely that learning words and phrases through the medium of song can indeed improve teenage pupils' ability to memorise and understand key vocabulary items in French (Legg, 2004: 10).

The most noteworthy exercises pertaining to the combination of music and creative writing in French as a foreign language can be found in some of the editions of *Génération Française*, an initiative of CAVILAM (*Centre d'Approches Vivantes des Langues et des Médias), Génération Française* is a collection of CDs compiled by the educators of CAVILAM. Each CD has a number of French/francophone songs with accompanying exercises that contribute to the language development of a French learner. Songs are used to stimulate creativity among learners. Furthermore Martine Lenoble (2009) and Lorca (2010) suggest music and creative writing can be used in combination to teach French as a foreign language, but they do not elaborate in much detail as to how to go about this endeavour.

2.6   Music in FLE

2.6.1   History of music in FLE

The use of song to teach French has been present in the classroom for decades but it is only since the 1980s that it has received more attention in foreign language academic literature. One of the reasons that prohibited educators from using music in the FLE environment was because there was a belief that the lyrics in songs had the potential to hinder the language learning process (Calvet, 1980: 8) as it was thought that the melody would change the way in which the words are sung. However, Calvet (1980) argues this perception is not true because music often enhances the meaning of the lyrics: "Les transformations que la musique fait subir à la langue, qui peuvent déformer les mots au point de les rendre difficilement reconnaissables, soulignent en même temps le sens, ou mieux, établissent le sens" (Calvet, 1980: 18). He argues that educators should make suitable choices when selecting songs for the FLE classroom.

Jean Claude Demari (2001) provides a very comprehensive summary of the use of music in FLE, recounting the developments from the 1950s up to 2001:

> At the end of the 1950's, the use of song in the French foreign language classroom was introduced. Initially using "chansons folkloriques", the focus was on the memorization of the grammatical structure of the lyrics and aspects of diction and not on the musical elements of the song. In the 1960's a shift took place; the focus was on the meaning of the texts, but little attention was paid to the musical character of the song. In the 1980's, within the tradition of the 'communicative approach', all elements of the songs were taken into account: the grammatical components, the meaning of the lyrics, the socio-cultural aspects and the musical elements. This is still the current practice, although it has expanded largely. Within the field of teaching French as a foreign language by means of the use of song, the most well-known institute with regard to the development of such pedagogical material is the *CAVILAM* Language Institute (Demari, 2001: 55).

I was unable to find an established theoretical approach explaining how music should be used in FLE. Gourvennec (2008) affirms this by saying that the approaches adopted in the FLE classroom when music is used are too often "arbitrary" (Gourvennec, 2008: 16). He also states there are four major drawbacks with regard to the use of song in the foreign language classroom. Firstly, there is no concrete definition of "song". Secondly the worksheets are too generic. Thirdly, the educators do not use interesting teaching methods even though they have many options, and lastly, the educators using music in the FLE environment focus too much on linguistic competences and comprehension and as a result intertextuality is often neglected (Gourvennec, 2008: 16–17).

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2.6.2 Existing teaching material for music in FLE

Gourvennec (2008) gives an overview of the musical resources available for the teaching of FLE:

> La chanson a fait l'objet d'une production éditoriale depuis 40 ans (articles, actes de colloques, livres, fiches de travail, manuels scolaires etc.), preuve que ce support culturel suscite un intérêt important. Par ailleurs, au niveau institutionnel français, un dispositif au potentiel énorme existe actuellement, avec des options aussi diverses, entre autres, que les compilations Génération Française (1, 2, 3, 4, 5, 6), In Bloom, Des Clips pour apprendre, etc., les partenariats avec le Bureau Export de la Musique, TV 5 ou le CAVILAM, les sites Internet de ces divers organismes, auxquels il faut ajouter le Français dans le monde (Gourvennec, 2008: 15).

Today there are countless websites that can be consulted by educators interested in teaching French as a foreign language using music as principal teaching method. Examples are the activities on the website of *TV5Monde*[3] ("TV5," n.d.) and *le point du FLE*[4] ("Le point du FLE chansons," n.d.).

The foremost institute where francophone music is transformed into teaching material for the French foreign language classroom is at CAVILAM, the French language institute in Vichy, France.

2.6.3 Music and the notion Creating a non-threatening environment

The following findings illustrate that the the use of music in the FLE class relaxes the learners, which relates to the notion Creating a non-threatening environment.

In publications on the use of music in the FLE classroom the practice is described as being enjoyable for students studying French as a foreign language (Calvet, 1980: 20; Hourbette & Boiron, 1993: 57). Findings in neurology also accentuate the importance of listening to songs in the foreign language. Alain Ginet (1995) explains that the left hemisphere of the brain, which is the analytical side, is usually already activated in the foreign language classroom through writing and speaking activities for example. He emphasises the importance of activating both hemispheres in the brain for optimal learning. He gives songs as an example of a resource that can be used to activate the right (synthetic) hemisphere in the brain. If the synthetic hemisphere in the brain of learners is also activated the motivation of learners are also effected positively:

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[3] *TV5Monde* is a global television network which broadcasts several channels focused on the French language.

[4] *Le point du FLE* is a platform on the Internet where many language activities can be found. It is used by French learners to improve their language skills and by French teachers as a source of inspiration for teaching purposes.

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> Se priver des chansons pour l'enseignement-apprentissage d'une langue étrangère c'est en effet persévérer dans l'appui majoritaire (dont est relativement coupable l'enseignement français) sur l'hémisphère gauche du cerveau: analytique et linéaire, siège du langage (parole, lecture, écriture), et du raisonnement logique. ...Par conséquent l'hémisphère droit est réduit considérablement, ainsi que l'activation globale du cerveau….l'hémisphère droit: visuel et synthétique, siège de la créativité....siège de la perception des mélodies et les rythmes, siège de la motivation et de la mémoire (Ginet, 1995: 26).

The use of creative writing in FLE will be discussed next.

2.7 Creative writing in FLE

2.7.1   History of creative writing in FLE

As is the case with the use of music in the FLE environment, it has taken some time for creative writing classes to become a more established teaching tool in the FLE classroom. Dortu (2008) gives the reasons that could make creative writing seem inappropriate in the FLE classroom. Firstly, creative writing in the FLE environment could be perceived as childish, "ceux qui croient que l'imagination, c'est pour les enfants" (Dortu, 2008: 42). Secondly, is has been argued that it is not in line with the goals of teaching French as a foreign language "les professeurs ne sont pas là pour former des ecrivains" (Dortu, 2008: 42). And lastly, the arguments are related to time constraints, the fact that there is only a limited amount of time in class and that teaching creative writing should not be considered a priority.

According to Haydée Silva (2001) creative writing in FLE was revolutionised in the 1970s: "Jadis bannis de l'univers scolaire et professionnel, créativité et jeu ont été fortement revalorisés à partir des années 1970, et ont désormais droit de cité dans les discours et les pratiques les plus divers, dont ceux des psychologues, des éducateurs, des linguistes et des entrepreneurs" (Silva, 2001: 106). However, Dortu (2008) states that creative writing classes are still less common in Europe than in America:

> Dans les pays francophones européens, même si l'écriture créative entre en classe primaire et secondaire, elle est rarement présente à l'université: la démarche n'est peut-être pas encore prise avec tout le sérieux et l'ampleur qu'elle mérite….Outre-Atlantique, la pratique est depuis plusieurs décennies entrée dans le cursus scolaire et même universitaire: bien des écrivains et scénaristes américains fréquentent les ateliers et en animent eux-mêmes (Dortu, 2008: 44).

Whereas little information exists with regard to theoretical approaches used for music in the FLE classroom, the process genre approach can give educators guidelines for teaching creative writing skills in a foreign language classroom. Although this approach does however not specifically entail creative writing skills in FLE, which illustrates that a specific approach for the FLE context is still lacking, the guidelines it

proposes can still be used in a FLE context. The approach was developed by Richard Badger and Goodith White (2000).

Their approach is a synthesis of three approaches, traditionally applied separately, namely the product, process and genre approaches. They define the product approach as a way of seeing "writing as mainly concerned with knowledge about the structure of language, and writing development as mainly the result of the imitation of input, in the form of texts provided by the teacher" (Badger & White, 2000: 154). The process approach is defined as seeing "writing predominantly to do with linguistic skills, such as planning and drafting, and there is much less emphasis on linguistic knowledge, such as knowledge about grammar and text structure" (Badger & White, 2000: 154). They state that in the genre approach model texts are used and "the idea of analysis suggests that learning is partly a question of imitation and partly a matter of understanding and consciously applying rules" (Badger & White, 2000: 156). They argue that writing involves aspects of all three the above-mentioned approaches: it "involves knowledge about language (as in the product and genre approaches), knowledge of the context in which writing happens and especially the purpose for the writing (as in the genre approaches), and skills in using language (as in the process approach). They also state that writing development "happens by drawing out the learners' potential" (as in the process approaches) "and by providing input to which the learners respond" (as in the product and genre approaches) (Badger & White, 2000: 157–158). The model proposes three different stages: Firstly, the educator needs to illustrate the specific context/situation of the text and related writing activity by demonstrating the activity him-/herself. Thereafter, he/she needs to guide the learner to identify the purpose of the activity and the social context, for example the target audience (tenor), the information it must include (field), and the presentation (mode) of the text. Lastly, the production of the text also occurs in stages – planning, drafting, redrafting and proofreading.

Mojibur Rahman (2011) defines the difference between the approaches more clearly:

> In the process approach, a teacher typically has students follow the steps of prewriting, writing, revising, and editing before achieving the final product, and this sequence teaches students how to write. In the genre approach, samples of a specific genre are introduced, and some distinctive characteristics of the given genre are pointed out so that students notice specific configurations of that genre. Next, students attempt to produce the first draft through imitating the given genre (Rahman, 2011: 2).

He concludes by saying that the dual approach (referring to the process and genre approaches that have been synthesised) works well if "the writing cycle begins with models, description of the key linguistic features, discussion of the social situation in which it happens, and analysis of the recommended

rhetorical patterns of each genre… should include a final step in which students are encouraged to break the style of the existing genre and let it evolve" (Rahman, 2011: 7).

Another approach that needs consideration is the three-phase approach set out in *Ecritures Créatives*, (Bara, Bonvaller & Rodier, 2011), which is a foreign language textbook for French intended to develop the creative skills of learners at various levels. The textbook is divided into three sections, each section representing a phase of the three-phase approach it advocates; Section 1 *Imiter, Emprunte*r; Section 2; *Inventer, Imaginer* and Section 3: *Jouer, Créer*[5]. The first section's objective is the imitation of a given text, focusing on the vocabulary and cultural context of the text. The second section's objective is the creation of imaginative texts. Lastly, the third section's objective is to develop language play, or the experimentation with language for recreational purposes (Bara, Bonvaller & Rodier, 2011: 9,38,66).

2.7.2   Existing teaching material for creative writing in FLE

There are numerous activities related to creative writing in FLE that can be consulted by French educators interested in teaching French as a foreign language. An example is the *le point du FLE* website ("Le point du FLE écriture créative," n.d.). The textbook *Ecritures Créatives* also contains numerous activities.

2.7.3   Creative writing and Learning to express affect/Creating a non-threatening environment

Based on the findings in the following publications, it will be shown how creative writing relates to the notions Learning to express affect and Creating a non-threatening environment.

Patrick Souchon (2003) theorises that the FLE learner undergoes a personal experience when engaging in creative writing, which relates to the notion Learning to express affect :

> La démarche artistique favorise le développement de l'imaginaire, elle laisse advenir plus qu'elle n'impose, elle fait appel à l'expérience personnelle mais accompagne celle-ci en amenant l'élève à prendre ses distances face à ce qui se représente. Car l'écriture créative est de l'ordre de la représentation, elle ne relève pas de la seule expression de soi (Souchon, 2003: 51).

Also related to the notion Learning to express affect is the work of Bao Yening (2012), who explains that the Chinese have a very traditional way of doing text analysis in the FLE classroom. This is in contrast to a new approach Yening adopted in the study, in which the students had to write their own personal text

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[5] Section 1: Imitate, Borrow from; Section 2: Invent, Imagine; Section 3: Play, Create.

based on the model text they were given. They were allowed to change the theme of the model text if they liked. Yening explains that the students grasped the original text more profoundly because they were engaged on a personal level: "Cette attention centrée sur l'engagement personnel des étudiants leur permet d'approfondir dans l'autre sens la compréhension du texte littéraire" (Yening, 2012: 177).

Ahnani Farid (2011) states that using poetry in the FLE environment has been neglected and therefore conducted a study among foreign language educators to determine to which extent they make use of literary texts and more specifically poetry in the FLE classroom. She found that writings that are personal in nature are valuable in the FLE classroom because in this way the learner is considered as a subjective being who should be able to express him- or herself on a personal level :

> [l']apprenant scripteur n'est pas qu'un sujet cognitif, il est aussi et en même temps caractérisé par une histoire personnelle et sociale. Les dimensions psychoaffectives et psychoculturelles sont à prendre en compte dans l'élaboration d'une didactique de l'écriture (Farid, 2011: 49).

She explains, based on the data she obtained from the foreign language educators, that the use of literary texts in the classroom has positive findings. Students were given the opportunity to share their feelings:

> [n]on seulement elle [la lecture littéraire en FLE] permet de mieux maîtriser les savoirs linguistiques et "techniques" des apprenants, mais elle les enrichit personnellement: les apprenants entrent en contact avec la culture de la langue cible, ils acquièrent la connaissance de l'époque et de l'auteur et, enfin, ils sont amenés à partager leurs impressions (Farid, 2011: 88).

It is evident that her findings are related to the notion Learning to express affect.

Gervais (2006) based her findings on creative writing workshops she conducted with learners. She too, found like Farid above, that the creative writing workshops were an occasion for students to express themselves, which indicates that her findings are related to the notion Learning to express affect:

> L'écriture est aussi une manière de recherche de soi. À travers les différents ateliers, les apprenants ont vécu l'expérience d'une écriture centrée sur le sujet. L'inscription de la subjectivité dans l'écriture a amené certains d'entre eux à nous livrer des récits intimes, liés à leur histoire et à leur vécu. La mise en mots des émotions en langue étrangère, investit l'écriture d'une fonction cathartique voire thérapeutique (Gervais, 2006: 33).

However, she came to the conclusion that the creative writing workshops had, among other effects, a psychological impact on the pupils. The most prominent findings are related to the learners' self-confidence in the foreign language: "Dans un premier temps, les ateliers permettent une réassurance psychologique pour les apprenants, car ils sont placés en situation de réussite" (Gervais, 2006: 32). This

indicates that her findings are simultaneously relate to both notions, Learning to express affect and Creating a non-threatening environment.

Another author whose findings reflect both notions is Massika Senoussi (2010). He studied Algerian adolescent students and found that they were initially prone to fear when learning French. The study demonstrates the role of personal writing in French. He states that when these students engaged in creative writing they described the process as being an *expression de soi*. The findings of his study indicate that the *texte personnel* has the following effects: It has a pleasurable effect on the learner, it increases the learner's confidence, it encourages personal expression and writing competence, it encourages the learner not be afraid to make mistakes and lastly, it encourages a construction of a new self-image (Senoussi, 2010: 117).

In summary, all of these findings, excluding the work of Gervais (2006) and Senoussi (2010) relate only to the notion of Learning to express affect. Their findings however, relate to both the notions of Creating a non-threatening environment and Learning to express affect.

This introduces us to the last point of discussion, the relationship between the notions Learning to express affect and Creating a non-threatening environment, which will now be considered.

2.7.4   The notions Learning to express affect and Creating a non-threatening environment

In addition to the findings of Gervais (2006) and Senoussi (2010), The Natural Approach[6] (Krashen & Terrel, 1983) should also be considered when attempting to establish a relationship between these two notions. On the one hand the Natural Approach stipulates that students should be placed in an environment where their anxiety levels are as low as possible for them to acquire the language (which is related to the notion Creating a non-threatening environment). On the other hand the learners are encouraged to engage in affective humanistic activities, which attempt to involve "student's feelings, opinions, desires, reactions, ideas and experiences" (Krashen & Terrel, 1983: 100). This means they are also encouraged to express themselves on an emotional level (which is related to the notion Learning to express affect).

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[6] Although The Natural Approach is recognised as a teaching approach, like the *Approche actionnelle*, it was decided to be elaborated on at a later stage in the Literature Review.

The Natural Approach therefore encompasses both the notions of Creating a non-threatening environment and of Learning to express affect, as both these notions are present in the following quotation:

> the activities done in the classroom aimed at acquisition must foster a lowering of the affective filter of the students. Activities in the classroom focus at all times on topics which are interesting and relevant to the students and encourage them to express their ideas, opinions, desires, emotions and feelings. An environment which is conducive to acquisition must be created by the instructor – low anxiety level, good rapport with the teacher, friendly relationship with other students; otherwise acquisition will be impossible. Such an atmosphere is not a luxury but a necessity (Krashen & Terrel, 1983: 21).

It is evident from this body of literature that the notions Learning to express affect and Creating a non-threatening environment are topical issues in FLE.

2.8 Chapter Summary

In the first part of the review, the most recent evolutions in the FLE teaching approaches as well as the broad structure of the CEFR have been discussed. It was clarified that the CEFR encourages social interaction among language learners because it adopts the *Approche actionnelle*. Furthermore, learners are expected to engage in specific language activities, which can also be aesthetic and ludic in nature. These activities occur in various domains (personal, public, occupational and educational). Eventually, learners develop different competences.

It has been found that the matters surrounding the personal domain and the existential competence are gaining increasing importance in recent publications. It has been argued that the personal domain is related to the notion Learning to express affect. It has also been argued that the existential competence is related to the affective filter and the affective domain and to the notion Creating a non-threatening environment.

A detailed discussion of the notions Creating a non-threatening environment and Learning to express affect followed. It was shown that Creating a non-threatening environment is associated with foreign language anxiety. It has been found that foreign language educators should minimise anxiety provoking situations by imagining themselves speaking to the native speaker, for example. Apart from offsetting the affective filter, an educator also has a responsibility to create a welcoming environment by taking into consideration his or her tone of voice for example. In this way the learner can achieve the final stage of the affective domain, namely "Characterisation", during which the learners has internalised specific values.

Concerning the notion Learning to express affect, it is evident that not enough emphasis is placed on encouraging the FLE learner to express him- or herself on an emotional level in class. Matters related to the notion Learning to express affect have also been discussed, namely the multlingual subject and foreign language identity. Studies pertaining to the notion Learning to express affect show the following results: students express their own opinions and learners are motivated to express themselves on a personal level and to be creative. The way in which reflective journals encourage students to express themselves has also been identified.

Publications in which music and creative writing were used in the FLE classroom, and which were centered around the notions Learning to express affect and Creating a non-threatening environment, have been discussed. These publications have confirmed that the use of music In FLE has been described as enjoyable and as having an effect on the motivation of learners. It was shown that these findings are related to the notion Creating a non-threatening environment. It has been found that creative writing has assisted FLE learners in the process of self-construction, in expressing themselves, in boosting their self-confidence and having a pleasurable effect on learners in general. It was illustrated that these findings mainly concern the notion Learning to express affect but that there are other findings which concern both Learning to express affect and Creating a non-threatening environment.

The way in which the notions of Creating a non-threatening environment and Learning to express affect are interconnected has been illustrated. Firstly by the work Gervais (2006) and Senoussi (2010) as they both illustrate that by using creative writing in FLE, students are both relaxed (Creating a non-threatening environment) and able to express themselves (Learning to express affect). Also, The Natural Approach by Krashen and Terrel (1983) advocates the activation of both these notions. This shows that their work is just as relevant today as it was 30 years ago.

It is evident from these contributions that these two notions in FLE, and specifically via creative writing, are very topical and relevant issues. Therefore, the use of both music and creative writing in FLE need to be explored in more depth. Research that explores these matters will be valuable to educators who attend to the diverse psychological profiles of their students.

When the history of music and creative writing in FLE is considered, one finds that using music and creative writing has been neglected in the FLE classroom for various reasons. When the teaching material for both music and creative writing in FLE is referred to, however, it is evident that the amount of teaching material has increased in the past decades. This indicates that the use of music and creative writing in FLE is gaining

increasing importance. Although the teaching material for both music and creative writing has increased, it must be noted that there is no established approach used for the use of music in FLE, whereas the process genre and the three-phase approach set out in *Ecritures Créatives* can be consulted for creative writing. This also calls for more exploration.

In Table 1, one can observe the way in which the literature review contextualises the two sub-research questions in this study.

The literature that gives an account of the history and existing teaching material on the use of music and creative writing in FLE contextualises the first sub-research question. This is because it was necessary to discover how music and creative writing in FLE were used in the past so that I could develop the Creative Expression programme.

The literature in FLE regarding the current teaching approaches as well the publications in FLE where music and creative writing are concerned gave context to the second sub-research question. This is because, in order to gain insight into the students' experiences of the Creative Expression programme, it was necessary to explore the ideas that are advocated by the recognised teaching approaches in FLE and also to examine the publications concerning the use of music and creative writing in FLE.

Table 1: Literature contextual map per sub-research question

Sub-research questions	Literature
Sub-research question 1 How did I develop a programme that combines African francophone music and creative writing activities?	Music, creative writing in FLE *History *Existing teaching material *Publications
Sub-research question 2 How did a group of second-year French foreign language learners experience the newly developed programme?	CEFR **Approche actionnelle* Language activities *Domains: personal domain (Learning to express affect) *Competences existential competence (Creating a non-threatening environment)

2.9   Gaps in Literature

The literature pertaining to the field of research that this dissertation addresses has the following gaps:

The practice of using a combination of music and creative writing in the FLE classroom already exists. However, teaching material that combines African francophone music and creative writing activities and that has been adapted to the South African context, does not exist. For this reason the Creative Expression programme that was developed for the purposes of this research project can be considered an innovative one.

Also, there seems to be no formal research, using empirical procedures that describes the impact of any programme combining music and creative writing in FLE, despite the fact that many positive findings have been associated with both music and creative writing respectively.

In the next chapter, Research Methodology, the rationale for the research methods and the data gathering and analysing procedures will be described in detail.

3. Research Methodology

3.1 Introduction

In this research project the term "methodology" refers to the specific way a research design is applied to the research problem/s (Hofstee, 2010: 108). The term "research design" is used to explain the way in which the study is designed; in other words, the specific techniques that have been applied to address the research problem/s (Hofstee, 2010: 108). "Research instruments" refer to anything the researcher uses to obtain the data which is to be analysed (Hofstee, 2010: 115).

Gibson Burrell and Gareth Morgan (1979) in Cohen et al. (2007: 7–8) identify four sets of assumptions related to social reality. Three of these four assumptions are applicable to this study: the ontological, the epistemological and the methodological. This study concurs with Hitchcock and Hughes (1995) in Cohen et al. (2007: 5) who suggest that "ontological assumptions give rise to epistemological assumptions; these, in turn, give rise to methodological considerations; and these, in turn, give rise to issues of instrumentation and data collection". In this chapter all of these assumptions are discussed those which are applicable to this research project are illustrated.

After this, the specific research design that was implemented in this study is clarified. The methodology, which includes the research participants, data sources, artefacts and the analysis are then clarified. In the last section of the chapter, the ethical considerations related to the research project are reflected on and the limitations to this study are considered.

3.2 Assumptions

Table 2 shows the assumptions about the nature of social reality as set out by Burrell & Morgan, 1979 in Cohen et al. (2007: 7–8), however their table has been adapted for the purpose of this research project. The sections in bold are applicable to this research project.

Table 2: Assumptions regarding social reality adapted from Burrell and Morgan (1979).

Approach 1	Assumptions	Approach 2
The subjectivist approach to social science		The objectivist approach to social science
Nominalism	← Ontology →	Realism
Interpretivist (Anti-positivism)	← Epistemology →	Positivism
Idiographic (Qualitative)	← Methodology →	Nomothetic

3.2.1   Ontology: Nominalism

Ontology refers to the way in which the nature of reality is seen. Their ontological assumption relates to the Realist-Nominalist debate "which concern[s] the very nature or essence of the social phenomena being investigated" (Cohen, Manion & Morisson, 2007: 7). When determining the nature of the study's ontology, it is asked whether social reality is "external to individuals – imposing itself on their consciousness from without – or is it the product of individual consciousness?" In other words, is reality of an objective nature, or the result of the individual"(Cohen, Manion & Morisson, 2007: 7). In the case of this research project the ontological assumption is nominalist because reality is not regarded as having an objective nature; it is about the subjective experiences of the research participants regarding the Creative Expression programme.

3.2.2   Epistemology: Interpretivism (Anti-positivism)

Epistemology refers to the nature of the knowledge that is being acquired, or the "very basis of knowledge" (Cohen, Manion & Morisson, 2007: 7). There are two schools of thought with regard to epistemology: positivist and anti-positivist. In the positivist approach, the researcher has an observer role whereas in the anti-positivist approach, the researcher is involved with the subjects. In the case of this research project, an anti-positivist, interpretivist approach was adopted because I interacted with the research participants. The interpretivist paradigm forms part of the anti-positivist approaches and can be defined as follows:

> The interpretive paradigm, in contrast to its normative counterpart, is characterized by a concern for the individual. Whereas normative studies are positivist, all theories constructed within the context of the interpretive paradigm tend to be anti-positivist. As we have seen, the central endeavour in the context of the interpretive paradigm is to understand the subjective world of human experience. To retain the integrity of the phenomena being investigated, efforts are made to get inside the person and to understand from within. The imposition of external form and structure is resisted, since this reflects the viewpoint of the observer as opposed to that of the actor directly involved (Cohen, Manion & Morisson, 2007: 21).

Furthermore, the interpretivist paradigm is described as anti-positivist and primarily concerned with phenomena:

> The anti-positivist movement in sociology is represented by three schools of thought: phenomenology, ethnomethodology and symbolic interactionism. A common thread running through the three schools is a concern with phenomena; that is, the things we directly apprehend through our senses as we go about our daily lives, together with a consequent emphasis on qualitative as opposed to quantitative methodology (Cohen, Manion & Morisson, 2007: 21).

Interpretive studies entail collecting many different viewpoints that are contextually and situationally bound, which can be used eventually to formulate a theory:

Theory should not precede research but follow it. Investigators work directly with experience and understanding to build their theory on them. The data thus yielded will include the meanings and purposes of those people who are their source. Furthermore, the theory so generated must make sense to those to whom it applies. The aim of scientific investigation for the interpretive researcher is to understand how this glossing of reality goes on at one time and in one place and compare it with what goes on in different times and places. ... From an interpretive perspective the hope of a universal theory which characterizes the normative outlook gives way to multifaceted images of human behaviour as varied as the situations and contexts supporting them (Cohen, Manion & Morisson, 2007: 22).

Interpretivist approaches do share the "rigor of the natural sciences and the same concern of traditional social science to describe and explain human behavior" but this is done in a different way. It is ensured by "emphasiz[ing] how people differ from inanimate natural phenomena and, indeed, from each other" (Cohen, Manion & Morisson, 2007: 7).

3.2.3 Method: Qualitative (Idiographic)

Burrell & Morgan, 1979 in Cohen et al. (2007) also consider the Nomothetic-Idiographic debate amongst their methodological assumptions. The Nomothetic-Idiographic debate exists when one considers the methodological assumption of Burrell and Morgan. A nomothetic approach is focused on the general whereas the idiographic approach focuses on the individual. A more complete definition of an idiographic approach is the following:

Emphasis here is placed on explanation and understanding of the unique and the particular individual case rather than the general and the universal; the interest is in a subjective, relativistic social world rather than an absolutist, external reality. In its emphasis on the particular and individual this approach to understanding individual behaviour may be termed idiographic (Cohen, Manion & Morisson, 2007: 8).

In the case of this research project an idiographic approach was adopted because this study concerns the experiences of the individual, in my case, the students.

For all of the above mentioned reasons, a qualitative research method was adopted because the students' experience of the Creative Expression programme is described and interpreted. Also, because the Creative Expression programme is a newly developed programme, a qualitative study is applicable because of its exploratory nature: "Qualitative research is exploratory and is useful when the researcher does not know the important variables to examine" (Creswell, 2009: 18). The aims of a qualitative study could be to obtain "new insights into a phenomenon, to conduct a preliminary investigation as a precursor to a more structured study, to explicate central concepts and constructs, to determine priorities for future research and to develop new hypotheses about an existing phenomenon" (Van der Merwe, 1996: 287). The current study is descriptive because an in-depth discussion of the experiences of the research participants is given.

The word "qualitative" implies an "emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured "(Denzin & Lincoln, 2008: 14). In the case of this research project, this implies that the Creative Expression programme cannot be empirically measured by a scientific instrument. What is described instead, are the impressions of the research participants as well as those of the researcher. Qualitative research is:

> a means of exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in participant setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the means of the data (Creswell, 2009: 4)**.**

The qualitative researcher should adopt a specific frame of mind. Norman Denzin and Yvonna Lincoln (Denzin & Lincoln, 2008: 5) define a qualitative researcher as a *bricoleur*, a person who unites the diverse components of a research project in a creative manner. The interpretative *bricoleur* is compared to a quilt maker: "The quilter stitches, edits, and puts slices of reality together. This process creates and brings psychological and emotional unity – a pattern – to an interpretative experience" (Denzin & Lincoln, 2008: 7). The interpretive *bricoleur* understands that research is an interactive process shaped by his or her own "personal history, biography, gender, social class, race, and ethnicity, and by those of the people in the setting" (Denzin & Lincoln, 2008: 9).

A qualitative approach has the advantage of illustrating and clarifying many aspects of the research questions, but the extensive data collection implies that it has the disadvantage of becoming very time consuming.

3.3   Research Design

The research design of this study can be viewed in Table 3. All data sources and artefacts that were used to answer the research questions are discussed in more detail under "Methodology".

3.4   Methodology

3.4.1   Research participants

It is important to clarify how the research participants were selected for the purposes of this study because most of the data was obtained from them. The survey the students participated in is discussed first, followed by the sampling process and the student profiles.

Table 3: Research design conceptual map

Principal research question and sub-research questions	Assumptions	Data sources	Artefacts
How could one enhance an existing FLE course for second-year students at the University of Pretoria, South Africa?	Methodology Idiographic (Qualitative)		
1. How did I design a programme that combines African francophone music and creative writing activities?	Epistemology Anti-positivist (Interpretive)	*Student interviews (CA) *Student journals (CA) *Lecturer teaching diary (D)	*Creative Expression programme teaching material (D)
2. How did a group of second-year French foreign language learners experience the newly developed programme?	Ontology Nominalist	*Survey (S) *Student interviews (CA) *Student journals (CA) *Lecturer teaching diary (T)	*Creative productions written by students (C R), (T)

KEY: Analysis techniques
D = Descriptive
CA = Content Analysis
T = Triangulation
S = Sampling
C R = Close Reading

3.4.1.1 Survey

The second-year group consists of two streams: the majority group comprises those who learnt French at the University of Pretoria as beginners in their first year. The second group (a small group) consists of those students who learned French at school or elsewhere before enrolling at the University of Pretoria. The Creative Expression component was offered to the group of ex-beginners only.

A survey was given to 67 second-year ex-beginner French students in the beginning of 2012, which they could complete voluntarily. They were asked several questions related to their nationality, age and background in learning French, which can be viewed in Addendum CD 17. Summary charts that present the responses of all students who completed the survey can be viewed in Addendum CD 18. The responses to the survey of the group of research participants can be viewed in Addenda CD 19 and 20.

3.4.1.2 Sampling

No statistical procedures were used to select the group of research participants. Specific criteria were however established because a relatively heterogeneous group was preferable. Purposive, non-probability sampling was used, which is:

> often (but by no means exclusively) a feature of qualitative research; researchers hand pick the cases to be included in the sample on the basis of their judgement of their typicality or possession of the particular characteristics being sought. In this way, they build up a sample that is satisfactory to their specific needs (Cohen, Manion & Morisson, 2007: 114–115).

In non-probability sampling the researcher has "deliberately-purposely–selected a particular section of the wider population to include in or exclude from the sample" (Cohen, Manion & Morisson, 2007: 110).

Whether or not the sample is representative of a larger population depends on the nature of the study. In this case it was sufficient to obtain information from a smaller group of students because they were able to supply me with in-depth descriptions of their experiences of the Creative Expression programme. This practice is justified as seen in the following quotation:

> Although they may not be representative and their comments may not be generalizable, this is not the primary concern in such sampling; rather the concern is to acquire in-depth information from those who are in a position to give it (Cohen, Manion & Morisson, 2007: 110).

The most important criterion in the selection process was the students' agreement to participate in the study, as their participation was voluntary. Another important criterion was that the student should have completed FRN 104 (Beginner's French) at the University of Pretoria in 2011. These two criteria ensured that the students had similar backgrounds in French.

Based on the survey that was conducted, there were a few criteria in the selection process that had an impact on the heterogeneity of the group. These criteria included the final mark the students obtained for their first year in French, (which indicated language proficiency) as well as the mark the student obtained for the first Creative Production in the Creative Expression class (this indicated creative writing competency). It was important to select some students that did very well and others that performed less well on average. Ethnicity and home language were also determining factors in securing a heterogeneous group. It was essential to select a group of students that were of different ethnic origin and who spoke different home languages. Another determining factor was the students' confidence levels with regard to producing creative pieces of writing. Some students said they had experience in this domain, whereas others said they did not have the same background.

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The sample had to supply me with diverse viewpoints concerning the Creative Expression programme, both positive and negative. Having read the journal entries the research participants wrote and having conducted the interviews at the end of the first semester, I realised that the initial group of research participants were less critical of the Creative Expression programme than I had anticipated. For this reason I asked five other students, who were more critical of the Creative Expression classes, but who had not initially participated in the study, to reconsider their participation. I saw each of them individually and explained to them that I appreciated their honesty in the journal entries and that their participation in the study would be invaluable. They agreed to join the others. I obtained permission to incorporate their journal entries, made in the first semester, in the analysis. Due to time constraints I did not conduct additional interviews with all five students in the first semester but they were interviewed after the second semester. By including these students in the study I conducted "maximum variation sampling" (Cohen, Manion & Morisson, 2007: 113) to ensure that the data I would analyse encompassed both the positive and negative experiences the students had of the Creative Expression programme.

3.4.1.3 Student profiles

In the first semester there were initially only 15 students that were selected to participate in the study.[7] They were Edgar, Sarah, Zaziwe, Lizelle, Makalo, Elizabeth, Ronald, Chaki, Kahinda, Jana, Tabu, Christine, Alinde, Ramakeele and Tamarai[8]. As explained above, I then invited five other students (Nadine, Robert, Megan, Cara and Zani) to participate in the study. After the first semester there were three students that did not continue with their French studies (Christine, Tabu and Ronald). Thus, the following 17 students participated in the second semester: Edgar, Sarah, Zaziwe, Lizelle, Makalo, Elizabeth, Chaki, Kahinda, Jana, Alinde, Ramakeele, Tamarai, Robert, Natasja, Megan, Cara and Zani.[9]

3.4.2   Data sources and Artefacts

The following discussion is based on Table 3.

Two principal phases of data collection were conducted in this research project: One at the end of the first semester (February-May 2012) and one at the end of the second semester (July-November 2012).

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[7] All students were given pseudonyms.
[8] Tamarai did not do the interview in June but she did submit the journals.

The data collected to answer the first sub-research question included the responses of the students in the interviews and journals as well as the entries I made in my diary. The responses to the questions asked during the interviews were recorded, transcribed in an abridged form and stored. The responses in the electronic journals were copied from the Learning Management System (LMS) and read. The entries in my teaching diary were usually written after the Creative Expression classes. In addition, the teaching material that was created for the Creative Expression programme was collected as an artefact. The data collected to answer the second sub-research question comprised the students' responses in the interviews, in the journals and the entries I made in my diary. In this case the creative productions written by the research participants were sourced as an artefact by photocopying them with the aim of conducting a close reading of the productions.

3.4.2.1 Interviews

The research participants were interviewed on two occasions. The first series of 30 to 40 minute interviews took place in June 2012 and the second set of 30 to 40 minute interviews took place in December 2012. As the research project has an exploratory nature, the questions were open-ended and broad during the first interviews in June and more specific during the final interviews in December. The questions were created in consultation with a specialist in the Department of Education Innovation at the University of Pretoria.

The work of Steinar Kvale and Svend Brinkmann (2009) was consulted during the planning of the interviews. Before conducting the interview, a letter of informed consent was signed by the participants. Once this was done, the interview was introduced by a briefing during which the interviewer defined the situation of the subject matter. I informed the research participants about the purpose of the interview, the use of the sound recorder and asked whether the students had any questions (Kvale & Brinkmann, 2009: 128).

The seven steps, *Thematising, Designing, Interviewing, Transcribing, Analysing, Verifying and Reporting* proposed by Kvale (2007) were followed during the interviews. *Thematising* is concerned with formulating the purpose of the interview to be conducted. I did this as explained in the paragraph above. *Designing* refers to planning the interview. I formulated all the questions I wanted to ask beforehand. *Interviewing* is the actual process of conducting the interview. During the interviews the students were sometimes asked to elaborate on certain responses they gave in their journals and to clarify certain comments that were made. *Transcribing* includes transcribing the information obtained in the interview and converting

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the information from its oral to written form. I listened to each student's recording and typed summarised transcriptions of what they had said. *Verifying* refers to ascertaining the reliability of the information by redoing certain sections and confirming the response with the students. Member checking was not conducted by the research participants in this research project. However, the data that was coded from the interviews as well as the journal entries can be found and verified in Addenda CD 21, 22, 23 and 24. Also, a rigorous approach to analysing the data was adopted and for this reason the data is considered reliable. Lastly, *Reporting* entails converting the information into a readable document so that someone else can read the findings. This was done when writing up the dissertation (Kvale 2007:33-34).

After the interview the initial briefing was followed up by a debriefing, during which I asked if the student would like to add something (Kvale & Brinkmann, 2009). I also set aside 10 minutes or more of quiet time after each interview to reflect on what had been discussed (Kvale & Brinkmann, 2009: 129).

3.4.2.2 Journals

All second-year French students had to complete an online journal using the journal tool in their LMS at the University. The students received a set of questions to respond to in the journals after all activities were done in the Creative Expression classes. They had at least two weeks to complete the journal on every occasion. However, only the journals of the research participants were analysed in this research project as permission had been obtained to do so. The electronic journals of the research participants were copied from the LMS and saved under pseudonyms on the computer.

3.4.3   Analysis

3.4.3.1 Qualitative data analysis

The following discussion is based on Table 3. Qualitative data analysis was conducted with the data collected for the purposes of this study. It can be defined as follows:

> Qualitative data analysis involves organizing, accounting for and explaining the data; in short, making sense of data in terms of the participants' definitions of the situation, noting patterns, themes, categories and regularities (Cohen, Manion & Morisson, 2007: 461).

Cohen et al. (2007) present five ways of organising and presenting analysis. For the purpose of this research project, the analysis is presented according to the research questions, which is:

> a very useful way of organizing data, as it draws together all the relevant data for the exact issue of concern to the researcher, and preserves the coherence of the material. It returns the reader to the driving concerns of the research, thereby 'closing the loop' on the research questions that typically were raised in the early part of an inquiry. In this approach all the relevant data from various data streams (interviews, observations, questionnaires etc.) are collated to provide a collective answer to a research question (Cohen, Manion & Morisson, 2007: 467–468).

All the responses in the journals and interviews were analysed together in the same hermeneutic unit in the qualitative software program ATLAS.ti Gmbh ("Atlas-ti Qualitative data analysis," n.d.), using the same coding protocol. This is because there were no other significant differences, neither in the respective responses that were given in the journals and interviews, nor among the students (apart from the fact that the five students who joined at a later stage were more critical of the programme).

The questions that were asked to answer the first sub-research question were quite exploratory. Seeing that only five months had passed since the Creative Expression classes had started, a general overview of the students' comments with regard to the teaching material was sufficient. The principles of content analysis were followed to analyse the students' responses. Content analysis defines the process of "summarizing and reporting written data – the main contents of data and their messages" (Cohen, Manion & Morisson, 2007: 475). Thus, one should cut the data (because not everything that happened can be reported), interpret the data (in terms of its meaning and implication) and lastly, write up the report (considering whether the research objectives have been met) (Brennen 1985 in Cohen et al.). This practice was followed. The questions that were asked in the journals and interviews, in the first semester, can be viewed in Figure 1.

The questions that were asked in order to answer the second sub-research question were more specific. This took place after the second semester. The questions focused more on the personal experiences the students had of the Creative Expression programme. The principles of content analysis were also applied in this case.

The questions that were asked in the journals and interviews, in the second semester, can be viewed in Figure 2. The teaching material of the Creative Expression programme had a descriptive function in the research providing background, context and rich descriptions as required for qualitative analysis. The

activities and their description can be viewed in the chapter "Design of the Creative Expression programme".

First semester

What role did music play during the activities?

What role did the creative nature of the activities play?

Are there benefits to the Creative Expression programme? If so, elaborate?

Would you make changes to the programme?

Do you have any suggestions with regard to the programme?

Did you enjoy the classes less that you expected? Please explain why you say so.

Did you feel like you had improved any skills in your French learning because of this course? If yes, which skills?

Do you think the journals were beneficial to your learning? Justify your response.

What did you expect the Creative Expression classes to be like at the beginning of the year?

Was writing the creative productions harder or easier than expected?

Have you read through your creative productions after the lecturer corrected the grammar etc?

Which skills would you like to improve in future?

Figure 1: Questions in journals and interviews in first semester

Additional insight into the teaching material that was developed for the Creative Expression was drawn from my own experience in teaching the programme. The comments I made and the critique I had recorded in my teaching diary were used to triangulate findings from the student-generated documents where applicable.

Second semester

Was your attention sustained in class throughout the course of the year?

Were the classes (content) relevant to your French learning?

Was your confidence affected in any way in the Creative Expression classes?

Were you personally satisfied in the Creative Expression classes?

Describe the interaction you had in the group assignment. How did you interact with each other?

How would you adapt the programme so that it could be more beneficial to your learning?

How important is CE with regards to other classes?

What is the most important skill you have learnt in the Creative Expression classes?

Figure 2: Questions in journals and interviews in second semester

The comments included the obstacles I encountered while teaching the programme and the ways in which I thought the programme could be adapted in future. Triangulation may be defined as "the use of two or more methods of data collection in the study of some aspect of human behaviour" (Cohen, Manion & Morisson, 2007: 141). This is done to "explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint" (Cohen, Manion & Morisson, 2007: 141). The complete teaching diary can be viewed in the chapter, "Design of the Creative Expression programme" and reference is made to the diary in the chapter "Student experience: findings and discussion" when I commented on the teaching material.

Lastly, a few selected creative productions (texts), written by the research participants, underwent a close reading during which I considered the themes, writing techniques, stylistic uses and literary devices present in the productions of the students. They were also used to triangulate certain responses that related to the personal experiences the students had had of the programme (Cohen, Manion & Morisson, 2007: 141).

3.4.3.2 Grounded theory and ATLAS.ti

The software program ATLAS.ti was used to conduct the analysis of the students' responses that related to the teaching material in order to answer sub-research question 1 and to analyse their personal experiences of the programme in order to answer sub-research question 2. All responses were given a specific code. Similar codes were classified into themes[10] and eventually these themes were classified into constructs to make more meaning. These three levels of abstraction and grouping are based on the principles of grounded theory (Cohen, Manion & Morisson, 2007: 493). An example is given in Figure 3.

Writing skills improved = Code
Pronunciation improved = Code
Language development = Theme
Language component (Construct) = Language development (Theme) = Writing skills improved and pronunciation improved (Codes)

Figure 3: Example of classification of codes and themes into constructs

The principle of grounded theory is defined as follows: "Through a systematic series of analyses, including coding and categorization … theory emerges that explains the phenomena being studied or which can be

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[10] The term *Families* is usually used in the Atlas.ti program when codes are grouped together but I make use of the term *themes*.

used for predictive purposes" (Cohen, Manion & Morisson, 2007: 461). Grounded theory is an inductive process:

> Theory is emergent rather than predefined and tested. Theory emerges from the data rather than vice versa. Theory generation is a consequence of, and partner to systematic data collection and analysis. Patterns and theories are implicit in data, waiting to be discovered (Cohen, Manion & Morisson, 2007: 491).

In grounded theory there are three types of coding: Open, axial and selective coding. Data is coded so that it can be deconstructed "into manageable chunks in order to facilitate an understanding of the phenomenon in question" (Cohen, Manion & Morisson, 2007: 493). Open coding involves "exploring the data and identifying units of analysis to code for meanings, feelings, actions, events and so on" (Cohen, Manion & Morisson, 2007: 493). In axial coding "codes are explored, their interrelationships are examined, and codes and categories are compared to existing theory" (Ezzy, 2001, Creswell, 1998 in Cohen et al. (2007: 493). Selective coding involves "identifying a core code; the relationship between that core code and other codes is made clear" (Ezzy, 2001 in Cohen et al. (2007: 493).

When open, axial and selective coding are used, the method of "constant comparison" is adopted. In constant comparison:

> the researcher compares the new data with existing data and categories, so that the categories achieve a perfect fit with the data. If there is a poor fit between data and categories, or indeed between theory and data, then the categories and theories have to be modified until all the data are accounted for ... In constant comparison, then, discrepant, negative and disconfirming cases are important in assisting the categories and emergent (grounded) theory to fit all the data (Cohen, Manion & Morisson, 2007: 493).

Then, through the use of constant comparison, "a core variable is identified: that variable which accounts for most of the data and to which as much as possible is related; that variable around which most data are focused" (Cohen, Manion & Morisson, 2007: 494). Finally, saturation is reached "when no new insights, codes or categories are produced even when new data are added, and when all of the data are accounted for in the core categories and subcategories" (Glaser & Strauss, 1967 in Cohen et al. (2007: 494).

The principles of grounded theory were applied to this research project but where it makes use of the terms "open, axial and selective coding", I make use of "codes, themes and constructs". The Unit of Analysis in the case of this analysis is equal to one comment, given by one student, either in a journal entry or an interview. The more often a category of comments was encountered, the more salient this type of comment was seen as, and therefore portrayed as more important. These comments could be made by the same person or different students as the students' identity was not relevant.

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3.5   Ethical considerations

Since student participation was essential in the research project, the research participants had to sign a letter of informed consent before their journal entries were analysed and before the interviews were conducted. Their anonymity has also been kept, thus protecting their identity.

A letter of consent was obtained from the Head of The Department of Modern European Languages so that the research project could commence.

I obtained permission to use examples from the textbook *Ecritures Créatives* as inspiration for the activities. I also obtained permission to make use of the lyrics of the five songs in the activities.

3.6   Limitations

It could be considered problematic that the lecturer and researcher was the same person in this study. The disadvantages will be discussed as well as ways in which I attempted to counteract these problems. Firstly, I asked myself whether some students thought they would get more marks if they participated in the study. I tried to counteract this problem by setting out a few prerequisites with regard to the selection of research participants. It was stipulated that students had to complete all the journals with as much detail as possible, that class attendance was crucial, that they had to conduct two interviews in the respective examination periods, that they had to complete all assignments and that it was expected of them to continue with French in the second semester. I hoped that these severe requirements would ensure that students who participated in the study were really motivated and committed to do so for other reasons than evaluative purposes.

Secondly, it was difficult to know whether all students were being completely honest in the responses they gave in their journals and interviews. This is because specific power relations exist between a lecturer and the students. For this reason I clearly stated that honest feedback was asked for in all journals and interviews and that the content of their responses would not be taken into account for marks but only how detailed their responses were.

The work of Martyn Denscombe (2010) was consulted to reflect on issues related to the role of the researcher in a research project. On the one hand, some researchers do not feel comfortable when their coworkers disclose their personal interests in a study and stress the need for "scientific detachment" (Denscombe, 2010: 28). On the other hand, there are researchers who consider the researcher as a

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person, as a resource, just like other resources involved in the collection and analysis of data (Denscombe, 2010: 50) and they are more "comfortable with the inclusion of the researcher's self as an inescapable factor in all social enquiry – an active ingredient in the collection and analysis of data" (Denscombe, 2010: 28). I chose to side with the second group of researchers. This however, does not mean that I think the relevance of the research project for the researcher himself/herself should take priority. I still consider the main priority of a research project the contribution the researcher makes to existing knowledge and practical needs (Denscombe, 2010: 29). I believe the researcher can minimise his or her bias by pursuing a "relative neutrality" by being self-aware enough to "retain some objectivity in relation to the situation within which he or she is working" (Miles & Huberman, 1994 in Denscombe (2010: 152). I also relied on the measures that were taken to give the more critical students an opportunity to voice their opinions.

3.7   Chapter summary

In this chapter, the Research Methodology adopted in this study was set out. It was shown that a subjectivist approach to social science is adopted as the ontology is "nominalist", the epistemology "interpretivist" and the methodology "qualitative". The research design was clarified. The sampling process with regard to the research participants was made known and the student profiles were disclosed. The applicable data sources and artefacts were described. The way in which the analysis of the data was conducted was explained. Lastly, the ethical considerations and limitations pertaining to the study were considered.

In the next chapter, I clarify how the Creative Expression programme was designed, responding to sub-research question 1.

4. Design of the Creative Expression programme

4.1 Introduction

The three approaches that shaped the organisation of the teaching material for the programme are discussed first – the three-phase approach advocated in the textbook *Ecritures Créatives* (*Imiter & Emprunter; Inventer & Imaginer*; *Jouer & Créer*), the process genre approach as well as the principles of the *Approche actionnelle* and the personal domain*,* which are both stipulated in the CEFR.

Thereafter the description of designing the Creative Expression programme follows and examples of all the activities are provided and observations from the researcher's perspective are given.

4.1.1 Three-phase approach *(Ecritures Créatives)*

As explained earlier, a few activities drawn from *Ecritures Créatives* inspired the activities I created. The activities that were used as inspiration are identified in this chapter.

I chose to base the first two activities on the songs *Africain à Paris* and *Travailler c'est trop dur*. These were designed in such a manner that the students largely imitated the lyrics of the songs in their own words (Addenda 2, 3, 6 and 7). This practice corresponds with the first phase in the approach *Imiter & Emprunter.* The activities that are based on the songs *La condition masculine* and *Fête au village* (Addenda 9, 10, 13 and 14) encouraged the students to write imaginative texts. This practice corresponds with the second phase in their approach *Inventer & Imaginer.* The final activity, based on *Le Prix du chameau* (Addendum 16), encouraged language play (third phase: *Jouer & Créer*) (Bara, Bonvaller & Rodier, 2011: 9,38,66).

4.1.2 Process genre approach

The process genre approach served as a guideline to develop the activities that can be viewed in Addenda 2, 3, 6, 7, 9, 10, 13, 14 and 16. The different stages set out by the model were adhered to in the following manner: I illustrated the specific context of the song and related writing activity by demonstrating the activity myself, by writing examples of the creative productions I was expecting the students to produce. I guided the learners to identify the purpose of the activity and the social context by clarifying the target audience, the information it should include and the presentation of the text. Lastly, the students followed the stages advocated by the approach – planning, drafting, redrafting and proofreading when they wrote their creative productions (Badger & White, 2000: 158).

4.1.3 CEFR guidelines

Two specific guidelines advocated by the CEFR informed the nature of the activities. The first guideline I made use of was the philosophy set out by the *Approche actionnelle,* which the CEFR adopts (Council of Europe, 2001: 9). This implied that group work had to form part of the programme. The two group work assignments (Addenda 4 and 11) adhered to the notions of the *Approche actionnelle.*

I wanted the students to be given the occasion to express themselves on an emotional level; hence they explored the personal domain*,* as stipulated by the CEFR. For this reason most activities focused on developing the students' expressive capacities in different ways and in different contexts. This was also true for the writing of the journals because students were given an opportunity to voice their opinions when making an entry.

4.2   Description of programme

The activities that were generated for each semester will now be illustrated and described and comments will be made on each activity. I reflected on each activity, whether it was successful or not and the reasons that contributed to the sentiment expressed. I also reflected on aspects of the programme that I thought should be improved in future.

I adapted the selected activities in *Ecritures Créatives* and replaced the proposed texts in the textbook used as stimuli *(textes déclencheurs)* with the lyrics of African francophone songs. If no reference is made to a specific source of inspiration for the activity, it implies that I generated the ideas myself. Background about the artists and a brief interpretation of the applicable songs are provided.

In both semesters, the students conducted individual activities in order to produce creative productions. They also did one group assignment in each semester. An example of the study guide for the Creative Expression section of the second-year course as it was presented in 2014 can be viewed in Addendum CD 25.

4.3   First semester

In the first semester the programme commenced with an activity based on the song *Africain à Paris* by Tiken Jah Fakoly, an Ivorian reggae singer*.* Thereafter the students did a group assignment, in which they were expected to create an advertisement for Air France, advertising any African francophone country. The activity that followed the group assignment was based on a song by Alpha Blondy, *Travailler c'est trop*

dur and the last activity of the semester was based on Francis Bebey's song, *La condition masculine.* Before we listened to each song in class, I would briefly discuss the musician's biography. I drew this information from the website RFI (Radio France Internationale). I searched for African francophone music on the Itunes store and on various Internet websites. A site that I found particularly helpful is *Les africains de la chanson francophone* ("Les africains de la chanson francophone," n.d.). The themes the students were studying in their Cultural Texts classes guided the criteria for song selection in the first semester. The link between the content of the Grammar class and the Creative Expression class had not yet been made in the first semester.

4.3.1   *Africain à Paris*

The song *Africain à Paris* (Addendum 1) (Fakoly, n.d.) was released on the album *L'Africain* in 2007 ("Tiken Jah Fakoly," n.d.). It relates the story of an African man who is staying in Paris, France. The music video on Youtube illustrates the man walking in the streets of Paris, his interaction with the people and it also depicts his sense of alienation in the European city. The activity (Addenda 2 and 3) for *African à Paris* was inspired by *Fiche 7: Parodier "Jardin d'hiver" d'Henri Salvador* in *Ecritures Créatives* (Bara, Bonvaller & Rodier, 2011: 18)*.* The activity I created overlaps with *Fiche 7* in several ways, but it also differs greatly. It overlaps in the sense that a specific sentence structure had to be followed and that specific words had to be replaced by any word the student chose. However, whereas *Fiche 7* is based on a poem about the poet's winter garden, the activity we did is based on a song whose theme is very different, namely being a foreigner in a new environment. The students could choose from the following scenarios: Being a student in a French class/Being a student at the University of Pretoria/Being a student that stays in a University residence.

The first comment about the activity based on *Africain à Paris* is related to the selection of this particular song. *Africain à Paris* was selected because of two reasons. Firstly, this song was used because *Africain à Paris* is a parody of the song "Englishman in New York", a song written by the musician Sting. "Englishman in New York" is a song that I thought many students would have heard before, as the song was quite famous in South Africa in the nineties. I reasoned that selecting a familiar song at the beginning of the programme would make the students feel more comfortable. Secondly, as is already evident in the title, the song relates directly to the context of being a foreigner in a new environment. I wanted the students to identify with the song even more strongly, so I changed the context to make it more applicable to our students. In the same way that the singer expresses his feelings about being an African in Paris, I wanted the students to reflect on the similar situation they found themselves in: Some of them actually being

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African in a French class/ others being a South African studying French/ some being an Afrikaner studying French/ others being an English speaker studying French. I deemed it important for students to reflect at the beginning of the year on the reasons why they were studying French, as I thought this reflection could be a potential motivating factor with regard to their studies.

The second comment relates to line 6 in the song: *on ne manque presque de rien*. The use of the preposition *de* in this sentence led to some confusion. This is because some students would use the entire phrase *preque de rien* in conjunction with other verbs, which do not require the preposition *de*, unlike the verb *manquer*. This problem could be addressed in future by explaining the use of the preposition in the line more precisely.

The third observation relates to the time allocation. I learned that one period (50 minutes) was not sufficient for students to write the draft and the final version of the Creative Production. I therefore had to allocate an additional period the following week for students to finish the production in class.

The last comment is that it became evident later in the year that *African à Paris* had made a significant impact on the students. Many groups selected the creative productions based on this song for their second group assignment. We also selected one of the creative productions inspired by this song at the end of the year for the collective music project.

4.3.2   Group assignment: Advertising an African francophone country for Air France

The students then completed a group assignment (Addendum 4) during which they had to create an advertisement for Air France, advertising any African francophone country. It was explained that their presentation should be similar to the advertisements a traveler views on the personal television of airplanes. Their presentation could be as creative as they chose in the form of a PowerPoint presentation, a video or a play. The main focus of the assignment was to highlight the cultural features of the country, such as the artists, the musicians and the museums. They were to synthesise information they found on the Internet and make summaries in their own words. The objective of this endeavour was to familiarise them with francophone Africa and also provide an occasion for them to interact with their peers. They had to do a 10 to 15 minute presentation in class and submit a detailed hard copy of their summaries. I divided the students into different groups. I consider group work a stepping stone to the working environment where different personalities learn how to work together and therefore the students could not choose their own groups. Students were instructed to assign a specific role to each group member

(gathering information/synthesising information/presenting information) and they had to take an attendance register during all meetings.

The students had two periods (2 x 50 minutes) to work on the group assignment in class. Students studying within the Faculty of Humanities never have the same timetable as students at other faculties. Consequently, doing group work has always been a major challenge within our Department that accommodates students from a variety of faculties. For this reason they were granted time in class to work on the assignments as I knew all students were free at that hour. During these two hours I would move around from group to group to assist each group by helping with the brainstorming process. I would also ensure that everyone understood the instructions.

However, there were many obstacles with regard to this group assignment. Firstly, only a few of the presentations were fully comprehensible. I found that the information they were expected to present was too difficult for their language competence at that stage. Many struggled with sentence structure and pronunciation of words and much information was copied from the Internet instead of being summarised in their own words. It seemed as if the students in the audience digressed during some of the presentations that were hard to follow.

Another obstacle was the size of the groups. Some groups consisted of up to eight members. This happened because some students joined the groups at a later stage, when the groups had already been formed (I added the latecomers to the existing groups). However, I soon realised that it had not been an effective way of dealing with the issue because it was not fair that these students joined the existing groups that had already made progress at a later stage. Instead, I should have formed a new group consisting of the latecomers.

Another major problem I encountered was the use of "Google translate" in the hard copy. If students used Google translate they were given the opportunity to redo sections of their work. Lastly, I did not give any specifications with regard to type face, font and number of pages. Consequently marking the assignments was very difficult as many assignments were presented in a disorderly fashion.

These problems could be addressed in future by making the following changes: considering the assessment, more focus could be placed on the creative presentation of the information they obtain as well as their ability to pronounce correctly than on written production. Furthermore, the students should only be allowed four or five members per group. Also, to prohibit their peers from digressing in the class,

students could do a peer evaluation of the presentations. Lastly, specifications with regard to type face, font and number of pages should be given.

Lastly, I think it would be more suitable to start off with the group assignment right at the beginning of the semester, followed by the individual activities. This practice will ensure that the individual activities, which follow the three-phase approach set out in *Ecritures Créatives,* are not interrupted by a group assignment.

4.3.3 *Travailler c'est trop dur*

Following the group assignment, the second individual activity was based on Alpha Blondy's song, *Travailler c'est trop dur* ("Alpha Blondy," n.d.)*.* The singer describes his attitude towards the working environment. He is not motivated to work, but understands that he cannot simply escape (Addendum 5) (Blondy, n.d.). However, he reminisces about the idea of travelling to Hélène, the woman he loves. I had to adapt the context of the song to suit our context. At that stage the students were studying an article entitled *Génération Kangourou* (L'Express, 2001: 20–23) in their Cultural Texts class. The article showcases the different viewpoints of students who live with their parents when they are either still studying or have just started to work. I decided that the scenario would require them to express their feelings with regard to staying with any family member as a young student, and if they were not staying with the family any longer they had to recall that time (Addenda 6 and 7). They could use the vocabulary in the article *Génération Kangourou*. The constraints in this activity are similar to that of *African à Paris.* In this activity substitution of certain lyrics was required, but the students were given more freedom with regard to their writing.

To find a song related to the theme *Génération Kangourou* was very challenging. *Travailler c'est trop dur* was the most appropriate song I could find. However, I realised it had not been the best choice as the lyrics are not sung very clearly and it is also a reggae song like *African à Paris*. Thus, two reggae songs followed each other, which I found too repetitive. I also realised that the instructions I gave for this activity were unnecessarily complicated because the themes did not relate as completely as I would have liked.

This problem could be addressed in future by replacing this song with another song that relates more fittingly to the theme and which is more accessible to the students.

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4.3.4 *La condition masculine*

La condition masculine (Addendum 8) (Bebey, n.d.) is the song I used for the following activity (Radio France Internationale, n.d.). It was written in 1976 and is considered a narration rather than a song. Francis Bebey relates the story of the relationship between the speaker and his wife, Sezanna. At the outset of the song Sezanna is very submissive to her husband, but as the song progresses one realises that she has become more independent and she challenges her husband. This song raises interesting questions about the relationships among men and women, and is still a point of debate in many cultures. This song linked up with the theme the students studied in the Cultural Texts classes, namely the relationship between men and women, presented in the following texts: *Pitié pour les garçons* (L'Actualité, 1999: 41–43) *La femme: épouse* (Bâ, 1999: 33–36) and *On fait le marché avec papa* (Goscinny, n.d.)*,* which is a chapter in *Petit Nicolas*.

The exercise *Fiche 46: Ecrire pour découvrir, découvrir pour écrire* in *Ecritures Créatives* (Bara, Bonvaller & Rodier, 2011: 72) inspired the first activity for *La condition masculine* (Addenda 9 and 10). This exercise in *Ecritures Créatives* involves printing each word of a poem by Jacques Prevert and asking the students to use the words that have been cut out to write their own poem. The activity we completed in the Creative Expression class was similar to this activity but I did make a few changes. I printed the lyrics of *La condition masculine* on cardboard and each sentence was cut out. The first activity entailed only assembling the lyrics in the correct chronological order while listening to the song. The students completed the activity in groups.

The second activity was inspired by *Fiche 52: Présentations progressives* (Bara, Bonvaller & Rodier, 2011: 80). In *Ecritures Créatives* extracts are drawn from the novel written by Muriel Barbery, *L'élégance du hérsisson*, and from the film, *Le hérisson*, by Mona Achache and used as *déclencheurs*. In these activities, the learners need to jot down as much as they can about two specific characters in this story: their age, their professions and so forth. Eventually learners have to write a description of themselves, based on the descriptions they made of the two characters.

The activity in *Ecritures Créatives* and my activity overlap in several ways but also differ. In both activities there are two characters that need to be studied. In the activity I created, however, the students had to search for vocabulary and expressions within specific texts they were studying in their Cultural Texts classes*.* They had to do this in order to describe the relationship between the speaker in the song and his wife, Sezanna. In other words, they had to determine the masculine and feminine roles that are portrayed

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in the text. Where the exercise in *Ecritures Créatives* uses extracts from a novel and from a film as *déclencheurs*, I used a song. The activities also differ in the sense that the activity in *Ecritures Créatives* is eventually centred only on the individual describing him- or herself whereas in my activity two characters are described: the student and the student's "future" husband or wife.

During the final activity the students were required to write a poem to their "future" spouse. However, they had to describe the gender roles they envisioned for their relationship with this person, using the vocabulary they had just acquired. The only constraints were to employ the future tense and the correct placement of adjectives. They were given even more freedom in this activity with regard to sentence structure than in the activities based on *Africain à Paris* or *Travailler c'est trop dur*.

This was the first activity that they students did by working in stages. For this reason, I considered the pace that was adopted for these activities much more manageable than in the first two activities that were based on *Africain à Paris* and *Travailler c'est trop dur*. It seemed as if the students were given more time to internalise the learning process.

An obstacle to this activity, however, was the physical environment of the class. We had to move all the tables and chairs around so that we could make space on the floor for the students to assemble the cardboards in the correct order. We lost a few minutes at the beginning and at the end of the lesson doing this and I could see that some female students were less comfortable sitting on the floor than others. Nevertheless, asking everyone to move around positively affected the atmosphere in the classroom because most students seemed more energised after doing so.

4.4   Second semester

In the second semester the programme commenced with a group assignment based on one of the Creative productions that were written in the first semester. The activity that followed was based on a song by Amadou & Mariam, *Fête au village*. They then studied *Petite Fleur* by Angélique Kidjo and the last activity was based on the text *Le Prix du chameau* by Birago Diop. In the second semester, once again the themes the students were studying in their Cultural Texts classes guided the criteria for song selection. Various links between the content of the Grammar class and the Creative Expression were made in the second semester.

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4.4.1   Group assignment: Interpreting a Creative Production

For this group assignment the students had to select one Creative Production that any of the group members had written in the first semester (Addendum 11). In other words, they could choose a Creative Production based on *African à Paris, Travailler c'est trop dur* or *La condition masculine*. They then had to portray the selected Creative Production in any creative manner and perform the creative interpretation in class. They were allowed to add their own text, as long as the additional text supported the meaning of the original Creative Production. For example, they could write a play based on the Creative Production, impersonating the characters in the production, like Sezanna and her husband (*La Condition Masculine*). Or they could have a debate, for example on masculine/feminine roles in society. They could write a song that was based on the music of the francophone song, or they could compose their own song based on the Creative Production. They also had to make a poster displaying the lyrics of the original Creative Production.

This group assignment appeared to be more successful than the first one. I think there are a few reasons that contributed. Firstly, I was able to understand the presentations much better and it seemed that the other students could also follow the presentations better. Secondly, the presentations were much more entertaining. Lastly, every group member had to stipulate his or her contribution to the group assignment in writing and this seemed to encourage them to contribute to the team effort to a greater extent.

4.4.2   *Fête au village*

The students then started with the first Creative Production for the second semester, based on the song *Fête au village* (Addendum 12) (Bagayoko & Doumbia, n.d.) by the famous blind couple, Amadou Bagayoko & Mariam Doumbia ("Amadou & Mariam," n.d.). *Fête au village* is about two lovers who are looking forward to seeing each other at a local village party. A very peaceful scene is sketched and they relate the way in which people from all over are getting together to go to the village party. The activity I created was an imitation of the scenario sketched in the song. Students had to write a piece addressed to any person/s they wished to have a date with (Addenda 13 and 14). In other words, they could fabricate the venue, the clothing to be worn and the food to be eaten. They had to give a very detailed description so that a person who lost his or her sight would be able to follow.

Because the activity based on *La condition masculine* was carried out in several stages, it seemed as if the students had more time to integrate the themes studied in the Cultural Texts classes as well as some grammatical rules to a greater extent than in previous activities. The song combined the two broad

themes the students were studying in the Cultural Texts classes at the time, those of "fashion" and "food". They were allowed to consult the movie they were watching at the time, *Coco Chanel*. At the time they were also studying conditional sentences in the Grammar class. For this reason the song that was selected makes use of the conditional tense and the Creative Production also had to be written using some conditional sentences.

However, I realised that using the conditional tense in this activity is not the appropriate tense to use. Even though the encounter is imaginative, the future tense would be more appropriate. Another suggestion I have for improving this activity is for the students to present their creative productions orally in class. In this way the students would reinforce the vocabulary to a greater extent when they prepare the piece before reading it out loud. This would also be a good oral exercise as well as a listening exercise for the other students. It would also be better if the number of words for each paragraph and the font, line spacing are specified well in advance, as the productions were much longer than the previous ones and therefore more challenging to mark.

4.4.3   *Petite Fleur*

We then did a short activity based on *Petite Fleur* by Angélique Kidjo ("Angélique Kidjo," n.d.). In *Petite Fleur* (written by Henri Salvador) a small flower is compared to the love the speaker had for someone in the past (Addendum 15) (Salvador, n.d.). The students had to give a personal, visual interpretation of the meaning of the song while listening to it (also Addendum 15). The meaning of the lyrics was discussed in class and students could keep their drawings. No creative productions were written for this activity.

A comment related to the activity based on *Petite Fleur* is that the music style provided a contrast to what the students had been listening to in the previous lessons. The music is much more dramatic and the pronunciation of the words is different from the other songs, thus demonstrating the variety of artists showcased by the programme.

4.4.4   *Le Prix du chameau*

The last activity (Addendum 16) the students did in the second semester was not based on a song. There was not enough time left to listen and discuss a song before doing the activity. For this reason I turned to one of texts the students were studying in their Cultural Texts classes and which they had to prepare for the examinations at the end of the year. The text was *Le Prix du chameau* (Diop, 1995: 45–59)*. However, Amadou & Mariam were still referenced in this activity because in *Le Prix du chameau* the main character is blind. The idea for the activity was drawn from *Ecritures Créatives* (Bara, Bonvaller & Rodier, 2011: 57)

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Fiche 37: Inventer un livre et son auteur. The students had to fabricate the title of a book, the name of the author and write a back cover in such a manner that it motivates the reader to read the entire novel. But unlike the *Fiche 37*, whose story can be based on anything, the story the students were writing in the Creative Expression class needed to be based on *Le Prix du chameau.* This means they had to imitate the storyline by fabricating a similar storyline. They also had to invent their own fictional characters that are based on the characters in *Le Prix du chameau*. In this activity they had to use the subjunctive tense, as this was the structure they were studying in the Grammar classes at that stage.

This activity gave the students the opportunity to prepare for their examinations because the storyline of *Le Prix du chameau* and the subjunctive tense were revised.

In summary, most of the activities for the programme that I have just discussed, were inspired by the activities in *Ecritures Créatives* or by the content of the Grammar and Cultural Texts classes. However, I made original links between these *déclencheurs* and the African francophone songs. I also felt confident enough at times to generate my own ideas for the activities, not relying on *Ecritures Créatives*. Gradually, the exercises became more complex from the first to second semester. The Creative Expression programme was presented again in 2013 and 2014 to new groups of students. Many adaptations were made in this time, which were based on the practical experience I had obtained throughout 2012, as discussed in this section. Due to time constraints, the revised worksheets as it was presented in 2013 and 2014 could not be included in this dissertation.

4.5   Journals

As explained earlier, the students were expected to submit an online journal on the LMS every two weeks. The work of Moon (2006) was consulted when I developed and implemented the journals.

Journals are used in different domains. In the context of this study they were used for the purpose of "professional education and development" (Moon, 2006: 3) and specifically related to language learners:

> Second language learners can be encouraged to reflect on their learning as they develop their language skills. In both cases journal-writing can provide the vehicle for reflection that leads to more effective practice (Orem, 2001 in (Moon, 2006: 68).

Moon (2006) refers to "learning journals". In the case of this research project I refer to reflective journals but I use the same definition she uses. A reflective journal is therefore:

In the Creative Expression classes, I explained why the students were to complete the electronic journals because it is important to "make the purpose as clear as possible for learners" (Moon, 2006: 44). I also mentioned some of the potential uses a journal could have in class (Moon, 2006: 44–56). Students were encouraged to use the journal to reflect on their learning processes, on any level. Reflective writing "could be likened to using the page as a meeting place in which ideas can intermingle and, in developing, give rise to new ideas for new learning" (Moon, 2006: 17). Students were often asked to retrieve vocabulary they had learnt, or to explain a specific grammar rule. They were also encouraged to look back what they had written at the beginning of the year and to compare it to their entries at the end of the year because "[w]riting a journal enables a learner to go back over material that she has learned and expand ideas or linkages between ideas in relation to the original learning" (Moon, 2006: 24).

It was important to establish a relationship of trust between myself and the students, especially the research participants because "where journals are read, the issues of privacy or confidentiality emerge and, to some extent, the more the learners trust the staff member, the more they are likely to feel comfortable about revealing" (Moon, 2006: 92). I tried to establish a sense of trust by explaining to the students that their peers would not have access to their entries and that I would never use their names when quoting them in class.

Following the first journal submissions, I read aloud a few examples in class to illustrate to the students what I was expecting. I also did this to share some of the experiences their peers were having. The students' anonymity was ensured when I read the entries. If a student made a suggestion in the journal, I would ask the rest of the class how they felt about the suggestion and make some of the changes to the programme accordingly. The students were given the opportunity to do their entries in English, Afrikaans or in French. *Franglais* or *Afrifrançais* was also allowed. I made it clear that correct spelling and formal language were not required in their journal entries.

4.6   Objectives and Evaluation

4.6.1   Objectives

As the Creative Expression programme is a newly developed programme, it was challenging to determine specific learning objectives at the beginning of 2012. Broad objectives were communicated, such as

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broadening one's knowledge of the African francophone culture through music, developing creative writing skills, expressing oneself on an emotional level and so forth. However, after having conducted the analysis of the student experiences of the Creative Expression programme, specific elements that could be taken into account when teaching the programme in future have been discussed in the "Conclusions".

4.6.2   Evaluative descriptors for creative productions

One of the challenges in a newly created programme is to determine appropriate evaluative descriptors. The guidelines that are set out in the study guides of the French Department as well as of the creative writing Department in Afrikaans at the University of Pretoria were consulted. I also had discussions on this subject with my French colleagues. The evaluative descriptors on which we agreed were not considered the final descriptors for the Creative Expression programme, but they were considered appropriate to the demands of the programme at the time. If a Creative Production was marked out of 25, ten marks would be allocated to *Consigne* (whether the student followed the instructions of the activity), ten marks to *Grammaire* (whether the student used the appropriate sentence structure and vocabulary) and five marks to *Appréciation de l'originalité* (whether the production was considered original or creative). It is thus evident that the majority of the evaluative descriptors concerned language development, but that the creative writing competences of students were also taken into account.

It is however challenging to evaluate creativity because it could be viewed as a practice that is inherently and unavoidably subjective, as seen in the following remark:

> Being objective when marking student writing may be more difficult than being objective when marking a math exam or a history paper, but anyone who grades is guilty of some degree of subjectivity. When students are being evaluated on how well they apply concepts as opposed to how well they can articulate concepts, grading is difficult, no matter what the discipline (Cantrell, 2005: 72).

However, it is not only in foreign language learning that the measurability of creative outputs is an issue of debate. In another article by Mary Swander, Anna Leahy and Mary Cantrell (2011: 15) there seems to be two principal schools of thought regarding this question in the field of mother tongue learning. On the one hand, scholars believe that if a person has an inherent talent to write, it implies that creative writing cannot be taught and consequently cannot be evaluated. On the other hand, it is considered a skill that can be developed and that can consequently be evaluated, forming part of any true language proficiency. They therefore advocate the idea that "writing depends upon the study of existing texts in order that students comprehend how to construct texts of their own" (Swander, M. Leahy, A. Cantrell, 2011: 16).

Although evaluation of any kind is an inherent subjective act, I am of opinion that when dealing with the aesthetic value of a written creative piece of writing, the focus of the evaluation can be shifted more easily when teaching a foreign language than when teaching a mother tongue. For example, it can rather be on developing one of the other language competences. For the purposes of this research project more emphasis was placed on evaluating the students' language development than on evaluating their creative writing capacities. When presenting the programme in future, a list of more comprehensive evaluative descriptors is required. The CEFR's guidelines could be consulted as well as the assessment grids used for the international DELF (Diplôme d'Etudes en Langue Française) examinations proposed by the CIEP (Centre International d'Etudes Pédagogiques).

The journals were conducted as part of the assessment for the Creative Expression programme. They did not count more than 20% of their final mark for Creative Expression. However, I questioned the students' honesty in their journals at first, because as Moon (2006) warns:

> Where journals are used for assessment and where the marks are significant, not only is the openness of the writer potentially under greater threat but they may write according to what they think the assessor wants (Moon, 2006: 92).

I countered this problem by explaining to them that the issues they addressed in the journals would not be assessed. In other words, if they were more positive towards the Creative Expression programme they would not get more marks. I emphasised the fact that it was rather about how rich the content was that they supplied. Every journal entry was marked out of 5 marks. A student would obtain O if the journal was not submitted, 2½ if the responses were very brief, 3 if the responses were more detailed and 4 or 5 if the response was very detailed. Moon (Moon, 2006) states that she deliberately does not present "actual assessment criteria for reflection or for journals ... because there is no one view of purpose for a journal of the nature of reflection" (Moon, 2006: 114). However, she does give a few guidelines, which I used to assess the journals: length, evidence of a willingness to revise ideas, depth and detail of reflective accounts, evidence of critical thinking, questions that arise from the reflective process and on which to reflect further (Moon, 2006: 115). Thus, a journal would get a good mark if it was extensive, reflective, gave rich and thick descriptions and if critical thinking was present.

4.7   Further developments

At the end of 2012 and 2013 respectively, I encouraged students to participate with me in a collective, creative music project. I explained that their participation was voluntary and that their effort would not be evaluated. The collective music projects were considered an extension of the activities we did in the

Creative Expression classes, but applied to real-life situations. A short overview of these projects will be given shortly.

4.7.1 Music video: *Etudiant à l'Université de la Vie*

As discussed previously, the group assignment in the second semester gave the students the opportunity to interpret and present a selected Creative Production in a creative manner. Two of the groups chose to perform songs. One group replaced the lyrics of an existing song with those of the Creative Production. The other group composed music from scratch, rapping the lyrics they wrote in class.

Etudiant à l'Université de la Vie

Passé, je pense à toi je te parle
Du futur où je me trouve en ce moment
Regarde-là, l'avenir m'attend!
Je suis étudiant à l'Université de la Vie

Oh un peu isolé,
La magie du paradis.
Oh un peu isolé,
Etudiant de la Vie.

Nous apprenons, parlons, pleurons, rions
Nous survivons sur notre campus
Faisant face aux obstacles de la vie
On ne sait pas ce qui va venir

Oh un peu isolé,
La magie du paradis.
Oh un peu isolé,
Etudiant de la Vie.

On apprend le français tous ensemble on rit
On regarde plein d'espoir, cette voie inconnue
On fait ce qu'il faut, souriant, pour l'instant
Car qui sait le moment où l'on va partir?

N'arrêtons jamais de faire ce qu'on aime,
Nous sommes les étudiants à l'Université de la Vie.
N'arrêtons jamais de faire ce qu'on aime,
Nous sommes les étudiants à l'Université de la Vie.

Oh un peu isolé,
La magie du paradis.
Oh un peu isolé,
Etudiant de la Vie.

Figure 4: Lyrics for *Etudiant à l'Université de la Vie*

Once all the presentations were done, I spoke with the group that did the rap and asked them if they would be interested in recording the song if we added more lyrics and melodies so that the song could be sung and not rapped. I gave all the second-year students the opportunity to participate in this collective project and nine of them chose to do so. Most students that participated in this project were also research participants. We rehearsed the song that we composed together, *Etudiant à l'Université de la Vie,* and eventually recorded it. The lyrics we wrote can be viewed in Figure 4. The video can be viewed on YouTube (Étudiants à UP, 2012a) or in Addendum CD 26. An additional video was made that provides background to the Creative Expression programme. This video can also be viewed on YouTube (Étudiants à UP, 2012b) or in Addendum CD 27. Comments related to this video have been made in the chapter "Student experience: findings and discussion".

4.7.2 Music video: *Enracinée en moi*

Near the end of 2013, I announced that another collective project would be undertaken. I stipulated that any second-year students could participate voluntarily and that the project would, once again, not be for marks. The project's objective was not set out at the beginning as I was not sure what it would entail. All I said was that it would involve music and creative writing in a French context. I met the students that were interested on a weekly basis and we brainstormed ideas until we eventually decided on our theme: *Learning French is like learning to love someone*. Because we were quite a large group, students were given the opportunity to divide themselves in a specific team that they would like to be in – the "Writing Team", the "Music Team" and the "Video Team". We wrote the lyrics together, we composed the music together and we also made up the concept together. Our concept for *Enracinée en moi* can be summarised as follows:

> Quand on apprend une langue étrangère, on est d'abord intrigué par la nouveauté de la langue. On réussit à faire quelques phrases et on en est fier. Mais après avoir passé quelques épreuves… c'est le retour sur terre… on se démotive parce que la tâche est plus difficile que prévue. Pourtant, au fur et à mesure, on trouve des solutions à nos difficultés. On développe des stratégies et on se rend finalement compte que l'on aime toujours cette nouvelle langue.

> Le concept d'amour-haine généralement appliqué aux relations amoureuses peut également rappeler les hauts et les bas rencontrés par les apprenants lors de leur apprentissage d'une langue étrangère. Au début on est intrigué par la nouvelle personne, on aime faire connaissance… après quelque temps, les beaux jours passés, on commence à se disputer et on pense qu'on ne s'aime plus. Pourtant, en persévérant, on résout nos problèmes et on se rend compte que l'on s'aime quand même.

> Dans le clip *Enracinée en moi*, le couple représente la francophonie et le scrabble, la langue française. Le serveur et les étudiants représentent les apprenants. C'est le serveur qui est le premier à être intrigué par le couple et c'est lui qui transmet la maladie d'amour, autrement dit, la langue française.

This music video can also be viewed on YouTube (Étudiants à UP, 2013) or in Addendum CD 28. The lyrics we wrote can be viewed in Figure 5. Eventually we were 24 people who contributed to the realisation of the project, of whom three were my colleagues in the Department. We were fortunate enough to obtain funds from the French Embassy in South Africa to finance the recording of the song and the filming/editing of the video.

The music video, titled *Enracinée en moi* was launched at our Departmental Year End function. The following organisations were involved in the distribution of the music video: IFAS, Alliance française de Pretoria and of Johannesburg. Due to time constraints, a detailed analysis of the perceptions the group of 2013 had of their experience of the programme could not be incorporated in this research project. However, a summary has been made of their comments on this collective group project. Permission was obtained to use this data and the comments can be viewed in Addendum CD 29.

Enracinée en moi

Une voix m'appelait, une voix inconnue
Dans le lointain, je vous ai vue
Quelle beauté vous étiez
Votre voix m'a enchanté
J'étais captivé, intrigué
Par votre présence puissante
Quelle beauté vous étiez

Tu m'as parlé, mais je n'ai pas compris
Je t'aime, mais je ne t'aime pas

Je vous ai aperçue
car je vous ai entendue
Mais j'ai buté sur les mots
Ma chère belle de loin …

C'était le coup de foudre
J'ai dansé sur votre musique
Belle de loin mais oh loin d'être belle …

Tu m'as parlé mais je n'ai pas compris
Je t'aime mais je ne t'aime pas

Pourquoi tu m'abandonnes au moment où je me jette à l'eau ?
J'ai essayé de déconstruire le mur en mots
Mais je veux, je veux que tu reviennes
Je ne renonce pas à nous

Tu m'as parlé mais je n'ai pas compris
Je t'aime, je t'aime quand même

Figure 5: Lyrics for *Enracinée en moi*

The facebook page "Philomène &" was created at the beginning of 2013 to document the music related projects and an example of the interaction I had with the students and the facebook community be viewed in Addendum CD 30. All collective music projects are documented on the website www.philomien.co.za.

4.8   Chapter summary

In this chapter, the organisation of the Creative Expression programme was made known. This was done by explaining which approaches informed its organisation, namely the three-phase approach advocated in the textbook *Ecritures Créatives*, the process genre approach as well as the principles of the *Approche actionnelle* and the personal domain which are stipulated in the CEFR.

I gave examples of all the activities that were designed. I made comments on each activity, explaining what the obstacles were where applicable. Lastly, I gave context to the two music videos that were brought about as a result of the programme.

In the next chapter, I will respond to sub-research question 2, by presenting the findings which disclose how the students reacted to the Creative Expression programme.

5. Student experience: findings and discussion

Without an understanding of what they associate with the music of the new language, its sounds and rhythms, shapes and syntaxes, we cannot grasp the identities students are constructing, consciously or unconsciously, for themselves (Kramsch, 2009a: 4)*.*

5.1 Introduction

This chapter offers an analysis based on the data sources and artefacts that were collected for the purpose of this study. This includes the students' journal entries, interview responses, their creative productions, my teaching diary as well as the teaching material of the programme.

Initially, each semester's data were analysed separately. Although the questions that were asked at the end of the respective semesters were different, many of the themes that were identified through a grounded approach to content analysis in the first semester featured in the second semester. Additional qualitative analysis themes were created for the second semester data. Therefore, findings from the two semesters were pooled for the purpose of the dissertation and presented as such, with recognition to the evolvement of the themes over time. At the end of sections, it is shown how the artefacts corroborate and triangulate the content analysis.

The findings of the analysis were classified into two categories, the first being "Experiences" and the second "Suggestions". The category Experiences describes the students' experiences of the programme. The category Suggestions refers to the suggestions the students made with regard to the programme.

In Figure 6 and Table 4 an overview is given of all the codes, themes and constructs that were identified in the course of both semesters, relating to the category Experiences.[11] The codes were classified into themes and eventually into constructs, adhering to the principles of grounded theory (Cohen, Manion & Morisson, 2007: 493). Table 4 also presents the way in which the constructs in this study are situated within the CEFR and the supporting literature is listed briefly. The CEFR provides a suitable theoretical framework because its authors invite educators to use it to reflect on their current practice, to take decisions accordingly and to describe what they do in the language classroom (Council of Europe, 2001).

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[11] The codes that related to the students' suggestions are excluded from the percentages in Table 4 and are discussed separately at the end of the chapter.

It is, however, not a closed system, and it does not prescribe or recommend a particular method with regard to one's teaching practice; it merely presents options. The authors of the CEFR encourage educators to describe a specialised area in more depth, or to sub-categorise their present classification of teaching methods further, because the examples they give are only suggestions. They invite educators to use those that are applicable to them and even add some of their own (Council of Europe, 2001). This practice was followed.

In Figure 6 and Table 4 it can be seen that the most salient construct was the *External environmental component (31%)* in the qualitative analysis. Next that stood out was the *Language component (24%)*, followed by the *Personal affective component (19%)* and the *Social component (12%).*

In the sections that follow, each of the constructs classified under the category Experiences*,* is described in the sections that follow. The order set out in Table 4 is adhered to*, namely Social component, Language component, Innovative component, External environmental component, Personal affective component, Cultural component* and *Synthesising component.* I have chosen this order of discussion for reasons of cohesion in terms of the organisation in the CEFR. All the constructs for the category Suggestions is discussed thereafter.
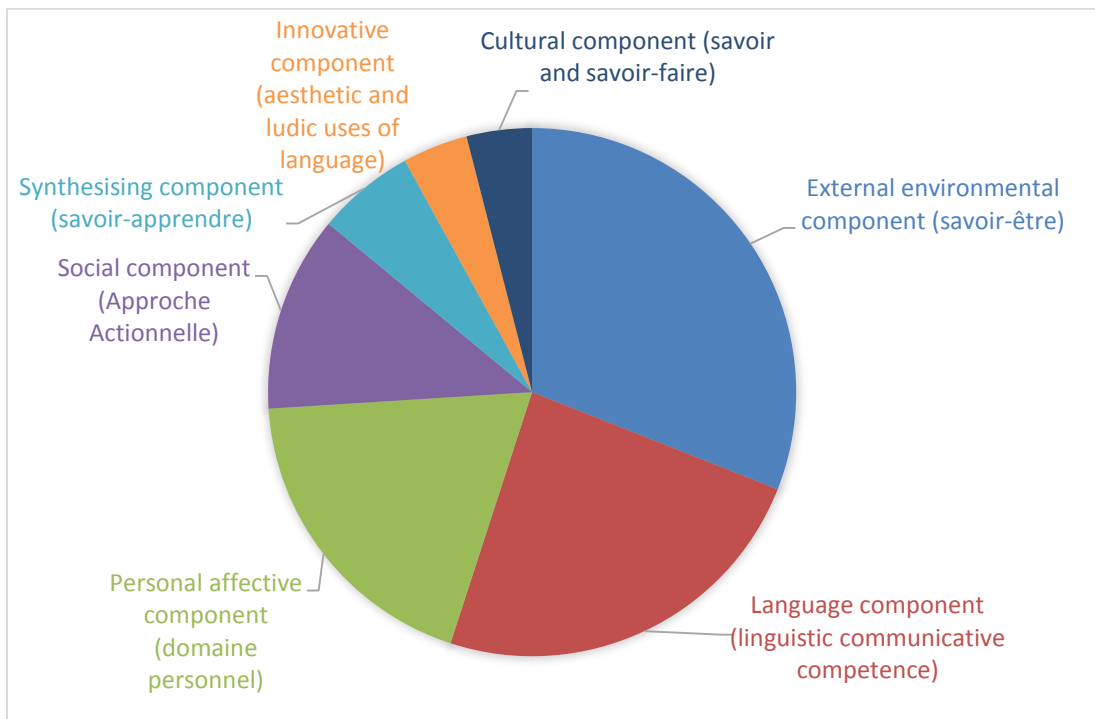
Figure 6: Codes, themes and constructs for the category Experiences

Table 4: Codes, themes and constructs for the category Experiences

Constructs	Themes and related codes	Codes (n)	%
Social component	**Social interaction**	**52**	**12**
Approche actionnelle	Interactive classes	24	
	Sharing/Not sharing of ideas	13	
	Sense of community in class	12	
	Video making positive impact	3	
Language component	**Language development**	**104**	**24**
*Communicative competence: linguistic	Vocabulary boost	35	
*Language development as a result of	Writing skills improved	22	
music and creative writing in FLE	Learned new phrases	17	
	Oral competences improved	12	
	Listening skills improved	11	
	Contributes generally to language development	4	
	Hardly learned any skills	2	
	Enhanced study methods	1	
Innovative component	**Innovative program**	**18**	**4**
*Aesthetic and ludic uses of language	Alternative learning method	8	
*Innovation	Learn how the creative process works	5	
	Surprise elements	3	
	Prefers other grammar and text classes	1	
	Dislikes creative writing	1	
External environmental component	**Atmosphere in class**	**134**	**31**
*General competence: existential	Attention	34	
	Fun	22	
*Creating a non-threatening environment	Confidence boost	20	
	Non-threatening environment	19	
	Classes not too demanding	17	
	Gradually more motivated	10	
Personal affective component	**Opportunity for self-expression**	**81**	**19**
*Domain: personal domain	Opportunity to express oneself	30	
*Learning to express affect	Think creatively and originally in French	18	
	Journal helped reflect on mistakes	10	
	Classes became an outlet	7	
	Journals tedious, time consuming	6	
	Journals opportunity for self-expression	4	
	Journals allow close contact with lecturer	4	
	Journals aid department not student	2	
Cultural component	**Cultural exposure**	**19**	**4**
	Awareness of francophone countries and culture	14	
*General comptences: *savoir* and *savoir-faire*	Enjoyment of African music	2	
	Dislikes African music	2	
*Francophone Africa	Prefers music from France	1	
Synthesizing component	**Synthesizing class**	**27**	**6**
*General competence: *savoir-apprendre*	Reinforced Grammar classes	20	
	Clarified Cultural Texts classes	7	
Total		**435**	**100**

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5.2 Social component and the *Approche actionnelle*

For the purpose of this study the construct *Social component (12%)* refers to the relations that were established among students and also between the students and myself. The findings associated with this construct illustrate that the Creative Expression programme was situated within the *Approche actionnelle* (Council of Europe, 2001: 9). This is because the students were given the opportunity to interact with one another when they did the group assignments and during the classes with the lecturer. In this way they were engaged in the programme in their capacities as social entities.

This construct first became apparent in the second semester. The codes in Table 5 presented below are associated with this construct and are discussed shortly.

Table 5: Codes contributing to the construct Social component

Construct	Theme and related codes	Codes (n)
Social component	**Social interaction**	**52**
*Approche actionnelle	Interactive classes	24
	Sharing/Not sharing of ideas	13
	Sense of community in class	12
	Video making positive impact	3

5.2.1 Interactive classes

From Table 5 it is evident that the most salient code (24) for the construct *Social component* concerns the interaction the students had with their classmates. Students said they felt more comfortable among their peers as the year progressed. Numerous students said that this interaction sustained their attention in class.

During the group discussions the students remarked that there was a great deal of interaction among group members. The interaction occurred on different levels. Some students said they would clarify the instructions of the assignments for one another, others remarked they would make comments on the activity and that they would share and "bounce ideas" with each other. They also said language-related matters were discussed, like the new vocabulary they learnt and issues they had with sentence structure. They would also discuss their frustrations and help one another. A student said they spent hours together and experienced a strong bond among the group members. It is evident that the students appreciated the interaction that took place during the group assignment, as seen in the following citations:

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It obliges you to restructure your ideas better because of the input you get from other people (Kahinda).

It is good to see how others express themselves (Ramakeele).

I have also learnt a lot more than I expected to learn, such as how to relate to other people from other places when you notice that they are not that different from you. I also learned that through language, connections can be made, not only by communication but by relating through similar experiences and feelings about situations in life (Zaziwe).

Group work can be satisfying (Natasja).

5.2.2 Sense of community in class

The interaction led to the creation of a sense of community in the class. The students remarked that they got to know one another better and consequently made friends with whom they continued to interact outside the Creative Expression classes. A few students described how this sense of community was established in the group discussions: They would joke around, share ideas and they took decisions together. One student said that a trusting, positive environment was created during the discussions. Another student said one receives positive reinforcement from the people one works with.

5.2.3 Sharing of ideas

There was however a strong difference of opinion when it came to the sharing of ideas. When students were asked whether they interacted with one another as much as they did in group assignments as when they were doing individual activities, the findings were inconclusive. Some students felt that their ideas were private and should not be shared. Others did not mind sharing their ideas at all.

One group of students said they would discuss vocabulary and sentence structure but not their ideas because ideas are one's "own personal thing". Another student stated "my ideas are my own" and that it is "best to keep it to yourself". This group focused on their individuality and the originality of their assignments. One student said when she noticed the girl who sat next to her had the same idea for her assignment as her own, she felt that she had to think of something more creative because she wanted her idea to be unique. Moreover, these students were reluctant to share their ideas with other groups because they were afraid the other group would steal them.

Another group of students said that when doing individual assignments, in addition to discussing vocabulary and sentence structure, they would discuss their ideas. These students said they were very open towards one another and would share tips. They also said they trusted their friends not to steal their ideas. Two of these students said that even if some of their ideas overlapped, these would not eventually

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be presented in the same way because every person functions on an individual level: "We think in different ways".

5.2.4   Video making positive impact

The last remark related to the construct *Social component* concerns the collaborative music project. The following remarks were made that show that the video, *Etudiant à l'Université de la Vie*, had a positive lasting impact on this group of students in terms of the interaction they had with their peers:

> You could see the interaction, see someone laugh, enjoying themselves. The video was just the best thing for the programme. People were like: WOW! The video had a very strong impact. I never thought a department could pull that off (Makalo).

The codes related to the construct *Social component* indicate that many students liked the fact that the classes were interactive and that a sense of community was established in class. It is also evident that the collaborative project had a positive impact on the students. To see the social interaction that occurred between students as a result of the Creative Expression programme, can be observed by viewing both videos, *Etudiant à l'Université de la Vi*e and *Enracinée en moi* (Addenda CD 26 and 28).

The *Social component* was not evident in the findings from the first semester, therefore it seemed that it probably developed in response to the second group assignment as well as to the collaborative music project. My diary confirms this finding:

> This group assignment appeared to be more successful than the first group assignment the students had to do in the first semester. I think there are a few reasons that contributed. Firstly, I was able to understand the presentations much better and it seemed that the other students could also follow the presentations better. Secondly, the presentations were much more entertaining. Lastly, every group member had to stipulate their contribution to the group assignment in writing and this seemed to encourage them to contribute to the team effort to a greater extent than in the first semester.

Based on the findings discussed above, it is clear that the students enjoyed the social environment that was created in class. Considering the importance of social interaction in language learning (Council of Europe, 2001: 9), I would adjust the first group assignment in such a manner that it generates more positive social interaction among students, and thus doing justice to its importance. I suggest that the promotion of these kinds of social interaction be upheld in the Creative Expression classes and actively pursued in future.

The findings were, however, not limited to social interaction because it was noted that students engaged in all four language activities stipulated by the CEFR; this resulted in the development of various linguistic

communicative competences (*Language component*). This introduces us to the next construct, the *Language component.*

5.3 Language component and the communicative linguistic competence

Table 6 shows the second most salient construct, namely *Language component (24%).* This refers to the students' development of their French language skills in the context of this study. If one considers the organisation and activities of the Creative Expression programme (see Chapter 4, 4.3 - 4.4), it is evident that all four language activities stipulated by the CEFR were incorporated in the teaching material. This is because, for both group assignments for example, the students had to do oral presentations in class, which promoted oral production. For each activity the students had to write a Creative Production, which encouraged written production. They had to listen to a new song for every activity, which improved aural reception and they had to read the lyrics for each song, which encouraged visual reception (Council of Europe, 2001: 58 - 68). Various communicative linguistic competences were developed as a result of these language activities.

Table 6: Codes contributing to the construct Language component

Construct	Theme and related codes	Codes (n)
Language component	**Language development**	**104**
*Communicative competence: linguistic	Vocabulary boost	35
*Language development as a result of music and creative writing in FLE	Writing skills improved	22
	Learned new phrases	17
	Oral competences improved	12
	Listening skills improved	11
	Contributes generally to language development	4
	Hardly learned any skills	2
	Enhanced study methods	1

5.3.1 Vocabulary boost, Writing skills improved, Learned new phrases

In Table 6 the most salient code (35) associated with this construct is that a large number of students indicated that the activities completed in the Creative Expression classes resulted in a vocabulary boost. A student said one "learn[s] vocabulary because one copies the singer". Another student said that being in a position where one is not necessarily expected to use the vocabulary one has learnt in the past, obliged her to create new knowledge instead of "going to the archives", or going back to what she had learnt in the past. Another student said that because the words were contextualised in the song, it encouraged learning because the meaning of the word was made clear, as seen in the following response:

> I find that if I cannot place a certain word in a certain context, I completely lose that word in the sea of others that I do know, but by writing down what you feel about things, it forces you to capture and hold the meanings of words, as well as metaphors (Lizelle).

A large number of students said that the vocabulary they learnt in the Creative Expression classes was applicable to real-life situations, as seen in the following comment: "You integrate what you learn in day-to-day life because the songs are authentic". One student said he could apply the technicalities that he was exposed to in real life, like when he listened to music. He added that the classes encouraged him to be more open to listening to French opera. He remarked that the activities encouraged his peers to watch French videos on YouTube. Many students said they would use the vocabulary they had learnt in future. For one student it was significant to learn vocabulary in French because she is a creative person and uses metaphors to communicate. Another student said he would definitely use what he had learnt, especially in his music career. Additional areas in which students felt they could use what they had learnt in the Creative Expression classes are the media industry (as a writer, an artist, journalist or editor), in a tutor position and in French exams. Working in groups as well as stimulating one's imagination was also given as examples of using French in real-life situations. One student said his study methods benefitted from these classes because he could use what he had learnt in Creative Expression in other subjects.

Numerous codes (22) concerned writing skills that improved due to the activities that were presented in the Creative Expression classes. A student said that because the creative productions do not require a logical structure it made the writing process easier. Students specifically pointed out that their grammatical understanding improved and that they had a better grasp of sentence structure due to the Creative Expression activities. Students added that they had learnt how to use the right conjugations and tenses, not to repeat themselves and they learnt different ways of saying things. Another student said he learnt how to write poems and to rap. Other students commented that they were taught how to produce creative pieces of writing French. These findings are confirmed in the work of Dortu (2008) and Gervais (2006) who found that creative writing workshops develop students' writing skills. It is also confirmed in the work of Boudou and Isern (1984) who state that the use of song in FLE facilitates the learning of grammatical structures.

Another very prominent code (17) associated with this construct concerned the learning of new French phrases. Various students said that the activities motivated them to employ a wider use of expressions. One student said the creative nature of the classes motivated one to find more creative ways of speaking; another said it influenced her to use "better sounding French", flowery language and expressions. Many

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students said that the use of music led to the memorisation of phrases. This observation can be seen in the following quotes:

> Specific phrases stick (Lizelle).
>
> The music helps you remember words (Kahinda).
>
> I could recognise words after having listened to song (Zaziwe).

These findings are in line with the work of Legg (2004) who found that music facilitates extending the FLE learner's vocabulary.

However, two students remarked that being creative reveals one's insufficient vocabulary. In other words, because they were exposed to so much new vocabulary they were made aware of the fact that they still lacked a lot of vocabulary. Two other students were also less positive when talking about the exercises that involved vocabulary. They said that the activities in the first semester that were related to replacement of words were tedious. One student found these activities "pointless" and referred to them as parroting, which means that she felt the new vocabulary was only memorised and not necessarily internalised.

5.3.2   Creative productions

In order to illustrate the progression in writing skills over time, I present three of Sarah's creative productions, which were produced over a nine-month period. One can observe that there has been progression in her language development in terms of the vocabulary and expressions she used as well as her writing skills. The first production is based on the song *Africain à Paris,* the second on *La condition masculine* and the third on *Fête au village.*

In the first production, *Une fille de musique dans la classe de français*, the vocabulary that is used is not very extended. In the second production, *Notre Idéal*, the vocabulary is more elaborate and the sentences are longer. In the final production, *Une journée dans une belle forêt*, she writes longer, independent sentences. The vocabulary is much richer, especially the use of nouns and adjectives. The use of pronouns is more prominent. In general the story is also more descriptive. This indicates that she had become a much more independent writer by the end of 2012.

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1) Une fille de musique dans la classe de français

Mon petit-ami je pense à toi je t'écris
Du "Gautrain" à Pretoria
Tu vois, il ne faut pas que tu t'inquiètes pour moi
J'ai mon instrument et un peu de thé chaud
On chante tous ensemble, on écoute la musique française
On ne joue presque rien
Ce n'est ni insupportable ni bien
D'être étudiant de musique à l'Université de Pretoria

Oh un peu énervée
D'être étudiante dans cette université
Je suis une jeune fille dans la classe de français

2) Notre Idéal

Mon futur mari
Tu vas avoir toujours mon cœur
Tu ne vas pas être agressif, agité ou vexé
Tu vas être responsable, authentique et gentil
Tu vas prendre la responsabilité de me soutenir et de fournir
Je ne vais pas être irrespectueuse, désorganisée et négligée
Je vais être douce, aimante et serviable
Je vais prendre la responsabilité de m'occuper des enfants et de faire le marché
Nous allons faire la cuisine et le ménage
Nous allons être fidèles, honnêtes et unis
Nous allons bien communiquer bien et nous écouter toujours
Ensemble nous allons être heureux

3) Une journée dans une belle forêt

Nous allons rester pour le week-end et je vais profiter du temps avec mon petit ami. Nous allons aller au petit cottage en bois dans une forêt magnifique. Pour le déjeuner, nous allons cuisiner ensemble- mon copain et moi! Il va faire chaud et bien humide dans la forêt parce qu'il va y avoir beaucoup d'arbres.

Pour notre déjeuner, je mettrais ma jupe brune et rose à petits pois. Je mettrais mon débardeur et mon cardigan crème. J'apporterais mon foulard rose en soie avec un ruban turquoise aux cheveux. Je mettrais mes sandales en cuir. Je porterais aussi des boucles d'oreilles et un collier brillant. Mon beau copain mettrait son jean bleu foncé. Il mettrait sa chemise blanche à rayures vertes. Il porterait sa ceinture brune en cuir. Il mettrait des bottes en daim. Il porterait son bracelet noir en cuir et sa montre en argent. Il aurait aussi son sac à dos pour faire une promenade dans la forêt.

Pour le déjeuner, nous prendrions un bol de soupe aux brocolis à la crème. Nous mangerions des plats de fromages variés. Ensemble, nous cuisinerions des côtes d'agneau succulentes dans une sauce au miel à la moutarde et à l'abricot sucré. Nous cuisinerions une purée de pommes de terre chaude. Nous prendrions des haricots avec de l'oignon. Nous mangerions aussi du pain frais avec des salades vertes. Comme dessert, nous mangerions des crêpes avec des cassis, des cerises, des mûres, des fraises et des framboises et une glace au chocolat et au caramel au beurre. Comme boissons, nous boirions deux verres de vin doux avec le plat principal et après un chocolat chaud.

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5.3.3   Oral competences improved, Listening skills improved

Quite a number of students said they were encouraged to speak more, which in turn improved their oral competences as a result of the Creative Expression programme, and this included their pronunciation skills. A student commented that she was very glad that she was now able to read slowly and clearly. Students also stated that their understanding of spoken French, in other words, their listening skills, had improved. This included their dictation skills. These findings are in agreement with the work of Dortu (2008) who says that creative writing workshops motivate the FLE learner to read and with Calvet (1980) who states that the FLE learner develops his or her listening skills when songs are used in the classroom.

5.3.4   Hardly learned any skills

There was, however, one student who said he had learnt very few expressions. This comment was made after the first semester and he did not make any similar comments at the end of the second semester:

> I must admit that I really don't think the class has contributed much to my French usage. The few expressions I had learnt through these classes don't really justify the amount of time I needed to put into these classes (Robert).

5.3.5   Contributes generally to language development, enhanced study methods

A few students said that the classes assisted them in generally improving their language competences, not specifying exactly what this referred to. Finally, one student said the classes assisted him in enhancing his study methods.

The codes Vocabulary boost, Writing skills improved and Learned new phrases, relate to the lexical, grammatical and semantic competences that are set out in the CEFR (Council of Europe, 2001: 110 - 117). The codes Oral competences improved and Listening skills improved relate to the phonological and orthoepic competences (Council of Europe, 2001: 110 - 117).

Based on all the findings discussed above, one can deduce that the majority of students enjoyed learning something "tangible" in the Creative Expression classes, like new vocabulary or phrases. I therefore propose that the Creative Expression programme should continue to promote the development of the students' language skills when revising the programme in future, as it has been beneficial to the language development of the students who partook in this study. More focus could be placed on modifying the programme content in the first semester to such an extent that language development is more effectively pursued.

The students remarked that the various language-related competences they had developed occurred in a non-traditional, alternative manner. This comment introduces the next construct, *Innovative component*.

5.4 Innovative component and aesthetic, ludic uses of language

For the purpose of this study the construct identified as *Innovative component (4%)* refers to a programme that is considered to be different from what is normally presented in an academic environment. Furthermore, it can be classified within the definition of the CEFR, as one that encourages students to engage in aesthetic and ludic uses of language (Council of Europe, 2001: 55–56). The students' comments confirm this statement because they described the Creative Expression programme as an alternative learning method. The following codes in Table 7 presented below are associated with this construct.

Table 7: Codes contributing to the construct Innovative component

Construct	Theme and related codes	Codes (n)
Innovative component	**Innovative program**	**18**
*Aesthetic and ludic uses of language *Innovation	Alternative learning method	8
	Learn how the creative process works	5
	Surprise elements	3
	Prefers other grammar and text classes	1
	Dislikes creative writing	1

5.4.1 Alternative learning method, surprise elements, learnt how the creative process works

Many students described the Creative Expression programme as different, or out of the ordinary when compared to other programmes presented at the University of Pretoria. They said the Creative Expression classes offered an alternative way of learning to the usual academic environment at university. One student captured many of the similar viewpoints expressed by other students by saying that the Creative Expression classes are "non-academic, but academic". He said they provide a break from the traditional learning methods, but that one is still busy learning. Other students felt the same because they called the Creative Expression classes an indirect approach, that it "had no boundaries" and that it offered another angle to learning French.

Two students said that the surprise elements in the classes were enjoyable. Students were, for example, expected to change the physical environment of the class by moving around the chairs, getting up and so forth, which they said sustained their attention. Students said they were shown how the creative writing process works when they had to write their creative productions. These findings are confirmed by Boiron's perspective (Boiron, 2003) on the creation of innovative teaching material in FLE, which he encourages.

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5.4.2   Dislike creative writing, Prefer other grammar and text classes

The different learning approach was however not welcomed by all of the students after the first semester, as some students said they disliked creative writing and they preferred the other French classes:

> I don't like creative writing or African music, and so the classes were extremely boring for me (Cara).

> I feel that we could have used this hour every week to revise and learn more grammar or to practise to speak to each other and listen to each other in French (Megan).

Similar negative comments were no longer made after the second semester.

Because the students participated in activities that were aesthetic and ludic in nature, they were relaxed, as will become clear in the *External environmental component.*

5.5   External environmental component and the existential competence

In this study the construct *External environmental component (31%)* refers to the external factors that had an influence on their anxiety levels (like the use of music or the lecturer). This construct is situated in the CEFR under the existential competence (Council of Europe, 2001: 105–106). The codes in Table 8 presented below are associated with this construct and are discussed shortly.

Table 8: Codes contributing to the construct External environmental component

Construct	Theme	Codes (n)
External environmental component	**Atmosphere in class**	**134**
*General comptence: existential	Attention	34
	Fun	22
*Creating a non-threatening environment	Confidence boost	20
	Non-threatening environment	19
	Classes not too demanding	17
	Gradually more motivated	10

5.5.1   Attention

From Table 8 it is evident that the most prominent code (34) related to this construct is that the students found the classes stimulating on an intellectual level. This in turn sustained their attention in the classes, which was due to different factors. A few students referred to the use of the music, which they said kept them alert and that they considered more engaging than reading. One student said that although she did not like the type of music that was presented, the classes inspired her to start listening to French music she did like, which in turn would assist her in improving her French.

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Students attributed the fact that their attention was sustained to the varied nature of the Creative Expression programme. One student specifically referred to the flash cards that were used in an activity as a different approach. The students described the classes as interactive and added that one is productive in class. Students said they felt engaged in the classes because the classes motivated them to learn on different levels. One student said that in the class environment his anticipation would rise when the lecturer explained the activities. He said it was "like when you're watching a preview to a movie, you're involved because you want to know what's going to happen". One student remarked that the Creative Expression classes made him feel more comfortable to participate in the other French classes than before, because he would "just feel raved up" after the class. Other students said they were engaged in class because they were too busy otherwise not to use the time given in class.

However, despite the fact that a large number of students said the classes were stimulating on an intellectual level, a number of students did say that their attention was occasionally not sustained. This occurred when they were expected to work on their creative productions in class. A few students said they preferred completing the creative productions at home. This was due to different factors. When students had difficulty to understand the lyrics in particular, which they found discouraging, their attention would not be sustained. Two other students said their attention tended to wander during group work, which they did not enjoy. In addition to this some students said they were not as productive in class when the activities were spread over a few classes; then they would prefer completing the activity at home. One student who studied music said she would drift off when the songs were played in class because she would start doing a music theory analysis.

5.5.2   Fun, confidence boost, non-threatening environment

Another very prominent code associated with this construct is the large number of comments (22) related to the fun atmosphere many students experienced in the Creative Expression classes. There were a few who said the music made the classes more enjoyable, observed in the following remarks:

> The music created a relaxed atmosphere (Makalo).

> It makes you feel more open (Sarah).

> It made me a little more romantic (Zaziwe).

Because the classes were considered fun, they said it did not feel as if they were consciously working, although they were learning. This sentiment is observed in the following remarks:

> As much as the creative classes were a lot about work, for me they were also an escape from the seriousness and stiffness of many of the other courses we take outside of French. They were a perfect balance of work and fun! (Zaziwe).

> I think it was really important, especially where we focused on grammar but in a fun way. So it's more fun to learn the hard stuff! (Zani).

Other students said they realised it was indeed fun to do something different in French, like engaging in creative writing activities. Two students said they both wanted to learn how to use metaphors in a foreign language because they appreciated the expressive part of language. For this reason it was relevant for them to learn this kind of vocabulary in French, as seen in the following quotations:

> I'm a creative person. I use metaphors to communicate (Lizelle).

> These classes were very important to me because I enjoyed them and looked forward to the fun side of French during the week even though it was early in the morning (07:30). The classes were fun, interesting, and full of excitement, especially when it came to us creating our own productions as songs (Ramakeele).

The fact that students in the FLE classroom experienced the use of music as being enjoyable confirms the work of Calvet (1980), Hourbette and Boiron (1993) as well as Ginet (1995). The student comments also confirmed the work of Gervais (2006) and Senoussi (2010) who both found that personal writing in FLE had a pleasurable effect on the learner.

Another prominent code for this theme (20) was that students said they experienced a confidence boost in the classes, giving different explanations for their increased confidence levels, as seen in the following comment:

> I think the most important thing I have learned in the Creative Expression classes is that no matter how much of an introvert you are, there is a place where you can voice your opinions and get help and encouragement in a positive manner (Kahinda).

For example, when two students came to know that their peers had the same background with regard to French as themselves, they realised they were all struggling with the same insecurities and the same language difficulties. This realisation gave them more self-confidence. Another student said her confidence was boosted in the classes even though she was generally a shy person. One said his confidence in his writing abilities improved. A student pointed out that one became more independent because one had to think for oneself. Another said he had become more confident in speaking French and that he had noticed that some students were more willing to share their opinions in class. Students explained that they were given the opportunity to read out loud their creative productions in class and they were also given the opportunity to have discussions with their class-mates, which boosted their

confidence levels. One student remarked that trust was built among peers and that this boosted his confidence level. The use of creative writing in the FLE classroom has been found to increase students' self-confidence (Gervais, 2006; Senoussi, 2010) .

Nineteen codes concerned the not-threatening environment in the classes. One student said one did not feel scared to ask questions, another said one felt less intimidated and more relaxed than in other French classes. Another student said it was a "user-friendly way to learn French because usually one is intimidated". Many students described the atmosphere in the Creative Expression classes as a relaxed, chilled, comfortable environment, and a place where one felt at ease. To one student "speaking French was not such a daunting task anymore". Other students described the non-threatening environment as follows:

> It's a place where I think of French and do not fear French. It was the only French class to which I would come in and feel relaxed to be in a French environment. It's a relief class to me … I will really miss that (Edgar).

These findings indicate that this group of students did not experience foreign language anxiety (Coreil, 2003; Perry, 2006; Andrade & Williams, 2009; Efthimiadou, 2011; Macintyre & Gregersen, 2012). It has been illustrated that foreign language anxiety is detrimental to learners and that educators should rather focus on releasing the learner's affective filter (Krashen & Terrel, 1983; Oxford, 2003; Arnaud, 2008; Sydow, 2008; Macintyre & Gregersen, 2012; Chametzky, 2013). It is thus evident that the affective filter of this group of students in the Creative Expression classes was lowered because the classes were described as a place where one's confidence is boosted and as a learning environment that is non-threatening and fun. This relaxed atmosphere can also be observed in the video *Etudiant à l'Université de la Vie* on Youtube (Étudiants à UP, 2012a) or on the website www.philomien.co.za. In the video the students are dancing to the music, everyone jokes around and laughs much. However, in several instances one notices that learning is still taking place. This is obvious in the scenes where the pronunciation or the singing of the song is rehearsed.

5.5.3   Classes not too demanding, gradually more motivating

Students did not feel that the programme expected too much of them because many said the classes were comprehensible and not too demanding. One student explained why he felt this way:

> I found them to be easier as first expected. Purely because a lot of the time we only had to substitute words in phrases and alternatives were provided in the activity (Robert).

Many students found the classes comprehensible. To quite a number of students the fact that they would usually pass the assignments changed their outlook on their studies and motivated them not to be too discouraged by the other French classes:

> Creative Expression was the only class that I was able to do really well in, and it helped me to pass French (Sarah).

A student pointed out that she liked the fact that the instructions for each activity were clearly written out and explained in class. The examples that were written for each activity also helped the students. A student remarked that if the lecturer realised someone was lost, she would "stop the whole class and explain".

In the data that was collected at the end of the second semester it was found that a few of the students acknowledged that they initially did not like the fact that the classes were not very serious. One student said that in the beginning she was frustrated by the fact that the Creative Expression classes were not serious enough and considered them a "waste of time", considering the limited amount of time she had. However, her perception had changed in the course of the second semester because she eventually came to the conclusion that she "liked the fact that it was not too serious".

5.5.4   Tempo too rushed

There were however, students who felt that the tempo in the classes was too rushed. This sentiment is observed in the following quotation which was made after the first semester:

> I find that a lot of the time we were too much pressed for to really absorb what we were doing (Robert).

In the entries I made in my personal diary during the course of 2012 I also found that the tempo I adopted for the activities in the first semester was too fast. This can be seen in the following extracts:

> I learned that one period (50 minutes) is not sufficient for students to write the draft and the final version of the Creative Production. I therefore have to give an additional period the following week for students to finish the production in class. The pace that was adopted for the activities on *La condition masculine* was much more manageable than in the first two activities, *Africain à Paris* and *Travailler c'est trop dur*.

5.5.5   Lecturer had a positive impact

The following code pertaining to this theme that was identified, concerned the lecturer/researcher (myself). Although the students were not asked to comment on teaching style, the students made spontaneous comments. One remarked that the students appreciated the lecturer's enthusiasm, because

they said this facilitated participation and learning. In addition they experienced the lecturer as being approachable, competent, prepared and that she gave guidance where necessary.

For the construct, *External environmental component*, students were in agreement regarding certain issues and inconclusive on others. There were no contradictory findings with regard to the following codes: builds confidence, fun, non-threatening environment and lecturer positive impact. This implies that this group of students experienced the Creative Expression classes as a place where their confidence was built, where they had fun, where the environment was not threatening, and where the lecturer had a positive impact on the students.

However, not everybody had positive experiences of the following codes: attention, not too demanding, gradually more motivated, tempo too rushed. Some students said they were stimulated intellectually whereas others said they would trail off in class and that the classes were not serious enough. Some students said the classes were comprehensible whereas others said that the tempo was too rushed.

Based on this information I have realised that not all students find the same activities stimulating. There are students who are able to entertain themselves in class, and there are others who need more guidance. Students also have different preferences with regard to the tempo adopted in the classroom. Some students like working at a faster pace whereas others prefer working more slowly. My conclusion is that the lecturer should be more transparent about the tempo that will be adopted in the course of the year, explaining to the students what the time allocation for each activity is. This issue could be addressed by reducing the number of activities in the first semester as I believe a more relaxed tempo would be appropriate in the first semester. It is reasonable to assume that every lecturer is faced with these contradictory situations in his or her classroom. Whenever these differences arise, I recommend that they be addressed when the Creative Expression programme is presented in future. This can be done by identifying the differences in individual cases in the course of the year and then by providing appropriate guidance.

The next construct to be discussed is *Personal affective component.*

5.6 Personal affective component and the personal domain

Table 9: Codes contributing to the construct Personal affective component

Construct	Theme and related codes	Codes (n)
Personal affective component	**Opportunity for self-expression**	**81**
*Domain: personal domain	Opportunity to express oneself	30
*Learning to express affect	Think creatively and originally in French	18
	Journals helped reflect on mistakes	10
	Classes became an outlet	7
	Journals tedious, time consuming	6
	Journals opportunity for self-expression	4
	Journals allow close contact with lecturer	4
	Journals aid department not student	2

The construct *Personal affective component (19%)* refers to the emotional engagement of the learners in the classes on a personal level, like when the students expressed themselves on an emotional level in their creative productions and also in their journal entries. The codes presented in Table 9 are associated with this construct and are discussed shortly.

5.6.1 Opportunity to express oneself

It is evident from Table 9 that the most salient code (30) related to the construct *Personal affective component,* is that the students felt they were given the opportunity to express themselves on an emotional level. A student commented that "because of the personal nature of the exercises, you put your feelings into French, which made it easier to adapt to French". Another student said you connect with yourself and another, "one taps into one's inner self". This indicates that the student's inner world was accessed. Interacting with this inner world was considered enjoyable by many students, as seen in this quotation: "A fun way of getting your ideas across". Students commented that one takes others' thoughts into account when one writes (such as the artist's, the lecturer's and one's peers') but that one interprets only their viewpoints and still make the Creative Production "one's own". Thus, the Creative Production reflects the student's own perspective. In the following quotations it is evident that students felt they were given the opportunity to express themselves:

> Another important skill is that of learning to express myself personally, but also in the French language and in a creative way too. It is good to see how others express themselves as well, like the African artists we have looked at and also our classmates (Sarah).

> In the Creative Expression class I have learnt what I wanted to learn when I took my BA courses, the art of creative expression (Lizelle).

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To express myself more freely probably was the best or most important skill I've learned (Zani).

There were students who said that they felt implicated on an emotional level in the Creative Expression classes. One student said the class helped him to develop emotional maturity. Another student remarked that the Creative Expression classes helped her to become more proud of her French. These sentiments can be seen in the following quotes:

> The psychological emotional element is a very crucial component to learn French (Sarah).

> It shaped me as a person (Elizabeth).

> These classes were very important to me. Especially in our first few classes in the beginning of the year, I had a personal 'A-ha' moment, as they call it. We did an activity on Tiken Jah's Africain à Paris, which is a really cool song, and in this activity we had to describe a situation of how it felt to be a student in the French class. It is a relevant topic, and specifically at that time, it was something I was struggling with being a student: I didn't actually want to study and was unsure and very negative towards my studies. I did my production – blatantly expressing my negative experience of being a student, and it was quite a freeing experience, I must say! (Sarah).

> I cannot imagine what I would have done without them (Kahinda).

The comments associated with this code illustrate valuable points. They indicate that students reached the final Characterisation stage of their language learning process as outlined by the Taxonomy of the affective domain (Bloom, Krathwohl & Masia, 1973). This is because it is evident that the students internalised the learning experience. This code illustrates that the students became multilingual subjects who formed a foreign language identity, expressing themselves on a personal level (Souchon, 2003; Gervais, 2006; Kramsch, 2009a,b; Senoussi, 2010; Farid, 2011; Yening, 2012).

The way in which the students expressed themselves on an emotional level can be illustrated by their creative productions. A close reading has been done on selected creative productions. The creative productions that were inspired by the song *Africain à Paris* are considered first.

5.6.2   *Africain à Paris* (creative productions)

1. Etudiant dans la classe de français (Zani)

Mon père je pense à toi je t'écris
du 14ième étage dans le bâtiment HB
Tu vois il ne faut pas que tu t'alarmes
J'ai du papier et un peu de créativité
On étudie tous ensemble on survit
On ne se lamente presque rien
Ce n'est ni pénible ni laborieux
D'être un étudiant dans la classe de français

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Oh oh un peu troublée
Ecrivaine motivée
Je suis étudiante dans la classe de français

2. Une étudiante triste à l'Université de Pretoria (Natasja)

Ma mère je pense à toi je t'écris
du 14ième étage dans le bâtiment HB
Tu vois il ne faut pas que tu te lamentes
J'ai du papier et un peu d'imagination
On étudie tous ensemble on écrit beaucoup
On ne s'inquiète presque rien
Ce n'est ni l'enfer ni le paradis
D'être une étudiante à l'Université de Pretoria

Oh oh un peu pensive
Etrangère à Pretoria
Je suis étudiante triste dans le monde

3. Habitant de Boekenhout[12] (Mokgheti)

Grand-mère je pense à toi je t'écris
de la classe de français
Tu vois il ne faut pas que tu t'alarmes
J'ai de la créativité et un peu d'imagination
On s'encourage tous ensemble on étudie
Ce n'est pas laborieux ni insupportable
D'être dans la classe de français à Pretoria

Oh oh un peu alarmé
Jeune étudiant dans ma ville
Je suis étudiant à Pretoria

The creative productions that were inspired by the song, *Africain à Paris* addressed a very wide audience. The students wrote to "Mon père", "Ma mère"and "Grand-mère" for example. This illustrates that students were able to personalise the subject matter. These creative productions were contextualised to South Africa because the following words were used: "du 14 ième étage dans le bâtiment HB", which is the 14th floor in the Humanities Buidling at the "l]'Université de Pretoria" and "Boekenhout".

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[12] Boekenhout is a student residence at the University of Pretoria.

In *Une étudiante triste à l'Université de Pretoria* the student was "triste" and "pensive" in the University environment and consoled herself by writing to her mother.

In *Habitant de Boekenhout* the writer was "alarmé", which also illustrates the uneasy feelings that were present for some students in the University environment. A feeling of insecurity towards the environment in the French class were evoked in *Etudiant dans la classe de français* as the student said she was "troublée".

Although the students expressed their feelings of uneasiness in these productions, they were all somewhat ambivalent towards the situations they were facing. In *Etudiante dans la classe de français*, the student said being in the French class was neither "pénible" nor "laborieux". In *Habitant de Boekenhout* the student said being in a residence was neither "laborieux" nor "insupportable".

It is evident from these examples that students were able to express their feelings and their experiences as a second-year student at the University of Pretoria, of which the ambiguous nature was captured in their productions. The following discussion is based on the creative productions that were inspired by the song *Travailler c'est trop dur.*

5.6.3 *Travailler c'est trop dur* (creative productions)*.*

4. Cohabiter avec ses parents c'est trop facile (Chaki)

Cohabiter avec ses parents c'est trop facile et louer une chambre c'est très cher
Regarder "Isidingo" toute seule, ça me fait pleurer
Chaque jour que moi je vis on me demande de quoi je vis
Je dis que c'est pour le bonheur et j'espère trouver du travail dans mon pays

Et je prends mon passeport et j'attrape un ticket de bus
Et j'arrive à la frontière au pays du soleil
Je prends mes souvenirs, mes mains, mon McDo
De Pretoria à Harare je vais me coucher sur les genoux de ma mère

5. Cohabiter avec mes parents c'est trop sublime (Robert)

Scotcher chez mes parents c'est trop sublime et cohabiter ça me plait beaucoup
Ils me donnent tout ce que je veux, c'est bien leurs rôles dans la vie
Chaque jour que moi je vis, on me demande de quoi je vis
Je dis que j'ai une vie magnifique et j'espère ne la quitter pas

Et je prends toutes mes affaires, et j'attrape mon courage
Et je pars de mon sanctuaire pour faire face aux luttes du monde adulte
Je prends mes morales, mes normes, mes attentes
De LA à Tokyo je dois devenir mon propre maître

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6. Vivre avec mes grands-parents c'est trop ennuyeux (Kahinda)

Vivre avec mes grands-parents c'est trop ennuyeux et s'enfuir ce n'est pas facile
Leur demander de l'argent, c'est lécher les bottes
Chaque jour que moi je vis, on me demande de quoi je vis
J'espère devenir célèbre

Et je prends le train et j'attrape mes bagages
Et j'attrape un avion pour chercher des pays réussis
Je prends mon sac à main, mes valises et mon bâton
De Zimbabwe à Hollywood je vais découvrir le monde entier

7. Vivre ensemble avec mes parents c'est trop merveilleux (Megan)

Vivre ensemble avec mes parents c'est trop merveilleux et partir c'est bête
Je n'ai pas envie de déménager mais je dois le faire
Chaque jour que moi je vis, on me demande de quoi je vis
Je dis que je vis pour une maison calme et j'espère trouver le courage d'habiter seule

Et je prends ma nouvelle voiture et j'attrape mon chien
Et je conduis ma voiture pour voir mes amies
Je prends mes bagages, mes magazines et mon argent
De Pretoria au Cap, je vais me débrouiller toute seule

In the productions based on *Travailler c'est trop dur* the students addressed various family members, such as their parents and grandparents. These creative productions are contextualised to the students' immediate environment as the following phrases are used: "De Pretoria au Cap", which are two South African cities and "Isidingo", which is a South African television series.

Students used different adjectives to describe the experience they had living with their family members: "facile", "sublime", "ennuyeux", "merveilleux". Some students were positive towards their setup at home whereas others were frustrated. Some students wanted to go back home while others wanted to leave home. In *Cohabiter avec ses parents c'est trop facile* the student said she did not like to watch the South African series *Isidingo* all alone. She rather wanted to go home to Zimbabwe, to her "pays du soleil" and said that once she returned she would like to be on her mother's lap.

In *Cohabiter avec mes parents c'est trop sublime* the student came across as very independent. However, although he had fond memories of his home, he left his "sanctuaire" in order to "faire face aux luttes du monde adulte". The student wanted to become his "propre maître". In *Vivre avec mes grands-parents c'est trop ennuyeux*, the student was also more independent. She did not want to ask her grandparents for money as she considered this "lécher les bottes", or "sucking up". She wanted to go to Hollywood, a

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destination associated with people that try out their luck in life. She wanted to go there to "décourvrir le monde entier".

In *Vivre ensemble avec mes parents c'est trop merveilleux* the student was coming to terms with leaving her home, a place she considered "merveilleux". In the beginning she said she hoped she had "le courage d'habiter seule" and in the end she seemed more convinced that she would be able to "[se] débrouiller toute seule".

It is evident from these examples that students were able to express and contextualise their feelings of their experiences of staying at home, whether these experiences were positive or negative. The creative productions that were inspired by the song *La condition masculine* are considered next.

5.6.4   *La condition masculine* (creative productions)

8.   Toi et moi ensemble (Robert)

Ma belle chérie ma future femme
Je te connais et tu me connais aussi
Mais aujourd'hui nous devons discuter notre situation
Dis-moi qu'est-ce que tu veux de moi ?

Je veux que tu aies tes propres idées
Si tu me respecteras je te protégerai
Je n'aurai pas peur de toi mais tous les jours je t'aimerai

Nous fonderons un foyer ensemble
Tu feras la cuisine lorsque je ferai le ménage
Je serai compréhensif et tu seras prévenante
Je te demanderai ces choses s'il te plaît :

Tu prendras soin de toi-même, tu ne te laisseras pas aller
Je ne te mentirai ni te maltraiterai
Tu ne me donneras pas d'ordres et tu ne me gifleras jamais

Je t'aime et tu m'aimes
Nous fonderons un foyer
Toi et moi ensemble

9.   Notre Idéal (Sarah)

Mon futur mari
Tu vas avoir toujours mon cœur
Tu ne vas pas être agressif, agité ou vexé
Tu vas être responsable, authentique et gentil
Tu vas prendre la responsabilité de me soutenir et de fournir
Je ne vais pas être irrespectueuse, désorganisée et négligée
Je vais être douce, aimante et serviable

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Je vais prendre la responsabilité de m'occuper des enfants et de faire le marché
Nous allons faire la cuisine et le ménage
Nous allons être fidèles, honnêtes et unis
Nous allons bien communiquer et nous écouter toujours
Ensemble nous allons être heureux

10. Pour mon futur mari et moi (Alinde)

Tu vas être ambitieux et responsable
Tu vas connaitre mes problèmes et tu me respecteras
Je dois être sensible et gentille
Nous allons nous occuper des enfants
Nous n'allons pas être jaloux
Nous serons fidèles en amour
Tu ne dois pas être autoritaire
Je ne dois pas être ton esclave
Tu ne vas pas être agressif et violent
Nous allons nous soutenir et nous encourager

11. Ma femme est ma vie (Ronald)

Ma future femme
Je vous fais l'amour de ma vie
J'aimerais vous donner de la liberté dans la vie
Nous vivrons heureux ensemble
Je vous regarde avec amour
Je vais vous traiter comme une reine
Je serai gentil
Je vous aimerai toujours
Ma future femme est ma vie

12. Mon mari unique (Zaziwe)

Mon mari gentil, mon amour sensible
Je t'écris patiemment et avec assurance
Les montagnes connaissent notre future relation
Je veux aller aux arbres et jouer au violon de mon cœur
Tu auras l'intention de me faire ta femme unique
Notre société est trop sérieuse mais je peux marcher au nom de l'amour
Je vais avoir une vie heureuse et harmonieuse si nous partageons les pièces de mon cœur
Je t'aime mon mari unique, tu es mon futur

In the first three poems, *Toi et moi ensemble*, *Notre Idéal* and *Pour mon futur mari et moi*, the tone that was adopted was much more obvious and direct than in *Ma femme est ma vie* and *Mon mari unique*. In the first three poems the students stipulated exactly what they would like and would not like as characteristics in their "future" loved ones.

The tone that the student adopted in *Toi et moi ensemble* is the most straightforward. He clearly stipulates "nous devons discuter notre situation" and asks "Dis-moi qu'est-ce que tu veux de moi ?". He also specifies the exact things he would like of his wife and lists them.

In *Notre Idéal* the student lists the expectations she has of herself, of her "future" husband and of them as a team: "Je vais être douce, aimante et serviable, Tu vas être responsable, authentique et gentil", "Nous allons être fidèles, honnêtes et unis". This is also true for *Pour mon futur mari et moi*, as the student said: "Je ne dois pas être ton esclave", "Tu vas connaitre mes problèmes et tu me respecteras" and "Nous allons nous occuper des enfants".

Ma femme est ma vie was less straighforward. The student made a comparison as to how he would treat his "future" wife: "Je vais vous traiter comme une reine". Sometimes he described this in a less direct manner: "Je vous fais l'amour de ma vie" and "Je vous regarde avec amour" whereas he was more direct in a sentence like: "Je serai gentil".

Mon mari unique was even less direct and more poetic than the other productions. The student used dramatic imagery such as "Les montagnes connaissent notre future relation" and metaphors: "Je veux aller aux arbres et jouer au violon de mon cœur" and "nous partageons les pièces de mon cœur".

It is evident from these examples that students were able to express their feelings towards their "future" loved ones, whether these expectations were straightforward or more poetic. The following creative productions were inspired by the song *Fête au village* and are the next point of discussion.

5.6.5 *Fête au village* (creative productions)

13. Une journée dans une belle forêt (Simoné)

Nous allons rester pour le week-end et je vais profiter du temps avec mon petit ami. Nous allons aller au petit cottage en bois dans une forêt magnifique. Pour le déjeuner, nous allons cuisiner ensemble- mon copain et moi ! Il va faire chaud et bien humide dans la forêt parce qu'il va y avoir beaucoup d'arbres.

Pour notre déjeuner, je mettrais ma jupe brune et rose à petits pois. Je mettrais mon débardeur et mon cardigan crème. J'apporterais mon foulard rose en soie avec un ruban turquoise aux cheveux. Je mettrais mes sandales en cuir. Je porterais aussi des boucles d'oreilles et un collier brillant. Mon beau copain mettrait son jean bleu foncé. Il mettrait sa chemise blanche à rayures vertes. Il porterait sa ceinture brune en cuir. Il mettrait des bottes en daim. Il porterait son bracelet noir en cuir et sa montre en argent. Il aurait aussi son sac à dos pour faire une promenade dans la forêt.

Pour le déjeuner, nous prendrions un bol de soupe aux brocolis à la crème. Nous mangerions des plats de fromages variés. Ensemble, nous cuisinerions des côtes d'agneau succulentes dans une sauce au miel à la moutarde et à l'abricot sucré. Nous cuisinerions une purée de pommes de terre chaude. Nous prendrions des haricots avec de l'oignon. Nous mangerions aussi du pain frais avec des salades vertes.

Comme dessert, nous mangerions des crêpes avec des cassis, des cerises, des mûres, des fraises et des framboises et une glace au chocolat et au caramel au beurre. Comme boissons, nous boirions deux verres de vin doux avec le plat principal et après un chocolat chaud.

14. Un jour avec l'homme en fer (Megan)

Je vais rencontrer l'homme en fer, la semaine prochaine, dans mes rêves. Il me va me prendre pour un pique-nique en bateau. Nous allons nous rencontrer sur la plage et il va faire beau.

Je porterais mon bikini aux petits pois avec mon paréo rose. Mes vêtements seraient idéals pour le pique-nique. Je mettrais mes bottes de pluie parce que j'aurais peur qu'il marcherait sur mes pieds. Je serais belle, alors, je mettrais ma capeline chic. Je m'adornerais avec mes boucles d'oreilles en or et je prendrais mon joli sac à main. Il porterait, bien sûr, son costume en fer mais il mettrait son nœud papillon rouge parce qu'il serait chic. Il mettrait son grand portefeuille, sa vieille montre et sa ceinture en or.

Ensemble, nous mangerions beaucoup au pique-nique. Nous boirions une grande bouteille de champagne. Nous mangerions de la soupe à la courge musquée délicieuse avec des crevettes exquises comme entrée. Comme plat principal, nous prendrions du gratin dauphinois, de la ratatouille épicée et du homard fameux. J'aimerais la côte de porc succulent. Il adorait la mousse au chocolat célèbre et nous la mangerions comme dessert. Après, nous mangerions des fraises au chocolat. Avant que l'homme en fer ne m'amène chez moi, nous prendrions du café crème. J'adorerais le pique-nique avec l'homme en fer dans mes rêves.

15. Le dîner en bateau (Lizelle)

Je vais rencontrer un prince dans la mer.

Je mettrais mon collier de poisson, mon bracelet en or, et une bague de ma mère. Je suis sirène, donc, je ne mettrais pas de vêtements portés par les gens. J'ai la queue d'un poisson comme jambes et le buste d'une femme. J'ai les cheveux longs et les yeux verts.

Il porterait un col bleu et un blouson d'un prince en velours. Sa bague serait très élégante comme lui, il serait. Sa ceinture serait en cuir et ses sandales en daim. Il aurait les yeux bleus et les cheveux noirs.

Nous prendrions des huitres fraiches comme entrée mais je n'aime pas les huîtres. Comme plat principal nous prendrions le homard bouillard, les crevettes épicées et de la truite délicieuse mais je ne voudrais pas les manger. Comme dessert nous prendrions les fraises fraiches à la crème et des crêpes Suzette. Comme boissons nous prendrions une grande bouteille de champagne français mais je le déteste. Je le préfère. Je le prendrais sur la plage et son bateau resterait là.

16. Le meilleur diner de ma vie (Edgar)

Je vais rencontrer ma petite amie ce samedi. Le temps fera superbe, le samedi. Je vais diner avec elle au château de "Nottingham". On va prendre un diner raffiné. La façon dont nous allons nous habiller et la nourriture que nous allons manger, ça implique une nuit de folie.

Je mettrais mon tailleur blanc, bien sûr ma chemise violette favorite avec mes boutons de manchettes en argent. Je mettrais aussi mon gilet bleu anglais, mes chaussures italiennes en cuir. En raison de mon style classique, je mettrais mon bracelet et ma bague de pureté. Je ne mettrais pas mes lunettes parce que je voudrais qu'elle voie mon beau visage naturel. Je mettrais mon manteau noir si le temps change. Mais je ne voudrais pas oublier mon portefeuille parce que l'hôtel est cher.

Ma femme serait élégante comme toujours. Elle devrait porter son collier et ses boucles d'oreilles de saphir. Elle mettrait son bracelet de diamants en argent que j'ai acheté pour elle à Londres. Elle mettrait une robe en velours avec de la broderie aux diamants et sa mousseline rose en soie avec de la fourrure. Elle mettrait ses chaussures roses à hauts talons en daim. Ma petite amie a une broche de paon en argent qu'elle mettrait

sur sa robe. Elle aimerait également porter son porte-monnaie. Elle ressemblerait à un ange avec son maquillage et son sourire.

Comme apéritif, nous mangerions de la soupe à l'oignon parce que nous aimons les oignons. J'aime le bifteck. Nous mangerions du steak grillé ou du porc.

Ma petite amie aime les légumes donc nous avons choisi un repas avec du brocoli. La nourriture sera délicieuse. Le steak serait épicé parce que j'aime les épices. Les aliments ne seraient pas trop cuits mais bien cuits. Nous mangerions de la mousse au chocolat parce que les femmes aiment le chocolat comme dessert. Nous boirions une grande bouteille de champagne pour l'occasion spéciale. Ça serait la meilleure nuit de ma vie.

Après, nous rentrerions dans une limousine.

17. Danser à la mer (Chaki)

Je vais le retrouver…

Je voudrais l'impressionner. Je porterais ma robe dorée, elle est "mini" mais pas trop "mini". Je mettrais mes nouveaux bijoux, un collier ras du cou vert, des boucles d'oreilles en or. Il est très grand donc je mettrais mes talons aiguilles rouges, maintenant nous pourrions nous embrasser facilement! Je ne voudrais pas l'eau dans mes cheveux donc je porterais un chapeau vert. J'aurais une grande sacoche dans laquelle nous mettrions la nourriture que nous ne mangerions pas.

Il serait trop beau parce qu'il aime la mode. Il mettrait son jean noir, il ne voudrait pas s'habiller de façon trop soutenue. Il mettrait ses souliers noirs et une chemise rose. Il aurait une montre chère en or.

Nous ne mangerions pas les pâtés aux fruits de mer parce que les animaux dans la mer seraient fâchés. Je suis un régime donc je mangerais une salade Niçoise. Il mangerait du poulet grillé à la togolaise. J'aurais faim après la salade donc je mangerais de la sauce aux gombos. Nous n'aurions pas d'argent pour les boissons, Je voudrais boire du "Saint Margaux". Nous ririons parce que nous aurions soif mais nous serions dans l'eau.

Un jour dans une belle forêt and *Le meilleur dîner de ma vie* were both very descriptive productions. In *Un jour dans une belle forêt* the clothes of both characters were described in much detail, the accessories, the shoes, the colours and fabrics. The menu was also very detailed. In *Le meilleur dîner de ma vie*, the student added many sentences by constantly explaining the reasons why the characters wore specific clothes: "En raison de mon style classique, je mettrais… " for example. He did the same when he described the food they were eating: "Nous mangerions de la mousse au chocolat parce que les femmes aiment le chocolat comme dessert". He also gave additional descriptions of the characters on various occasions: "Elle ressemblerait à un ange avec son maquillage et son sourire" or of the atmosphere in general: "Ça serait la meilleure nuit de ma vie".

Three of these productions were, in addition to being descriptive, very imaginative: *Un jour avec l'homme en fer*, *Le dîner en bateau* and *Danser à la mer*. The characters or the environments in these productions are not real. In *Un jour avec l'homme en fer*, the person whom the student meets is a superhero, Ironman. In *Le dîner en bateau*, the student is a mermaid and in *Danser à la mer* the dinner takes place in the ocean.

These productions were also very humorous. In *Un jour avec l'homme en fer* the student said "Je mettrais mes bottes de pluie parce que j'aurais peur qu'il marcherait sur mes pieds". In *Le dîner en bateau* the student takes the reader by surprise when one realises that the mermaid does not want to eat the food that they planned to eat, she wants to "eat" the prince. In *Danser à la mer*, the student says "Nous ne mangerions pas les pâtés aux fruits de mer parce que les animaux dans la mer serions fâchés" and another humorous example is "Nous ririons parce que nous aurions soif mais nous serions dans l'eau".

It is evident from these examples that students were able to express with whom and in which location they would like to have a date: they were able to describe, in detail, what they would wear and eat on this occasion. They were also able to express whether this was a positive or negative experience.

All of the creative productions that I have just discussed clearly illustrate that the students were able to express their feelings regarding: their experience as a second-year student at the University of Pretoria (*Africain à Paris*), their experience of staying at home (*Travailler c'est trop dur*), their future loved ones (*La condition masculine*). They were also able to express with whom and in which location they would like to have a date (*Fête au village*). The students were allowed the freedom to write productions that are positive, negative, humorous, serious, entertaining, straightforward, simple or dramatic. It was evident that throughout the course of 2012 the creative productions became more descriptive and more complex.

Let us now consider the remaining codes with regard to the construct *Personal affective component*.

5.6.6   Think creatively and originally in French

Students emphasised that they were encouraged to think creatively and originally in French in the Creative Expression classes. A few students said they were expected to "think out of the box" and one student remarked that he became more willing to explore word play. Another student said the Creative Expression classes made her a "little more romantic" when writing her productions. One student said that he learnt how to use the minimal vocabulary he had to the "maximum extent" and to force himself to think as well as to write in French, using the correct conjugations and tenses. A music student said these classes gave her the opportunity to "compose in French", something that she was in fact hoping to do more in the Music Department. The following quotations illustrate that the students felt their creative selves were tapped into:

> It also made me realise how much I miss writing stories the way I used to when I was still at school (Lizelle).

Showed me the importance of creativity and how different people express themselves in different ways (Sarah).

In these quotations one notices that for some students the classes motivated them to be more creative:

I am an artist at heart, so doing something that I love makes me want to do my best at it. The classes were great throughout the year and I feel the artistic side of myself grew. I have become an even bigger lover of art, I have become more poetic and it has opened up more genres of music to listen to, opening up another beautiful side to music I had heard very little of before! I have truly enjoyed the experience (Zaziwe).

Others said the topics they wrote about did not only have an effect on their French expression capacities but also had an impact on their thoughts in the sense that they perceived the classes as "thought provoking". One student said that her creative mind was unlocked in the classes, as seen in the following comment:

I learnt how to be creative and be an independent thinker in terms of the productions we did in class (Ramakeele).

5.6.7   Emotional outlet

Numerous students felt that the progression from the first to the second year in French was too demanding. Some also experienced the second year in general at University as very overwhelming. It became clear that a number of students considered the Creative Expression classes an outlet, or a "breakaway from everything else", in comparison with the other French classes and other classes at University. A student said it "moves you out of the typical learning environment" which is generally a more formal environment, and brings you into a space where things are done in a different, less traditional manner.

The entries the students made in their journals forms the next point of discussion. The students expressed themselves on two levels in the journals. Firstly, they commented on what the function of the journals in their opinion was. Secondly, they used the journals to express their opinions on a personal level with regard to their language learning process.

5.6.8   Journals helped reflect on mistakes

Students felt that the journals helped them reflect on their mistakes. A student explained that when she completed the journal she could recognise what she had learnt and where she could improve. These two comments illustrate this point:

You thought about it a little longer and more consciously than you normally would, which means the experience stays with you for longer as well (Tabu).

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It helped to see where I was making mistakes and to try and remember the correction and use it properly next time (Megan).

Others maintained that the journals recognise a student's voice and that they provided an opportunity for expression, which presented students with the opportunity to vent their views on assignments and work:

I also liked being able to express myself, knowing that it can help in future and for improvement (Sarah).

It created a platform where students can use to write down their thoughts and views which helps, especially for those students who do not say much (Makalo).

It gave us a chance to voice our opinions and give feedback to you so that you can see how students feel about their work and if there are problems with the work so that students can be helped if needed (Ronald).

5.6.9   Journals allows close contact with the lecturer

Some students said that when they made suggestions in the journals with regard to the programme content or class environment, the lecturer "took action" in order to accommodate the students' needs, which they appreciated. The journals allowed close contact with the lecturer and a student said the lecturer addressed most of my issues which is rarely done in most courses:

Giving feedback is a positive thing for me, and it's also nice to know that someone in a way wants to listen to how you experience things. It means a lot; I appreciate having the journals (Sarah).

All of these comments confirm the work of Moon (2006) on the use of reflective journals.

5.6.10   Journals are tedious, time consuming

Although most students felt that the journals were helpful in some way or another, various negative comments (6) were also made. Students described the journals respectively as "tedious" and as "time-consuming", exclaiming that the time could have been put to better use elsewhere. A student illustrated this observation in the following comment:

I feel that all the extra pressure of having to remember the silly journal every week adds to my dislike of the course. It's hard for me to do other work outside of the homework and studying that I have to do to keep ahead I studying two languages, plus I work full-time to pay for my studies. I don't have time to give feedback on what creative processes I used and how I went about doing the various assignments. Having forgotten the most of the journal entries, I can truly say that they didn't benefit my learning one single bit. I'm sorry if this response seems overly negative, but I find it upsetting that my mark will be dragged down because I either don't have the time of the presence of mind to do extra "extra mural" activities (Cara).

5.6.11 Journals aid department not student

Some students felt that the journals aided the department and not the student:

> I feel that this is more beneficial to the lecturers than to me at this point (Lizelle).

Similar negative comments were however no longer present after the second semester.

More positive (18) than negative comments (8) relating to the journals were made. The negative comments that were made by the students could be addressed in future by informing the students to a greater extent of the uses and benefits of learning journals. Students should be theoretically well-prepared to use journals correctly.

The two constructs that have just been discussed (*External environmental component* and *Personal affective component*) illustrate that the Creative Expression programme adhered to both notions of Creating a non-threatening environnement and Learning to express affect, as advocated in The Natural Approach, by Krashen and Terrel (1983). Also, these findings are confirmed in the work of Gervais (2006) and Senoussi (2010) who both found that creative writing in FLE brings forth both of these notions.

In the final section of the category Experiences, the *Cultural* and *Synthesising components* are illustrated.

5.7 Cultural component and *savoir* as well as *savoir-faire*

The construct *Cultural component (4%)* refers to the African francophone culture the students were exposed to in the Creative Expression classes through music. This construct is linked to the general competences set out in the CEFR*, savoir* and *savoir-faire* (Council of Europe, 2001: 102–105). This is because the students acquired factual knowledge concerning the African francophone countries and it can be supposed that they developed a degree of cultural sensitivity. The codes in Table 10 are associated with this construct.

Table 10: Codes contributing to the construct Cultural component

Construct	Theme and related codes	Codes (n)
Cultural component	**Cultural exposure**	**19**
General comptences: savoir and *savoir-faire* *Francophone Africa	Awareness of francophone countries and culture	14
	Enjoyment of African music	2
	Dislikes African music	2
	Prefers music from France	1

5.7.1 Creates awareness of francophone countries and culture, enjoyment of African music

In Table 10 it is evident that the most salient code (14) related to the construct *Cultural component* is that the students liked the fact that the Creative Expression programme created an awareness of francophone countries and culture. Quite a number of students acknowledged that they had not heard of many of the West-African countries before and that they did not realise that the francophone community in these countries are as established as they are. One student said that the Creative Expression classes made him realise that "French is happening, it is real, living, and not only for course credits". To another it seemed as if the "francophone person's life" was brought into the classroom when he listened to the songs. A few of them said they realised that it is crucial to have a broader understanding and awareness of the African francophone cultures because these countries could offer potential working possibilities. They also said being exposed to French music keeps one as informed as possible. Other students said the classes inspired them to be more receptive to other francophone social media, such as videos and films they would come across outside the University environment.

These findings are in agreement with the findings of Xioxia (2011) who encouraged her FLE students to express themselves by taking a deeper look at the unfamiliar culture they were being exposed to. They also relate to the remarks made by Ngalasso (2012) who accentuates the increasing prominence of francophone Africa in our world today.

5.7.2 Dislike African music, prefer music from France

There were a limited number of negative comments with regard to the exposure to francophone Africa. Some students said they disliked African music and preferred music from France. These sentiments are portrayed in the following comment:

> I did not really like the type of music we covered. Part of me thought we would focus more on actual things coming from France. ... But the creative classes did give me the idea to start listening to French music I do like to try and improve my French (Megan).

These comments serve as a reminder to select a balanced portfolio of music to cater for a variety of tastes and preferences.

Lastly, it was observed that the Creative Expression programme had a synthesising function, (*Synthesising component*), which serves as the final point of discussion for the category Experiences.

5.8 Synthesising component and *savoir-apprendre*

For the purpose of this study the construct *Synthesising component* (6%) refers to a class that is linked with the other components of the second-year French course Grammar and Texts. Students integrated what they had learnt in the other classes and for this reason this construct relates to the general competence *savoir-apprendre* (Council of Europe, 2001: 106–107). This means that the students could effectively incorporate new knowledge into existing knowledge on various levels. This theme became apparent in the second semester. The codes in Table 11 are associated with this construct.

Table 11: Codes contributing to the construct Synthesising component

Construct	Theme and related codes	Codes (n)
Synthesizing component	**Synthesizing class**	**27**
*General competence: savoir-apprendre	Reinforced Grammar classes	20
	Clarified Cultural Texts classes	7

5.8.1 Content of Grammar classes reinforced

From Table 12 it is evident that the students found the Creative Expression classes to be very helpful in reinforcing specific grammatical structures, which were learnt in the grammar classes. A student said he could remember the grammar rules and correct sentence structures better because he put the sentences in his own words and could use them in different contexts. He maintained that one applied what one had learnt in the other classes and that this saved time. Students found the Creative Expression classes a fun way of applying the rules that were learnt in grammar, which can be seen in the following remark that was also made earlier:

> I think it was really important, especially where we focused on grammar but in a fun way. So it's more fun to learn the hard stuff! (Zani).

Another aspect that helped to reinforce some of the grammar rules was that the students were encouraged to look at previous corrections of their creative productions to learn from their mistakes.

One also sees that specific grammatical concepts were implemented in some of the creative productions. Verbs were conjugated into the future tense, conditionals as well as the subjunctive tense. These structures appear in bold print in the following examples:

> Je **vais rencontrer** l'homme en fer, la semaine prochaine, dans mes rêves. Il me **va me prendre** pour un pique-nique en bateau. Nous **allons nous rencontrer** sur la plage et il **va faire** beau (In *Un jour avec l'homme en fer* by Megan).

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Il est très grand donc je **mettrais** mes talons aiguilles rouges, maintenant nous **pourrions** nous embrasser facilement! Je ne **voudrais** pas l'eau dans mes cheveux donc je **porterais** un chapeau vert. J'**aurais** une grande sacoche dans laquelle nous **mettrions** la nourriture que nous ne mangerions pas (In *Danser à la mer* by Chaki).

Il faut qu'elle **aide** son grand-bien à se remettre afin qu'elle **puisse** danser au théâtre national de ballet, en France. Mais il faut qu'elle **trouve** son oncle qui a volé tout l'argent de son grand-père, mais cet oncle a disparu (In *Sans titre* by Lizelle).

5.8.2   Content of Cultural Texts classes reinforced

The students appreciated the fact that the content of the Cultural Texts classes was related to the Creative Expression classes. They said this clarified the texts to a greater extent, as seen in this comment: "Makes you make sense of what's going on in Literature and Grammar", and also that it saved time. One student said that she did not consider the Creative Expression classes the most relevant ones if compared to other classes, but she liked the fact that one applied what one learnt in Grammar and Cultural Texts classes and for this reason she considered the programme a synthesis of other classes.

A similar observation was made in my personal diary:

> Because the activity based on *La condition masculine* was carried out in several stages it seemed as if the students had time to integrate the themes studied in the Cultural Texts classes (as well as some grammatical rules) to a greater extent than in previous activities. The song combined the two themes the students were studying in Cultural Texts at the time, that of "fashion" and "food". They were allowed to consult the Cultural Texts related to these two themes, as well as the film *Coco Chanel*. It seemed that an extended vocabulary list would be beneficial to the students so I gave them additional lists of vocabulary related to the clothing and food themes. At the time they were also studying conditional sentences in the grammar class. For this reason the Creative Production had to include conditionals.

> This activity gave the students the opportunity to prepare for their examinations because the storyline of *Le Prix du chameau* and the subjunctive mood were revised in the Creative Expression classes.

In the following production one notices that the students made use of specific vocabulary based on the text *Génération Kangourou* that they had studied in the Cultural Texts classes. These words appear in bold print in the following examples:

> **Scotcher** chez mes parents c'est trop sublime et cohabiter ça me plait beaucoup (In *Cohabiter avec mes parents c'est trop sublime* by Robert).

> Vivre avec mes grands-parents c'est trop ennuyeux et **s'en fuir** ce n'est pas facile (In *Vivre avec mes grands-parents c'est trop ennuyeux by Kahinda)*.

Based on these findings, it is evident that the students found the Creative Expression classes helpful because the programme content, specifically in the second semester, was synthesised with the learning material that was studied in the other classes, namely Grammar and Cultural Texts. Because this construct

was a very beneficial feature of the programme, I suggest that more focus should be placed on it in future for the programme content to be optimised. The category, Suggestions, will be discussed next.

5.9   Suggestions for the programme

When interviewed about their experiences, I encouraged the students to make suggestions regarding the programme. In Table 12, an overview is given of all the codes, themes and constructs that were identified in the course of both semesters for the category Suggestions.

Table 12: Codes, themes and constructs for the category Suggestions

Constructs	Themes and related codes	Codes (n)	%
Teaching component	**Teaching activities**	**28**	**41**
	Should vary music more	8	
	Should add additional info to activities, like a list of similar songs	3	
	Should show music videos in class	3	
	Should integrate Grammar and Cultural Texts more	3	
	Should accelerate the tempo more gradually throughout the year	2	
	Should write a play	2	
	Should exclude group work	1	
	Should change physical environment of class	1	
	Should explain activities in less detail	1	
	Should not start with group assignment in the first semester	1	
	Should sing along with songs	1	
	Should include music from France	1	
	Should focus more on Grammar in journals	1	
Language component	**Language development**	**21**	**30**
	Should focus even more on speaking	9	
	Should focus more on vocabulary boost	3	
	Should focus more on reading	2	
	Should write longer pieces	2	
	Should focus more on pronunciation	2	
	Should focus more on explaining song in own words	2	
	Should focus more on listening	1	
Social component	**Social interaction**	**20**	**29**
	Should create even stronger ties among classmates	8	
	Should use more technology (like sms/WhatsApp) for group assignments	4	
	Should be able to choose group members	3	
	Should focus more on class bonding	2	
	Should have debates in class	1	
	Should have more discussions in class	1	
	Should have copies of all creative productions during presentations	1	
Total		**69**	**100**

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The codes and themes have been classified according to the same constructs for the category Experiences but no comment was coded multiple times. An additional construct has been added, namely *Teaching component*.

In this section I discuss each construct separately in descending order of salience. Only the most salient codes of each construct are described in detail; the others can be viewed in the tables as a detailed description of each code has been given. At the end of the section a distinction will be made between the suggestions that were made after the first semester and those that were made after the second semester. This is to differentiate between the suggestions that had been addressed after the first semester and those who are still to be attended to. The first construct to be discussed is *Teaching component*.

5.9.1 Teaching component

The most prominent construct that was identified in the category Suggestions, is *Teaching component (41%).* In other words, students made many comments related to the activities and general presentation of the Creative Expression programme. When referring to the first semester, the students suggested that *the* music should be more varied. Some students wanted female artists to feature more prominently, others felt the reggae songs too repetitive. This sentiment was also experienced by me as lecturer as is evident in this extract from my personal diary:

> Finding a song that supported the text *Génération Kangourou* that was studied in the Cultural Texts class was very challenging. *Travailler c'est trop dur* was the most appropriate song I could find. However, I realised it was not the best choice as the lyrics are not sung very clearly and it is also a reggae song, like *African à Paris*. Thus, two reggae songs followed each other which I found too repetitive.

A few students maintained that they preferred the programme to consist of a mixture of music coming from France and music coming from Africa for different reasons. Firstly, one student said she experienced that some of the francophone accents were difficult to follow. Another said she had travelled in Africa extensively and for this reason she had come to realise that she strongly preferred music from France.

Another important finding was that students felt that the Creative Expression programme content should integrate the content of the Grammar and Cultural Texts classes to a greater extent as they enjoyed revisiting the subject matter that was studied in the other classes. One student said he understood grammar rules better when reinforcing them in the Creative Expression classes. There was, however, one student that made a negative comment related to the programme content.

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Table 13: Codes contributing to the construct Teaching component for Suggestions

Construct	Theme and related codes	Codes (n)
Teaching component	**Teaching activities**	**28**
	Should vary music more	8
	Should add additional info to activities, like a list of similar songs	3
	Should show music videos in class	3
	Should integrate Grammar and Cultural Texts more	3
	Should accelerate the tempo more gradually throughout the year	2
	Should write a play	2
	Should exclude group work	1
	Should change physical environment of class	1
	Should explain activities in less detail	1
	Should not start with group assignment in the first semester	1
	Should sing along with songs	1
	Should include music from France	1
	Should focus more on Grammar in journals	1

She felt that she would have benefitted more from another grammar class than a Creative Expression class: "The time could have been put to better use as another Grammar hour".

5.9.2 Language component

Table 14: Codes contributing to the construct Language component for Suggestions

Construct	Theme and related codes	Codes (n)
Language component	**Language development**	**21**
	Should focus even more on speaking	9
	Should focus more on vocabulary boost	3
	Should focus more on reading	2
	Should write longer pieces	2
	Should focus more on pronunciation	2
	Should focus more on explaining song in own words	2
	Should focus more on listening	1

A very prominent code associated with the construct *Language component (30%)* is suggestions related to the enhancement of the student's linguistic capacities. A large number of students insisted that the programme should focus more on speaking. After the first semester one student felt very strongly about this because she exclaimed:

> Talking!!!!!!!!!!!!!!!!!!!! Communication!!!! I don't want to write French, that's not why I enrolled for this programme. I want to speak it!!!!!!!!!!!! (Zani).

Others felt they would like to be exposed to more vocabulary.

5.9.3 Social component

Table 15: Codes contributing to the construct Social component for Suggestions

Construct	Theme and related codes	Codes (n)
Social component	**Social interaction**	**20**
	Should create even stronger ties among classmates	8
	Should use more technology (like sms/WhatsApp) for group assignments	4
	Should be able to choose group members	3
	Should focus more on class bonding	2
	Should have debates in class	1
	Should have more discussions in class	1
	Should have copies of all creative productions during presentations	1

Quite a few comments (8) were related to the sense of camaraderie in the classroom. The students said they wanted to interact even more with their peers to build trust. They made the following suggestions: In the Creative Expression classes the students should create stronger ties among classmates; they should use technology more in the group assignments in order to communicate with one another. Two students said one should be able to choose group members because they said they did not have contact with group members other than in French.

Because many of the students made similar suggestions with regard to the suggestions after the first semester, many of these comments were taken into account when designing the programme for the second semester in June/July 2012. Specific attention was paid to the selection of songs to be presented and to incorporate more activities during which the students' oral capacities were developed and evaluated. I also tried to create an environment in which a stronger sense of community could be established in the second group assignment. If one compares the first and second semester one notices that the following codes decreased after the second semester:

- Should vary music more
- Should focus more on speaking
- Should focus more on pronunciation
- Should focus more on listening exercises
- Should create stronger ties among classmates
- Should have more discussions in class
- Should sing along more

This could indicate that the necessary modifications related to these issues were addressed when the programme was developed for the second semester in June/July 2012. Or, that some of these issues were

not so pressing anymore following greater proficiency, indicating that the students learning styles could have been "stretched" (Oxford, 2003).

The saliency of the code Should integrate Grammar and Cultural Texts more remained the same in the course of both semesters. This indicates that there was still a need for this issue to be addressed after the second semester. One also sees that the saliency of the code Should show music videos was amplified after the second semester, which indicates that this issue had not been addressed sufficiently.

There were also new suggestions after the second semester. Some of these suggestions will be taken into account in future when revising the programme. They include the following:

- Should focus more on explaining song in own words
- Should focus more on reading
- Should include music from France
- Should make copies of other students' productions during presentations
- Should meet the artists
- Should not start with group assignment first semester
- Should explain activities more briefly
- Should be able to choose group members
- Should move more gradually throughout year
- Should exclude group work

5.10 Chapter summary

In this chapter, it was shown how the analysed data were classified into two categories, namely the students' Experiences and their Suggestions. The most salient findings from the qualitative analysis will now be summarised.

For the category Experiences, the following observations were made, all of which were situated in the CEFR: Students commented positively on the social interaction that occurred amongst them (*Social component*), which illustrates the *Approche actionnelle* that the CEFR propagates. Data analysis also showed that students experienced and commented on all four language activities stipulated by the CEFR which resulted in the development of various linguistic communicative competences (*Language component*). It was remarked that these language activities were presented in an innovative, non-traditional manner (*Innovative component*). Consequently, the students felt at ease in the learning process (*External environmental component)*. This observation relates to the existential competence. Because the students felt comfortable in the learning environment, they were more disposed to express

themselves in their creative productions and in their journals (*Internal affective environment*). This observation is related to the personal domain. Additional factors that were observed include the heightened cultural awareness that the students developed (*Cultural component*), which relates to the general competences *savoir* and *savoir-faire*. Lastly, they considered the Creative Expression program a synthesising class, which reinforced the content of their Grammar and Cultural Texts classes (*Synthesising component*). This validates the general competence *savoir-apprendre*.

For the category Suggestions, it was shown that the students made various comments concerning the programme. Their comments concerned the changes they would like to make in the teaching activities, the specific language competences they would like to develop as well as the type of social interaction they would like with their peers.

When reflecting on the relevance of the findings, it is important to acknowledge that the organisation of the programme could have influenced some of the findings. The organisation of the programme was guided by three specific approaches, namely the three-phase approach advocated in the textbook *Ecritures Créatives,* the process genre approach, and two notions set out in the CEFR, namely the *Approche actionnelle* and the personal domain. Also to be taken into account is that the programme required the completion of specific activities which were based on a combination of African francophone music and creative writing activities. Lastly, many of these activities were intentionally linked to the content the students studied in the Grammar and Cultural Texts classes.

Seeing that the three-phase approach set out in the textbook *Ecritures Créatives* was adopted, it was probable that students would experience the programme as an innovative learning method because the textbook advocates a creative approach to learning in FLE. Considering that the process genre approach was used as a guideline for writing and that the students had to produce creative pieces of work based on songs, it was likely that the students would state that their language competencies were developed. The same applies to the use of certain guidelines in the CEFR; because the principles set out in the *Approche actionnelle* were integrated in the programme, it was possible that this would result in social interaction. Also, because the notions of the personal domain were incorporated in the programme, it was conceivable that students would express themselves on an emotional level. As music and creative writing were used as teaching methods in the classroom, it was possible that the students would experience the atmosphere in the class as relaxing and fun. Seeing that African francophone music was used as point of departure in most of the activities, it was probable that the students would say they were exposed to the African

francophone culture. Lastly, because links were deliberately made with regard to content between the Creative Expression classes and the Grammar and Cultural Texts classes, it was probable that the students would consider the class one that synthesizes and reinforce the work they studied in the other classes.

However, as it became evident in this chapter, it was relevant to explore how the theoretical approaches that were incorporated into the course, in reality manifested, and were consequently experienced by the students as contributing to their learning. In the final chapter, the conclusions will be drawn. Both the design of the programme (as set out in chapter four), as well as the students' experiences of the programme (chapter five), informed the conclusions.

6. Conclusions

6.1 Research questions and context

The research question proposed by this project was to ask how one could enrich an existing FLE second-year course at the University of Pretoria, South Africa. I attempted to respond to this question by developing and implementing a Creative Expression programme that would include the use of francophone music and creative writing. The two sub-research questions related to the development of this programme were firstly how to design such a programme and secondly how a group of second-year students would experience it.

In the initial stages of this project, a growing need to better adapt the classes to the current profile of the students was identified. This is because at second-year level, the French course has traditionally comprised of only Grammar and Cultural Texts classes. The most prominent shortcoming that I had experienced during my own experience as an undergraduate student in this course was that there were few creative expression opportunities and little space for students to experiment with the new language they were learning in a non-threatening environment. The identification of this shortcoming is what motivated me to propose the new programme.

I also considered it important to design a programme that is innovative. For this reason, I combined African francophone music and creative writing activities, and tailored it to the South African context. African francophone music was used so that the second-year course takes into account more effectively the global demands concerning the expansion and preservation of the French language (Ngalasso-Mwatha, 2012). Some of the ideas in the textbook *Ecritures Créative*s were used as inspiration for creating the activities. At the time that I initiated the project in 2012 no study that uses *Ecritures Créative*s as *point de départ* could be found. In this respect, I identified a gap in the literature with regard to existing teaching material in FLE.

6.2 Sub-research question 1

6.2.1 Designing the Creative Expression programme

In chapter four, entitled "Design of the Creative Expression programme", I responded to the first sub-research question, by discussing the principles and processes followed when designing and implementing the programme over a period of time. I reflected on and improved the programme while I was teaching

it, also guided by the three-phase approach in *Ecritures Créatives*, the process genre approach and the principles proposed by the CEFR (the *Approche actionnelle* and the ideas surrounding the personal domain). I also explained how I adapted the activities in the textbook *Ecritures Créatives* to the context of our second-year programme.

By constantly reflecting on the process in my own teaching diary and analysing the comments made by students in their journals and interviews, I identified guiding principles that are important for the development of such a programme. These factors are more comprehensively examined in the chapter, "Student experience: findings and discussion". I became aware of the importance of selecting appropriate songs, of allocating suitable periods of time to activities, of creating an atmosphere that allowed students to engage emotionally in the learning experience, of the value of establishing a relationship between this class and the Grammar and Cultural Texts classes in the second-year course, and of reinforcing skills and knowledge that students had obtained in the other classes. I was able to observe the growth that took place in the work submitted by students and to evaluate their reactions to group assignments. I also realised that I became more self-confident with regard to the development of activities as the year passed because I became less dependent on *Ecritures Créatives*, and in some cases designing my own activities (the activity based on the song *Fête au village* as well as the two group assignments are examples thereof).

I also came to know the challenges of teaching such a programme; such as finding the right pace for each activity and constituting effective groups for group activities, as well as determining the balance between individual and group activities. An unexpected but beneficial consequence of the group work was the collective music projects that spontaneously evolved at the end of 2012 and again at the end of 2013. This gave students the opportunity to consolidate the skills and social cohesion that they had developed in the classes as they composed and recorded two French songs in two music videos (Addenda CD 26 and 28). These collaborations resulted in meaningful interactions with the students by engaging with them on a creative, personal level. The students valued the collaboration, as is demonstrated by the following comment:

> You could see the interaction, see someone laugh, enjoying themselves. The video was just the best thing for the programme. People were like: WOW! The video had a very strong impact. I never thought a department could pull that off (Makalo).

The students' suggestions with regard to the programme, influenced the design of the programme, which will be the next point of discussion.

6.2.2   Incorporating student suggestions

Many of the suggestions that were made in the first semester were taken into account when I revised the programme for the second semester. I will now compare the students' experiences of the programme and their suggestions. This will illustrate how the programme was adapted in order to address the students' needs and also how this can be done even more effectively in future.

While the *Language component* was not the principal focus of the programme (its role rather being to reinforce the language competencies that the students developed in the Grammar and Cultural Texts classes), it was an important component of the programme to the students. It represented 24% of the findings and it also featured very prominently in their suggestions (30%). They suggested that the focus should be more on speaking and this was addressed in the second semester, by including more oral activities. This does however still indicate that activities emphasizing the development of students' language competencies should be selected carefully in future to attend more effectively to the students' needs.

Another component that appeared to be very relevant is the *Social component* which accounted for 12% of the comments on their experience of the programme, and constituted 29% of their suggestions. This indicated that more emphasis should be placed on group assignments as they valued the social interaction.

Although many students enjoyed the exposure they received to the African francophone culture, (*Cultural component*), they still suggested that the songs they listened to should be more varied. After the first semester they felt that the use of two reggae songs directly following each other became repetitive. In the second semester I refrained from using reggae songs again. For this reason, there were less comments about varying the music after the second semester. However, after the second semester, there were still students that said they would have liked it if music from France was included in the activities. This indicates that a greater variety of music coming from other francophone environments (like France or Canada for example), should be incorporated in the activities when the programme is revised in future. This will contribute to their knowledge concerning the francophone culture and give them a more balanced perspective thereof. It will also expose them to a variety of ways in which French is spoken in different contexts.

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As seen above, the students' experiences and suggestions of the programme disclose certain issues concerning the needs of contemporary students. Also, I have described how one can take into account the students' needs more thoroughly in future when the programme is revised.

6.3   Sub-research question 2

6.3.1   Students' experiences of the Creative Expression programme

This study used empirical procedures to describe the impact of a programme combining music and creative writing in FLE, which addresses this apparent shortcoming in FLE publications where the combination of music and creative writing are concerned. I examined the student comments, of both a negative and a positive nature, that were made during interviews and in journals in order to obtain a balanced and more complete perspective of the students' impressions. Additional artefacts such as my teaching diary and the creative productions of the students were also analysed where suitable, for triangulation purposes. These data were organised into meaningful components by following the principles of grounded theory. It was also illustrated how their experiences of the programme relate to and interact with each other. I attempted to relate each finding to relevant aspects of theory that appear in the Literature Review. In some cases, my findings obliged me to return to the theory and further develop my review with pertinent findings by other authors.

Based on student interviews and journals, my diary as well as an analysis of their creative productions, the following elements were identified as key components of how the students experienced the programme: A *Social component*, a *Language component*, an *Innovative component*, an *External environmental component*, a *Personal affective component*, a *Cultural component* and a *Synthesising component*.

Students remarked on the social interaction in class (*Social Component*), which illustrates the *Approche actionnelle* (Council of Europe, 2001) that the CEFR propagates. This showed that the programme encouraged students to engage in meaningful tasks and interactions with their peers which ultimately established a sense of community in the class. The social cohesion is confirmed in the two music videos that were made as a result of the collective music projects and is illustrated in the following comment:

> I have also learnt a lot more than I expected to learn, such as how to relate to other people from other places when you notice that they are not that different from you. I also learned that through language, connections can be made, not only by communication but by relating through similar experiences and feelings about situations in life (Zaziwe).

It was noted that students engaged in all four language activities stipulated by the CEFR, which resulted in the development of various linguistic communicative competences (*Language component*). These include lexical, grammatical, semantic, phonological and orthoepic competences (Council of Europe, 2001). The findings that relate to the *Language component* are confirmed in the work of Legg (2004), who found that the use of music in the FLE classroom expands the learner's vocabulary and of Calvet (1980), who affirms that the FLE learner develops his or her listening skills when songs are used in the classroom. The work of Dortu (2008) is also supported in this component because he states that creative writing workshops motivate the FLE learner to read and that it advances linguistic skills in an indirect manner. This student explains how she improved her language competences in the classes:

> I find that if I cannot place a certain word in a certain context, I completely lose that word in the sea of others that I do know, but by writing down what you feel about things, it forces you to capture and hold the meanings of words, as well as metaphors (Lizelle).

It was remarked that these language activities were presented in an innovative, non-traditional manner (*Innovative component*). Boiron (2003) confirms the value of innovation when designing learning programmes. One student described it as a "non-academic, but academic" environment. Others said they learned how the creative writing process works. This illustrates that the students used the language in an imaginative and artistic manner and that the activities are ludic and aesthetic in nature (Council of Europe, 2001), but at the same time that they found them educational.

Additional factors that were observed included the heightened cultural awareness that the students developed (*Cultural component*), which relates to the general competences *savoir* and *savoir-faire* in the CEFR (Council of Europe, 2001). This indicates that the students acquired factual knowledge concerning the various African francophone countries that were studied in their group assignment, including its major geographical, environmental, demographic, economic and political features, but focusing on the cultural aspects, like the local artists and art. One student said "it was like the francophone person's life was brought into the classroom" when they listened to the songs. It can also be assumed that the students developed intercultural skills and cultural sensitivity as a result of this exposure. The work of Ngalasso-Mwatha (2012) demonstrates the value of including such a *Cultural component* in the teaching of French by encouraging any artistic or scientific initiatives that portray a more inclusive view of the African francophone continent.

The students also considered the Creative Expression programme to be a synthesising class, which reinforced the content of their Grammar and Cultural Texts classes (*Synthesising component*). This relates

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to the general competence, *savoir-apprendre*, in the CEFR which means that the students were able to integrate what they learnt in the other classes and could incorporate the new knowledge from the Creative Expression classes into existing knowledge, modifying the latter where necessary. One student commented that it "makes you make sense of what's going on in Literature and Grammar", confirming this statement.

Two elements that emerged as being very important to the students were the *External environmental component* and the *Personal affective component*. This is an example of two areas where I had been obliged to go back to the literature in order to find out more about these notions, as I had not anticipated these two elements to be so meaningful to the students.

Firstly, it became clear that the students did not experience foreign language anxiety in the Creative Expression classes (*External environmental component*), which was principally due to the use of the African francophone music. One student said the music "created a relaxed atmosphere". Numerous comments (22) were made referring to the music that made the learning experience fun and enjoyable. This is confirmed in the work of Calvet (1980), Hourbette and Boiron (1993) as well as Ginet (1995), who all accentuate the joy students experience when music is used as teaching method in FLE. Furthermore, these findings are confirmed in the work of Bloom (1973) because it can be concluded that the students went through the five stages of the Taxonomy of the affective domain; where students were at the highest level "characterized" by their participation in the learning process. Also, the relaxed atmosphere that the students experienced in class, was due to the lecturer's engaging teaching style, which assisted the students in being more self-confident. They described the lecturer as enthusiastic, and as someone who would "stop the whole class to explain" when a student had difficulty to follow. These observations are confirmed in the work of Arnaud (2008) who found that the role of a lecturer in the class is to distribute the attention and be enthusiastic, welcoming, relaxed, and flexible. The students also described the lecturer as approachable, which is confirmed in the work of Sydow (2008), who explains educators to encourage students to speak freely.

These observations relate to the existential competence stipulated in the CEFR and the literature concerning the notion Creating a non-threatening environment. It became clear that the existential competence has to do with the students' affective filter*s* being low, which prevents foreign language anxiety. When students' affective filter*s* are low, this means that the students are relaxed in the classroom, and it is probable that they will acquire the language faster (Krashen & Terrel, 1983;

Chametzky, 2013). The lowered affective filter that was experienced in the classes can be illustrated in the following quote:

> It's a place where I think of French and do not fear French. It was the only French class to which I would come in and feel relaxed to be in a French environment. It's a relief class to me … I will really miss that (Edgar).

Because the students' affective filter*s* were low, this prevented the students from experiencing foreign language anxiety which has been shown to be detrimental to foreign language learning (Coreil, 2003; Perry, 2006; Andrade & Williams, 2009; Efthimiadou, 2011; Macintyre & Gregersen, 2012). This implies that the students were receptive to the learning experience and that their participation in the classroom was not compromised by feelings of embarrassment, fear, or going blank (Andrade & Williams, 2009).

Secondly, the music and other imaginative elements not only provided an atmosphere in which students felt safe to experiment, but also seemed to engage them on a deeper level *(Personal affective component).* Because the students felt comfortable in the learning environment, they appeared to be more willing to express themselves in their creative productions and in their journals on an emotional level. This observation is confirmed in the comment made by one student who said that the music "makes you feel more open". Although intellectual input was clearly required, they also had to tap into the affective and interpersonal domain in order to perform the required tasks. This observation is related to the personal domain in the CEFR and the literature pertaining to notion Learning to express affect.

Therefore, it can be argued that a pedagogy addressing students' subjectivity, which Kramsch (2009a) calls for, has been achieved in these classes. This is because it engaged more than the intellectual capacities of the learner; it engaged the learners' emotions, i.e., their symbolic competences (Kramsch, 2009a). In the Creative Expression classes, students became multilingual subjects, who were able to express themselves, without becoming the "Other", but incarnated in the other. In this process, they created a unique foreign language identity for themselves (Kramsch, 2009b). This was observed when the student said "one taps into one's inner self" and another said the creative productions that were written, are "one's own". It was also noted that the students personalised the subject matter they wrote about in the creative productions. Lastly, they were also able to express themselves by voicing their opinions in the reflective journals, which is confirmed in the work of Moon (2006), as seen in this quotation:

> It created a platform where students can use to write down their thoughts and views which helps, especially for those students who do not say much (Makalo).

The findings in this study related to the *External environmental* and *Personal affective components,* are confirmed in the philosophy of The Natural approach (Krashen & Terrel, 1983) because there it is shown that these two notions are interconnected (*Creating a non-threatening environment* and *Learning to express affect*). This indicates the relevance of The Natural approach, even 30 years later. These findings are also confirmed in the work of Gervais (2006) and Senoussi (2010), who identified that the use of creative writing in FLE facilitates both of these components.

Although an association between these two notions has been established, no research has been found demonstrating that it is in fact the combination of music and creative writing in FLE that speaks to both the *Personal affective component* and *External environmental component*. Literature has illustrated how neglected, yet how significant this aspect is in FLE (Coïaniz, 2001; Kramsch, 2009a,b; Efthimiadou, 2011; Delgado, 2013). In light of this a gap in the literature has been addressed, as I have clearly demonstrated that using a combination of music and creative writing in FLE brings forth both of these capacities. The music lowered the students' anxiety levels, which made them more receptive to engage in the creative writing activities, which in turn, developed their creative expressive capacities.

6.4   Principal research question

The combined findings related to my two sub-research questions answer the principal research question, namely how one could enrich an existing FLE second-year course at the University of Pretoria. The findings in this study demonstrate the ways in which the second-year course at the University of Pretoria was enriched by having an innovative Creative Expression programme developed, presented and researched.

Based on the findings, I propose that the following elements should be taken into account if the Creative Expression programme that I designed were to be implemented in future at the University of Pretoria or elsewhere. The programme should comprise of an *External environmental component*, a *Language component*, a *Personal affective component*, a *Social component*, a *Synthesising component,* an *Innovative component* and a *Cultural component*. I also suggest that FLE educators and other foreign language lecturers could take these aspects into account when creating their own creative programmes that involve music and creative writing.

These components should be considered because by far the majority of the research participants in this study had a positive experience of these components. At the same time, they developed valuable skills associated with each component. In other words, most students experienced that the programme

engaged them in the learning process by making the experience enjoyable, (*External environmental component*); they felt they were given the opportunity to express themselves on an emotional level (*Personal affective component*); they experienced developing their language competence (*Language component*); they welcomed the collaborative tasks (*Social component*); they enjoyed the innovative approach of the programme (*Innovative component*); they liked the fact that the content of the other classes was reinforced (*Synthesising component*) and they found the exposure to francophone Africa interesting (*Cultural component*).

Although these components were identified as different entities for the purpose of the analysis, this does not imply that each component should be considered in isolation. Rather, they should be considered as components that interact with and complement one another. If one considers the work of Krahtwohl et al. (1973) it is evident that both the *Innovative component* and the *External environmental component* form part of the Taxonomy of the affective domain. This is because students start off in a state where they are only attending (due to innovative nature of a programme) but that they gradually become very comfortable in the classroom, not experiencing any anxiety (due to the music and other imaginative elements). Also, Ozcelebi (2007) and Farid (2011) found that focusing on both the advancement of the *Language component* and the *Personal affective component* is beneficial to learners.

One of the valuable insights I have gained is that when this programme is taught again, or a similar programme is developed, the focus can be placed on creating a programme that provides an atmosphere where students feel safe to explore and experiment and by facilitating the expression of emotions. This can be achieved by including a wide variety of music, including African francophone music if appropriate, as well as a variety of forms of creative writing. Educators can therefore adapt the content to their own context while keeping in mind the importance of the affective dimension.

Another suggestion I have for further application of the programme concerns its transferability. Although I personally enjoyed using music in the classes as well as the collaborative music projects with the students, I was concerned that the programme, as it was created in 2012, is dependent on a lecturer that is skilled specifically in music. I have come to the conclusion however that it is possible to adapt the Creative Expression programme in such a way that any French lecturer can present the programme, as long as his or her principal interest is the creative use of French as a foreign language. Another person could for example make use of other creative forms of expression such as drama, poetry, or visual arts as a point of departure. In this way, similar programmes could be used by educators in other contexts and

with other interests who realise the value of including imaginative components in a foreign language programme. In light of this approach the innovative programme will be sustainable as another lecturer would be able to assist students to achieve the same competences that I achieved, but in the manner that he or she chooses.

6.5   Epilogue

The findings of this study were confirmed in various ways by the experience of the 2014 Creative Expression class, who did not participate in the study, but were offered sections of the same programme and could be regarded as an incidental control group to the study. In 2013, these first year students were shown the videos during our annual prize-giving and had been told that they could look forward to the Creative Expression programme in the second year. However, in their second year, the Creative Expression programme was only introduced later in the academic year.

After the first semester of 2014 our head of department mentioned that for the first time in three years she had received numerous complaints about several aspects of the second-year course. She thought that this could be due to the fact that the group had not been exposed to the Creative Expression programme from the beginning of the year as nothing else in the curricula had changed. As a result, the students were not given the opportunity to express themselves creatively, as they thought they would be doing. Furthermore, they did not have a class which reinforced what they were learning in the other classes, and none of the other classes focused on developing their foreign language identity or making them feel safe to express themselves. Consequently, they were less equipped to deal with the difficult transition from the first to the second year. She acknowledged that although the Creative Expression programme only contributes 10% of the final year mark, and it is therefore difficult to prove with statistics, the student feedback shows that they perceive the programme as playing a determining role in how well they cope during their second-year. In her opinion, the implementation of the Creative Expression programme revealed some of the issues many students had in second-year and it empowered them to address these issues by encouraging students to express their feelings with regards to the adjustment and anxiety which accompanied it. It also encouraged them to interact in order to develop the necessary skills required to succeed in their second-year.

6.6 Potential areas for future research

As the objective in this research project was not to focus on evaluation criteria, it will be useful if further studies could be conducted to determine more comprehensive evaluative descriptors for the Creative Expression programme.

It would be helpful to see whether and to what extent the students also felt less anxious and consequently expressive if a similar, yet different kind of creative programme (perhaps based on drama or poetry) were designed, presented and examined in the French section at The University of Pretoria.

It would be interesting to see if comparable conclusions would be drawn in studies conducted at other Universities in South Africa if the revised Creative Expression programme were to be presented there.

Also, FLE lecturers could conduct studies on their existing creative programmes to see whether and to what extent the findings are centered on the notions Creating a non-threatening environment and Learning to express affect.

Lastly, in this dissertation, I have referred to the relationship that exists between the notions Creating a non-threatening environment (existential competence) and Learning to express affect (personal domain). An interesting area of research that could be undertaken is to see how these two notions are explored in the field of psychology.

6.7 Final conclusion

I have come to the conclusion that a creative programme in FLE can be designed successfully and be well-received if it makes use of innovative teaching methods, if it adheres to the teaching approaches of the time, and takes into account global demands, the institutional needs as well as the strengths of the person presenting the programme. In my opinion, a creative FLE programme should always be flexible and given some space to breathe. Otherwise the term *Expression Créative* would no longer accurately describe the nature of such a programme.

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8. Addenda

Imiter l'imitation

Ecoutez bien la chanson « Africain à Paris » de Tiken Jah Fakoly.

Africain à Paris

Maman je pense à toi je t'écris
d'un trois étoiles à Cachan
Tu vois, (il ne) faut pas que tu trembles ici
J'ai un toit et un peu d'argent
On vit là tous ensemble on survit
On ne manque presque de rien
C'est pas l'enfer ni l'paradis
D'être un Africain à Paris

Oh oh un peu en exil
Etranger dans votre ville
Je suis Africain à Paris

Sais-tu qu'ils nous ont promis des places
Mais c'est par la voie des airs
Elles ne sont pas en première classe
C'est un oiseau nommé charter
En attendant que l'oiseau s'envole
Des mains noires aux doigts de fée
font tourner autour des casseroles
Un soleil au goût de mafé

Et du dimanche au dimanche aussi
je ne fais que travailler
tu vois j'en ai de la chance ici
J'aurais bientôt mes papiers
Maman j'sais que tu as l'habitude
De trop vite t'affoler
Surtout n'aie pas d'inquiétudes
Si un hôtel a brûlé

Addendum 1: Lyrics for *Africain à Paris*

Activité 1

→ Réécrivez le premier vers et le refrain de la chanson « Africain à Paris ». Les dictionnaires sont autorisés.

Choisissez le scénario :

1) Vous êtes étudiant/e dans la classe de français.
2) Vous êtes étudiant/e à l'université de Pretoria.
3) Vous êtes habitant/e d'une résidence universitaire.

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Gardez la structure des phrases comme illustré:

Titre: (Nom) (préposition) (endroit)

1. (N'importe qui) je pense à toi je t'écris
2. de *(un endroit)*
3. Tu vois, il ne faut pas que tu *(verbe)*
4. J'ai un/e *(nom)* et un peu de (nom)
5. On *(verbe)* tous ensemble on *(verbe)*
6. On ne *(verbe)* presque de rien
7. Ce n'est pas *(adjectif)* ni *(adjectif)*[13]
8. D'être *(nom)* (préposition) *(endroit)*

9. Oh oh un peu *(adjectif)*
10. (nom) (préposition) *(endroit)*
11. Je suis (nom) (préposition) (endroit)

Addendum 2: Activity for *Africain à Paris*

Exemple (1)

Titre: Apprenant motivé dans la classe de français

1. Ma chère sœur je pense à toi, je t'écris
2. De la salle de notre classe de français,
3. Tu vois, il ne faut pas que tu t'inquiètes pour moi
4. J'ai mes crayons colorés et un peu de courage
5. On apprend tous ensemble, on rit de temps en temps
6. On ne se plaint presque de rien
7. Ce n'est pas trop difficile ni ennuyeux
8. D'être étudiant à cette université

9. Oh oh un peu intimidé
10. Jeune écrivain dans la classe de créativité
11. Je suis apprenant au département de français

Exemple (2)

Mon bien aimé je pense à toi, je t'écris
De la bibliothèque sur le campus
Tu vois, il ne faut pas que tu te demandes où je me trouve
J'ai tous mes livres scolaires et un peu de café noir
On apprend tous ensemble, on étudie beaucoup
On ne mange presque de rien
Ce n'est pas tellement intéressant ni ennuyeux
D'être étudiante en commerce à l'université de Pretoria

Oh oh un peu épuisée

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[13] Instead of replacing the words with nouns, as in the original song, the students were asked to change them to adjectives, as this was easier.

Je suis la prochaine femme d'affaires prospère à Pretoria

Exemple (3)

Arné je pense à toi, je t'écris
De ma chambre à la résidence « Magrietjie »
Tu vois, il ne faut pas que tu t'inquiètes pour moi
J'ai un lit et un peu de nourriture
On s'amuse tous ensemble, on rit beaucoup
On n'étudie presque de rien
Ce n'est pas bien ni mal
D'être jeune fille à la résidence « Magrietjie »

Oh oh un peu fatiguée
Fille dans l'université
Je suis jeune fille à la résidence «Magrietjie »

Liste de vocabulaire supplémentaire que vous pouvez utiliser :

1. *Personnes à qui vous écrivez :* votre mère, votre père, votre grand-mère, votre grand-père, votre petit-ami, votre petite-amie, votre chat, votre chien, votre poisson, votre guitare…

2. *Lieux où vous vous trouvez :* au 14ième étage dans le bâtiment « HB », dans la classe de français, dans les nuages, en plein air, sous la pluie …

3. *Sentiments exprimés par la personne à qui vous écrivez:* s'inquiéter, se soucier, s'alarmer, penser à, songer à …

4. *Tous les moyens dont vous disposez dans la classe:* une trousse, des crayons colorés, du papier, de la créativité, de l'imagination, de l'enthousiasme …

5. *Verbes:* étudier, encourager, pousser, s'amuser, s'égayer, se divertir.

6. *Verbes :* pleurer, se lamenter, râler.

7. *Adjectifs:* laborieux, pénible, insupportable …

8. *Lieux où vous vous trouvez :* au 14ième étage dans le bâtiment « HB », dans la classe de français, sur la pelouse, à Tribeca sur le campus, dans votre chambre.

9. *Adjectifs:* paralysé, rempli de trouble, troublé, agité, effrayé, inquiet, alarmé.

10. *Noms:* jeune étudiant, écrivain aspirant*…. & Lieux où vous vous trouvez*

11. *Répétition de la ligne 10 si vous voulez …*

Addendum 3: Examples and vocabulary list for *Africain à Paris*

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Faire une publicité pour « Air France »

Faites une publicité pour « Air France » dans laquelle vous promouvez l'image d'un pays francophone en Afrique.

Division des groupes et des pays:

Faite par le professeur (5 personnes par groupe au maximum) le 8 mai en classe

Durée:

10 minutes.

Le genre de présentation

Vous êtes présentateur(s) sur le petit écran de télévision personnelle dans un avion d'Air France. Vous présentez une publicité sur un pays francophone en Afrique. Vous vous concentrez sur les aspects culturels qui sont intéressants selon vous.

Donc, vous pourriez :

*faire une présentation sur Power Point
*faire un jeu de rôle
*faire une vidéo originale
(vous n'êtes pas autorisé à montrer des vidéos téléchargées de l'Internet)

Dates des présentations en classe

Le 22 mai 2014 ou le 29 mai 2012.

La consigne

- ❖ Sélectionner un seul site Internet français sur lequel vous basez toute la présentation.

- ❖ Inclure brièvement des informations générales sur le pays comme introduction (2 minutes).

   Par exemple: l'histoire, la population, l'agriculture, la politique intérieure/extérieure, les actualités.

- ❖ Concentrez-vous sur les aspects culturels qui sont intéressants selon vous (8 minutes).

   Par exemple: la musique, les artistes, la gastronomie, les marchés, les écrivains …

A soumettre: Le jour de votre présentation :

- ❖ Une affiche (A4) qui représente votre pays
- ❖ Les pages agrafées avec:

1. Le nom et le numéro d'étudiant de chaque membre de groupe.
2. Le site Internet auquel vous faites référence.
3. La contribution individuelle (en français) faite par chaque étudiant. Expliquez votre contribution en répondant aux questions suivantes :

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> - *Est-ce que vous avez fait l'affiche ?*
> - *Est-ce que vous avez proposé des idées ?*
> - *Est-ce que vous avez trouvé les rapports entre toutes les idées ?*
> - *Est-ce que vous avez envoyé des messages aux membres de groupe en ce qui concerne les réunions ?*
> - *Est-ce que vous avez mis les idées en pratique ?*
> - *Est-ce que vous avez participé à la présentation ?*
>
> 4. La liste de présence faite pendant chaque réunion. Le chef du groupe doit prendre la responsabilité de cette liste.

Addendum 4: Activity for first group assignment

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<div style="border:1px solid black">

Habiter chez ses parents c'est trop contraignant

Ecoutez bien la chanson « Travailler c'est trop dur » d'Alpha Blondy.

Travailler c'est trop dur

Travailler, c'est trop dur, et voler, ce n'est pas beau.
Demander la charité, c'est quelque chose que je ne peux plus faire.
Chaque jour que moi je vis,
on me demande de quoi je vis
Je dis que je vis sur l'amour, et j'espère vivre vieux !

Je prends mon vieux cheval, et j'attrape ma vieille selle
Je selle mon vieux cheval pour aller chercher ma belle.
Je prends ma vieille Bible, ma Torah et mon vieux Coran,
D'Abidjan à Sainte-Félix, je cours chercher Hélène

</div>

Addendum 5: Lyrics for *Travailler c'est trop dur*

<div style="border:1px solid black">

Activité 1

→ Réécrivez toute la chanson «Travailler c'est trop dur ».
Choisissez le scénario :

A) Vous habitez toujours chez vos parents/votre mère/votre père/vos grand parents/votre tante/votre oncle.

Réfléchissez à la situation dans laquelle vous vous trouvez.

B) Vous n'habitez plus chez vos parents/votre mère/votre père/vos grand parents/votre tante/votre oncle.

Réfléchissez à l'époque où vous avez habité chez la personne/les personnes.

Décrivez vos sentiments envers une personne/des personnes avec qui vous habitez (A) ou avez qui vous avez habité (B). Posez-vous les questions suivantes:

Qu'est-ce que vous aimez ? Qu'est-ce que vous avez aimé ?
Qu'est-ce que vous n'aimez pas ? Qu'est-ce que vous n'avez pas aimé ?
La maison vous manque ?
La maison vous énerve ?
Vous en avez marre ?
Vous voulez quitter la maison ?
Vous voulez y rester ?
Vous faites partie de la « Génération Kangourou » ?
Vous devrez remplacer les phrases soulignées par des phrases qui transmettent vos sentiments :

</div>

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Travailler c'est trop dur

Travailler, c'est trop dur, et voler, ce n'est pas beau.
Demander la charité, c'est quelque chose que je ne peux plus faire.
Chaque jour que moi je vis, on me demande de quoi je vis.
Je dis que je vis sur l'amour, et j'espère vivre vieux !

Et je prends mon vieux cheval, et j'attrape ma vieille selle
Et je selle mon vieux cheval pour aller chercher ma belle..
Je prends ma vieille Bible, ma Torah en mon vieux Coran,
D'Abidjan à Sainte-Félix, je cours chercher Hélène

Il faut garder la structure suivante:

(Verbe) c'est trop (adj)

(Verbe), c'est trop (adj), et (verbe), (n'importe quelle phrase).
(Verbe et nom), (n'importe quelle phrase).
Chaque jour que moi je vis, on me demande de quoi je vis.
Je dis que je (verbe et adv), et j'espère (n'importe quelle phrase)!

Et je prends (nom), et j'attrape (nom)
Et je (verbe et nom) pour (n'importe quelle phrase).
Je prends (nom), (nom) et (nom),
D'(endroit) à (endroit), je (n'importe quelle phrase).

Addendum 6: Activity for *Travailler c'est trop dur*

Exemple:

Titre: *Cohabiter avec ses parents c'est trop contraignant.*

1. Cohabiter avec ses parents c'est trop contraignant, et s'enfuir, ce n'est pas poli.

2. *Leur demander de l'argent, je n'ai pas le cœur de le faire.*

3. Chaque jour que moi je vis, on me demande de quoi je vis.

4. Je dis que je vis indépendamment, et j'espère vivre bientôt dans mon propre appartement!

5. Et je prends ma vieille voiture, et j'attrape toutes mes affaires

6. Et je démarre le moteur pour aller chez mes amis

7. Je prends un sac à dos, mon portefeuille, mon petit dodo

8. De Pretoria à Paris, je vais rencontrer mon futur mari.

Liste de synonymes et d'expressions du même domaine:

1. *Cohabiter*, vivre ensemble, coexister, être lové dans le nid familial, scotcher chez ses parents, habiter toujours au foyer, à la maison de mes parents.

dur, contraignant, exigeant, difficile, insupportable, ennuyeux, agaçant, compliqué,

s'enfuir, fuir, s'échapper, s'évader,

ce n'est pas poli, c'est impoli, ce n'est pas facile.

2. *Demander de l'argent*, chercher un soutien/un appui auprès de ses parents

 ne pas vouloir le faire, ne pas avoir envie de faire quelque chose, se sentir coupable de faire quelque chose.

je n'ai pas le cœur de faire, avoir du mal à faire, trouver difficile à faire, il est trop difficile de faire cela.

3. Ne changez pas la phrase.

4. *vis indépendamment/propre appartement*, vouloir l'autonomie/ la liberté, se débrouiller toute seule, s'isoler, gagner sa vie, se séparer de qqn, financièrement indépendant de ses parents.

5. *voiture*, bus, moto, vélo, train, *mes affaires*, ses bagages, faire les valises.

6. *démarrer le moteur*, monter dans la voiture, dans le bus, attraper un avion, *pour aller chez mes amis*, pour chercher refuge/asile, pour se réfugier chez qqn, par exemple son copain, sa copine.

7. *mon sac à dos, mon portefeuille, mon dodo,* ses valises, son sac à main, ses aises, ses commodités.

8. *Pretoria à Paris* (n'importe quel endroit)/ *je vais rencontrer mon futur mari*, ma future femme, mon futur chéri, ma future chérie, je vais découvrir le monde entier/ voyager/ faire une chasse au trésor.

Addendum 7: Examples and vocabulary lists for *Travailler c'est trop dur*

La condition masculine ?

Ecouter la chanson « La condition masculine » de Francis Bebey.

La condition masculine

Tu ne connais pas Sizana,
Sizana, c'est ma femme
Oui, c'est ma femme puisque nous sommes mariés
depuis plus de 17 ans maintenant.

Elle était très gentille auparavant
Je lui disais : "Sizana, donne-moi de l'eau"
Et elle m'apportait de l'eau à boire
De l'eau claire, hein ! Très bonne !

Je lui disait: "Sizana, fais ceci" et elle faisait.
"fais cela" et elle obéissait
Et moi j'etais content,
J'ai regardé tout ça avec bonheur
Ah je te dis que Sizana, Sizana était bonne épouse auparavant.

Seulement, depuis quelques jours, les gens-là
Ils ont apporté ici la condition féminine.
Ils paraît que là-bas chez eux,
Ils ont installé une femme dans un bureau
Pour qu'elle donne des ordres aux hommes.

Aïe ! Tu m'entends des choses pareilles?
Et depuis, toutes les femmes de notre pays
Parlent seulement de la condition féminine.

Maintenant je dis à Sizana : "Donne-moi de l'eau"
Elle répond seulement que "la condition féminine heu…"
Il faut que j'aille chercher l'eau moi-même !

Je lui dis à Sizana : "Donne-moi à manger, j'ai faim"
Elle ne m'écoute même pas hein,
Elle me parle seulement de la condition féminine.

Bref ! Il faut te dire que ma condition masculine est devenue très
malheureuse ici.

Alors j'ai dit à Sizana :
"Ecoute, moi je ne connais qu'une seule condition féminine:
La femme obéit à son mari, elle lui fait à manger, elle lui fait des enfants.
Voilà tout".

Tu sais que Sizana s'est fâchée?
Elle est venue me parler à haute voix ! Comme si elle était un homme !
Moi je l'ai battue hein!

Elle a crié pour appeler tout le village
Moi je lui dis seulement : « Hein ne crie pas, ne crie pas Sizana ne crie pas ! »
Tu me parles toujours de la condition féminine ici.

Alors moi aussi, je vais te montrer la condition masculine aujourd'hui.

La condition féminine, la condition féminine, tous les jours, tous les jours tu me dis la condition féminine.

Moi je te donne sûrement la condition masculine
La condition féminine... la condition féminine ...

Les gens viennent de leurs pays là-bas, et ils te parlent de la condition féminine,
Et toi, tu te merdes * de servir ça comme un dîner.
La condition féminine... la condition féminine ...

Et maintenant tu te merdes*
Tu veux que les gens te sauver?

Et dis-moi, la condition féminine-là,
est-ce que c'est même plus grand que la condition masculine !?"

Addendum 8: Lyrics for *La condition masculine*

Activité 1

➔ Ecouter la chanson « La condition masculine » de Francis Bebey et assembler les paroles dans le bon ordre.

Activité 2

➔ Discuter les deux personnages (le musicien/l'homme et sa femme) dans la chanson « La condition masculine ». Faire une liste des adjectifs qui exposent leurs traits de caractère différents. Les dictionnaires sont autorisés ainsi que les textes:

- *Une si longue lettre* (Mariama Bâ)
- *On fait le marché avec papa* (Le petit Nicolas)
- *Pitié pour les garçons* (R. Comeau, N. Lamoureux, & M. Tranvouez)

L'homme (le musicien)	Sa femme	
Au début de la chanson:	*Au début de la chanson:*	
Le changement de caractère:	*Le changement de caractère:*	

Activité 3

➔ Se préparer à écrire un poème à votre futur chéri/ future chérie …

Dans les deux cases, lister les traits de caractère qui sont, selon vous, souhaitables et inconvenants dans le contexte d'un mariage/ d'une relation.

Les dictionnaires sont à votre disposition ainsi que le vocabulaire tiré de ces articles:

- *La condition masculine*
- *Pitié pour les garçons*
- *On fait le marché avec papa*

Homme	Femme
Les rôles masculins/féminins inconvenants & souhaitables …	

Activité 4

➔ Choisir le scénario:

A) Ecrivez un poème à votre futur mari, ou à votre future femme, dans lequel vous manifestez vos attentes de votre mariage.

(Vous pouvez vous adresser directement à la personne, ou vous pouvez la décrire).

B) Ecrivez un poème à votre futur copain, ou à votre future copine, dans lequel vous manifestez vos attentes de votre relation.

(Vous pouvez vous adresser directement à la personne, ou vous pouvez la décrire).

Il faut:

- utiliser au moins 10 adjectifs tirés de la liste que vous avez faite en classe. Rendre aussi ces listes au professeur.
- employer les temps du futur (le futur proche, le futur simple) dans la majorité du poème. Cependant, vous avez aussi le droit d'utiliser les autres temps (le présent par exemple).
- expliquer dans le poème, les rôles masculins et féminins qui sont, dans votre opinion, souhaitables dans le contexte d'un mariage/d'une relation.
- expliquer, dans le poème, les rôles masculins et féminins qui ne sont pas appropriés selon vous, dans le contexte d'un mariage/d'une relation.
- La longueur du poème: au moins 10 lignes.

Addendum 9: Activities for *La condition masculine*

Exemple:

Titre : Moi, toi, nous.

1. *Mon cher, mon futur mari,*
2. *J'**aimerai** qu'on se marie*
3. *Bientôt ! Dans un proche avenir.*
4. *C'est bien ça que je veux te dire!*

5. *Tu **seras** peut-être plus courageux que moi,*
6. *Alors moi, je **serai** plus affectueuse que toi.*
7. *Quand-même, je **vais te traiter** comme mon égale.*

8. *Je **ne vais pas garder** le silence, si quelque chose me dérange,*
9. *De plus, je **ne vais pas prendre** la responsabilité de tout le ménage!*
10. *Parce que, parfois je **serai** plus occupée que toi,*
11. *Alors d'autres fois, je te **soutiendrai**, je t'**apporterai** un repose-pied!*
12. *J'**aurai** besoin de compter sur toi, comme tu **auras** besoin de compter sur moi*
13. *Nous **n'allons pas nous embêter** avec les stéréotypes typiques des hommes et des femmes: moi la princesse, toi le guerrier!*
14. *J'attends avec impatience notre avenir, l'avenir que nous **allons partager***
15. *Toi, moi et l'avenir inconnu, nous.*

Translation of certain words:

2. *J' aimerai*: I want
3. *proche avenir*: near future
4. *C'est bien ça que je veux te dire*: This is what I want to tell you indeed.

7. *Je vais te traiter comme mon égale*: I'll treat you as my equal.

11. *Alors d'autres fois, je te soutiendrai, je t'apporterai un repose-pied*:
And at other times, I will be the one that supports you, I will bring you a footstool

12. *J'aurai besoin de compter sur toi, comme tu auras besoin de compter sur moi:*
I will have the need to count on you, like you will have the need to count on me.

13. *Nous n'allons pas nous embêter avec les stéréotypes typiques des hommes et des femmes:*
We will not bother with the typical masculine and feminine roles (stipulated by society).
guerrier: warrior.

14. J'attends avec impatience notre avenir:
I'm looking forward to our future

Regardez les exemples au futur.

Adjectif

Futur proche

Je vais être ambitieuse/ Je <u>ne</u> vais <u>pas</u> être ambitieuse
Tu vas être ambitieux / Tu <u>ne</u> vas <u>pas</u> être ambitieux
Nous allons être ambitieux / Nous <u>n'</u>allons <u>pas</u> être ambitieux

Futur simple

Je serai ambitieuse / Je <u>ne</u> serai <u>pas</u> ambitieuse
Tu seras ambitieux / Tu <u>ne </u>seras <u>pas</u> ambitieux
Nous serons ambitieux / Nous <u>ne </u>serons <u>pas</u> ambitieux

Expressions

Futur proche

Je vais prendre la responsabilité du ménage/
Je <u>ne</u> vais <u>pas</u> prendre la responsabilité du ménage
Tu vas prendre la responsabilité du ménage/
Tu <u>ne</u> vas <u>pas</u> prendre la responsabilité du ménage
Nous allons prendre la responsabilité du ménage/
Nous <u>n'</u>allons <u>pas</u> prendre la responsabilité du ménage

Futur simple

Je prendrai la responsabilité du ménage/
Je <u>ne</u> prendrai <u>pas </u>la responsabilité du ménage
Tu prendras la responsabilité du ménage/
Tu <u>ne</u> prendras <u>pas </u>la responsabilité du ménage
Nous prendrons la responsabilité du ménage/
Nous <u>ne</u> prendrons <u>pas </u>la responsabilité du ménage

Les verbes réfléchis

Futur proche

Je vais m'occuper des enfants/ Je <u>ne</u> vais <u>pas</u> m'occuper d'enfants
Tu vas t'occuper des enfants/ Tu <u>ne</u> vas p<u>as</u> t'occuper d'enfants
Nous allons nous occuper des enfants/ Nous <u>n'</u>allons <u>pas</u> nous occuper d'enfants

Futur simple

Je m'occuperai des enfants/ Je <u>ne</u> m'occuperai <u>pas</u> d'enfants
Tu t'occuperas des enfants/ Tu <u>ne</u> t'occuperas <u>pas</u> d'enfants
Nous nous occuperons des enfants/ Nous <u>ne</u> nous occuperons <u>pas</u> d'enfants

Addendum 10: Examples and conjugation lists for *La condition masculine*

Interpréter une Production Créative

23 – 25 juillet: *Sélectionnez votre production préférée &*

Discutez les productions écrites en classe

*Choisissez parmi vos trois productions créatives que vous avez faites au premier semestre, celle que vous aimez le plus (*Africain à Paris/ La maison de mes parents/ Le poème à votre futur/e chéri/e*).

*Réfléchissez bien à la signification de votre production parce que vous allez la clarifier à vos camarades de classe. Répétez aussi la lecture à haute voix.

*Le professeur vous mettra en groupes. Dans le groupe, chaque étudiant va lire la production à haute voix. Vous aurez aussi l'opportunité d'expliquer aux membres du groupe la signification de votre production choisie. La majorité de cette discussion devra se passer en français!

30 juillet – 1 août: *Discussion en groupe (1)*

La consigne:

- ✓ Les membres du groupe doivent choisir <u>une seule production créative</u> parmi toutes les productions.
- ✓ Il faut faire une affiche (A4) sur laquelle vous mettez les mots de la production choisie.
- ✓ Il faut expliquer la signification de la production aux camarades de classe, en choisissant un scénario particulier.
- ✓ La durée de la présentation : 10-15 minutes.

Comme scénario, vous pouvez :

- écrire une pièce de théâtre.

Idées : Présenter la pièce en classe/Montrer un clip de vidéo que vous avez fait.

-composer une chanson, en remplaçant les paroles de la chanson avec celles de la production choisie.

Idées: Utiliser la même mélodie ou en inventer une autre/Faire un concert en classe/ Montrer un clip de musique que vous avez fait.

- faire un débat pendant lequel vous discutez vos interprétations de la signification de la production choisie.

Idées: Instruire un procès.

- imiter un cours de français (un cours de poésie/littérature/grammaire)

Idées : Un étudiant interprète le rôle du professeur alors que les autres font comme s'ils étaient les étudiants dans la classe. Le professeur explique la signification de la production choisie aux étudiants pendant que les étudiants lui posent des questions…des questions plutôt bizarres?!

6- 8 août: *Discussion en groupe (2)*

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13-15 août: *Présentations*

20 -22 août: *Présentations*

Le jour de votre présentation:

- ❖ Ecrire les noms des membres du groupe sur le dos de votre affiche.
- ❖ Rendre un papier sur lequel la liste des présences est indiquée suivant les réunions que vous avez eues (celles en classe ou celles en dehors des heures en classe). Le chef du groupe doit prendre la responsabilité de cette liste.
- ❖ Chaque étudiant doit rendre un paragraphe individuel (en français) en expliquant sa contribution au travail du groupe. Répondez aux questions suivantes:
  - *Est-ce que vous avez fait l'affiche ?*
  - *Est-ce que vous avez proposé des idées ?*
  - *Est-ce que vous avez trouvé les rapports entre toutes les idées ?*
  - *Est-ce que vous avez envoyé des messages aux membres de groupe en ce qui concerne les réunions ?*
  - *Est-ce que vous avez mis les idées en pratique ?*
  - *Est-ce que vous avez participé à la présentation ?*

Addendum 11: Activity for second group assignment

Qu'est-ce que je mettrais …?

Ecoutez bien la chanson « Fête au village » d'Amadou et Mariam.

Fête au village

Fais-toi plus belle pour la fête au village
Fais-toi plus jolie pour la fête au village

Et je serais la plus belle pour toi mon amour
Et je serais la plus jolie pour toi mon chéri x2

Je suis un paysan, un cultivateur
J'ai dans mon champ, du riz, du miel et des maïs
J'ai aussi dans mon champ du coton, du fonio et des haricots

Des haricots dans mon champ, pour les Kéita, Coulibaly
Des haricots dans mon champ, pour les Dembélé et
les Traoré
Des haricots dans mon champ, pour les Koné et les Diarra
Des haricots dans mon champ, pour les Touré et les Samaké

Fais-toi plus belle pour la fête au village
Fais-toi plus jolie pour la fête au village

Et je serais la plus belle pour toi mon amour
Et je serais la plus jolie pour toi mon chéri

D'autres viendront en moto,
D'autres sur les vélos,
D'autres dans les bateaux,
Et d'autres dans le train,
Certains dans les camions,
Pour la fête au village

Je serais la plus belle pour toi mon amour
Et je serais la plus jolie pour toi mon chéri

Je mettrais mon joli soulier,
Mon joli pantalon, ma belle veste
Et ma belle chemise, ma belle cravate,
Pour te séduire.

Nous allons chanter
Nous allons danser
Nous allons nous dire de jolis mots d'amour
Fais-toi plus belle pour la fête au village, Fais-toi plus jolie pour la fête au village….

Addendum 12: Lyrics for *Fête au village*

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Activité 1

➔ Comme Amadou et Mariam, imaginez que vous allez retrouver quelqu'un avec qui vous allez manger ensemble. Donc, vous devez décrire ce que vous allez porter à l'occasion de ce rendez-vous imaginaire.

1) Choisissez le scénario et l'écrivez au futur :

Vous allez :

- prendre le dîner, le déjeuner, le petit déjeuner, faire un pique-nique, cuisiner chez vous, manger au restaurant …

Vous allez rencontrer :

- votre copain/copine, une belle fille, un bel homme, votre camarade de classe, votre écrivain(e) préféré, un(e) pirate, une sirène, un prince, une princesse, un(e) vampire, la femme de vos rêves, l'homme de vos rêves, vos camarades de classe, une personne d'âge moyen, un personnage dans votre film préféré (*Coco Chanel* par exemple) …

Vous allez vous retrouver :

- au campus, sur la pelouse, au *Coffee Buzz*, dans un restaurant, dans un centre commercial, chez vous, sur un bateau, sur la plage, sur une île déserte, en plein air, dans la mer, sous la pluie …

2) Remplissez les cases

Regardez cet exemple. Utilisez les listes de vocabulaire afin de faire des phrases qui correspondent à votre scénario. Ecrivez les phrases au conditionnel.

Je mettrais	mon/ma/mes	Nom & Adj	Adj & Nom	pour	L'occasion
Je mettrais	*ma*	*robe bleue*	-----------	*pour*	*la fête de mon ami*
Je mettrais	*ma*	--------------	*belle robe*	*pour*	*la fête de mon ami*
Je mettrais	mes	*lunettes élégantes*	-----------	*pour*	*la fête de mon ami*
Je mettrais	mes	----------------	*nouvelles lunettes*	*pour*	*la fête de mon ami*

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Il mettrait	son/ sa/ ses	Nom & adjectif	Adj & Nom	pour	L'occasion	
Il mettrait	*son*	*pantalon noir*	_____	*pour*	*sa fête*	
Il mettrait	*son*	------------	*nouveau pantalon*	*pour*	*sa fête*	
Il mettrait	*ses*	*baskets confortables*	-------------	*pour*	*sa fête*	
Il mettrait	*ses*	-----------	*vieux baskets*	*pour*	*sa fête*	

Addendum 13: First activity for *Fête au village*

Activité 2

➔ Dans la première activité, vous avez décrit les vêtements que vous porterez à l'occasion de votre rendez-vous imaginaire avec l'autre. Maintenant, il faut se décider sur ce que vous mangerez ensemble.

3) Remplissez les cases.

Regardez cet exemple. Utilisez les listes de vocabulaire afin de faire des phrases qui correspondent à votre scénario. Ecrivez les phrases au conditionnel.

Comme	nous	Nom & Adj (singulier)	Nom &Adj (pluriel)
Comme entrée	nous prendrions	de la soupe à l'oignon	des pâtés variés
Comme plat principal	nous mangerions	du steak bleu	des salades vertes
Comme dessert	nous mangerions	de la mousse au chocolat	des crêpes Suzette
Comme boissons	nous boirions	de l'eau	deux verres de vin rouge

Addendum 14: Second activity for *Fête au village*

Dessiner ce qui vous inspire

Activité 1

➔ Ecouter la chanson "Petite fleur" par Angélique Kidjo et dessiner ce qui vous inspire
  (version originale : Henri Salvador).

Petite fleur

Si les fleurs
Qui bordent les chemins
Se fanaient toutes demain
Je garderais au cœur

Celle qui
S'allumait dans tes yeux
Lorsque je t'aimais tant
Au pays merveilleux
De nos seize printemps
Petite fleur d'amour
Tu fleuriras toujours
Pour moi

Quand la vie
Par moment me trahit
Tu restes mon bonheur
Petite fleur

Sur mes vingt ans
Je m'arrête un moment
Pour respirer
Ce parfum que j'ai tant aimé

Dans mon coeur
Tu fleuriras toujours
Au grand jardin d'amour
Petite fleur ...

Addendum 15: Lyrics and activity for *Petite fleur*

Inciter vos lecteurs à lire votre histoire de voyage

Activité 1

➔ Vous devez écrire le paragraphe qui se trouve sur la quatrième couverture d'un livre sur un voyage particulier. Le paragraphe devrait inciter les lecteurs à lire le livre du début jusqu'à la fin. Comme discuté la semaine dernière, il faut décrire un voyage envisagé, ou vécu. Le voyage peut être imaginaire. Comme point de départ, regardez bien le déroulement de l'histoire dans *Le Prix du chameau*. Imitez ce déroulement, mais en utilisant vos propres personnages et ainsi de suite. Il faut employer le plus grand nombre de verbes et d'expressions *au subjonctif*.

Exemple:

*Laurent n'a pas suffisamment étudié pour son examen de français. Son diplôme de Langues est en jeu ! L'examen aura lieu dans 5 jours. Afin qu'il **réussisse** (réussir) à l'examen, il faut qu'il **aille** (aller) à la bibliothèque. Il faut qu'il **apporte** (apporter) une bouteille d'eau minérale, trois nouveaux stylos, ses livres de Grammaire et de Textes Culturels, un dictionnaire français et un paquet de café fort. Il est nécessaire qu'il **soit** (être) prêt au combat ! Il faut qu'il **ait** (avoir) de la persévérance, du courage, de la volonté. Il faut qu'il **voie** (voir) le chouchou de la classe « Fabian », la belle tutrice « Annique » et ces deux camarades de classe fidèles … Il est bien possible qu'ils **sachent** (savoir) plus ! Il faut qu'il **soit** (être) déterminé et sûr de lui-même …Ce jeune homme, va-t-il réussir à son examen ?*

Addendum 16: Activity and example for *Le Prix du chameau*