

In others' words:

Learner practices and perspectives of textual borrowing in the foreign language classroom

By

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Abstract

Dominant approaches to writing instruction in collegiate foreign language classrooms tend to emphasize the linguistic and cognitive aspects of writing through product and process approaches but neglect writing's sociocultural dimension (Kern, 2000). One way to unite these three elements is through genre pedagogy, wherein instructors guide learners through analysis of textual models that serve as examples of the text types learners are asked to create. The focus of this dissertation is on how collegiate learners of elementary-level French appropriate features of model texts (e.g., vocabulary, stylistic elements, organizational structures), or engage in *textual borrowing*. This study explores learners' practices and perspectives related to textual borrowing and genre pedagogy to understand how they draw on model texts to design meaning (New London Group, 1996) as well as the approach's affordances and constraints. Although genre pedagogy has been explored in the collegiate FL context, existing research has focused on the linguistic development of advanced FL learners and few studies have examined textual borrowing in an elementary-level context along with learners' reactions to pedagogy.

Interview data and written drafts collected from 25 elementary-level French learners over the course of a semester were analyzed using a qualitative approach. Analysis revealed that learners drew on a variety of features including language, organizational patterns, formatting, and syntax. Although learners most commonly borrowed vocabulary and expressions, their reasons for borrowing revealed that it not only helped them express themselves but also generate ideas for content, develop their voice in French, and create appropriate reader-writer relationships in their writing. In terms of learners' perspectives, analysis showed that learners more commonly associated affordances with the pedagogy than constraints. Although some learners' negative perceptions appeared to constrain their development of genre awareness, most

learners showed evidence of having developed textual analysis skills and a multidimensional view of FL writing through participation in genre pedagogy. These findings demonstrate not only the viability of adopting a genre approach to FL writing instruction at the elementary-level but also how such an approach can be leveraged to build learner awareness of the multidimensional nature of successful FL writing.

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I. Introduction

Since its outset, the field of Second Language Acquisition (SLA) has aimed to improve second language (L2) instruction (Kramsch & Whiteside, 2007). As SLA research interests and orientations have evolved, so have instructional practices: from behaviorist and audio-lingual methods, to communicative approaches, and more recently to content- and literacy-based approaches (Paesani, Allen, & Dupuy, 2016). In part, these shifts reflected changing orientations to the question: what is language?

Traditional approaches to L2 instruction and research have conceived of language as a container for meaning, or a “conduit” (Reddy, 1979, p. 286). This model assumes that “language *transfers* human thoughts and feelings. ... A person who speaks poorly does not know how to use language to send people his thoughts; and conversely, a good speaker knows how to transfer his thoughts perfectly via language” (Reddy, 1979, p. 287). This view of language suggests that the sender encodes meaning into language, which the receiver then decodes, putting emphasis on the linguistic code itself (Kern, 2000; van Lier, 2004). According to this perspective, being a successful L2 communicator relies on mastery of the linguistic code, including the acquisition of accurate grammar and vocabulary.

As the field of SLA began to take into account the social contexts in which language is used (e.g., Block, 2003; Firth & Wagner, 1997), understandings of the nature of language also shifted. Scholars began to explore language as one of many semiotic tools that are used to make meaning (e.g., Halliday, 1993; Kalantzis, Cope, Chan, & Dalley-Trim, 2016; Kern, 2000, 2015; Lantolf & Thorne, 2006; van Lier, 2004) In other words, we use language to represent our worlds to ourselves and others through active negotiation of meaning (e.g., Halliday, 1993; Kalantzis et al., 2016; Lantolf & Thorne, 2006). Meanings, therefore, are not contained within

the linguistic code itself but “reside *in between* interlocutors and are co-produced and modified interactively” (Kern, 2015, p. 25). From this perspective, senders and receivers are active creators of meaning who draw upon many resources—including contextual and sociocultural knowledge—to create and interpret meanings. Moreover, language is understood as much more than the code itself. As Kalantzis et al. (2016) explained:

The sentence makes sense, not as a collage of separate signifiers but as a closely interconnected set of meanings that fits into the hugely complex meaning system that is the whole of language. Also, the reality we live is not an arbitrarily thrown-together set of things signified. Experienced meanings come together in patterns that make sense in our everyday reality. (p. 214)

Despite these evolutions in scholarly thought about the nature of language, pedagogical practice in foreign language (FL) instruction has been slower to change—particularly in the area of L2 writing. Since the 1970s, Communicative Language Teaching (CLT) has been the dominant approach to FL instruction in the United States (Paesani et al., 2016), emphasizing learners’ development of oral transactional language abilities while deprioritizing written communication in lower-level FL courses (Byrnes, Norris, & Maxim, 2010). As Kern (2000) stated:

Communicative teaching programs have largely succeeded in their goal of promoting learners’ interactive speaking abilities. They have tended to be somewhat less successful, however, in developing learners’ extended discourse competence and written communication skills—areas of academic ability that are extraordinarily important in academic settings. (p. 19)

Part of the reason for this de-emphasis on writing has likely been due to an implicit belief—held by instructors and learners alike—that writing is nothing more than speech written down (Kern, 2015). Such a belief implies a conduit orientation to written language: If learners master the linguistic code for oral language use, all they must do in order to write is encode that language according to the conventions of the L2 writing system. As Kern's (2000) observation demonstrates, however, that this belief is clearly erroneous: Competence in oral interactional language has failed to result in successful FL writing. Approaches to FL writing instruction, then, should evolve from a computer-like conduit orientation that treats language as a set of rules to be memorized and mastered and, instead, emphasize meaning making as a social construction to prepare learners to use language in various contexts for varied purposes.

Statement of the Problem

Predominant approaches to FL writing instruction—product and process approaches (described in the Review of Literature)--have construed writing primarily as a linguistic and cognitive act. With the rise of CLT in the 1970s, writing came to be viewed primarily as a support skill for other communicative modalities and instruction began to emphasize self-expression and linguistic accuracy (Paesani et al., 2016; Reichelt, Lefkowitz, Rinnert, & Schultz, 2012). In other words, writing has traditionally been viewed as an act of coding first language (L1) ideas into an L2 linguistic system in the FL classroom through the cognitive processes of planning, drafting, and revising. While writing certainly involves linguistic and cognitive components, most current instructional practices for FL writing do not address the contextually bound social nature of meaning-making. As Hyland (2011) noted, successful L2 writing relies not only on linguistic and cognitive knowledge but also knowledge of which content is appropriate for a given text (i.e., content knowledge), the elements or features that are necessary

and optional to construct a text (i.e., genre knowledge), and reader expectations in different social contexts (i.e., context knowledge). When FL writing instruction fails to acknowledge the role of these additional types of knowledge necessary for L2 writing, it denies learners the opportunity to develop the resources and strategies needed to make meaning in target culture environments.

Purpose of the Study

The purpose of this study is to explore the role of genre pedagogy in elementary-level¹ French learners' abilities to make meaning in written texts. Genre pedagogy is a textually anchored approach to writing instruction in which learners read and analyze authentic texts that serve as examples, or models, of the genres they are asked to produce. Genres are socially recognized, patterned ways of making meaning that are used to achieve social purposes and are realized through text types (e.g., Byrnes et al., 2010; Martin, 2009; Swaffar & Arens, 2005, see Review of Literature for an expanded definition of genre and Methodology for stages of the pedagogy). The use of genre pedagogy allows learners to develop knowledge for FL writing related to content, context, and genre. When learners read and analyze model texts, they are exposed to new resources for making meaning in the FL, which can be used for future acts of meaning-making. Further, when they engage in *textual borrowing*, learners appropriate meaning-making resources from models for use in their own texts. This qualitative study explores collegiate elementary-level FL learners' textual borrowing practices and perspectives. Specifically, it addresses how L2 French learners use model texts to design meaning in genre-based writing tasks by examining which features they borrow and for what reasons. It also

¹ I use "elementary-level" to mean learners enrolled in the first two semester of language study in collegiate FL programs.

considers learners' perspectives on genre pedagogy and textual borrowing by investigating the affordances and constraints of this instructional approach in relation to writing.

II. Review of Literature

In this chapter, I review literature related to instructional approaches to FL writing, arguing that a genre approach provides a helpful framework for shifting instruction towards a meaning-making orientation. I talk specifically about issues with dominant approaches to FL writing instruction in U.S. contexts and suggest a genre approach as a meaningful alternative. Next, I introduce some of the ways in which *intertextuality*—incorporating others’ texts into one’s own writing—has been conceptualized before reviewing empirical work on the phenomenon of textual borrowing in L2 writing. Lastly, I introduce the theoretical frameworks that undergird the research questions and analysis of my study—multiliteracies and Sociocultural theory (SCT)—before presenting my research questions.

Issues in FL Writing

As noted in the introduction, FL writing in U.S. collegiate classroom contexts often reflects a view that composition is no more than speech written down (Kalantzis et al., 2016; Kern, 2015). This is likely due to a number of factors, including the separation of skills in elementary-level FL curricula, as well as a lack of teacher training in FL writing (Reichelt, 2009). Indeed, in Lefkowitz’s (2011) study of the beliefs and instructional practices for 14 FL instructors she found that only half of those interviewed had received some training in teaching writing—usually through a unit in a teaching methods course. When instructors are untrained in FL writing instruction, they tend to resort to surface-level error correction, re-emphasizing the notion of language as a conduit whereby learners simply encode their message accurately in the FL to produce successful texts (Lefkowitz, 2011). This orientation to FL writing has led to three main issues: (a) a lack of coherent instructional practices and assessment criteria, (b) an

emphasis on linguistic accuracy, and (c) a lack of attention to the multidimensional nature of writing. In this section, I will discuss each issue before introducing a genre approach as an alternative that can help to address them.

Lack of coherent instructional practices and assessment criteria. One unfortunate consequence of the limited attention given to writing instruction in FL teacher training is a lack of coherent, research-informed instructional practices as well as unclear assessment criteria for successful writing. As Bernhardt et al. (2015) stated:

Writing in postsecondary foreign language contexts in North America has received far less attention in the curriculum than the development of oral proficiency, [relegating writing] to exercises that reveal learners' acquisition of grammatical forms or developing breadth of vocabulary ... or as a means of measuring syntactic complexity. (p. 330)

Writing, therefore, has taken a backseat role in many FL programs, meaning that it serves many different purposes depending upon individual classroom and programmatic contexts (Reichelt et al., 2012). Indeed, Hubert and Bonzo's (2010) study of researched-informed practices in FL writing instruction revealed not only that instructors lacked knowledge about current theories and approaches in L2 writing but also that even approaches of which instructors indicated having some knowledge did not strongly influence their classroom practices. This lack of instructional coherence also leads to a lack of coherence in specifying assessment criteria for successful FL writing (Byrnes et al., 2010; Hyland, 2003). Feedback on FL writing tends to emphasize surface-level textual features (i.e., accuracy of linguistic forms), which can lead learners to believe they only need to create a linguistically accurate text to succeed (Roebuck, 2001). At the same time, higher-order issues such as content, organization, and appropriateness likely impact instructors' impressions of text quality and influence their evaluations, even when these issues do not play a

large role in explicitly communicated assessment criteria, leaving learners to their own devices to improve their writing.

Emphasis on linguistic accuracy. As previously mentioned, the attention given to surface-level features is another important issue in FL writing instruction. Focusing on the formal aspects of FL learner texts began as early as the 1940s when product approaches to writing instruction began to dominate. As the name suggests, a product approach emphasizes the text that learners produce, evaluating it for accurate organization, structure, lexicon, and grammar while downplaying how well the text “address a particular audience and fulfills a particular communicative purpose” (Kern, 2000, pp. 180–181). Because product-based approaches tend to place a strong emphasis on the textual product itself, writing instruction and feedback principally focus on linguistic accuracy. Although product-oriented instruction lost favor in the 1960s (Kern, 2000), it tends to be implicitly reproduced through extensive error correction in FL writing (O’Brien, 2004). Indeed, Vyatkina (2011) surveyed 30 FL program directors from 22 postsecondary institutions in the U.S. and found that although many of them wished that instructors focused more on holistic aspects of their students’ writing, “surface-level error correction remains the focus of attention of many instructors” (p. 80). This focus on linguistic accuracy may be due, in part, to the belief that good first language (L1) writing automatically transfers to good L2 writing, meaning the linguistic code is the only tangible difference between L1 and L2 writing (Reichelt et al., 2012). While studies have shown that L1 writing abilities transfer to L2 writing, just as L2 abilities transfer to L1 writing (Rinnert & Kobayashi, 2009, p. e.g.), the belief that the code is the only difference is simply unfounded. As Kalantzis et al. (2016) noted, “knowing parts of speech and rules takes a lot of effort compared

to the relatively small contribution this makes to knowing how to write” (p. 294). Indeed, successful writing also involves content, process, genre, and context knowledge (Hyland, 2011).

Lack of attention to the multidimensional nature of writing. Alongside the emphasis on linguistic accuracy in FL writing instruction is a lack of attention given to the multidimensional nature of writing. Granted, *process approaches*, which emphasize the cognitive and expressive aspects of writing (i.e., steps involved in carrying out the writing task and using writing as a form of self-expression), have gained ground in FL instruction with the rise of CLT starting in the 1970s (Hubert & Bonzo, 2010; Hyland, 2003; Kern, 2000; Paesani et al., 2016; Reichelt, 1999, 2009; Reichelt et al., 2012). Process approaches expand the focus of writing instruction from developing purely linguistic knowledge to knowledge about strategies to manage the writing process. Instruction that emphasizes process is particularly important for L2 writers, who tend to exert the majority of their efforts attending to lower-level linguistic features when writing in the L2 and therefore face difficulties attending to higher-order elements such as planning and organization (Schoonen, Snellings, Stevenson, & Van Gelderen, 2009). At the same time, process approaches have not gone far enough in building learners’ knowledge of genre and context (Hyland, 2003; Kern, 2000). Genre and context knowledge are of particular importance for FL texts, given the culturally situated nature of writing—different cultures produce and use texts in different ways.² If collegiate FL programs aim to prepare learners to communicate in FL contexts, predominant approaches to writing instruction must evolve to address these lacunae.

² French-Moroccan comedian Gad Elmaleh’s discussion of his transition from doing comedy shows in France to attempting to succeed in an American market provides a compelling example of the sometimes stark cultural differences that exist between genres in different contexts (Glass, 2016).

Genre Approaches to Writing Instruction

One orientation to writing instruction that addresses some issues outlined above is a *genre-based approach*. Martin (2009) defined genre as a “staged, goal-oriented social process” (p. 13). In other words, genres are made up of multiple parts, they have a purpose, and they involve interactions between readers and writers. Beyond emphasizing what genres *do*, Swaffar and Arens (2005) also highlighted *how* they do it by defining genre as “a rhetorical practice that structures culturally embedded communicative situations in a highly predictable fashion, thereby creating horizons of expectation for its community of users” (p. 99). That is to say genres involve a great deal of pattern and convention, which allow us to recognize a text as belong to a group of similar texts. A thank you note, for example, might be recognized by its salutation, use of evaluative language and intensifiers, its closing and signature, as well as its potential material form on a card. Further, genre theory relies on the assumption that we do not reinvent language for every communicative situation but draw on contextually specific patterns of language use that help us meet expectations for a communicative situation (Martin, 2009; Maxim, 2009a; Swaffar & Arens, 2005). Indeed, the language used to make a request in the contexts of borrowing an item from a friend, a service encounter, and a formal letter would be quite different. Systemic Functional Linguistics (SFL) is one framework for understanding genre that is particularly useful in L2 contexts due to its language-oriented approach to genre analysis (Byrnes et al., 2010). Moreover, SFL has been taken up as a framework for genre pedagogy that has seen a great deal of development and research in contexts outside of the U.S. (see Derewianka, 1990; Martin, 2009; 2013; Rothery, 1996). In SFL, grammar is treated as a resource for meaning-making rather than a set of rules, allowing writers to explore meaning-making potentials in their texts (Halliday, 1993; Martin, 2009). The notion of grammar as a meaning-

making resources and the understanding of genre as a patterned and conventionalized product of social interactions undergirded the approach taken to instruction and interpretation of findings in the present study.

In its pedagogical application, a genre approach emphasizes how horizons of expectations are realized through language in terms of the content treated, information flow, and relationships created in particular text types. Genre pedagogy consists of a cycle of instruction wherein learners are first introduced to textual models of the selected genre and its larger sociocultural context (*modeling phase*) before analyzing the text in order to understand how it is constructed on a global level as well as how language resources are used to convey information, facilitate flow, and build relationships in order to achieve the purpose of the text (*joint negotiation*). The analysis phase is carefully scaffolded by the instructor to draw learners' attention to key features of the genre. Once learners have a good understanding of how the genre is realized, they complete the last phase of instruction (*independent construction*) and produce their own texts in the model genre (Rothery, 1996). This process is cyclical, as genres are staged throughout a curriculum in order to build towards the production of increasingly formal genres in order to prepare learners to use language for social purposes in the classroom as well as public life (Martin, 2009).

Responding to issues in FL writing through genre. Genre pedagogy has the power to respond to a number of the issues raised regarding FL writing instruction elaborated in the previous sections. First, a genre approach empowers instructors to elaborate clear expectations for successful writing based on a text's required features. As Byrnes et al. (2010) explained:

The same generic properties that serve as task requirements double as the criteria for determining successful task completion. If FL writers are asked to reproduce a genre that

consists of certain obligatory moves, each of which is realized with specific lexico-grammatical features, both the writer and the instructor have clear guidelines to assess whether the task requirements are met. (p. 112)

Furthermore, Hyland (2003) noted that genre pedagogy offers a more transparent alternative to product and process approaches, which demand that students draw on their previous experience and background knowledge to determine how a text should be constructed, which may or may not align well with required academic literacies and instructor expectations. Discussing the drawbacks of product and process approaches, he stated:

Students outside the mainstream ... find themselves in an invisible curriculum, denied access to the sources of understanding they need to succeed. Thrown back on their own resources, they are forced to draw on the discourse conventions of their own cultures and may fail to produce texts that are either contextually adequate or educationally valued.

(Hyland, 2003, p. 20)

Genre approaches, on the other hand, unpack textual construction so that learners have access to the tools necessary to realize the texts they are asked to produce. As such, a genre approach is a transparent, socially responsive pedagogy that empowers learners to participate in a visible curriculum (Hyland, 2003; Martin, 2013).

Second, a genre approach allows learners and instructors to move beyond a focus on linguistic accuracy. Instead of emphasizing whether or not language is used “correctly,” a genre approach allows for exploration of how language is used to mean. Genre pedagogy does this, in part, by highlighting the sociocultural contexts of communication and sensitizing learners to the ways in which discourse communities use language (Hyland, 2003; Kern, 2000). As previously mentioned, all communication occurs within certain constraints or norms that are

specific to discourse communities and access to them depends on a writer's ability to use the conventions expected in a particular communicative situation (Kern, 2000, p. 183). In a genre paradigm, then, the focus of language is not on the accuracy of forms, but rather how grammar and other language choices affect the meanings conveyed and how they enable the writer to achieve their purpose (Halliday, 1993).

Third, genre pedagogy allows for an approach to writing that encompasses various types of knowledge necessary for successful FL writing. By emphasizing the sociocultural context in which genres are used, a genre approach allows learners to develop knowledge about the communicative expectations for specific situations in the FL culture and, moreover, to develop skills to navigate differences in new sociocultural contexts. In this sense, genres provide important insights into FL cultures, allowing for an integrated approach to the teaching of literary-cultural content and language (Byrnes et al., 2010; Kern, 2000). As Byrnes et al. (2010) elaborated, "the language system expresses culture and thereby provides a window for understanding a culture in terms of the topics or content it treats in all manner of texts, written and otherwise" (p. 21). By providing explicit criteria for successful FL texts, conceiving of language as a system of meaning instead of a collection of rules, and allowing for the exploration of the sociocultural contexts in which texts are created and used, a genre approach addresses many of the shortcomings of predominating instructional practices for writing in collegiate FL programs.³

³ Some scholars have argued that writing can serve as a construction and expression of identity (e.g., Canagarajah, 2015; Kramsch & Lam, 1999) in which non-native voices must be valued. The point I make here is not that FL writing instruction must teach learners to conform to native speaker norms. Rather, instruction should expose learners to a range of communicative resources used in target culture contexts so that they are empowered to conform to or subvert them as they desire.

Current Research on Genre Approaches

Much of the literature on genre approaches in FL instructional contexts has been primarily descriptive in nature, providing pedagogical models and suggestions (Allen, 2009; Allen & Paesani, 2017; Byrnes, Crane, Maxim, & Sprang, 2006; Kumagai & Iwasaki, 2016; Maxim, 2009a). Although many empirical studies related to genre pedagogy have been carried out, few have occurred in FL contexts. One U.S. FL program that has become a model for research on and implementation of literacy-based curricula and genre pedagogy is the Georgetown University German Department (GUGD) (e.g., Byrnes et al., 2006, 2010; Maxim, 2009a); however, this approach has been slow to gain ground in other FL programs, indicating a need for continued work in this area. In the next sections, I review relevant empirical literature from both English as a Foreign Language (EFL) and U.S. FL contexts before synthesizing conclusions from current literature and identifying areas that merit further exploration in research on genre pedagogy.

Empirical work in EFL contexts. Much of the empirical literature on genre approaches has been carried out in L1 writing instruction (i.e., composition courses), English as a Second Language (ESL) courses, and EFL classroom contexts. While a comprehensive review of literature from these contexts is beyond the scope of this dissertation (see Tardy, 2006, for a review in both L1 and L2 contexts), one relevant line of inquiry within EFL contexts that merits further discussion relates to the role of genre pedagogy in facilitating learners' development of L2 literacies. Yasuda (2011), for example, explored how novice EFL learners developed genre awareness, linguistic knowledge, and writing competence while participating in genre pedagogy focused on email correspondence during a fifteen-week writing course in Japan. Study participants perceived improvement in their knowledge of the email genre and their writing abilities, which was supported by statistical analyses of their texts. More recently, Yasuda (2015)

examined how undergraduate EFL learners of various levels developed meaning-making abilities through summary writing tasks and found that their attention to appropriate citation conventions as well as the ideational, interpersonal, and textual aspects⁴ of their summaries grew over time. Taken together, these studies provide some evidence that genre pedagogy can support L2 writers' literacy development in terms of their awareness of generic features and their abilities to apply those features in their own writing.

Empirical work in U.S. FL contexts. Despite the uptake of genre approaches in L1, ESL, and EFL contexts, their use in U.S. postsecondary FL writing instruction has remained limited. Indeed, Reichelt et al. (2012) lamented, "it is unfortunate that FL writing instruction in general has been very slow to embrace these approaches, instead adopting and retaining process approaches" (p. 27). For this reason, much of the literature on genre pedagogy from U.S. FL contexts is primarily descriptive, as noted earlier. However, due to its systematic integration of genre-based instructional approaches throughout the FL program, the GUGD has been the source of most research on genre and FL learning. Furthermore, the GUGD uses genre as an organizing framework to structure language and writing development over the entire FL program (see Byrnes, Crane, et al., 2006; Byrnes, Norris, et al., 2010; Maxim, 2009a)

Overall, empirical scholarship from this program has primarily addressed the impact of genre approaches on student learning in terms of uptake of advanced language features (for exceptions see Maxim, 2009b discussed in detail in the review of literature on textual borrowing). Liarkina (2008), for example, studied how advanced learners' knowledge and use of dative constructions in German grew over the course of a semester through interpretation and

⁴ The ideational, interpersonal, and textual metafunctions are three dimensions of texts elaborated in SFL. Martin (2009) described them succinctly as different types of meaning resources: "ideational resources for naturalizing reality, interpersonal resources for negotiating social relations, and textual resources for managing information flow" (p. 11).

analysis of authentic texts. Ryshina-Pankova (2006, 2010), on the other hand, examined advanced learner writing development over time through a framework of SFL, focusing on learners' abilities to use nominalization, known as *grammatical metaphor* in SFL terminology, and make appropriate textual moves regarding theme.⁵ The findings from these studies revealed that advanced learners' abilities to incorporate increasingly complex textual features improved over time in a writing curriculum framed by genre.

While Ryshina-Panokova (2006, 2010) and Liamkina (2008) both contributed important findings on learners' development of advanced language features in a genre-based FL curriculum, the scope of these studies was limited to particular linguistic and textual features. Byrnes et al. (2010) conducted the most comprehensive study of learning outcomes of genre pedagogy in a U.S. FL program framed by literacy. The authors of this study collected writing samples from FL learners at all levels of the curriculum over three years to understand the development of syntactic complexity over time. While the majority of the corpus was cross-sectional, a subset of longitudinal data ensured that findings from the cross-sectional corpus were truly reflective of learner development over time. In order to capture its multiple dimensions, syntactic complexity was coded in three ways: syntactic length, *t-units*, and clause types.⁶ The results showed that the length of learners' t-units and clauses increased over time⁷ and that clauses per t-unit also increased significantly between all but the two most advanced levels. Although one might expect that clauses per t-unit should increase as writing becomes more

⁵ In SFL, *theme* is defined as the point of departure for a clause, while the *rheme* is the part of the clause that follows the theme. Theme-rheme patterns in texts create textual coherence and different patterns are often characteristic of particular text types (Christie, 2012).

⁶ T-units are defined as each independent clause with all of its dependent clauses, while clause types included dependent, relative, infinitive, and independent clauses (Byrnes et al., 2010).

⁷ Differences in mean t-unit length were significant between all levels, while differences in clause length were significant between all levels except the first and second levels.

advanced, the authors pointed out that advanced writers' use of grammatical metaphor led to a decrease in their need for subordinate and embedded clauses. Based on the study's findings, the authors concluded that learners' writing developed according to the curricular progression and learners at more advanced levels produced German texts that resembled those of highly proficient writers.

Conclusions from past research on genre pedagogy. Past research on genre pedagogy in FL contexts suggest some possible conclusions. On one hand, genre pedagogy does seem to play a facilitative role in developing FL learners' abilities to make meaning in two different ways. First, genre approaches appear to help learners attend to aspects of writing beyond its surface-level features (Yasuda, 2011, 2015). Second, the pedagogy does appear to help learners develop advanced writing abilities over time (e.g., Byrnes et al., 2010). On the other hand, given the attention to L1 and ESL contexts in existing work, it is clear that additional research in FL contexts is necessary. Indeed, the field of FL writing in general—which occurs in inherently different curricular and social contexts than L1 or ESL writing—has received limited attention in L2 writing research although the landscape is changing (O'Brien, 2004; Reichelt, 1999, 2001, 2011). Furthermore, empirical research related to genre pedagogy in additional curricular contexts is necessary to fully understand the benefits and challenges of this approach more broadly.

While current work on genre approaches has certainly contributed a great deal of important scholarship on the links between genre approaches and writing development, some aspects of FL genre pedagogies remain to be explored. First, the majority of these studies have focused on advanced learners with the exception of Yasuda (2011). Because genre approaches can be used across entire FL programs, research in this area should further explore elementary-level learners'

engagement with this pedagogy. Second, these studies are primarily learning-outcome based. While this type of research is useful for demonstrating how genre pedagogy can facilitate learner development of advanced writing abilities, it is also important to examine how learners react to and perceive this approach. Moreover, due to the unique way genre approaches systematically link reading with writing, it is important to explore how learners experience reading–writing connections within this pedagogy.

The Nexus Between Reading and Writing

A crucial difference between a genre approach and predominant approaches to FL writing instruction is the role of reading in the pedagogy. As Kern (2000) noted, reading and writing have traditionally been viewed as “peripheral support skills” in FL programs (p. 22), meaning they have primarily been seen as a way to improve FL learners’ linguistic abilities rather than valuable in their own right, much less as complementary modalities. Indeed, genre pedagogy relies on the assumption that the knowledge learners gain from analyzing textual models will play a role in the way they construct their own texts. Reading and writing, then, are viewed as complementary practices where reading allows learners to explore new possibilities for meaning making and writing provides an opportunity to test these communicative resources and potentially internalize them for future acts of making meaning (Kalantzis et al., 2016). This process of re-appropriation has been referred to as *intertextuality* (Kristeva, 1986). This section will provide a brief background on key concepts related to intertextuality and discuss some issues within the literature on L2 reading–writing connections.

Intertextuality. Hyland (2016) defined intertextuality as “a relationship between a given text and one or more earlier texts which have influenced it” (p. 24). A strict interpretation of this definition that is often used among literature scholars reflects the way texts make references to

other texts, such as in Anne Garréta's (1999) *La Décomposition*. The premise of the book relies on intertextual play with Proust's (1954) *In Search of Lost Time* because the plot centers on the figurative destruction of this quintessentially canonical work. A more liberal interpretation of this definition that has been taken up by applied linguists (e.g., Kalantzis et al., 2016; Kern, 2000; Lantolf & Thorne, 2006; New London Group, 1996; van Lier, 2004) reflects the way Bakhtin (1981, 1986)—regarded as the father of intertextuality—understood reader-writer relationships. For Bakhtin (1986), “there can be no such thing as an isolated utterance. It always presupposes utterances that precede and follow it. No one utterance can be either the first or the last. Each is only a link in the chain” (p. 136). In other words, intertextuality goes much farther than explicit references to other texts. For Bakhtin, every speech act—whether oral or written—is intricately bound up with all speech acts that come before or after it. The interrelation between all texts, their readers, and their writers is what Bakhtin (1986) termed a “*dialogic relationship*” (p. 105). From this view, no utterance stands on its own. Rather, it “refutes, affirms, supplements, and relies on the others, presupposes them to be known, and somehow takes them into account” (Bakhtin, 1986, p. 91). One premise of genre-based pedagogy, then, is to provide access to the textual chains and conventions used in the target cultures so that L2 learners can know them, take them up and use them for their own meaning-making purposes.

The problem of authorship in intertextual practices. One of the primary issues that comes into play when considering intertextuality from a Bakhtinian perspective is the question of individual authorship. As we will see in the next section, much of the scholarship on reading–writing connections in L2 learning contexts has been conducted in the contexts of English as a Second Language (ESL) and English for Academic Purposes (EAP). Because ESL and EAP courses typically aim to socialize learners into the norms of academic writing in which proper

citation of source texts is a primary concern, they commonly discuss issues of plagiarism and appropriate citation conventions in reading-to-write tasks. In the 1990s, however, scholars began to explore how intertextuality in L2 learners' writing might be reflective of a Bakhtinian notion of language re-use—or as a developmental stage for L2 writers—while still attempting to reconcile these intertextual practices with the primary aims of ESL and EAP courses (Currie, 1998; Howard, 1995; Pennycook, 1996). As Hyland (2016) pointed out, “the fact that plagiarism involves the re-appropriation of portions of an earlier text by a more recent one means that it is a form of intertextuality” (p. 61). The problematization of plagiarism and intertextual practices has lead scholars to differentiate between *transgressive* and *nontransgressive intertextuality* (Chandrasoma, Thompson, & Pennycook, 2004). Plagiarism, or intertextual practices that intend to deceive, would be considered transgressive, while unintentional plagiarism and intertextual practices that reflect learners' ongoing socialization into academic discourse communities are considered nontransgressive. The notion of transgressive intertextuality, though, is rooted in Western notions of plagiarism, individualism, and authorship (Holquist, 1981; Pennycook, 1996). Western views of authorship contend that individuals are the unique creators and owners of their meaning, whereas a dialogic view of language maintains that meaning is a social construct that we own collectively (Holquist, 1981). As Chandrasoma et al. (2004) noted, the idea of plagiarism is further complicated by “everyday nontransgressive intertextuality, [which] is an integral part of our life As social actors, we often use texts from a variety of sources without acknowledgement in communicative social interactions” (p. 181). During these interactions, we commonly draw on conventions of oral and written texts to which we have previously been exposed. Indeed, Bakhtin (1981) differentiates between *centripetal and centrifugal forces*—those that pull us towards norms and conventions and those that push us

towards creativity and individual expression. These forces are held in tension in all acts of meaning making, as complete individuality and invention in discursive practice would severely curtail our abilities to understand one another. In other words, despite the high value placed on individualism in text construction in Western cultures, we “live in a world of others’ words” (Bakhtin, 1986, p.143) that makes it difficult deny the social nature of meaning-making.

In this section, I have discussed the notion of intertextuality from various viewpoints and problematized the notion of individual authorship. This study takes a Bakhtinian perspective of intertextuality and posits that the appropriation of others’ words is not only inevitable but can contribute to FL learners’ writing and literacy development. In the next section, I review empirical literature that has addressed the dialectic between reading and writing in L2 writing contexts.

Current Research on Textual Borrowing

In the previous two sections, I argued for the use of genre-approaches in FL writing instruction and discussed the complexities of intertextuality and authorship that affect texts when reading to write. One area of research focusing on how L2 writers move from reading to writing that has attracted a great deal of attention in L2 writing research in the past two decades is *textual borrowing*. Interest in textual borrowing grew out of scholarship on plagiarism as applied linguists and L2 writing researchers and practitioners began to question institutional stances towards plagiarism and the role of copying in writing development for L2 writers⁸ (Currie, 1998; Howard, 1995; Pennycook, 1996). Chandrasoma et al. (2004), for example, differentiated between transgressive and non-transgressive intertextuality as forms of borrowing that are intended to deceive versus those that reflect learners’ conceptions of common knowledge or

⁸ It should be noted, however, that the role of textual borrowing in writing development is not limited to L2 writers. For a recent synthesis of research on writers in both L1 and L2 contexts see Cumming, Lai, and Cho (2016).

commonly used language. *Patchwriting* (Howard, 1993) has been explored as another form of textual borrowing. Howard (1993) defined patchwriting as “copying from a source text and then deleting some words, altering grammatical structures, or plugging in one-for-one synonym-substitutes” (p. 233). While patchwriting defines textual borrowing rather narrowly, borrowing has also been conceptualized as a form of intertextuality, a transgressive practice (i.e., direct copying), or a developmental coping mechanism in L2 writing scholarship. In short, borrowing always concerns the appropriation of resources from other texts. The next sections review literature related to two different orientations to textual borrowing: writing from sources and meaning-making. While the majority of literature on textual borrowing takes a writing-from-sources orientation, some empirical studies of textual borrowing in FL contexts have begun to explore how textual borrowing might be understood as a tool for learners’ appropriation of resources from model texts in genre-based writing. Following an overview of the literature within these orientations, I draw brief conclusions about textual borrowing and L2 writing before explaining how the present study fits into this body of work.

Writing from sources. The major orientation to textual borrowing within the literature on L2 writing relates to how writers incorporate source material into their own texts and citation conventions of academic writing, which is logical given the contexts in which they have most often taken place (i.e., ESL and EFL writing). Within this orientation, four main themes have emerged in the research: source text use in formal assessments (e.g., Plakans & Gebril, 2013; Weigle & Parker, 2012); cultural differences in writing-from-sources (Keck, 2006, 2014; Kobayashi & Rinnert, 2005; Shi, 2004); practices surrounding source material integration; and perceptions of source material use. Because this dissertation focuses on textual borrowing

practices and learner perspectives, these are the two areas of textual borrowing research that I review in detail.

Integration of source material. Although it could be argued that all of the literature on writing from sources touches on how writers integrate source materials into their texts, a few studies focus almost exclusively on the presence of source material by adopting a text-based approach, using source texts and learner-produced texts as primary data sources (Hyland, 2016). Yu (2010), Jahić (2011), and Wette (2017), for example, examine the citation practices of L2 English writers in academic contexts. All three researchers conducted text-based analyses to find patterns in how L2 writers incorporated both ideas and language from source texts (e.g., direct quotation, paraphrase, patchwriting, etc.) and their attribution practices (e.g., reference with citation, reference without citation, misattribution, etc.). Keck (2006), on the other hand, conducted a comparison study of the paraphrasing practices of L1 English and ESL writers in summary writing tasks. Findings from these studies demonstrated that L2 English writers tended to incorporate source materials in ways that might be considered transgressive in Anglophone academic writing contexts⁹ and recommended more training for learners on writing from source texts. Petrić (2012) also examined how L2 English writers incorporated source material, however, she focused on “legitimate textual borrowing” (p. 102) as opposed to intertextual practices that might be considered inappropriate in an effort to add to our understanding of how novice academic writers become literate in academic source writing practices. Petrić’s (2012) study—along with Wette’s (2017)—also differed from the previously mentioned text-based studies (Jahić, 2011; Keck, 2006; Yu, 2010) in that they also incorporated writer perspectives. Some have criticized the sole use of text-based analyses as it strips writing from its context,

⁹ Potentially “transgressive” borrowing practices were less prominent among writers in Wette’s (2017) study where participants had already completed their ESL writing courses.

including the writer's intentions and the reader's interpretation (e.g., Flowerdew & Li, 2007; Hyland, 2016; Shi, 2008). While text-based analyses are certainly valuable in L2 writing literature, they tend to oversimplify the complexity of writing from sources, which can be better understood through a mix of approaches, such as Petrić's (2012) and Wette's (2017) combination of text-based and writer-based analyses.

Learner perspectives on writing from sources. Like Petrić (2012) and Wette (2017), other L2 writing scholars have explored writer- and reader-based perspectives on textual borrowing in order to understand the perceptions, perspectives, and motivations of both writers and readers of texts written from sources. While some studies have attempted to understand instructor perceptions of and reactions to textual borrowing (Li, 2012), other studies have put writer voices into dialogue with reader voices to understand each player's impression of borrowings in learner-produced texts (Li & Casanave, 2012; Shi, 2012). Writer perspectives alone, however, have seen the most attention in this line of inquiry (Abasi, Akbari, & Graves, 2006; Flowerdew & Li, 2007; Keck, 2014; Shi, 2008; Suh, 2008; Wette, 2017). These studies have helped to highlight the incredibly complex nature of writing from sources—especially for L2 writers still developing their linguistic proficiency—and have revealed the implicit nature of typical pedagogical practices addressing plagiarism. Li and Casanave's (2012) case study, for instance, illustrated learners' difficulties navigating source-writing tasks in terms of both choosing and incorporating sources as well as the subjective nature of labeling student work as “plagiarized”, as the skillful incorporation of borrowed fragments may obscure re-use of textual language. Shi's (2008) study of undergraduate L2 writers' reflections on their disciplinary texts also helped to reveal the complexity of writers' decisions regarding the choice to cite, not cite, paraphrase, or quote directly. They considered a number of factors including whether or not they

felt a claim was “common knowledge”, their desire to insert their voice, citing well-known scholars to add credibility to their writing, and needing to meet instructor expectations for citation practices to name a few examples. More recently, Wette (2017) found that undergraduate L2 writers found citation practices difficult to navigate (i.e., knowing when a citation is required and when it is not, similar to participants in Shi [2008]) and also “mined” source texts for disciplinary vocabulary that they could use in their own writing. Many scholars who study writing from sources have called for more explicit instruction on how to find, select, read, and incorporate sources into academic texts to alleviate difficulties that learners in these studies experienced (Abasi et al., 2006; Barks & Watts, 2001; Flowerdew & Li, 2007; Jahić, 2011; Li, 2012; Li & Casanave, 2012; Polio & Shi, 2012). That participants in Wette’s (2017) study used source texts to infuse their own writing with discipline-specific vocabulary and academic language suggests yet another form of textual borrowing. These learners were not incorporating specific content into their writing but, rather, learning how to use language resources to make meaning in academic writing.

Texts as resources for meaning making. In addition to problematizing pedagogy on plagiarism, many scholars who examine textual borrowing and writing-from-sources also question the role of source texts for L2 writers, who may use these texts as models for writing in various academic genres. In other words, these researchers posit that L2 writers may need to borrow language from model texts in order to learn how meaning is made within their academic fields (Abasi et al., 2006; Barks & Watts, 2001; Flowerdew & Li, 2007; Li, 2012; Li & Casanave, 2012). Despite numerous scholars’ acknowledgment that inappropriate textual borrowing may actually serve an important role in the development of L2 writers, there are very few empirical studies that frame borrowing as a tool to use model text resources for the purpose

of making meaning. Maxim (2009b), for example, defined textual borrowing as “learner appropriation of [textual features at the discourse, sentence, and word level]” in ways that “[suit] the meanings they seek to make” (pp. 102–103). The lack of empirical studies that adopt this orientation to textual borrowing is somewhat understandable given their educational contexts: In ESL and EFL courses, learning to write Western academic genres and the citation conventions that go along with them is a primary goal. Moreover, texts are seen as resources for content. In FL contexts, however, texts can more easily be viewed as resources for language in addition to content to help learners develop “translingual and transcultural” competencies (Modern Language Association, 2007, p. 237). The difference in context and primary instructional goals means that FL courses can be a fruitful terrain for exploring a meaning-making orientation to textual borrowing in genre-based writing.

Of the empirical studies that take a meaning-making orientation to borrowing, three examine the practices of advanced-level¹⁰ FL learners (Allen & Goodspeed, 2018; Maxim, 2009b; Paesani, 2016). Maxim (2009b) examined how six advanced FL German learners’ borrowing practices evolved over two semesters, focusing on the type and extent of learners’ linguistic borrowings from four different writing tasks. Learners were also interviewed about their writing choices. The findings showed that the type and extent of learner borrowings varied considerably—most likely as a function of writing task differences and not of learners’ FL proficiency. Furthermore, interview comments revealed that while learners seemed to find borrowing helpful, they often resisted direct borrowings in order to “make it [their] own” (Maxim, 2009b, p. 110). Instead of examining longitudinal development, Allen and Goodspeed (2018) explored advanced FL French learners’ borrowing practices and perceptions of their

¹⁰ “Advanced-level” typically refers to learners enrolled in courses beyond the second year of instruction, or when learners from “language” courses to “bridge” courses in traditional FL curricula (Paesani & Allen, 2012). In these studies, all three researchers defined the courses in which the studies took place as “advanced”.

writing development from a single writing project. In the texts studied, learners wrote a persuasive letter related to a contemporary social issue in France. Through their analysis, the authors found that all 19 participants borrowed model text features but in highly individualized ways: There was a wide range in the number of features learners incorporated and they borrowed different constellations of “micro-features” to create the call to action, a key move of the letter (p. 98). Analysis of learners’ reflections on their writing revealed generally positive impressions of genre pedagogy and their texts. Though Paesani (2016) did not use textual borrowing as a construct in her study, she did explore how reading influenced advanced FL French learners’ abilities to make meaning in their written projects by examining the available designs they gained from textual models. She found that learners drew on both linguistic and schematic resources from models to design meaning in their writing tasks, though they were more able to incorporate linguistic rather than schematic features. Furthermore, learners positively perceived reading–writing connections, as they felt that reading contributed to their FL language development and their writing.

Through this small body of empirical research does provide some insight into advanced FL learners’ textual borrowing practices and perspectives, no studies to my knowledge have specifically examined elementary-level learners’ borrowing practices in genre pedagogy. Warren and Winkler (2016), however, did explore how explicit instruction on model text features contributed to elementary-level learners’ abilities to make meaning in genre-based tasks. They compared two sections of elementary-level German—one control and one experimental—and found that the learners who experienced explicit instruction with textual models produced more evaluations (the targeted feature), a greater variety of evaluative language, and more extended discourse than learners in the control section. Although this study did not target textual

borrowing specifically, it does provide evidence that explicit instruction with the use of model texts can have a positive impact on learners' abilities to make meaning in the FL.

Conclusions from past research. Research on textual borrowing has certainly contributed a great deal to our knowledge of L2 learners and academic writing. First, this work has revealed a number of issues with the concept of plagiarism: It is not only difficult to identify for both instructors and learners alike (Li & Casanave, 2012), but it is also heavily rooted in contextually based notions of authorship (Kobayashi & Rinnert, 2005; Pennycook, 1996; Shi, 2012). Indeed, writers of different cultural backgrounds, levels of expertise, and disciplines may have very different understandings of what constitutes plagiarism. The complexity of the notion of plagiarism is an important finding from L2 writing studies on textual borrowing (Pecorari, 2015). Second, as mentioned in the previous section, scholars have hypothesized that textual borrowing plays an important role in writing development. Studies have shown that as writers become more skilled, they become better at weaving source texts into their work and rely less on copying and patchwriting (Flowerdew & Li, 2007; Li & Casanave, 2012; Wette, 2017). Additionally, some scholars actually view borrowing as an important step in learners' development of an authorial voice (Abasi et al., 2006; Maxim, 2009b) and their socialization into the discursive practices of a particular social group (Flowerdew & Li, 2007; Howard, 1995; Maxim, 2009b).

Although this review does not encompass all scholarship on textual borrowing (see Cumming et al., 2016, for a synthesis of textual borrowing research in both L1 and L2 contexts), it does provide an overview of trends within the field of L2 writing. This body of literature suggests that the notion of plagiarism is problematic and that borrowing may actually be helpful for L2 writers. While discussing the future of work on L2 writing and textual borrowing,

Pecorari (2015) argued for a re-orientation to this practice in the research literature: Instead of emphasizing borrowing as a potential problem, she recommended that future research examine how the encouragement of borrowing helps L2 writers develop. Some recent studies have even provided empirical evidence to support this claim (Paesani, 2016; Wette, 2017).

Despite shifting orientations to textual borrowing, meaning-making orientations that highlight how learners appropriate features from model texts (e.g., lexicon, syntax, organization, discourse features, etc.) in genre pedagogy remains under-explored. While the majority of empirical research related to genre pedagogy for collegiate FL learners relates to writing development and learning outcomes—two crucially important areas for research on pedagogical approaches—scholars have been slow to address elementary-level collegiate FL learners' participation in genre pedagogy. To my knowledge, only two studies explore how the meaning-making abilities of FL learners at this level develop through genre pedagogy (Warren & Winkler, 2016; Yasuda, 2011), and just three studies examine advanced learners' reactions to textual borrowing (Allen & Goodspeed, 2018; Maxim, 2009b; Paesani, 2016). Studies of textual borrowing with elementary-level learners have primarily taken a text-based approach to understanding FL learner writing (Warren & Winkler, 2016; Yasuda, 2011). As previously mentioned, however, a text-based approach is not sufficient to understand learners' engagement with genre pedagogy and their meaning-making choices. Allen and Goodspeed (2018), for example, suggested that “interviews and stimulated recall ... be used to more thoroughly explore why and how learners make textual borrowing ... choices” (p. 105). Furthermore, although explorations of learner perceptions have generally revealed their positive impressions of genre pedagogy, these studies have primarily used learner comments to supplement text-based data. Maxim (2009b), for example, used interview data to explain generally why learners might have

borrowed or chosen not to borrow from model texts. Paesani (2016) and Allen and Goodspeed (2018) used written reflections to address learner perceptions. While Paesani (2016) focused on learners' impressions of whether or not reading supported their writing development, Allen and Goodspeed (2018) identified sources of satisfaction and dissatisfaction in learners' genre-based texts. While all three of these textual borrowing studies explored learner perceptions to a certain extent, they all focused on advanced language learners. Expanding this work to explore elementary-level learners' perceptions of genre pedagogy is important if literacy is to serve as a framework for collegiate FL program articulation (e.g., Byrnes, 2012; Kern, 2000; Paesani et al., 2016). Indeed, understanding learner reactions to instructional approaches is key not only to learning outcomes assessment (Pfeiffer & Byrnes, 2009) but also to “[predicting] expectational conflicts that may contribute to student frustration, anxiety, lack of motivation, and, in some cases, ending of foreign language study” (Kern, 1995, p. 71).

The present study attempts to expand the existing body of research on genre pedagogy in FL contexts by focusing on elementary-level learners' textual borrowing practices from a combination of text- and writer-based perspectives. I draw on the work of scholars taking a meaning-making orientation to textual borrowing, which I define as the appropriation of meaning-making resources from model texts for one's own communicative purposes. Furthermore, this study addresses learners' perspectives by exploring the affordances, constraints, and learning outcomes of genre pedagogy and textual borrowing in an effort to explore elementary-level learners' reactions to this approach to FL writing instruction. In the next sections, I outline the key theoretical concepts that underpin my research questions, analysis, and interpretation before presenting the specific questions I sought to answer through this study.

Theoretical Orientation

My study is guided by two main theoretical frameworks: multiliteracies pedagogy (Kalantzis et al., 2016; Kern, 2000, 2015; New London Group, 1996; Paesani et al., 2016) and Vygotskian SCT (Lantolf, 2000; Lantolf & Thorne, 2006; van Lier, 2004; Vygotsky, 1978). My choice of theoretical orientation is guided by several considerations. First, multiliteracies and SCT undergird the pedagogical choices made in the curriculum under study, which takes a literacy-based approach to FL instruction. Because these theories help to inform curricular choices in this FL program, they are compatible with the ecology of the FL classrooms where instruction occurred. Second, these theories fit within my own understanding of the nature of language and learning and with the way language is understood in literacy-based curricular frameworks. Multiliteracies, in particular, is compatible with the orientation to textual borrowing used in this study. Lastly, most empirical research on genre pedagogy has used SFL as a theoretical framework (for exceptions, see Allen & Goodspeed, 2018; Paesani, 2016), so bringing an analytical lens informed by multiliteracies and SCT brings a fresh perspective to research on genre pedagogy. The following sections provide a brief overview of multiliteracies and SCT and an explanation of key concepts that inform my research questions, data analysis, and interpretations.

Multiliteracies as a theoretical framework. As we have seen, a genre approach to FL writing instruction has the potential to frame language as a system of meaning potentials in a way that helps learners to build connections between language and its social consequences (Halliday, 1993). Indeed, Byrnes et al. (2010) called for a reframing of FL instruction that focuses on “what texts do” and “how they mean” rather than what they mean (p. 22, citing

Bazerman and Prior, 2004).¹¹ One pedagogical framework that has been proposed as a way of integrating language, content, and culture that takes a meaning-focused orientation to language is a pedagogy of *multiple literacies*—or *multiliteracies* (New London Group, 1996). Multiliteracies highlights the multiplicity of ways we use language in an ever-changing world in terms of the various social contexts we must navigate as well as the multiple modes we use to communicate our ideas in increasingly overlapping ways (Kalantzis et al., 2016; New London Group, 1996). Multiliteracies grew out of New Literacy Studies—a field that developed in the 1980s as scholars began to question the nature of literacy, which was previously viewed narrowly as skills related to the cognitive processes of reading and writing that privileged the written word (Gee, 2015; Street, 1993). In New Literacy Studies and multiliteracies, however, literacy is understood as “more than the ability to inscribe and decode written language” (Kern, 2000, p. 19). It is not a static set of formulas and rules to be memorized and internalized; rather, it emphasizes how language is used for various purposes in various contexts, enabling learners to become active meaning makers who are “designers of social futures” (New London Group, 1996, p. 65). In other words, multiliteracies focuses on developing learners’ abilities to move between and among various modes, languages, contexts, and communities to enable them to participate in a multilingual, multicultural world. A meaning-making approach to textual borrowing, therefore, highlights how meanings are created in textual models and subsequently re-appropriated by learners for their own meaning-making purposes, referred to as *meaning design* in multiliteracies.

What is meaning design? Meaning design refers to both the product and the process of making meaning: In order to create or interpret texts, we draw on background knowledge and

¹¹ *Text*, here, is used in a broad sense, referring to any designed artifact that may or may not include elements that are written, spoken, visual, gestural, and so forth.

other culturally constructed resources (*available designs*); we then use those resources to make meaning (*designing*), which results in a transformation of the original resources and of the meaning-maker (the *redesigned*) (Kalantzis et al., 2016; Kern, 2000, 2015; New London Group, 1996). When we interpret or create meaning through the design process, we draw on—and are constrained by—various types of resources. Some of these resources are material (e.g., computer, pen, vocal chords, etc.) or related to an individual’s motivation or time, while others are more linguistic or schematic in nature (Kern, 2000).

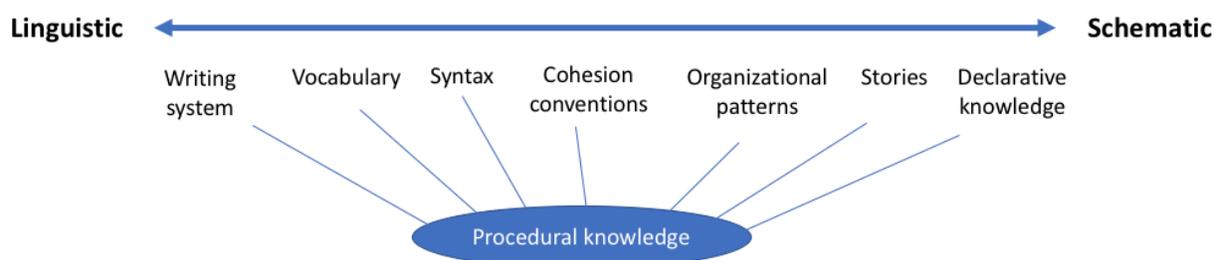


Figure 1. Continuum of linguistic and schematic available designs reproduced from Kern (2000).

As Figure 1 illustrates, available designs lie on a linguistic–schematic continuum. Resources like writing system knowledge (e.g., scripts, spellings, etc.) are more linguistic in nature, while resources that are part of larger networks in the brain, such as declarative knowledge (e.g., explicit topical knowledge), are more schematic. Some resources—such as rhetorical organization patterns—require a combination of linguistic and schematic resources.

Moreover, linguistic and schematic “available designs [involve] both a cognitive and a social component” (Kern, 2000, p. 67). Not only are these resources cognitively linked into networks that are activated by the recognition of patterns, but they are created and shared by members of discourse communities (Kern, 2000). When FL learners write, they draw on these

resources, which have linguistic, cognitive, and sociocultural dimensions, to make meaning (Kern, 2000; Kucer, 2014). *Linguistic resources* include language-related knowledge such as vocabulary, grammar, and syntax, while *cognitive resources* relate to strategies for carrying out the writing process (i.e., planning, drafting, and revising) as well as topic knowledge. *Sociocultural resources*, on the other hand, reflect how literacies are used in different social contexts for different purposes, including knowledge of culture-specific genre conventions, how to meet reader expectations, and how reader-writer relationships are created through writing (Kern, 2000; Kucer, 2014). Kucer (2014) added a *developmental dimension* of literacy, which emphasizes the process of becoming literate and the strategies one uses to build understanding of the three remaining dimensions. On the interaction between these dimensions, he noted:

If literacy education is to be effective, it is important that literacies be conceived as dynamic, interconnected, and multidimensional in nature. Becoming or being literate means learning to effectively, efficiently, and simultaneously control the linguistic and other sign systems, cognitive, sociocultural, and developmental dimensions of written language in a transactive fashion. In a very real sense, every act of real-world use of literacy—that is, literacy events—involves these four dimensions. (Kucer, 2014, p. 5)

Model texts, then, might serve as a privileged site for the development of these dimensions of literacy within genre pedagogy. Textual models can introduce learners to new available designs for writing that are appropriate for successful FL texts and contexts, while textual borrowing allows them to appropriate meaning-making resources for their own design purposes. As learners engage in the interpretation of textual models and the creation of their own texts, they are designing, defined by Kalantzis et al. (2016) as:

The act of doing something with available designs of meaning, be that representing the meaning to oneself through the active, interpretative processes of reading, listening or viewing, or communicating to others by creating message-prompts to which others may respond, such as writing, speaking, or making pictures. (p. 222)

The result of the act of designing is the redesigned: Learners transform not only the resources gained from textual models by putting them into new contexts and ascribing new meanings, but they also transform their own available designs by gaining new resources for the future. As Kern (2000) explained, “it is in the very process of creating and transforming meanings via existing resources that new resources can be produced and, in turn, become available for subsequent acts of meaning design” (p. 60). Learners’ engagement in literacy-based FL learning, therefore, provides opportunities to discover how members of target language discourse communities design meaning in specific sociocultural contexts, the conventions that govern those practices, and, in turn, practice designing meaning for target culture members in socially and contextually appropriate ways.

SCT and language learning. A second theory that undergirds my understanding of language learning and the approach taken in the curriculum under study is Vygotskian SCT. While Vygotsky (1978) established many of the conceptual underpinnings of the theory, they were left somewhat underdeveloped due to his untimely death and have been reinterpreted and extended by numerous theorists working in this tradition (Lantolf, 2000; Lantolf & Thorne, 2006; van Lier, 2004). Lantolf (2000) defined SCT as “a theory of mind ... that recognizes the central role that social relationships and culturally constructed artifacts play in organizing uniquely human forms of thinking” (p. 1, citing Lantolf, 2004, pp. 30-31). In other words, all cognition and learning are mediated through either culturally constructed artifacts or social

interaction. All human activity and experiences in the world are mediated through physical and psychological tools—whether a blender to make a smoothie, a map to navigate a new city, or knowledge of the expected conversational turns of a service interaction. Language, too, is a psychological tool that we use to mediate our experiences in the world. Figure 2 provides a rough illustration of how the key concepts of SCT interact in development.

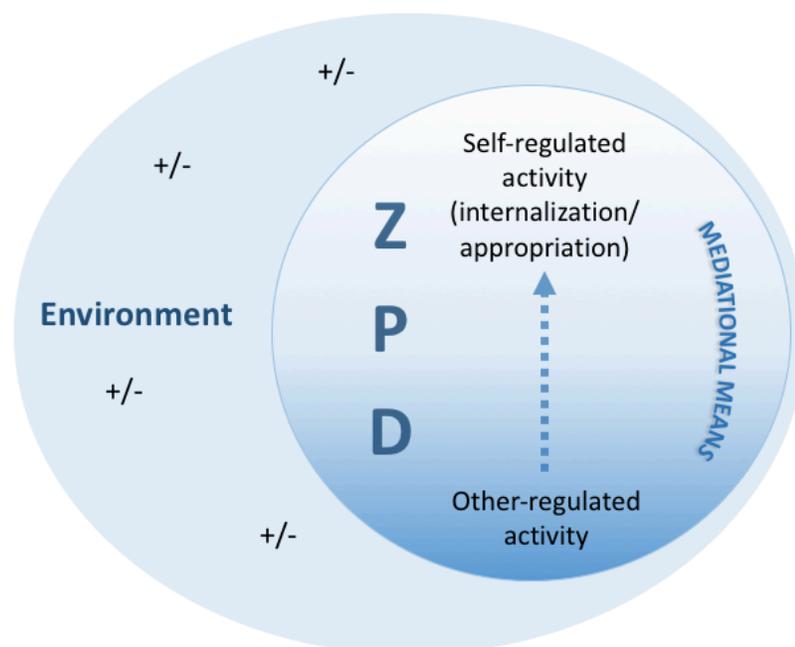


Figure 2. Illustration of development in SCT by L. Goodspeed.

To explain, the inner circle represents the Zone of Proximal Development (ZPD), which Vygotsky (1978) originally described as, “the distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers” (p. 86). Development, then, reflects the movement from other-regulated activity, where a more capable other guides our problem-solving by introducing mediational means, to self-

regulation where we have appropriated, or internalized¹², mediational tools in order to participate in the activity independently (Lantolf, 2000; Lantolf & Thorne, 2006). Mediational tools sometimes also provide *scaffolding* for activities that have not been fully internalized. Here, scaffolding is understood as the support provided through mediational means—or physical and psychological tools used to regulate thinking—and social interaction that allows learners to move between other-regulated thinking and independent regulation within the ZPD (Lantolf & Thorne, 2006). The ZPD, then, is a metaphorical space where opportunities for development are possible through the use of culturally constructed tools and social interaction.

Moving to the outer circle, we see that development always occurs within a certain environment or context (van Lier, 2004). In the case of FL learning, this environment is quite often a classroom. According to van Lier (2004), environments are full of *affordances*, or mediational tools that provide opportunities for learning through participation in an activity. He defined affordances as:

Relationships that provide a ‘match’ between something in the environment (whether it’s a chair or an utterance) and the learner. The affordance fuels perception and activity, and brings about meanings—further affordances and signs, and further higher-level activity as well as more differentiated perception. (van Lier, 2004, p. 96)

Affordances, then, are tools that promote activity—and possibly learning—provided a learner is able to recognize the tool as an affordance and engage with it through active participation in activity (van Lier, 2004). At the same time, affordances are not necessarily positive. Affordances may also constrain activity, such as the red coils of an electric stove warning not to touch its

¹² While some scholars question the term internalization, claiming that it seemingly reflects a knowledge transmission model, Lantolf and Thorne (2006) specify that Vygotsky never understood the term in this way. Rather, internalization is an inherently social process where we come to be able to use socially constructed mediational tools independently of other-assistance.

surface. I use the terms “affordance” and “constraint” to differentiate between positive and negative affordances.

The question that remains, then, is how does SCT relate to genre pedagogy? In the FL classroom, the semiotic budget—the “opportunities for meaningful action that the situation affords” (van Lier, 2000, p. 252)—is created through the resources, or mediational tools, available for language learning. If we consider literacy-based learning, the semiotic budget includes many varieties of authentic texts, contributing to a rich learning environment. Indeed, as learners interact with texts, they are immersed in textual worlds in which they connect known experiences and available designs with new experiences, allowing them to build new available designs.¹³ The mere presence of texts in the language-learning environment, however, is not sufficient for learning. As van Lier (2004) specified:

The information cannot just be transmitted to us, we must *pick it up* while being engaged in meaningful activities. That is, according to the ecological-semiotic perspective, we must first be active, then pick up language information that is useful for our activities.

We may need assistance to be able to use and internalize that information, but we cannot just be passive vessels ... into which information is poured. (p. 97)

Genre-based pedagogy, then, appears to be an ideal approach for language learning. Through a genre approach, learners are exposed to meaning-making resources within texts and develop explicit knowledge of them—therefore perceiving these resources as affordances. Not only do model texts and the instruction surrounding them help to scaffold FL writing, but through textual borrowing, learners choose resources that serve their meaning-making purposes and incorporate

¹³ This description reflects the idea of *experiencing*—one of the four core knowledge processes in multiliteracies pedagogy. Other knowledge processes include *conceptualizing*, or developing schemata and language to describe abstract concepts; *analyzing*, or making connections, finding patterns, and evaluating new information critically; and finally *applying*, or trying out new knowledge in real-world contexts (Kalantzis et al., 2016).

them into their FL writing activity, creating opportunities for language learning. Indeed, a genre approach to FL writing instruction provides a rich semiotic budget that allows learners to appropriate meaning-making resources that are appropriate for a given cultural context.

Research Questions

In order to expand on the current body of literature on genre-based writing instruction in the FL classroom and on FL writers' textual borrowings, this dissertation explores three aspects of learners' participation in genre pedagogy: (a) learners' borrowing practices, (b) learners' perspectives on borrowing, and (c) the role of genre pedagogy in learning. The findings address the following research questions in order to explore and explain these phenomena:

1. How do elementary-level French learners use model text resources to design meaning in genre-based writing tasks?
 - 1a. What features do learners borrow from model texts?
 - 1b. For what reasons do learners borrow from model texts?
2. What are the affordances and constraints of textual borrowing and genre pedagogy?
 - 2a. What affordances and constraints do learners perceive?
 - 2b. What types of learning are afforded or constrained by textual borrowing and genre pedagogy?

III. Pilot Study

The pilot study described in this chapter grew out of a larger study focusing on the textual borrowings of intermediate-advanced level French speakers. The expanded study was completely text-based in design (i.e., relied on learners' drafts, written reflections, and planning documents) while this pilot was conceived in order to explore what interviews could contribute to my understanding of learners' borrowings. This pilot project was designed to discover how and why learners borrowed from model texts and what those borrowings indicated about their construction of an authorial voice in French. The focus and research questions were heavily informed by Bakhtin's (1981) notion of centripetal and centrifugal forces mentioned in the Review of Literature. As a reminder, centripetal forces are those that pull us towards some sort of norm in linguistic practice. These are the forces that allow us to achieve mutual comprehension. At the same time, all communicative acts also undergo a pull that encourages linguistic diversity, or *heteroglossia*. In other words, we do not simply communicate through fixed expressions but strive to be original and creative with language at the same time. Indeed, All communicative acts, therefore, are subject to the opposing pulls of centripetal and centrifugal forces. The following sections provide context for the pilot project by specifying the research questions, explaining the context of the study, and providing background on the focal participants before briefly discussing the data collection and analysis procedures. I then present a portion of the findings from the pilot project and end by discussing how the pilot study informed the present dissertation study.

Research Questions

Learners' negotiation of centripetal and centrifugal forces and construction of authorial voice in their writing is an extremely complex discursive practice that is challenging to explain. In fact, writers themselves may not be able to fully articulate the reasoning behind their textual choices or the reader–writer relationships they hope to construct in their texts. In order to more easily operationalize and understand this practice, the overarching phenomenon to be explored was broken down into multiple research questions that reflect component parts of textual choice and construction of voice. The following research questions guided the processes of data collection and analysis:

1. How do intermediate learners of French appropriate model text features in ways that reflect both centrifugal and centripetal forces?

1a. What model text features do learners borrow?

1b. Why do learners borrow or adapt borrowings?

2. How does learners' negotiation of centrifugal and centripetal forces reflect their developing voices as writers in French?

Because the first research question—along with its sub-questions—is closer in nature to the focus of the present dissertation study, I do not present findings related to the second question in this chapter.

Context of the Study

This study was conducted in a fifth-semester introductory French cultural studies course at a large Midwestern university in the United States. This particular population was selected for the pilot study for two main reasons: (a) FL learners in a fifth-semester course have achieved a

level of linguistic advancedness¹⁴ that allows them to select from various meaning-making resources in ways that reflect individual ways of creating meaning; and (b) learners at this level are learning to write in both informal and formal genres, which forces them to think about how their textual choices impact their authorial voice—at least on a subconscious level.

The content of the introductory French cultural studies course centered on three major cultural themes, each of which served as a basis for the three course modules. Each module culminated in a genre-based writing task. The three genres that learners imitated in the course followed a progression from more informal to more formal styles (Maxim, 2009a): The first model text was a narrative description, the second was a film critique, and the final text was an open letter.

The sample analysis from the pilot study focuses on French learners writing a film critique. For this task, learners watched the film *Bienvenue chez les Ch'tis* (*Welcome to the Sticks*) in class, then read two reviews of the film (Lussier, 2008; Wiel, 2008) and completed a broad analysis at home. The tasks for the broad analysis asked learners to consider the types of topics one can treat in a film critique and to outline the general organization scheme of each critique. During the following class, discourse-level textual features were reviewed before learners analyzed particular vocabulary and expressions used in the model text (Lussier, 2008) to express main points of the critique. The model text will be discussed in more detail in the materials and methods section.

Participants

The sample analysis considers the textual borrowing practices of three focal participants from the 22 students enrolled in the introductory French cultural studies course. All three focal

¹⁴ Although learners did not complete a proficiency test as part of the data collection, they either tested into it through the institution's placement exam, or had successfully completed two years of study in the French program.

participants—Catherine, Zara, and Jérôme (pseudonyms¹⁵)—were pursuing a certificate (similar to a more traditional minor field of study) in French, and majors in fields outside of language at the time of data collection. Catherine was majoring in Marketing and Management and Human Resources, Zara was majoring in International Studies and Economics, and Jérôme was majoring in Marketing, Operations and Technology Management, and specializing in Supply Chain Management. Catherine and Zara were both in their first year of study at the university, while Jérôme was in his third.

Both Catherine and Zara grew up speaking only English and started learning French as a FL in ninth and seventh grade, respectively. Both women decided to learn French in order to travel and participated in exchange programs during high school. As participants in the exchange programs, they each hosted French students in the United States and had the opportunity to travel to France to visit their French correspondents, which was a very formative experience for each of them. Catherine built a lasting relationship with her host family, which now serves as a personal connection to France. Zara traveled independently to visit her host families and was affected by the authenticity of her experience: She remarked that she felt like she got to see “the real France.” Both Catherine and Zara also took Advanced Placement (AP) French in high school and the experience of preparing for and taking the AP exam at the end of the year had a profound effect on their writing in French because it was the first time either of them had been required to do a substantial amount of writing (i.e., more than short grammar-focused exercises).

Jérôme, on the other hand, was born to French-speaking parents and spent the first years of his life in Cameroon before moving to the United States at the age of two. At six, Jérôme’s father moved their family to the Ivory Coast for his work where Jérôme attended an international

¹⁵ Pseudonyms were initially chosen by the researcher to try to capture some aspects of learners’ identities and approved by the participants at the time of the text-based interview.

school and began learning French. After just two years, his family was forced to return to the United States to escape the civil war that broke out in the Ivory Coast. Though his parents continued to speak to their children in their native language as they grew up in the United States, Jérôme only acquired receptive skills in French and rejected the study of French in high school. Once he started his post-secondary studies, however, Jérôme decided to take up formal study of French once again in order to strengthen his productive skills—particularly his writing skills—and reconnect with his francophone roots.

Materials and Methods

This study of textual borrowing practices and their contributions to voice was approached with a qualitative lens in order to gather rich and thick data to describe learners' textual choices. Textual analysis was coupled with participant interviews to understand how learners viewed their textual borrowing practices and voice construction in their film reviews. This section describes in detail the data collection and analysis procedures for this study.

Data sources and analysis. As is the case for the proposed study, data for this pilot was collected from multiple sources in order to triangulate the findings during analysis (Gibbs, 2007; Polio & Friedman, 2017). The three main sources of data involved in the pilot were the participants' film critiques and the model text, a learner history interview, and a text-based interview. Additionally, observational field notes from the in-class writing workshop helped to draw connections between how the text was discussed in class and its potential influence on participants' borrowings. Purposes and procedures for analysis were quite similar between the pilot and the dissertation study, but revision histories were not available and the pilot focused on one written project—the film critique—instead of multiple projects, so learners in the pilot only participated in one text-based interview and there was no learning outcomes interview (c.f.

Chapter 4). Texts and interview data were analyzed according to principles of qualitative content analysis through an iterative process of thematic coding (Gibbs, 2007). A sample of codes for the intertextual analyses can be found in Appendix 1. The interviews were analyzed through thematic codes that were developed from memos written during transcription. The most prominent and relevant thematic codes for the research questions are discussed in the Findings.

Findings

Because the ways in which French learners appropriate language from model texts reflect centripetal and centrifugal forces in expression is a complex phenomenon, this research question was broken down into sub-questions to more easily operationalize and understand these constructs. The sub-questions addressed (a) the model text features that learners chose to borrow and (b) the reasons behind their borrowings and adaptations. This section addresses each of these sub-research questions separately and then puts them into dialogue to answer the overarching research question. The results of the pilot study are presented in the order of the research questions. Examples of borrowings from the model text are included in Appendix 2 in the original language (i.e., French) as well as in translation. Comments from Catherine, Zara, and Jérôme come from the interviews (conducted in English) and are presented in block quotes or quotation marks.

Textual borrowings. The participants in this study borrowed textual features of the model text at all three levels to a similar extent: the textual analysis of all borrowings showed 13 borrowings at the discourse level, 12 borrowings at the lexical level, and 12 borrowings at the phrase level. Table 1 (Appendix 2) shows the types of borrowings that the participants made at various levels, examples of those borrowings, as well as the number of participants who made that type of borrowing (c.f. Table 2 in Appendix 2 for English translations).

Looking at the common borrowings between participants gives a clearer picture of how they engaged in textual borrowing in the film critiques. While Table 1 shows that Catherine, Zara, and Jérôme borrowed textual features at all three levels, a closer look at this table coupled with an analysis of each individual's borrowings shows that discourse-level borrowings were the most prominent—particularly those related to overall organization and structure of the text, as well as features that carried throughout the entire model text (i.e., lack of *je* [I] and use of prominent tenses). Catherine and Jérôme both made the majority of their borrowings at the discourse level. Zara's borrowings were mostly at the lexical level, but she also borrowed the most overall features and borrowed just as heavily at the discourse level as the two other participants.

The reasons why borrowing at the discourse level was so prominent are multiple. First, the writing workshop focused heavily on discourse-level features, so the participants' analysis of the text mostly involved those features. Catherine's comments about her discourse-level borrowings demonstrate how the writing workshop informed her thinking about the genre of a film critique:

I remember we talked about it in class what a film review should include...what's necessary, what's not necessary. ... I thought I did a pretty good job of kind of trying to follow the model text with doing a summary and then kind of building off of that summary, kind of adding in a critique of it.

She continued to explain how she talked about the acting, the casting, the overall quality of the film, and gives her audience a summary of the plot. For Catherine, following the general organization of the model text helped her to make the obligatory moves associated with the genre of a film critique. Catherine also commented on her desire to avoid *je* in her writing: "...the one

thing I tried to avoid was using *je*, really use that specific ‘I’ pronoun, because I feel like that’s not something you want to use in professional writing because it’s super biased and stuff like that.” While this quotation reflects Catherine’s developing awareness of genre and the conventions associated with particular genres (the lack of *je* brings more authority to the film critic’s opinions, which Catherine is not quite yet able to articulate), it also shows how she picked up on a prominent discourse-level feature of the model text and worked it into her own imitation of the genre. For all three participants, discourse-level features seemed to be the most clearly “borrowable” feature, which was perhaps reinforced through the writing workshop.

Reasons to borrow and to adapt. Understanding which features of the model text learners choose to borrow can provide insight into their interpretations of key features of the genre, however, a detailed analysis of the reasons for their borrowings and adaptations of borrowings is necessary to understand the centripetal and centrifugal forces motivating their authorial choices. Three main themes that appeared in participants’ reasons to borrow were (a) borrowing as learning, (b) finding the *mot juste* (perfect word), and (c) struggling to write. The themes that emerged most prominently from participants’ reasons to adapt borrowings were (a) adapting to learn, (b) being original, and (c) fear of plagiarism. Examples that demonstrate each of these themes will be discussed in the following sections.

Borrowing as learning. All three participants said that borrowing helped them learn. Jérôme and Catherine, for example, commented on their use of the word *prévisible* (predictable). Neither of them had encountered the word before but found it to be impactful in the model text and used it in their own texts in an effort to build their vocabulary in French. Zara, on the other hand, discussed the benefits of borrowing more generally:

This is my first time writing a film critique, so you think about “I don’t know if I’m doing this right” and that’s kind of why you borrow from the example more so.

Obviously, an actual film critic wouldn’t be borrowing from other film critics, but for me, I needed to know how to construct my piece. But I definitely think that making those changes and changing the sentences pushes me as a writer and helps me improve.

For Zara, borrowing served as a sort of apprenticeship in writing. She learned how to write in a genre that was new to her by carefully following a model and appropriating some of its features for her own purposes.

Finding the mot juste. Zara also commented on her lexical-level borrowings. While these borrowings were partially motivated by a desire to learn, they were also motivated by a fear of not using the mot juste:

I also struggle with writing in the proper format, so you can go and look at synonyms online and try to find one, but sometimes it’s hard to know if those are appropriate in the same context because a lot of times, they’re new words to you, so you don’t know if they’re slang or whatnot, so I kind of adapted some of the words used that I thought best applied to how I felt about the film.

Zara’s comments on the appropriateness of different words reflect her careful attention to linguistic register. She was aware that a film critic should be written in a register that is more formal than conversational French and the propensity for online dictionaries to sometimes draw on differing levels of formality when offering synonyms. She worried that decontextualized sources might lead her astray, and thus culled from the lexicon that she found in the model text to ensure that her own critique used acceptable vocabulary for the genre.

Struggling to write. While borrowing was clearly seen as a source of learning, at times participants' motivations to borrow were borne out of frustration more than anything else. Zara, and Jérôme in particular, discussed borrowing as a way to overcome struggles with writing:

... I was struggling to do the summary in my own words, I feel like. I don't know why. I understood the film, but I wanted to be able to express what I was thinking, but also do it well, so I saw what he did and it—I was just having trouble, I guess.

Jérôme's comments refer to his very close borrowings of phrases from the model text in the plot summary of the film.¹⁶ His frustration reflects a theme that came up in both his learner history interview and his stimulated recall interview—a desire to be elegant in French. Because of Jérôme's identity as a receptive bilingual, he put an immense pressure on himself to be just as strong communicating in French as he is in English. For him, this meant navigating any context in either language effortlessly and elegantly. In borrowing closely from the model text, he was able to achieve a level of expression that aligned with his desire to be elegant but threatened his agency over his text as indexed by his disappointment in his inability to express himself in his own words.

Adapting to learn. Although all three participants commented on borrowing's utility for learning how to write in a new genre, they also saw making adaptations to borrowings as a learning opportunity. As Catherine explained:

If you just copy this, you would physically be writing French, but you're not learning anything. You're not helping yourself, so it does take a longer time when you're coming

¹⁶ The specific borrowings that Jérôme was commenting on were his borrowings of “On savourera ainsi les aventures regionals de Philippe, un fonctionnaire qui...” (*And thus the audience will delight in the regional adventures of Philippe, a government employee who...*) and “Philippe...est plutôt muté à Bergues, une petit bourgarde perdu dans le Nord” (*Philippe is instead transferred to Bergues, a little burg lost in the North*) (Lussier, 2008), which Jérôme rendered as “Le film raconte les aventures de Philippe Abrams, un fonctionnaire qui...” (*The film recounts the adventures of Philippe Abrams, a government worker who...*) and “...il est muté à Bergues, une ville au Nord-Pas-De-Calais” (*he is transferred to Bergues, a city in the Nord-Pas-de-Calais*).

up with your own ideas and your own structures, but in the end I think it helps you more as a writer, so when you do go down the line and you do have to write longer papers, more extensive papers, you're able to formulate those thoughts in a little better way.

Zara echoed Catherine's sentiment by saying that making small changes to borrowings helped her improve her French, and Jérôme also declared "if I copy, I'm not really going to get anywhere." While all three writers saw borrowing as a possibility for learning, they also acknowledged the importance of adapting borrowings as a way of incorporating them into their individual writing repertoires. Although both borrowing and adapting borrowings were both seen as opportunities to learn, it seems that borrowing occurred most often when writers were struggling or uncertain, while adapting borrowings was likely more agentive and empowering.

Being authentic. Jérôme and Zara also discussed the desire to be original, or authentic, as a motivating factor for adapting borrowings. Jérôme commented on using the text as a model, but also wanting to write a text that reflected his "own unique perspective." Jérôme did this in particular with the use of the word *marquante* (striking), which he borrowed from the model text, but used in a context that contradicted the model text author's review of the film. For him, appropriating language from the model text in order to express his opposition to the model text's message was a way of highlighting his personal view of the film and adapting a borrowing in an original way.

Zara, on the other hand, was more focused on using language that was authentic to her manners of expression as a French language learner:

For me, it was that a lot of Lussier's ideas, I agreed with, however I needed to look up the words in order to completely understand it, and so in writing my own critique, I would choose to rephrase certain things in a way that I would understand the first time reading

them, using vocabulary that I knew off the top of my head and wouldn't need to look up in order to understand.

Zara outright rejected the appropriation of language that she did not feel was within her toolbox of linguistic resources. Instead, she adapted more complex language to her proficiency level in French through reformulation of ideas presented in the model text and rewording lexical items that were beyond her self-perceived linguistic capabilities. By drawing on her own linguistic resources, Zara chose to write a critique that reflected language that was authentic to her identity as a French language learner.

Fear of plagiarism. A third theme that emerged from participants' explanations for their adaptations of borrowed features was a fear of plagiarism. Zara, along with Jérôme, commented on the need to adapt borrowings in order to avoid plagiarism:

I guess I wanted to have it be different. I didn't want to plagiarize. I know the difference between plagiarism and borrowing ideas, so I felt like for the entirety of the assignment, it was important to change certain things...

Zara was conscious of the need to paraphrase and make other changes to her borrowings in order to avoid plagiarism, which is treated as a serious offense of academic misconduct at this institution, as it is at nearly all educational institutions in the United States. Jérôme commented on the gravity of academic misconduct: "I feel like it's super serious here if you plagiarize. You can get the ax." Jérôme and Zara had been socialized into the culture of academic writing at this university and were understandably wary of the potentially blurry lines between borrowing and plagiarizing considering the consequences mentioned by Jérôme. Although imitating the model text was a major component of their assignment, the institutional pressure to avoid plagiarism remained strong enough to push them away from imitating the model too closely.

Centripetal and centrifugal forces at work. Through a careful analysis of learners' borrowings and the reasons they give for borrowing and adapting model text features, the interplay between centripetal and centrifugal forces becomes apparent in the authorial choices they make. On one hand, the pull of centripetal forces was quite clear in their film critiques. This is no surprise, as they had little to no experience writing a text of this genre in either their L1 or L2. They saw their borrowings as a way of learning how to write a film critique through apprenticeship: they learned how to structure their texts based on the model, were initiated into the discourse norms for expressing an opinion in the genre and got a taste for the type of vocabulary that is expected in a film critique. With Lussier as their guide, Catherine, Zara, and Jérôme learned how to write a critique that reflected the norms of the genre for the target language culture. It is not particularly surprising that all three participants met these norms principally through discourse-level textual features: not only were these features the most emphasized during class, but they were also some of the most easily borrowed features.

On the other hand, these three writers also felt the pull of centrifugal forces pushing them to make their texts their own. Their desire to adapt textual features for their own purposes, whether it be in the interest of learning, being original, or reflecting an authentic voice, shows these decentralizing forces at work: They pull the writers away from directly copying the model text. Adapting textual features seemed to make these writers feel that they had more agency over their texts, which was empowering for the language learners. Nevertheless, institutional power also played into decentralizing forces through policies on plagiarism (Foucault, 1975). Writers were not always adapting borrowed text to feel more agentive, but instead to avoid punishment for transgressive borrowings.

Although the pulls of centrifugal and centripetal forces in the writers' texts may seem relatively distinct, it is important to note that there were times where visible tensions existed between these forces. When Zara explained her wariness of online dictionaries, she acknowledged that she could stray from the model text by searching for synonyms—a choice which would reflect the tug of centrifugal forces towards originality. However, she chose to use the same lexicon she found in the model text for fear that a synonym would not be appropriate for the context of a film review. Her concern reflects the pull of the centripetal forces that brought her back towards what she saw as the norms of writing a film critique. Jérôme's comments also pointed to tensions between centripetal and centrifugal forces. He expressed his frustration at his inability to express himself in the elegant style that he desired. Borrowing from the model text served as a means of achieving a level of elegant, formal expression that—for him—reflects target culture norms in writing. At the same time, borrowing from the text pulled him further away from his authentic voice as a French language learner.

From the data used to answer this first research question, it is clear that Catherine, Zara, and Jérôme did not simply directly borrow features from the model text. Instead, they adapted key model text features in ways that fit with their individual ways of making meaning. The borrowing of key textual features allowed these writers to adhere to conventions of a genre with which they were not very familiar, but they also found ways to be original and authentic in what they said and how they said it. At the same time, it became clear that these learners needed to negotiate the opposing pulls of centripetal and centrifugal forces when writing their film critiques, which was not always easy as evidence by Zara and Jérôme's comments.

Pilot to Dissertation

While there is much overlap between the pilot and the dissertation study, the pilot was crucial to refining my conception of how textual borrowing can and, perhaps, should be studied. To conclude this proposal, I will discuss how my pilot project informed the dissertation in terms of (a) overall approach, (b) research design, and (c) questions of interest.

In terms of overall approach, this pilot was instrumental in my decision to use a combination of writer- and text-based data sources. As I mentioned, the project described here grew out of a larger pilot study. The larger study was exclusively text-based: Items for data collection included pre-writing activities, first drafts, and self-reflections. When comparing the depth of analysis I could do with text-based data versus the combination of text and interview data in the pilot, I was convinced that adopting a writer-centered approach was essential to understanding learners' textual choices.

The pilot also influenced one important aspect of the research design. In the pilot, the text-based interview was conducted nearly three to four weeks after the participants originally wrote their drafts, which is well beyond the recommended gap of less than one or two days (Polio & Friedman, 2017). Recalling events after more than one or two days can compromise the quality of participant responses (Dörnyei, 2007). For the dissertation, I was able to mitigate this issue by conducting text-based interviews within two days of the project due date.

Lastly, the pilot helped me identify which aspects of textual borrowing I find most interesting for further examination. The larger study started out as very exploratory in nature, and the combination of that study and the pilot helped me refine my questions about textual borrowing in the FL classroom. In a general sense, studying textual borrowing in the context of a fifth-semester French course made me curious about how learners' borrowing practices and

perceptions at that level differ from those of learners at the elementary level, particularly because FL writing assignments can be daunting for novice writers. For this reason, my dissertation project focuses on the borrowing practices of learners in elementary-level courses. Additionally, this pilot sparked my interest in learner perceptions of textual borrowing. On one hand, I saw how learners found the model text helpful as a meaning-making resource: They saw themselves as apprentices in genre writing and viewed the model text as a teacher for writing in the genre. On the other hand, learners discussed issues of plagiarism and the desire to avoid copying the model text too closely—even appearing ashamed when they felt they had copied too directly. Discovering these tensions led me to develop research questions that would allow me to explore the perceived affordances and constraints of the pedagogy for novice FL writers.

IV. Methodology

This study used a qualitative approach to explore FL learners' use of model texts to design meaning in their writing and their perceptions of textual borrowing and genre pedagogy. Qualitative approaches are commonly used in textual borrowing research in order to explore how writers make textual choices and for what reasons, as well as perceptions about writing (Polio & Shi, 2012). Because the goal of the study was to explore learners' meaning-making choices and their perspectives on genre pedagogy, I used a combination of text- and writer-based methods, using learners' written texts and interview data as primary sources (Hyland, 2016). This combination allowed me to gather the thick, rich data necessary to provide a robust response to my research questions while highlighting the complexity of learners' use of textual borrowing to design meaning. As Prior (2004) reminded us "there is ... no way to get the whole story of any text. However, there are ways to get much more of the story than the text itself can offer" (p. 172). The coupling of text- and writer-based analyses of textual borrowing provided a more comprehensive understanding of the phenomena than using a text-based analysis alone while grounding the findings in participants' own choices, experiences, and perspectives. The following sections describe the context in which the proposed study took place, provide background on participants, and explain data sources and analysis procedures used.

Context and Participants

This study took place in multiple sections of the elementary French program (first and second semester) at a large Midwestern university where genre-based writing projects (i.e., writing tasks where learners were asked to produce texts of a given genre) served as a major assessment component. Over the course of the semester, learners completed four genre-based

projects—two oral and two written—and participated in in-class writing workshops totaling 100 minutes of instruction prior to completing each of the four projects. During the workshops for the written projects—the focus of this study—learners participated in instructional activities to familiarize them with the targeted genre and establish comprehension of textual models, analyze models with a focus on content, organization, and key level-appropriate linguistic features, and plan their own texts with peer and instructor assistance before producing a complete written text in the genre of the model text (e.g., a business letter). I chose the elementary level—first- and second-semester French—as the site of study for a number of reasons: (a) the majority of studies on textual borrowing have focused on more advanced L2 users (e.g., Allen & Goodspeed, 2018; Maxim, 2009b; with the exception of Warren & Winkler, 2016), so a study of textual borrowing practices and perspectives at the elementary level provided a novel contribution to scholarship in this area; (b) most elementary-level instructors at the site of study were trained in literacy-based pedagogies—knowledge that is essential to implementing genre-based writing instruction—whereas the majority of instructors at the intermediate and advanced levels had not received this training;¹⁷ and (c) the elementary level is the only part of the French program at the institution where multiliteracies serves as a systematic framework for curricular planning and implementation. The instructional context, genre-based projects, and participants will be described in detail in the following sections.

Instructional context. The first- and second-semester French curricula at the institution were the study was conducted could be considered two parts of one whole for a number of

¹⁷ In the context of study, many of the more advanced graduate student teaching assistants (TAs) were trained in CLT, while newer TAs had been trained in literacy-based pedagogical approaches. Of the nine total instructors teaching at the elementary-level, five had taken a literacy-based teaching methods course based on Paesani et al. (2016) and were enrolled in an advanced pedagogy course at the time of the study. This course focused on literacy and assessment, with a full week of instruction dedicated to reading and discussing scholarly literature on FL writing, genre, and textual borrowing. Of these TAs, one was eliminated from the study in the interest of keeping even participation at both the first- and second-semester levels. For more information on TA training in and implementation of genre pedagogy, see Instructional Sequence.

reasons. As previously mentioned, both courses shared a pedagogical approach that their syllabi describe as “communicative and literacy-based,” defined in this document as integrating language and culture learning through an emphasis on meaningful language use and real-world cultural artifacts “such as written texts, images, film, and more” (Appendix 3). Because the courses were both coordinated by the same faculty member, they also used the same textbook (Ariew & Dupuy, 2011), course calendar, and assessment plan. Both course calendars were organized around five units based on the textbook’s chapters. Each unit typically began with three course sessions focused on introducing learners to new lexico-grammatical content and contexts in which these communicative resources might be used, followed by three more sessions of work with additional grammatical tools and their contextual use in authentic materials before shifting into more intensely text-based work. These first six course sessions were always followed by two sessions of “culture activities” where learners developed their cultural literacy through the analysis of readings about different aspects of the French-speaking world that were related to chapter themes (e.g., the perspectives and habits of European millennials after a unit focused on technology and society). Each of the five units concluded with a formal summative assessment. Two of the five units ended with a written Integrated Performance Assessment-style exam¹⁸ and four units ended with a genre-based task.¹⁹ Of the four genre-based projects learners completed throughout the semester, two were oral and two were written. All model texts for the genre-based projects were collaboratively selected by the

¹⁸ An Integrated Performance Assessment (IPA) measures a learner’s ability to use language in real-world contexts rather than discrete-point items (Adair-Hauck, Glisan, Koda, Swender & Sandrock, 2006). IPAs include a cycle of contextualized tasks in the interpretive, interpersonal, and presentational modes to assess learners’ progress on meeting ACTFL’s proficiency-based standards (National Standards Collaborative Board, 2016). The summative assessments in these courses are not IPAs in the strict sense but do involve tasks in interpretive (both oral and written tasks) and presentational communication, as well as cultural comparisons all grounded in a context that carries throughout the exam.

¹⁹ For information on additional assessment plan components for each course, see Appendix 3.

researcher and the course coordinator to reflect the textbook material (including chapter themes and lexico-grammatical content), as well as a curricular progression along the continuum of primary and secondary Discourses (Byrnes et al., 2010; Gee, 2015). All projects were situated within a particular context, provided a list of content to include, and also pointed out key structures from the textbook that learners needed to incorporate.

Written genre-based projects in first-semester French. The written projects chosen for first-semester French were two different types of written correspondence that varied in content and linguistic register. The first genre-based project learners completed was a roommate ad based on three model texts taken from a Facebook group page called *La Carte des colocs* (The Roommate Map) in which the authors were looking for apartment shares in Bordeaux or Lyon (Appendix 4). After analyzing the three texts, learners were asked to produce their own ad for the same audience (i.e., a user of the Facebook group) where they would briefly introduce themselves, indicate the type of living situation they were looking for, and explain how they could be contacted. Learners completed this project after the first three weeks of instruction. The second genre-based project occurred at the end of the semester after a unit focused on describing one's professional skills. For this reason, the targeted text type in this project was a cover letter. The cover letter came from a former exchange student at the institution who had written it in application to a job in France (Appendix 5). After reading and analyzing the model text, learners read two authentic job ads and chose to respond to their preferred opportunity (Appendix 6). The project instructions specified that learners must follow the structure of the cover letter beginning with an introductory paragraph, continuing with a description of past and present experiences and skills related to the job in question, and ending with a closing paragraph typical of French

business letters. Additionally, learners were instructed to follow the conventions of a formal business letter including formatting, specific expressions, and transitions.

Written genre-based projects in second-semester French. In contrast to the first-semester written projects, the second-semester written projects were two different types of online articles, with variations in content and form. Second-semester learners completed their first written genre-based project during the sixth week of instruction. This project was a reflective recount in the form of an article based on a text from QOA, a web-based travel magazine (Appendix 7). Learners were asked to produce their own article in the same style as the model text about a memorable trip of their own, providing some details of travel logistics but concentrating most of the article on the personal impact of the trip. The second genre-based project in second-semester French occurred at the end of the semester at the same time as the final written project in first semester. The final project blended informative and argumentative writing in an interview that provided housing advice using a text from the blog *Jeunes à l'étranger* (youth abroad) (Appendix 8). For their own projects, learners responded to the questions from the model text interview focused on the housing search, cost of living, and daily life in a new city, but wrote for future exchange students looking for housing near the university's campus instead of relating their own experiences abroad. Learners were asked to focus on a specific type of housing experience (e.g., dormitory, apartment, living at home, etc.) and provide a short introduction to their interview responses to contextualize their article.

Instructional sequence. Instructional activities surrounding the genre-based projects included four main phases: (1) familiarization, (2) analysis, (3) pre-writing, and (4) writing. Because these instructional activities were implemented in four separate sections of first- and second-semester French, emphasis on different parts of these phases as well as the instructional

activities used within them varied based on instructor priorities (see Allen, 2008 for an example sequence for a second-semester oral project and Appendix 9 for sample instructional activities for the roommate ad); however, the research team worked with instructors as a group during team meetings to ensure a minimum level of coherence across course sections. Prior to instruction, TAs received project-specific training in genre pedagogy in addition to the more general theoretical training they had received in their pedagogy-focused courses. Before planning lessons for the genre-based projects, instructors read and analyzed the model texts individually before meeting with the research team and fellow teaching team members to for a group discussion of key generic features (e.g., required and optional moves, rhetorical organizational patterns, key linguistic features, etc.) of the models and features that would be most salient for learners' own texts. Instructors were also reminded of the various textual layers that needed to be addressed during the two-class-session writing workshop (100 minutes of instruction) including content, language, and structure of textual models as well as the interplay between those elements. Instructors were also provided with resources to guide their lesson planning such as sample genre-based writing workshop documents designed by the research team, ideas for specific activities as well as activity types, and documents detailing generic features that might be highlighted for textual borrowing through classroom activities (e.g., temporal markers in the reflective recount). Instructors were not provided with lesson plans—they developed their own instructional activities, as they were involved in a simultaneous study on teacher development and genre pedagogy. While they developed their lesson plans, however, some instructors chose to meet with the research team for feedback and advice on the implementation of the pedagogy and the creation of instructional activities targeting “borrowable features” of model texts. Despite variations in each instructor's implementation of genre-based writing instruction, all four

instructors followed the same basic pedagogical sequence shown in Table 1 (Allen & Goodspeed, 2018; Rothery, 1996).

Table 1
Instructional sequence for genre-based writing instruction

Stage	Description
Stage 1: Familiarization	Instructional activities aim to activate learners' available designs related to the genre and immerse learners in textual content and context to establish comprehension of main ideas, purpose, and audience
Stage 2: Analysis	Learners are guided through textual analysis activities that focus on linguistic and schematic resources of the model texts and how form-meaning connections are realized in it
Stage 3: Pre-writing	Learners brainstorm content for the new text they will create, focusing on how specific linguistic and schematic resources from model texts can be used in textual construction
Stage 4: Writing	Learners create a new text, revise/edit it, and reflect on their writing and learning

During the familiarization stage, learners were exposed to textual content and its context in order to establish comprehension of the model texts themselves. This stage also was frequently preceded by activities designed to activate learners' background knowledge related to the textual content or genre to prepare them for reading. Once learners were familiar with the model text's content and context, they moved on to activities targeting analysis of the text in terms of both its organizational structure (including the textual moves) as well as the language used in the text. Through this analysis learners discovered the schematic structure of the model text—such as moving from a greeting to introducing oneself to describing what one is looking for in a roommate ad—and also how language is used to realize a genre—like how a typical closing for a French business letter includes some form of the phrase *je vous prie d'agréer mes salutations les plus distinguées* (please accept my sincere regards) in lieu of the signature line typical of American business letters (consult activities IVB, VI, and VII in Appendix 9 for examples of classroom activities used to sensitize learners to textual moves, rhetorical organization patterns,

and their realization through language). The third stage occurred both in and out of the classroom as learners began to plan their own textual content and reflect on how their text would be informed by the linguistic and schematic resources they discovered during stage two. While the 100 minutes of in-class time were most often dedicated to reading and analyzing the model texts, learners usually had prompts for homework between workshops to continue analysis activities started in class or begin brainstorming sailing content and vocabulary for their own texts. Some workshops also incorporated writing time where learners could begin to draft their texts, ask questions, consult with the instructor, and collaborate with peers. Finally, learners drafted a first version of their text at home before turning it in for instructor feedback and writing a second version. The fourth stage also involved a reflective component where learners were asked to write a short evaluation of their work, commenting on the strengths of their text, the challenges they encountered, and what they learned from writing their text.

Selection of participants. All participants in this study were recruited from two sections each of first and second semester French during classroom visits at the beginning of the Spring 2017 semester. Sections included in the study were chosen based on instructor status as a graduate student teaching assistant, completion of a literacy-based teaching methods course, and equal representation of levels (i.e., first and second semester). Beyond the selection of sections with particular instructors, no constraints were initially placed on the make-up of the sample; because so little research has been done where textual borrowing is viewed as a meaning-making resource for FL writing and no research has addressed both the practices and perspectives of beginning FL writers in this framework, a wide sample was desirable in order to explore these phenomena in their entirety (Duff, 2008). While 41 learners initially enrolled in the study (18 from first semester French and 22 from second semester French), 25 of them completed all three

interviews over the course of the semester. The 25 learners (14 from second semester French and 11 from first semester French) who provided intact data sets are the focus of analysis for this dissertation.

Participant demographics. Basic demographics for each participant are provided in

Tables 2 and 3.

Table 2

First-semester learner demographics

Pseudonym, Gender	Year, Age	Major(s) / Minor	Home Language(s)	Instructor
Brooke	Freshman, 18	International Business, Management and Human Resources	English	Patrick
Evelyn ^a , F	Sophomore, 19	Biochemistry	English	Patrick
Frank, M	Freshman, 19	Undecided	English	Sadie
Grady, F	Senior, 22	Wildlife Ecology / Environmental Studies	English	Patrick
Greg, M	Freshman, 18	Undecided	English	Patrick
Guo, M	Junior, 20	Electrical Engineering, Communication Arts	Chinese	Sadie
Leigh, F	Sophomore, 20	Nursing / Global Health	English	Sadie
Macey, F	Freshman, 18	Journalism	English	Patrick
Nellie, F	Freshman, 19	Undecided	Chinese	Patrick
Serena, F	Senior, 21	Sociology / Criminal Justice	Spanish	Patrick
Zhou, F	Freshman, 18	Biology / Criminal Justice	Chinese	Patrick

Note. M = male; F = female. All names in Tables 2 and 3 are researcher-chosen pseudonyms intended to capture aspects of learners' identities including gender, nationality or heritage, and personality.

^a Evelyn was the only participant who had previous formal study of French and therefore not a "true beginner".

Table 3

Second-semester learner demographics

Pseudonym, Gender	Year, Age	Major(s) / Minor	Home Language(s)	Instructor
Blaire ^a , F	Freshman, 19	Investment and Banking	English	Meghan
Brie, F	Freshman, 18	Undecided	English	Meghan
Gabby, F	Sophomore, 20	Biology	English	Kaitlin
Julia ^a , F	Freshman, 18	Biochemistry	English	Kaitlin
Kate, F	Senior, 21	Communication Arts, Theatre and Drama	English	Meghan
Kayla ^a , F	Freshman, 19	Communication Arts, Spanish	English	Kaitlin
Kim ^a , F	Freshman, 19	Psychology	English	Kaitlin
Lixia, F	Freshman, 18	Physics	Chinese ^b	Kaitlin
Meredith, F	Sophomore, 20	English	English	Kaitlin
Page, F	Freshman, 19	Biology	English, Tagalog	Meghan

Patti, F	Junior, 20	International Business, Marketing	English	Meghan
Paula, F	Sophomore, 20	Music	English	Meghan
Wei, M	Freshman, 19	Computer Sciences	Chinese ^b	Meghan
Xen, F	Sophomore, 20	Applied Economics, Biology / Global Health	English, Mandarin ^b	Kaitlin

Note. M = male; F = female. See note in Table 2 regarding pseudonyms.

^a Learners who did *not* have previous experience in the language program at this university and enrolled in second-semester French following a placement exam.

^b Home languages listed here are based on self-reports from participants. While Xen specified that she spoke Mandarin at home, Lixia and Wei reported speaking Chinese as a home language.

Overall, the average age for participants was 19.24 (range: 18-22). The majority of learners enrolled in the study had freshman status (56%), while 24% had sophomore status, 8% junior, and 12% were senior. Participants' major fields of study were wide ranging. At the time of the study, the majority of participants were majoring in a Science, Technology, Engineering, and Math (STEM) field (12), while majors were more evenly spread across professional tracks (six), social sciences (five), and humanities (four).²⁰ Four participants had not declared a major. Nearly all participants (19) grew up speaking English at home, while five learners grew up in Chinese-speaking households and one in a Spanish-speaking household. Two participants who grew up speaking English also used an additional language at home (Tagalog and Mandarin). For participants enrolled in first-semester French, only one had previous formal study of French (not at the site of the study), and all but three of the 11 participants were enrolled in Patrick's section. All but four second-semester participants had previously taken first-semester French in the language program at the institution under study. Of the 14 second-semester learners, seven were enrolled in Kaitlin's section and seven in Meghan's section.

²⁰ STEM majors included biology, biochemistry, physics, psychology, wildlife ecology, nursing, electrical engineering, and computer science. Professional tracks included international business, marketing, journalism, and other business-related majors. applied economics, communication arts, and sociology were counted as social science majors, while music, English, Spanish, and theater were counted as humanities majors. Counts of all majors total more than 25 because many participants were majoring in more than one field.

Data Sources and Analysis

The methodological approach for this project was both text-centered and writer-centered in nature (Hyland, 2016). Data were collected from multiple sources and perspectives in order to triangulate findings and to enhance the credibility of the analysis (Gibbs, 2007; Polio & Friedman, 2017; Prior, 2004). The analysis of model texts in conjunction with learners' first drafts provided a text-based perspective of learners' textual borrowing practices, while interviews helped to bridge learners' perspectives with their written products. Additionally, field notes from classroom observations during the writing workshops provided yet another perspective on how genre-based pedagogy was carried out in class and helped to illuminate my understanding of participants' perspectives. Primary data sources for this project included learners' written first drafts, text-based interviews, and retrospective learning outcomes interviews. Data sources that did not figure into the main analysis but helped to contextualize the primary data sources included a background questionnaire and classroom observations. Texts and interview data were analyzed through an iterative qualitative coding process using MaxQDA according to principles of qualitative analysis (Gibbs, 2007; Saldaña, 2016). Data collection and analysis procedures for the texts and the interviews are described in detail in the following sections.

First drafts. Learners' first drafts²¹ of all genre-based tasks completed for their coursework in the selected sections were collected and used at multiple points in the analysis process. Participants wrote their projects in a Google Doc that I accessed to examine the revision history of their text. The use of a Google Doc allowed me to better understand learners' texts by

²¹ The use of multiple drafts has been adopted in the research site's French program where learners start by submitting a first draft to the instructor, the instructor provides feedback on language and content—often using a correction code for language—then learners revise their first drafts based on this feedback and submit a final version. Only first drafts were selected for inclusion in this study because they better reflect how the participants independently use resources to make meaning (Byrnes et al., 2010).

“observing” the writing process without physically intruding on the writers and disrupting the ecological validity of the study, and also to see where learners appeared to struggle to make meaning while writing. Additionally, in their drafts, learners were required to highlight their borrowings as part of the assignment.²² The drafts and their revision history were used as the basis for the *text-based interview* (explained in the following section). Before the text-based interview, I reviewed participants’ drafts and revision histories with two goals in mind: first, I conducted an intertextual analysis by reading through the draft in conjunction with the model text for evidence of any additional borrowings that I could ask learners to comment on. Textual borrowing was loosely operationalized in this process as single words (either content-carrying words or those that participants were unlikely to have encountered in class) or longer phrases that were the same or similar to what was written in the model texts with a strong focus on textual features related to generic conventions that had been emphasized during the writing workshop. Because the presence of borrowings was co-constructed with participants (Shi, 2008), it was not crucial to the methodology to strictly operationalize borrowings. Second, I examined the revision history of each text for evidence of pre-writing (e.g., planning within the Google Doc), re-organization, sentence-level revision (e.g., re-wording or re-structuring), and noted either general questions or specific parts I wanted learners to comment on to understand how the model text contributed (or didn’t contribute) to learners’ writing and revision processes. Following the text-based interviews, borrowings within participants’ texts were coded to create a taxonomy of borrowed textual features (Saldaña, 2016). The taxonomy was informed by Kern’s (2000) available designs (Figure 1) but was also grounded in participants’ language and the

²² Having learners identify their borrowings themselves helped to keep analysis grounded in what learners actually intended to borrow and mitigate researcher bias. It should be noted, however, that the intertextual analysis revealed some borrowings that learners may have subconsciously incorporated into their texts. These borrowings were discussed during the text-based interview to understand whether learners had drawn on outside sources or textual models to create these meanings.

writing workshop documents to allow for additional categories to emerge (e.g., visual formatting).²³ The taxonomic codes from learners' texts helped to answer Research Question 1a regarding what resources learners borrowed from model texts.

Text-based interviews. Because my research questions focused on learners' meaning making choices and perceptions of textual borrowing, the two *text-based interviews* learners completed served as major data pieces in my project. The text-based interviews occurred upon completion of each written project. Learners were provided with their texts, the workshop documents, and the model texts as we discussed their writing process, the strengths and weaknesses of their text, their use of textual models, and their impressions of their writing. These interviews helped me to understand (a) how learners used model texts as a resource for meaning making, (b) their perceptions of their writing and of textual borrowing, and (c) what they learned from completing each project (Appendix 10). Information provided during the interviews provided important perspectives on learners' use of textual models beyond the expression level (Research Question 1a), learners' reasons for borrowing (Research Question 1b), and learners' perceptions of the affordances and constraints of the pedagogy (Research Question 2).

Although the text-based interview was not a traditional *stimulated recall*, these interviews were conducted under similar conditions due to their retrospective nature (Polio & Friedman, 2017). All interviews were conducted within 48 hours of the project due date when possible, and occasionally within 72 hours of the due date when necessary to accommodate scheduling conflicts. The text-based interviews were used in this study as an alternative to commonly used

²³ I chose to analyze textual features using the concept of available designs in order to draw tighter connections between my analysis and my theoretical framework and between the four different writing tasks. While I did consider using SFL as a coding framework, I ultimately decided that it would have been useful for comparing learners' texts with model texts to understand how well learners produced the genre rather than providing grounds for comparing their overall borrowing practices. In other words, coding according to SFL would have amplified task differences between projects, while available designs helped to mitigate these differences and provide a more unifying construct for comparing borrowing practices among cohorts and projects.

stimulated recalls and *think-aloud protocols* in studies of writing, in which writers verbalize their thought process as they write (Hyland, 2016; Polio & Friedman, 2017). Stimulated recalls and think-alouds are generally used to better understand a writer's cognitive process during the composition. My focus, however, was not on learners' process of designing meaning in their genre-based projects, but rather the rationale behind the meaning-making choices they made and their impressions of the finished product. For this reason, text-based interviews were a more suitable methodological choice for understanding how learners used model texts to design meaning.

Learning outcomes interview. Finally, learners participated in a *learning outcomes interview* (Appendix 11) immediately following the final text-based interview at the end of the semester where they reflected on what they learned throughout the semester from their genre-based projects. The questions for this interview focused on learners' general impressions of what the projects and textual borrowing contributed to their learning and writing development. Prior to the learning outcomes interview, I reviewed memos from previous interviews so I could remind participants of earlier comments and ask follow-up questions if any change was apparent. Learning outcomes interviews provided insights into the more long-term effects of learners' participation in genre-based pedagogy and their perceptions of textual borrowing as a writing practice. Participants' responses from these interviews served as data for Research Questions 2a, focusing on learners' own perceptions of the affordances and constraints of genre pedagogy, and Research Question 2b, examining the types of learning afforded or constrained by genre pedagogy based on learners' perceptions as well as my own analysis of their responses.

Secondary data sources. In addition to the four primary data sources analyzed for this project, two secondary sources helped to provide additional insight into the participants

themselves and the instructional activities they participated in during their semester studying French. First, participants were invited via email to complete a brief *background questionnaire* (Appendix 12) administered through Qualtrics after initial recruitment and prior to the first text-based interview. The questionnaire consisted of items designed to elicit basic demographic information as well as learners' academic trajectories. Additional demographic information was obtained from a background survey administered to all students in the language program through the department. Second, periodic classroom observations provided insight into the classroom environment, the activities learners participated in during writing workshops, and instructor explanation of concepts related to genre-based pedagogy. I conducted observations in all participating sections every three weeks on average and observed all writing workshops.²⁴ During the observations, I took notes on how reading, writing, and language learning were being treated in class, how instructors discussed textual borrowing and genre during writing workshops, and how learners interacted with their peers and the materials used in class. While these field notes did not constitute a major data point for my research questions, they sometimes helped to provide possible explanations for participants' perceptions and generally helped to mitigate researcher bias by grounding my analysis in the classroom ecology.

Analysis procedures. Beyond the data analysis procedures described above for learners' drafts, procedures for analyzing interview data for both the text-based and learning outcomes interviews were similar. During data collection and initial interview transcription, I wrote memos about patterns I was seeing and particularly insightful moments from learners' interviews as a first level of analysis (Gibbs, 2007). Once interviews were fully transcribed, I used MaxQDA to

²⁴ Due to scheduling conflicts, I was not able to personally observe both days of the writing workshop for Project 4 for all sections. I observed Day 1 of the second semester project in Kaitlin's class and Day 2 of the first-semester project in Sadie's class. I did, however, observe the complete sequence for the writing workshop in Meghan's and Patrick's sections and got observation notes for the workshops I did not attend from a research collaborator.

begin the qualitative coding process. I began by reading through interviews to identify moments where learners discussed what they used from model texts to aid in their own writing (Research Question 1a), their reasons for borrowing those model text features (Research Question 1b), positive or negative evaluations of textual borrowing or genre pedagogy (Research Question 2), and learning outcomes (or lack thereof) related to genre pedagogy (Research Question 2b).

As I read through interviews and divided them into broad category codes related to each research question, I continued to write memos on emergent patterns, categories, and concepts, which served as “a code- and category- generating method” (Saldaña, 2016, p. 242). Once all interviews went through initial category coding, I began to code sub-sets of interviews with *descriptive codes* informed by my memos to create categories of reasons learners borrowed (e.g., to overcome roadblocks, to develop reader-writer relationships, etc.), affordances (e.g., model texts “boost” writing, writing is more approachable, etc.), and constraints (e.g., borrowing is a crutch, difficulty understanding model texts constrains borrowings, etc.). As I coded interview sub-sets, I refined my coding scheme—adding or combining codes as necessary, defining codes, and ensuring that codes captured most of the data—before applying it to the remaining interviews (Saldaña, 2016). Throughout this process, code mapping and writing meta-memos helped me develop *thematic codes* related to broader patterns in my data and make connections with my theoretical framework (Gibbs, 2007; Saldaña, 2016). Examples of thematic codes included those that related learners’ reasons for borrowing to the three dimensions of writing (Kern, 2000), the notion that learner ideologies can constrain development of genre awareness, and the idea that genre pedagogy can facilitate the development of a multidimensional view of FL writing. By deriving thematic codes from the data instead of using a preconceived coding scheme, analysis remained grounded in learner data and allowed me to explore themes that I did

not initially anticipate, such as the constraint related to learner ideologies. A multi-cycle process of applying codes, defining them (Appendix 13), and comparing them (i.e., assessing the coherence of individual codes) helped to ensure validity of the coding scheme (Gibbs, 2007), while the combination of text-based perspectives with writer-based perspectives served as a method of triangulation (Gibbs, 2007; Polio & Friedman, 2017).

V. Findings: How Learners Used Textual Borrowing to Design Meaning in Genre-Based Writing

In this chapter, I present findings related to my first research question, which explores how learners use textual borrowing to design meaning in genre-based writing. Learners' design process was examined through two sub-questions that addressed what types of resources learners borrowed from model texts and their reasons for borrowing. Because meaning design is complex and dynamic, examining both what learners borrow and why helped to investigate two aspects of this process. Findings related to what learners borrow will be presented first, beginning with a summary of learners' borrowings across the writing four projects, then moving into specific examples and emergent themes from the individual projects learners completed in the first- and second-semester cohorts. After presenting the findings for what learners borrowed, I move into why they borrowed these resources. Presentation of these findings are organized thematically according to the three dimensions of writing: linguistic, cognitive, and sociocultural (Kern, 2000; Kucer, 2014) and are supported by examples of evidence from learners' texts and interviews.

What Learners Borrow from Model Texts

Learners in both first and second-semester borrowed a variety of resources from model texts for use in their genre-based writing projects. Table 4²⁵ summarizes types of features learners borrowed, informed by Kern's (2000) typology of available designs.

²⁵ Counts provided throughout the findings for the types of features learners borrowed are reported in this table. While additional counts are provided for project specific sub-categories, the reader may find it useful to reference this table when reading the findings for this question.

Table 4
Borrowings across four genre-based projects

Textual feature	Roommate ad		Cover letter		Recount		Interview	
	<i>n</i> (<i>N</i> = 11)	Per.	<i>n</i> (<i>N</i> = 11)	Per.	<i>n</i> (<i>N</i> = 14)	Per.	<i>n</i> (<i>N</i> = 14)	Per.
Lexico-grammar	11	100%	11	100%	14	100%	14	100%
<i>Comm. function</i>	11	100%	11	100%	14	100%	13	93%
<i>Semantic field</i>	11	100%	11	100%	12	86%	13	93%
Syntax	6	55%	3	27%	1	1%	7	50%
Writing system	1	1%	1	1%	0	0%	3	21%
Content	7	67%	7	67%	9	64%	14	100%
Organization	5	45%	9	82%	12	86%	8	57%
Visual formatting	3	27%	9	82%	1	1%	4	29%
Tone	3	27%	3	27%	1	1%	2	14%

Note. Number of participants who borrowed the feature are provided alongside percentages for ease of comparison across cohorts.

Overall, learners tended to borrow lexico-grammatical features—specific vocabulary and expressions—from model texts in order to realize necessary and optional communicative functions for the genre and build key semantic fields²⁶ for their texts. Learners also commonly borrowed organizational structures and textual content. In regard to organization, learners borrowed both macro- and micro-level organizational structures, including how information was organized to realize particular textual moves. Learners also drew on textual content to generate ideas for topics to treat in their texts as well as to determine optional and obligatory textual moves. Finally, participants used surface-level resources—such as syntax and writing system (i.e., drawing on specific syntactic structures as well as spelling and punctuation)—and holistic-level model text resources—such as visual formatting (i.e., how text is formatted on the page) and tone (i.e., the type of register used to communicate ideas)—to design meaning for their own texts. Findings on the most commonly used resources are reported in the following sections for each of the projects learners completed: the roommate ad and the cover letter in first-semester

²⁶ While semantic fields were targeted through instruction for the reflective recount, learners' uptake of language to develop semantic fields in the three other projects was incidental.

French, as well as the reflective recount and the informational interview in second-semester French. Examples of learners' borrowings are provided throughout and are reproduced as they originally appeared in learner texts.

First-semester learners and the roommate ad. Participants in first-semester French wrote a roommate ad for their first written project. All 11 participants discussed having borrowed lexico-grammatical resources from the three model texts. Specifically, all participants borrowed model text language to carry out particular communicative functions including describing themselves (11) and arranging for future communication (10). To describe themselves, some participants borrowed structures to provide their age and profession. Nellie, for example, borrowed the specific syntax used in Guadeloupe's roommate ad to provide basic information about herself: "je m'appelle Nellie, 19 ans, étudiante en finance" (My name is Nellie, 19, finance major). The majority of participants, however, borrowed structures and adjectives to describe their personality such as *sympa* (nice), *sociable* (outgoing), *facile à vivre* (easy going), and *ouvert(e) d'esprit* (open-minded).

Nearly all participants also borrowed model text language to help them arrange for future communication with their readers. Learners borrowed expressions such as *n'hésitez pas à* (don't hesitate to), *vous pouvez me laisser un message* (you can leave me a message), and *pour plus de renseignements* (for more information) to realize this textual move, but took them up in different ways. Samples of learner borrowings are provided in Table 5 alongside model text realizations of this particular move.

Table 5

Borrowings to arrange future communication

Language from model texts	Language from learner texts
Si vous cherchez un profil de colocataire comme le mien, n'hésitez pas à me contacter ! Vous pouvez me laisser un message pour plus de renseignements. (Marine)	Si vous cherchez un profil de colocataire comme le mien, n'hésitez pas à me contacter! Vous pouvez me laisser un message à 123456@gmail.com! (Zhou)
N'hésitez pas à me proposer quoi que ça soit je suis dispo à tout moment! (Brendan)	Vous pouvez me laisser un message pour plus de renseignements à gnorth@wisc.edu . N'hesitez pas à me contacter! (Greg)
Si vous avez quelque chose à me proposer, ça serait graf sympa, et cool, et ça me sauverait trop ! (Guada)	N'hésitez pas à me contacter pour plus de renseignements ! Vous pouvez me laisser un message à 2233445566. (Grady)

Note. All realizations of arranging for future communication from the three model texts are provided on the left, while learners' borrowings are provided on the right. Most commonly borrowed expressions are formatted in bold in both model and learner text excerpts. Learners' writing is reproduced exactly as it appeared in their original texts.

The three examples in Table 5 demonstrate how learners combined these clauses in different ways. While all three learners—whose texts are displayed above—borrowed most heavily from Marine's text, Zhou's version remained the closest to the original by replacing the elaboration *pour plus de renseignements* with an email address. Noah, like Zhou, added an email address for contact and remained close to the model despite rearranging the order in which the two sentences he was drawing on appear. Grady made a more substantial diversion from the model text by completely rearranging the order of the three elements and combining them into new sentences not found in any of the three model texts. In other words, even when first-semester learners borrowed from the same model text language, they incorporated those borrowings into their own texts in idiosyncratic ways, which contributed to their individual ways of making meaning in French.

Beyond describing themselves and arranging for future communication with their interlocutor, learners also borrowed language to realize communicative functions such as greeting their reader (six), signing their message (eight), and expressing enthusiasm related to

flat-sharing (two). Learners who borrowed from the model text to greet their reader used expressions such as *salut tout le monde* (hi everyone) or *salut à tous* (hi all), while learners like Evelyn combined borrowings to greet her reader with *bonjour tout le monde* (hello everyone). Many learners also borrowed various ways of concluding their roommate ad such as “*merci et à bientôt*” (thanks and see you soon) from Marine’s ad or “*à très vite et merci*” (see you soon and thanks) from Guada’s ad. Nellie, on the other hand, combined a borrowing with an acronym she had learned in class, closing with “*à très vite et mr6*,” drawing on the model texts for inspiration, but combining model text resources with additional writing resources in her text. Just two learners (Grady and Zhou) incorporated the expression *je serai ravi(e) de* (I would be delighted to) in their roommate ad to express enthusiasm, likely due to the unfamiliar nature of the grammatical structures and vocabulary involved in this expression.

In addition to borrowing lexico-grammatical resources that helped learners to realize particular moves of a roommate ad, all 11 participants also borrowed model text language to develop roommate ad-specific semantic fields. These semantic fields related to housing (seven), moving (three), and temporal markers (five). Example borrowings within these categories included phrasings such as “*je cherche un colocataire pour un semestre dans Bordeaux*” (I am looking for a roommate for a semester in Bordeaux) (Macey), and “*j’ai un budget de 450€*” (I have a budget of 450€) (Evelyn) for the semantic field related to housing, which included vocabulary related to flat sharing, indicating location, and budget. The semantic field for moving included vocabulary that specifically indicated moving from one place to another, such as Guo’s borrowing of the word *déménager* (to move) in “*je déménage sur Lyon début juin*” (I am moving to Lyon at the beginning of June). Guo’s borrowing also included an example of a temporal marker—*début juin*—to indicate the timeframe in which he would need housing. Borrowing

model text language related to housing, moving, and marking time allowed learners to develop semantic fields specific to a roommate ad.

While lexico-grammatical borrowings were the most prominent type for participants completing this project, learners also drew on model text resources for syntactic structures and rhetorical organizational patterns. In relation to syntax, learners not only used the model text to provide them with accurate syntax into which they could insert their own content but also gained resources to help them combine clauses and vary their sentence structure. Greg, for instance, explained:

I had planned to just be like my name is Greg. I'm 18. And then I was like wait a second. I can add some "ands" in there and make it not so chunky. So I think I looked at [the model texts] for okay, how do they talk about themselves and what do they group together? (Text-based Interview 1, February 7, 2017)

Through reading the model texts, learners also gained knowledge of rhetorical organizational patterns (five) and obligatory or optional content for a roommate ad (seven), which they applied to their own writing. Serena described comparing the structure of the three different model texts, finding commonalities among them, and using that holistic organizational structure to help her plan her own ad. She also explained that the model texts helped her figure out what she "should mention" in her ad—such as a budget—because she looked to see what content was common to all three model texts (Text-based Interview 1, February 6, 2017). In other words, studying the three model texts gave Serena better knowledge of the optional and obligatory moves for a roommate ad as well as how to organize them within her text.

Fewer learners borrowed elements related to tone (three) and visual formatting (three). Three learners made comments about borrowing particular textual features that contributed to the

overall tone of their ad. Frank, in particular, was the sole participant to borrow the slang expression “ça serait graf sympa” (that would be super awesome) from Guada’s ad. Frank explained that this expression made his text seem “more French” because it reflects “how you speak if you speak very informally to a friend, or how you speak out on the street or something like that—not in the classroom” (Text-based Interview 1, February 7, 2017). Frank used this expression to infuse his writing with informality and—from his perspective—Frenchness. Three learners also commented on having used the model texts as inspiration for the overall appearance of their ad. Leigh, for example, even included her name and Facebook profile picture as a header for her ad, imitating the formatting she saw in the model texts. Additionally, Macey was the only participant to include emojis in her post, mirroring the emojis found in Marine and Brendan’s ads.

To summarize, all first-semester French learners borrowed model text lexico-grammatical resources—particularly for describing themselves, arranging for future communication, and developing appropriate semantic fields—when writing their roommate ad. Additionally, roughly half of the participants borrowed resources related to organization, textual content (i.e., specific content or optional and obligatory moves), and syntax, while only three borrowed specific textual resources related to tone or the visual appearance of a roommate ad. A possible explanation for the variability in uptake of these features from model texts is related to learners’ linguistic resources in French and the necessity of the particular move: Describing one’s self and arranging for future contact—the most borrowed features—were both required according to the project task sheet. Additionally, learners had not been previously exposed to language for carrying out these particular functions outside of the model texts, thus, they likely relied more on models to provide them with language for realizing these moves. The necessity of specific moves

(as required by the project or by the text type) is another factor that potentially affected learner uptake of model text features. Discussing location, for example, is a relatively common move in a roommate ad—perhaps even required—and more expected than using slang or emojis, which often serve to create a specific type of reader-writer relationship. Learner perceptions of which moves were required or optional for their own ads, therefore, likely played an important role in how widely a given feature was taken up.

First-semester learners and the cover letter. Learners in first-semester French wrote a French-style cover letter in response to one of two authentic job ads for their final written project. As was the case in the roommate ad, all 11 participants borrowed lexico-grammatical resources from the model text to realize specific communicative functions in their cover letter. These communicative functions can be broken down into three types: (a) content-related functions, (b) convention-related functions, and (c) meta-textual functions. Examples of meta-textual functions will be provided along with the results for what organizational features learners borrowed due to the role they played in developing textual coherence.

Learners typically borrowed language to carry out content-related communicative functions such as expressing confidence (10), describing themselves (nine), recounting past actions (nine), and expressing interest in the position to which they were applying (seven). According to the task sheet, learners were required to discuss their qualifications for the position, including their past scholastic and professional experiences. To fulfill these project requirements, learners borrowed linguistic resources to both recount past actions and describe themselves. Frank, for example, took up the expression *j'ai travaillé en tant que* (I worked as) to discuss his experience working as a restaurant server. Participants also borrowed language to describe themselves, most often through a variation of the opening “diplômée en Médiation Culturelle et

Communication” (a specialist in Cultural Outreach and Communication) such as Eveyln’s “étudiante en biochimie” (a student in Biochemistry), which she used to describe her student status. Beyond drawing on model text language to realize required content, learners also used model text language to realize common moves of the genre including expressing confidence and expressing interest. Nearly all participants used variations of model text language like *je n’ai aucun doute que* (I have no doubt that) and *je suis certain(e) que* (I am certain that) to express confidence in their abilities. Additionally, learners adapted model text language to express interest in the position to which they were applying. As Leigh explained, “I said ‘je suis vivement [intéressée]’ (I am really interested), just because you have to show how you’re interested ... and that is the only way I know how to say it” (Text-based Interview 2, May 5, 2017). In other words, learners used model text resources to inform their realization of content-related communicative functions required not only for the assignment but also for the genre itself.

In addition to providing learners with linguistic resources for realizing content-related communicative functions, learners drew on the model text to realize convention-related communicative functions. Learners used model text vocabulary and expressions to infuse their cover letter with formulaic language typically used in French-style business letters. All 11 learners borrowed formulaic language for the greeting and closing of their cover letter. For example, all participants used *Madame, Monsieur*, (Sir or Madam) to address their reader—an appropriate greeting for a business letter in which the receiver’s identity is not known. All participants also borrowed linguistic resources for their cover letter’s closing, which is often highly formulaic. The model text concluded with the sentence “en vous remerciant pour l’intérêt que vous porterez à ma candidature, je vous prie d’agréer, Madame, Monsieur, mes salutations

les plus distinguées” (thanking you for your attention to my application, I wish you, Madam, Sir, my most distinguished regards), which one of the 11 participants took up exactly as written. The remaining 10 participants, instead, adapted this language in various ways. Serena elected to adapt the end of the closing, choosing *mes sincères salutations* (my sincere regards). Brooke made the same adaptation as Serena and also eliminated the first part of the closing—preferring to break the model text’s long sentence into two—and incorporated another formulaic ending she had learned in class: *je reste à votre disposition pour plus d’information* (I remain at your disposal for more information). When discussing her letter’s closing, Brooke explained, “I need a lot of help with [the ending] because I didn’t know a professional way of how to say thank you, I think I would be a good new member” (Text-based Interview 2, May 4, 2017). Although the formulaic language used for opening and closing a business letter was alluded to in the classroom materials, they were not explicitly discussed during the writing workshops.

In addition to borrowing linguistic resources to realize specific communicative functions, all learners borrowed language resources to develop a semantic field related to employment. In many cases, learners took up variations on a specific phrase used in the model text to announce one’s candidacy for the position: *je me permets de soumettre ma candidature au poste* (I would like to apply for the position). Many learners also borrowed specific terms like *candidature à l’offre* (application for the position) used in the standard *objet* (subject) line to indicate the position to which they were applying. Building up this semantic field related to employment allowed learners to clearly indicate their purpose for writing through both formulaic elements (i.e., the subject line) and their letter’s prose.

Beyond providing learners with specific language to use or adapt for their cover letters, the model cover letter also helped the majority of participants to consider more holistic aspects

of their text including formatting, content, and organization. While only nine participants discussed having borrowed elements of the model text's visual formatting, all 11 learners mirrored the model text's formatting for their own cover letter in some way. Learners took up formatting to many different degrees: While learners like Frank only took up the formatting of the salutation, the majority of learners imitated the letter heading's format, and still others—like Guo and Macey—mimicked the cover letter's formatting throughout their text. Both Guo and Macey noticed the spacing of the paragraphs in the model text. This observation led Guo to divide his letter into six short paragraphs in contrast to the 3 to 4 paragraph organization commonly used by other learners. When discussing the letter's visual formatting, Evelyn remarked, “that was basically the structure of the cover letter. You need this in order to have a successful cover letter” (Text-based Interview 2, May 6, 2017). Evelyn, therefore, drew on her knowledge of the importance of formatting when writing a business letter and used the model text to help achieve appropriate visual formatting for a target culture audience.

To a somewhat lesser extent, learners drew on the model text to consider the content of their letter (seven) and its organization (nine). In terms of content, learners used the model text to consider which specific textual moves might be required in such a text. Indeed, four learners borrowed model text features that they viewed as standard—or required—for a French cover letter. Textual moves that learners identified as obligatory included expressing interest in the position, announcing one's candidacy, and formatting the text appropriately. As Greg noted, “the next part just seemed kind of standard from the cover letter she wrote. It sounded like you actually need to formally say, ‘hey, I would like to apply for this job’” when reflecting on how he announced his candidacy in his cover letter (Text-based Interview 2, May 5, 2017). Greg, therefore, drew on the model text to inform him of required and optional content for a successful

cover letter. Learners also looked to the model text to understand how their content should be organized. As Serena explained, “overall, I was like, okay—this is professional [experience], personal experience, I see that studying abroad experience—and then just kind of based my own cover letter off of that” (Text-based Interview 2, May 6, 2017). Like many learners, Serena analyzed the content of the various parts of the model text and considered her own experiences to determine how the content of her letter should be organized.

In relation to textual organization, a handful of participants (four) also drew on model text language to incorporate meta-textual communicative functions to develop greater textual coherence, which was not explicitly addressed in instruction. These meta-textual communicative functions included language to summarize, transition, or provide other signposts for the reader to help them navigate through the text. Zhou, in particular, borrowed model text language to guide her reader through her argument. When discussing her related work experiences, she borrowed the phrase *deux d’entre elles [mes expériences] me paraissent ici particulièrement pertinentes* (two of my experiences seem to be particularly relevant to this position) to introduce them. It is worth noting that Zhou was the only learner to borrow this phrase. She likely noticed how the model text author was able to move from talking about her experiences generally to homing in on specific experiences to argue their relevance and used the same type of tactic in her own cover letter. As she explained, “I thought it was a pretty good transition. You can’t just throw it in like, ‘I can do this.’ It’s awkward” (Text-based Interview 2, May 5, 2017). In other words, Zhou had been sensitized to how a reader might negatively interpret a cover letter lacking meta-language to help them navigate it. Zhou demonstrated her awareness of the reader’s needs throughout her letter by also taking up other model text phrases that summarized previous information. For example, when transitioning between the body of her letter that detailed her

experiences and qualifications and the conclusion, Zhou wrote, “toutes ces expériences, compétences et qualités personnelles, me portent à croire que je serais une excellente candidate” (all these experiences, skills, and personal qualities lead me to believe that I would be an excellent candidate). As she explained, this borrowing served as a summary for the reader of the information provided in the previous paragraphs while helping her transition to the formulaic language used in the letter closing (Text-based Interview 2, May 5, 2017).

Overall, first-semester learners borrowed from model texts similarly in the first and the second written projects; however, analysis of their borrowings did reveal some differences. As was the case for the roommate ad, first-semester learners primarily borrowed language resources; however, they also borrowed holistic-level resources related to formatting, content, and organization to write their cover letters. Learners borrowed language to realize required content for the cover letter as well as moves they perceived as important for the genre—expressing interest in the position and confidence in their abilities. Beyond the language used in the model text, learners also relied heavily on the model text to inform the visual format, content, and organization of their cover letters. Indeed, all learners borrowed some aspect of the letter’s formatting for their own text compared with just three learners who drew on the model text’s formatting for their roommate ad. This difference is likely attributable to both the amount of attention given to the visual formatting of the text in classroom discussion as well as learners’ potential sensitivity and prior knowledge of the importance of cover letter formatting. In terms of organization, eight learners—a majority—looked to the model text to help them plan the structure of their textual content for the cover letter, while only five learners remarked having used the model texts to help them structure the content of their roommate ad despite the emphasis on structure in the writing workshop for both projects. This difference is likely

attributable to the complexity of the task and learners' familiarity with the genre. A cover letter is a more substantial text than a roommate ad, so it may have been more difficult for learners to structure. Additionally, most learners had likely written or read a roommate ad at some point, but they may have been less familiar with cover letters.

Second-semester learners and the reflective recount. Like the first-semester learners, all 14 second-semester learners borrowed various lexico-grammatical features of the model text in their first written genre-based project—a reflective recount. Second-semester learners commonly borrowed language to carry out communicative functions necessary for the genre (14) and to build key semantic fields (12). Specific communicative functions learners realized with model text resources included reflecting, recounting, and indicating aspirations. Learners also used model text resources to develop semantic fields related to feelings, travel and discovery, and temporal markers. All three of these semantic fields were discussed during the writing workshops.

Second-semester learners mostly used the model text to realize three particular communicative functions: introducing a reflection, recounting past actions, and indicating future aspirations. All or nearly all participants used model text language for introducing a reflection on their trip (14) and recounting past actions (13). When introducing a reflection on their trip, learners commonly borrowed language related to the highlights and challenges of their travel experience, most often using expressions such as *selon mon vécu* (according to my experience), *les points positifs du voyage* (the positive points of the trip), and *les difficultés rencontrées* (the challenges faced). Learners also borrowed language to recount past actions related to their trip, primarily to explain concrete actions of travel (e.g., *je suis parti[e]* [I left] and *je suis finalement*

rentré[e] [I finally came home]) and to describe what they gained from their experience (e.g., *j'ai découvert* [I discovered] and *j'ai appris* [I learned]).

Half of the second-semester participants also borrowed from the model text to explain future aspirations (seven). In the model text, the author concluded by indicating her desire to continue traveling in the future. Although discussing future aspirations was not required according to the project task sheet, it was discussed as a textual move in class. All but two participants included this move in their own text and half used model text language to help them realize it. Table 6 indicates how this move was realized in the model text and how some learners carried out the move.

Table 6

Borrowings to express aspirations for the future

Language from model text	Language from learner texts
Je n'ai pas renouvelé d'expérience d'itinérance en solitaire comme celle-ci jusqu'à présent. J'aspire à d'autres expériences de découverte dorénavant (en couple, mission humanitaire, etc...)	Je l'adore plus que tout et nous aspirons à d'autres expériences ensemble . Nous avons de nombreuses années de voyage devant nous. (Kayla)
	Je suis rentre détermine à étudier le théâtre beaucoup. J'aspire être actrice un jour. Un voyage aide à acquérir des compétences pour ce faire. (Kate)
	Après je suis arrivée à ma maison après le voyage, j'ai réalisé que je voulais découvrir beaucoup des nouvelles cultures mais sur mon propre. Je veux voyager en seule parce que je veux me defier. (Gabby)

Note. Model text language for expressing aspirations for the future and learners' ways of taking up this move are identified in bold. Learners' writing is reproduced exactly as it appeared in their original texts.

Although shifting the language slightly—from first person singular to first person plural—Kayla borrowed most closely, explaining that she and her boyfriend hoped to continue traveling together, retaining both the language and its context in the model text. Kate also borrowed language for this move; however, instead of focusing on future travel, she explained how her trip impacted her career aspirations. Gabby, on the other hand, included future aspirations in her

article but did not incorporate model text lexico-grammatical resources to realize it, preferring *je veux* (I want) to *j'aspire à* (I aspire to).

In addition to borrowing lexico-grammar to realize communicative functions, learners borrowed specific vocabulary items to build semantic fields of a reflective travel recount including emotional, travel and discovery, and temporal fields. During the second in-class workshop for this project, both second-semester instructors asked learners to identify model text language associated with the semantic field for feelings. The majority of participants (10) borrowed language within this field, primarily borrowing the vocabulary item *j'éprouvais* (I felt). Four of these 10 learners made additional borrowings within this semantic field, incorporating items such as *la peur* (fear), *l'appréhension* (nervousness), and *le désir* (desire). Nearly all learners (12) also borrowed model text resources within the semantic field of travel and discovery including *parcours* (journey/path), *modes de vie* (ways of life), *nombre de cultures* (numerous cultures), and *locaux* (locals or locales). Despite its prominence in the recount genre (Derewianka, 1990), only 5 participants borrowed temporal markers such as *finalement* (finally) and *au bout de* (at the end of) from the model text. This finding was particularly surprising given the focus on temporal markers during the in-class writing workshops where learners' attention was explicitly drawn to how all three of these semantic fields were developed in the model text. Learners did, however, use other temporal markers in their texts, preferring to use indicators such as *quand* (when), *il y a X ans/mois* (X years/months ago), *le premier jour* (the first day), and *en été* (in summer). On one hand, the lack of uptake of model text resources may indicate that learners felt they were able to meet this requirement with their own linguistic resources. On the other hand, it may be partially due to the hybrid nature of model text's genre: While temporal markers are characteristic of recounts, they are not crucial to a reflection. Instructors emphasized

the reflective aspects of the text during the writing workshops and in the project instructions, while temporal markers were not an explicit requirement (Appendix 14). This emphasis may have led learners to focus more on describing their reflections instead of recounting the sequence of events in their trip, creating less need for marking events in time.

Beyond lexico-grammatical borrowings, participants also described having used model text resources to help them create an organizational structure for their text (12) and to draw on textual content (nine). In regard to organization, Page commented on a specific activity she had been asked to complete during the writing workshop where learners were expected to identify the main topic or purpose of each paragraph of the model text. As she explained, “I wrote—each paragraph—what they were about, and so I tried to theme my paragraphs similar to [the model text]” (Text-based Interview 1, February 28, 2017). Page, therefore, drew on the overall organization of textual content to create a structure for her text. By drawing on the main idea of each paragraph, Page was able to organize the content of her text according to a coherent pattern.

In terms of drawing on content, participants used the model text to help them generate ideas for content (six) and identify the optional and obligatory moves for a reflective recount (five). On the whole, the length of the assignment intimidated learners, but the model text served as a resource bank for content ideas when they needed to add to their article. This finding is expanded on in the results for Research Question 1B, which focuses on learners’ reasons for borrowing from model texts. Although learners were only exposed to one model text for this assignment, they also used it as a resource to make hypotheses as to which moves were optional and which were obligatory for a travel article of this style. Some participants found the model text particularly helpful in this respect due to its divergence from more conventional travel writing. Before reading the model text, instructors in both sections invited learners to reflect on

their background knowledge of travel texts by asking them about the types of content they would expect to find in a travel magazine article, such as specific recommendations for places to visit or things to do, commentary on the events of the trip, evaluations of particular aspects, and so forth. These activities primed learners to consider the differences between a typical travel text—based on their previous experience with such texts—and the text type they were being asked to produce. As Meredith explained:

The big thing was not to talk about tourist attractions that you visited and things like that, so I looked at what she touched upon and how she talked about the positives of traveling alone and the positives of traveling and just tried to apply that to the positives and negatives of traveling with my family. I guess that's really the main way I used her paper as a model. (Text-based Interview 1, February 27, 2017)

The model text, in conjunction with prior knowledge, therefore, gave Meredith a better idea of the expectations for a reflective recount and lead her to include more reflection on her travel experience in the article than she might have otherwise.

Overall, second-semester French learners tended to borrow model text lexico-grammar to realize key textual moves of a reflective recount such as introducing a reflection, recounting past actions, and indicating future aspirations. Additionally, nearly all participants borrowed vocabulary to build semantic fields associated with feelings, travel and discovery, and—to a lesser extent—temporal markers. Second-semester learners also drew on organizational resources of the model text much more than first-semester learners. This difference might be partially due to the nature of the text types treated in first-semester versus second-semester French: While a roommate ad and a cover letter are both familiar and highly structured text types, a reflective recount is much more open and departs from norms of most conventional

travel writing. As previously mentioned, typical travel recounts tend to include much more content related to specific vacation activities along with evaluations of those experiences; however, this particular text included a more prominent reflective component. Additionally, because learners were likely unfamiliar with reflective recounts prior to the writing workshop, they may have relied more heavily on the model text to help them structure their travel text than they would have if they were writing in a more familiar genre—such as the roommate ad. Along these same lines, the model text also helped about a third of participants to reflect on the obligatory moves associated with a reflective recount to inform what types of content they included in their texts. Lastly, second-semester learners used the model text much more as a resource bank for content ideas than learners in first-semester French. Whereas only one first-semester learner drew on model texts to generate content ideas for the roommate ad, nearly half of the second-semester participants used the model text for this purpose. Again, this difference is likely related to participants' familiarity with the genres in which they were writing.

Second-semester learners and the informational interview. As was the case with the previously discussed genre-based projects, all participants borrowed lexico-grammatical resources for the informational interview, but in contrast to the other projects, all participants also borrowed content resources. Learners most often borrowed textual content in one of two ways: as inspiration for content ideas, or as language that reflected relevant content for learners' texts. Blaire, for example, explained how she drew on topics discussed in the model text to help her generate content ideas. She noticed the types of information the model text author provided to introduce herself (e.g., her age, major, etc.) and to explain the cost of living (e.g., including a budget for rent and utilities), which helped her determine what information to include in her own text (Text-based Interview 2, May 5, 2017). Blaire, therefore, used model text content resources

in the same way as Meredith in the reflective recount. Blaire read the model text to determine what content would be appropriate or expected in different parts of a reflective recount and used that knowledge to inform her own text. Although most learners used the model text as a scaffold for idea generation, some learners also borrowed specific words or phrases that appropriately described own experiences. While discussing places to visit in Montreal, the model text author encourages readers to stroll to the top of the Mont-Royal hill to take in the unbelievable view (*vue imprenable*). Gabby noticed how this idea could map on to her comments about Devil's Lake in her text where she wrote "je recommande Devil's Lake si tu veux faire une randonnée et voir une jolie vue," taking up the idea of discussing a vista as well as the word *vue*, which was a new lexical item for her.

In addition to borrowing textual content, nearly all learners borrowed lexico-grammatical resources to carry out specific communicative functions. In both course sections, persuading and informing were focal communicative functions during the writing workshop, so it is not surprising that 12 learners borrowed model text language to realize these functions. During the writing workshop, learners were asked to categorize model text sentences as either more informative or argumentative. Learner uptake of model text language, however, reflected the full range of the informative–argumentative continuum. At times, learners borrowed features that allowed them to be more directly persuasive through language such as *je conseille* (I recommend), *il faut absolument voir* (it is absolutely necessary to see), and imperatives like *profitez* (take advantage) to directly indicate what the reader should do. Learners also borrowed language that was more informative, like providing the cost of room and board (e.g., "c'était à propos de 900\$ par mois" [it was roughly \$900 per month]) or explaining that one must consider the cost of utilities on top of rent (e.g., "mais il faut rajouter les autres charges" [but one must

add the other utilities]). At other times, learners borrowed language reflected the middle of the continuum, blending informative and argumentative speech. Many learners borrowed variations of the phrase *il est très facile et rapide de se loger*, which is written as a statement with the relational verb *être* (to be) but contains evaluative language—*facile* (easy) and *rapide* (fast)—that suggests more subjectivity. Learners took up model text lexico-grammatical resources somewhat less widely to perform communicative functions such as greeting readers (three), introducing the topic of the text (four), and describing one’s self (seven). The relative lack of borrowing for these functions might be due to learners’ relative familiarity with linguistic resources for realizing them. By the end of second-semester French, learners had a lot of exposure to language for greeting others and describing themselves in the relatively informal manner that the text demanded.

Nearly all learners (13) borrowed model text lexico-grammatical resources to develop semantic fields in their texts including fields for cost of living (nine), meta-language (four), and looking for housing (three). Learners principally borrowed vocabulary to develop a semantic field around cost of living. Frequently borrowed words included *abordable* (affordable) to evaluate cost, *par mois* (per month), and specific items contributing to cost like *électricité* (electricity) and *des bottes* (boots).²⁷ To a lesser extent, learners also drew on models to develop meta-language for introducing their texts and discussing the housing search process. In terms of meta-language, learners borrowed *témoignage* (account) in the text’s title to inform readers of the type of text they could expect. Gabby and Paula also borrowed variations of *groupes Facebook spécialisés* (specific Facebook groups) to explain where readers might go to look for housing. While these vocabulary resources were sometimes new lexical items for learners, they

²⁷ In the model text, the author included warm clothing as part of the cost of living in Montreal. Some learners, therefore, decided to draw on this idea by including warm clothing when discussing cost of living in their own texts.

were often inspired or reminded by the model text to use vocabulary resources they already possessed. Paula, in particular, commented on using the word *abordable*, which she saw as particularly relevant for her readers (Text-based Interview 2, May 5, 2017). She elaborated that although that term was a targeted lexical item earlier in the semester, seeing it in the model text brought it back to the forefront of her mind.

On a more holistic level, learners also borrowed model text resources for content (14), organization (eight), and visual formatting (four) in the informational interview. In regard to content, all learners in the second-semester cohort cited borrowing content resources from the model text. Specifically, 13 learners used model text content to generate ideas for their own interview.²⁸ Some learners also used the model text to help them decide which moves were obligatory and which were optional. Although learners only had one model text for this project, they still used it as a resource to reflect on the required moves of an informational interview. As Patti explained, she borrowed the opening *bonjour!* (hello!) to begin her text, which she would not have done without the influence of the model text. She commented, “I didn’t really think saying hello there was important just because I didn’t know who she was saying hello to, so I would have just started ‘my name is Patti and this is blah blah blah’ instead of ‘hello, blog’” (Text-based Interview 2, May 4, 2017). Patti interpreted the move of greeting the reader as optional—perhaps even unusual—for a blog post but saw it as a requirement for this particular text type. Although Patti did eventually decide to take up this move, her understanding of its function remained superficial: She did not consider its function in both distinguishing the interviewee’s voice from the interviewer and in building a friendly relationship with the reader.

²⁸ As previously mentioned, findings related to how learners used model texts to assist with idea generation will be expanded on in the results for Research Question 1B.

Patti's understanding of this move demonstrates the difficulty learners may face determining optional and obligatory moves when they are only exposed to one example of the text type.

Roughly half of the second-semester participants borrowed model text organizational patterns for the informational interview. Because the project guidelines required learners to respond to the specific set of questions used in the model text²⁹, participants did not discuss using model text organizational patterns in their informational interviews as much as in the reflective recount. At the same time, learners did attend to and draw on rhetorical organizational patterns within each interview question to structure their responses. As Julia explained:

I remember the fourth paragraph where she talks about the rent for living here is this much per month, and then she went through it and gave a little description of each part... And so just putting the amount first and describing it and going from there. (Text-based Interview 2, May 5, 2017)

Despite working within a set organizational structure dictated by the interview questions, Julia—and other second-semester learners—did draw on organizational patterns within individual responses to help organize her thoughts.

In addition to drawing on model text resources for content and organization, four participants also commented on borrowing the model text's visual formatting. For example, Xen remarked:

I think for me, it's just if we get a model text, one, it's easier for me to just follow that style and two, it's probably the bar—what's expected for our assignment—so I didn't think anything of it to put in a date or bold it. (Text-based Interview 2, May 4, 2017)

²⁹ Learners were required to respond to the same questions that were used in the model text both to ensure uptake of model text features and due to the nature of their use on the blog from which the model text was taken. All informational interviews on the blog used the same bank of interview questions.

Xen commented on her uptake of the model text's formatting such as dating the interview and bolding key information in her responses. Despite the relatively small number of learners who borrowed formatting elements of the model text, comments like Xen's demonstrate how some learners at this level were starting to consider how the visual presentation of a text contributes to a reader's engagement with it.

In their final genre-based project, second-semester learners used model text resources primarily to determine textual content as well as to realize required communicative functions of the informational interview (e.g., informing, persuading, etc.) and to develop its semantic fields (e.g., cost of living). Although the assignment required learners to use the subjunctive mood to provide recommendations or suggestions, the use of model text lexico-grammatical resources allowed learners to infuse their texts with other types of persuasive language didacticized through the writing workshop, ranging from using imperatives to directly address the reader to using more subtle evaluative adjectives. While second-semester learners' level of lexico-grammatical borrowings remained fairly constant throughout the semester, it is interesting to note the change in their attention to textual content as a writing resource. While just under half of the participants drew on textual content of the model text for the reflective recount, every participant commented on using the model text's content for idea generation when writing their informational interview. Although it is possible that this change is more reflective of task differences than change over time, it may suggest learners' growing attention to higher-order textual features as they gain additional linguistic resources to realize textual moves without relying on the specific model text language. In contrast, the relative decrease in learners' comments on their uptake of organizational resources was likely due to differences in

transparency and formulaicity in the two model texts rather than learners' lack of attention to this aspect of writing.

Why Learners Borrow from Model Texts

Discussions during the two text-based interviews revealed a number of reasons for learners' borrowings in their genre-based projects. Overall, most of the themes derived from learners' comments were related to three dimensions of writing: the linguistic, the cognitive, and the sociocultural (Kern, 2000). Generally speaking, the linguistic dimension of writing relates to the particular vocabulary, grammar, and syntax that learners use when writing. The cognitive dimension relates to learners' knowledge of how to carry out the writing process as well as the knowledge they create and transform when reading and writing. The sociocultural dimension of writing reflects how learners understand their position as an author and their relationship to an audience. Table 7 provides an overview of which dimensions of writing learners' reasons for borrowing most closely reflected across different cohorts and different projects.

Table 7
Reasons for borrowing across four genre-based projects

Dimension of writing	Roommate ad		Cover letter		Recount		Interview	
	<i>n</i> (<i>N</i> = 11)	Per.	<i>n</i> (<i>N</i> = 11)	Per.	<i>n</i> (<i>N</i> = 14)	Per.	<i>n</i> (<i>N</i> = 14)	Per.
Linguistic	9	82%	10	91%	14	100%	13	93%
Cognitive	5	45%	3	27%	7	50%	3	21%
Sociocultural	10	91%	10	91%	14	100%	13	93%

Note. Number of participants whose reasons for borrowing reflected each of the three dimensions of are provided alongside percentages for ease of comparison across cohorts. Counts are provided only as an indication of prominence in different cohorts and projects. These counts should be interpreted with caution as the three dimensions of writing are inherently overlapping and interconnected. Categorization was attempted only to provide an overview of which dimension of writing appear to influence learners' reasons for borrowing most prominently. Definitions of each code and their relation to the dimension of writing are provided throughout the findings and expanded in Appendix 13.

From the table, it appears that learners borrowed to manipulate the linguistic and sociocultural dimensions of their writing across cohorts and across texts. Learners' reasons to borrow

reflective of the cognitive dimension were less common overall but appeared more often in the first written text for each cohort. Themes related to the linguistic dimension of writing included borrowing to overcome linguistic roadblocks, fit communicative needs, and try out something new. Borrowing because of comprehensibility and to overcome content roadblocks were two primary reasons for borrowing that reflected the cognitive dimension of writing. Finally, themes such as borrowing to meet expectations, enhance readability, develop reader-writer relationships, and reflect who I am emulated the sociocultural dimension of writing. While it is important to note that these three dimensions of writing interact in dynamic ways, making them difficult to separate when examining any particular authorial choice, I use these three dimensions of writing to frame my analysis of themes related to learners' reasons for borrowing. In this section, I expand on these themes by relating them to the three dimensions of writing, defining how I understand them, and providing illustrative excerpts from learner data.

Why learners borrow: The linguistic dimension. Some of learners' reasons for borrowing most clearly reflected the linguistic dimension of writing. These reasons included borrowing to fit my communicative needs (24 learners), overcome linguistic roadblocks (15 learners), and try something new (13 learners). Table 8 provides counts of the number of participants in each cohort whose reasons for borrowing reflected the themes within this dimension.

Table 8
Why learners borrowed: The linguistic dimension

Theme	First-semester learners <i>N = 11</i>	Second-semester learners <i>N = 14</i>	Total <i>N = 25</i>
Meet communicative needs	10	14	24
Overcome linguistic roadblocks	9	6	15
Try something new	4	9	13

The most prominent theme related to learners' reasons for borrowing was borrowing to fit my communicative needs. Within this theme, learners drew on language from the model texts due to the similarities between what they wished to express and what was expressed in the model texts. Borrowing to overcome linguistic roadblocks and to try something new were less prominent sub-themes. These themes related to learners' use of model text language to fill gaps in their linguistic resources and expand their linguistic repertoires. While borrowing to overcome linguistic roadblocks was slightly more common among first-semester participants, second-semester participants borrowed more to try something new.

Borrowing to fit my communicative needs. Twenty-four participants from both the first- and second-semester cohorts chose model text resources because they fit their communicative needs. In other words, learners' borrowings helped them express particular ideas in their texts. One way borrowings fit learners' communicative needs was through the model text's content. Wei and Paula, for example, both commented that the model text's content happened to match content they wanted to include in their reflective recounts. Wei borrowed a specific phrase (*découvrir de nouvelles choses*) to talk about the outcomes of his trip because his reaction to the trip he described was similar to that of the model text author (Text-based Interview 1, February 27, 2017). Similarly, Paula explained that she borrowed a vocabulary item (*l'appréhension*) to talk about her feelings vis-à-vis her trip because she and the model text author had a similar affective response to their respective trips (Text-based Interview 1, February 28, 2017). In cases like these, learners borrowed items that fit their communicative needs by expressing the same content they wished to express. In other cases, learners had more general communicative needs and looked to the model text to help them meet those needs in an appropriate way. Leigh, for example, described how model texts helped her realize a specific communicative need: "I wanted

to put my budget in and I didn't want to put it up top like Marine, so I kind of took a phrase [from Brendan and] changed his budget sentence a little bit" (Text-based Interview 1, February 6, 2017). Leigh, therefore, first identified her communicative needs, then looked to the model texts to help her find language to realize them.

In addition to borrowing items to fit their communicative needs, some participants explained how they adapted borrowings to fit their needs better. Julia, for example, explained how she remixed and adapted model text elements to make the model text resources more relevant to her own experience. She saw how "j'éprouvais alors la peur de l'inconnu et l'appréhension de la séparation familiale et amicale" (And so, I felt the fear of the unknown and the unease of separation from family and friends) and "je suis finalement rentrée ... en ayant le désir de prendre un autre chemin que celui que j'avais quitté" (I finally came home having the desire to take a different path from the one I had left) were used in the model text to explain the author's feelings before and after her trip. Julia re-mixed these resources to explain her feelings after her trip, writing, "j'éprouvais alors le désir de prendre un autre chemin religieuse que celui que j'avais quitté" (I felt the desire to take a different religious path than the one I had left). This remixing also helped to foreshadow the conclusion of her text where she explained how her trip impacted her desire to make service more central part of her future. When discussing this borrowing, Julia explained:

I liked what she said, but I didn't want to copy it and so I tried to fit it more specifically to how I felt, which was more of a religious aspect. ... I could have said exactly that because it's true, but that's where the plagiarism comes in. (Text-based Interview 1, February 27, 2017)

Julia's reasons for remixing, therefore, were dual: She adapted model text resources in order to write a text that was more specific to her personal experience, but she also adapted model text borrowings to avoid plagiarism. Although learners' reasons for adapting were more often related to expressing content that was most relevant to them, three learners—including Julia—commented on adapting model text language to avoid copying directly from model texts. Gabby, for example, also struggled with a perceived tension between borrowing and plagiarizing. She described how she borrowed a particular model text phrase she liked but felt uncomfortable using it in her text (Text-based Interview 1, February 27, 2017). Learners like Gabby who experienced a tension between borrowing and plagiarism often felt unsure of the difference between these two concepts as well as how much borrowed text they could use in their overall project or in a particular sentence before it bordered on plagiarism.

In elementary-level FL courses, the tension between textual borrowing and plagiarism can be particularly difficult for learners to navigate when they lack linguistic resources to realize alternatives to language used in model texts. Additionally, their understanding of textual borrowing is likely colored by the way their instructors introduce and explain the concept. During the writing workshops, instructors took different approaches to explaining the difference between textual borrowing and plagiarism, which likely influenced learners' understandings. Some instructors, like Patrick who was teaching first-semester French, created a relatively clear distinction between textual borrowing and plagiarism from the beginning of the semester. While introducing these two concepts during the first writing workshop, Patrick explained that textual borrowing is a "fine line between plagiarism and learning a lot" (Classroom Observation Notes, February 1, 2017). He went on to give examples of what textual borrowing might look like in learners' roommate ads and asked students to hypothesize about the differences between

plagiarism and textual borrowing. Through discussion, the class co-constructed an understanding of plagiarism as practices like typing their ad in English and putting it into an online translator, which reflected the course's policy on academic dishonesty, while borrowing referred to drawing on conventional language. Patrick wrapped up the conversation by encouraging students to reappropriate interesting or useful language they encounter: "Steal something from it. They didn't make it up. They got it from someone else" (Observation Notes, February 1, 2017). Through this comment, Patrick demonstrated an understanding of borrowing aligned with Bakhtinian notions of convention and ownership in language use. Other instructors, like Kaitlin who was teaching second-semester French, demonstrated a shift in their own understanding of textual borrowing that may have affected how students understood borrowing at different points in the semester. During the first writing workshop in her class, Kaitlin introduced borrowing as a writing strategy and warned her students to "be very careful ... there is a fine line between textual borrowing and plagiarism" and encouraged them to avoid borrowing long sentences but otherwise did not provide specific examples of what the difference between textual borrowing and plagiarism might be (Observation Notes, February 23, 2017). At the end of the semester, however, Kaitlin demonstrated a much more comprehensive understanding of textual borrowing. When a learner asked if they had to borrow from the model text, she replied that it wasn't obligatory, but specified that "this is a specific genre with a specific organization" and explained that learners might draw on "the structure...you might borrow the idea of incorporating photos" as different types of textual borrowing (Observation Notes, April 27, 2017). Instructors' explanations of textual borrowing, at times, demonstrated shifting or unclear conceptualizations of what constitutes borrowing and how it differs from plagiarism, which may have contributed to

learner confusion about what differentiates appropriate from inappropriate borrowing practices as well as tensions that learners like Gabby experienced.

Borrowing to overcome linguistic roadblocks. Beyond drawing on model text resources that fit their communicative needs, 15 learners used models to help them overcome various challenges they faced when writing their texts. One type of challenge—or roadblock—learners experienced was struggling to express themselves in French. In these cases, learners used model texts to provide linguistic resources for expressing their ideas—often using language with which they were not previously familiar. As Greg explained:

I figured out what I would want to say in English and then I was like okay, how can I say that in French? And if I knew how to say it, I would just ... say it. If I didn't know how to say it, that's when I would go to the text and I would look for how did they say I'm looking for a roommate that is... blah blah blah. So I'd look for that kind of thing and once I found it, I'd just plug that in and then go about my way until I hit another roadblock. (Text-based Interview 1, February 7, 2017)

Greg, therefore, used his L1 to scaffold the writing process in French, considering what he might say in English and thinking about the linguistic resources he had to express that same idea in French. When he found he lacked the necessary linguistic resources to express an idea in French, he turned to the text to scaffold the meaning-making process for him, which provided additional linguistic available designs for writing in French. Similarly, Leigh commented on her use of *je déménage sur Lyon* (I'm moving to Lyon) in her roommate ad, explaining, "I wanted to tell them how long I was staying and I don't really know how else to say it besides what I could gather from her text" (Text-based Interview 1, February 6, 2017). Leigh, therefore, had no alternative linguistic resources to communicate this idea in French beyond what she found in the model text.

While learners from the first-semester cohort looked to the model text to help them simply express their ideas in French, learners from the second-semester cohort sometimes experienced linguistic roadblocks differently by borrowing language that helped them understand new ways of using their existing linguistic resources. For example, Julia borrowed the expression *tester ma capacité* (to test myself/my skills) in her reflective recount to explain her reasons for traveling, clarifying, “I know *tester* and *capacité*, but I didn’t know how to put it together with what I wanted to say” (Text-based Interview 1, February 27, 2017). Julia’s explanation revealed that she was not combing the model text for language she could borrow to express her L1 ideas in French as in Greg’s case nor to fill in linguistic gaps like Leigh. Rather, the model text led her to see how language resources she already had could be remixed to express different ideas. In Julia’s case, the model text helped her to see how her linguistic resources in French could be used in more dynamic ways. At the same time, both first- and second-semester learners used model texts as mediational means for the selection and use of linguistic resources in their writing. Textual models served as tools that provided participants with ideas about which linguistic resources to use and how they could be combined in new ways, potentially helping learners to expand their linguistic repertoires.

Borrowing to try something new. Thirteen learners who borrowed to try something new specifically hoped to incorporate that language into their developing linguistic repertoires. Nellie, for example, commented on her borrowing of the closing *à très vite* (see you very soon) in her roommate ad, explaining, “it’s a new word for me, so I used that. I want to use something new” (Text-based Interview 1, February 7, 2017). Some learners commented more specifically about using the model text to learn new vocabulary or options for sentence structures that they might not have otherwise found on their own (i.e., through dictionary searches or textbook

materials). In other words, learners borrowed items from the model text that would expand their linguistic repertoires for communicating in French. While learning new vocabulary, grammar, and sentence structures was one reason for learners' borrowing, most of their reasons within the linguistic dimension more commonly reflected borrowing to fit my communicative needs and overcome linguistic roadblocks.

Why learners borrow: The cognitive dimension. Many of learners' reasons for borrowing from the model text reflected the linguistic dimension of writing; however, others more closely reflected the cognitive dimension. Table 9 provides a summary of how learners' reasons for borrowing reflected the themes within this dimension.

Table 9

Why learners borrowed: The cognitive dimension

Theme	First-semester learners <i>N = 11</i>	Second-semester learners <i>N = 14</i>	Total <i>N = 25</i>
Understanding borrowings	6	3	9
Overcome content roadblocks	1	6	7

Learners' reasons related to the cognitive dimension of writing were borrowing what I understood (nine learners) and borrowing to overcome content roadblocks (seven learners). In these cases, the borrowings learners chose were affected by their cognitive resources for both comprehending the model text while reading and generating ideas while writing. While comprehension was an issue for learners in both cohorts, it was more commonly a reason for borrowing among first-semester participants. Second-semester learners more often drew on the model text to aid with idea generation. In some cases, a lack of cognitive resources constrained what learners were able to borrow from the model text, while in other cases working with the model text served as a scaffold for learners' writing process.

Borrowing what I understood. Nine learners described borrowing what I understood as a reason for taking up model text features and their comments demonstrated how challenging it can be to figure out what and how to borrow despite explicit instruction on borrowable features during the writing workshops (see Appendix 9 for examples). Lixia, a second-semester learner, discussed her struggle to understand the model text for the reflective recount and how that affected the borrowings she chose to incorporate:

We had to read [the model text] through during class and I don't understand everything. I can understand part of it, and I just focus on the main words like *je suis partie* indicates that she left from somewhere and *j'éprouvais* is like I felt. I didn't care about all *what* [emphasis added] she felt because we all have different emotions about the trip, so I just focus on what she did, what she felt, and the main words like the subject. (Text-based Interview 1, February 17, 2017)

Lixia's comments on the challenges she experienced simply attempting to understand the content of the model text and how those challenges affected what language she chose to borrow demonstrate the difficulty learners may experience at different points of genre-based instruction. This challenge will be developed more in the findings for Research Question 2 (affordances and constraints of genre-based writing) and the Discussion. As it relates to learners' reasons for borrowing, Lixia's comment shows how learners who struggled to understand model texts may have been constrained to borrowing only those model text features that were cognitively accessible to them.

At the same time, learners used what they understood as a way of mediating the chunks of language they would incorporate into their own writing. In her cover letter, Zhou borrowed language to discuss skills related to the position for which she was applying. She read through

the model text, in which the author explained how the job “me permettrait de mettre à profit l’ensemble de mes compétences que j’ai acquises au cours de mon cursus scolaire et professionnel” (would allow me to put to use the entirety of the abilities I’ve acquired over the course of my scholastic and professional path). Zhou explained, “I think that’s ‘allows me to do something’, then I don’t know what she’s talking about. ... Like ‘profit something from my skill’? I kind of know what she’s talking about but not really. ... That’s way too long for me” (Text-based Interview 2, May 5, 2017). Because Zhou only had a good understanding of some parts of this phrase, she used what she understood to her advantage in remixing the language from the model text in a way that was more achievable and appropriate for her level in French. Instead of borrowing language she couldn’t fully understand, Zhou wrote about how the job “me permettrait d’utiliser les compétences que j’ai acquises au cours de mon cursus” (would allow me to use the abilities I’ve acquired over the course of my path), demonstrating her ability to identify language chunks that can be remixed and recombined in new ways.

Borrowing to overcome content roadblocks. While learners’ ability to understand what and how to borrow was one reason they incorporated certain textual features over others, seven learners also used the model text to help them overcome roadblocks when writing. In other words, learners looked to the model text to help them resolve challenges related to idea generation. This theme was particularly pertinent for participants from the second-semester cohort, who were writing genres that were both less formulaic and potentially less familiar than learners in the first-semester cohort. When discussing her writing process, Page mentioned that the model text helped her overcome issues generating content ideas when writing her reflective recount:

If I was lost or I couldn't think of something to talk about, I would come back to [the model text] and ... come up with an idea. They talked about where they stayed or something. I should talk about where I stayed. (Text-based Interview 1, February 28, 2017)

Because Page may have been unfamiliar with this particular text type, the model text helped her better understand the types of content that could be treated in a reflective recount. Second-semester learners also used the model text to overcome content roadblocks for the informational interview. Blaire, for example, commented, "if I got stuck, [I would] just sort of look at the text to see what she said in the intro—her age when she was studying, how long she's been there" (Text-based Interview 2, May 5, 2017). As part of the informational interview, learners were required to include a short personal introduction to the reader. Blaire wasn't sure what types of information to include in this paragraph, so looking to the model text helped her to generate potential content ideas, even if she didn't borrow specific language to help her realize them. In the informational interview, many other learners also looked to the model text to help them generate ideas for what to talk about when discussing cost of living (i.e., utilities, rent, specific dollar amounts, etc.). Along with Page and Blaire, second-semester learners drew on the model text to provide content ideas for both the reflective recount and the informational interview.

When they encountered roadblocks because they weren't sure what to write about, the model text served as a mediational tool that provided them with ideas about what kinds of content would be most appropriate for the text type. Looking to textual models, therefore, was particularly helpful for second-semester learners when they had trouble generating content ideas for their writing.

Why learners borrow: The sociocultural dimension. Despite learners' tendencies to borrow linguistic features from model texts, many of their reasons for borrowing related to the

sociocultural dimension of writing rather than the linguistic. In other words, learners borrowed model text resources in consideration of how readers would interact with their texts and how they portrayed themselves as authors. Crucially, the sociocultural dimension of writing reflects the nature of genre as a purposeful and socially situated communicative act. Like the linguistic dimension, learners' reasons for borrowing reflected the sociocultural dimension of writing across cohorts and across projects, as demonstrated in Table 10.

Table 10
Why learners borrowed: The sociocultural dimension

Theme	First-semester learners <i>N = 11</i>	Second-semester learners <i>N = 14</i>	Total <i>N = 25</i>
Meet expectations	10	14	24
Enhance readability	8	11	19
Create reader-writer relationships	10	7	17
Reflect my voice	7	2	9

Almost all learners (24) borrowed features that helped them to meet reader expectations—whether it be the expectations of their instructor or an imagined francophone community—based on their understanding of the text's required and optional moves. The majority (19) also considered how readers would interact with their text and borrowed to enhance the readability through the use of introductory phrases, transitions, and variety. Nine learners also borrowed language that they felt “fit” them as a writer. Specifically, they gravitated towards expressions that they viewed as aligning well with their L1 authorial voice. Finally, 17 learners borrowed to create particular reader-writer relationships through their language choices. In the following section, each of these themes will be further defined and illustrated by participants' explanations.

Borrowing to meet expectations. A common reason for learners' borrowings—whether organizational structures, linguistic resources, or ideas for textual content—was to meet reader expectations. Twenty-four learners explained how they borrowed features that they perceived as

important for successfully meeting expectations for the text. Commenting on a specific expression used in the reflective recount—*selon mon vécu* (from my experience)—Paula remarked, “she used this twice...I’ll include that because that’s something we should talk about” (Text-based Interview 1, February 28, 2017). Paula borrowed this expression because she viewed its frequency in the model text as an indication of its necessity. Paula’s comment on what she “should” include signals her awareness of a reader and her reflection on their expectations; however, it is unclear exactly whose expectations she seeks to meet: Is the expression that she borrowed important for meeting the expectations of her instructor or an imagined reader?

While a number of participants made unclear remarks regarding whose expectations they sought to meet, they sometimes indicated intent to meet either instructor or “real-world” reader expectations. When considering instructor expectations, participants made reference to the project requirements from the task sheet (Appendix 14) or perceived instructor expectations for textual borrowing. Brie, for example, borrowed to talk about the positive aspects of her trip in her reflective recount because the task sheet indicated learners should discuss the advantages of travel overseas. She also borrowed some specific expressions in order to add length to her project in order to meet the 300-word requirement—an initial challenge cited by many second-semester participants (Text-based Interview 1, February 28, 2017). A minority of learners—particularly in the second-semester cohort—indicated that they included borrowings because they interpreted borrowing itself as a project requirement. As Blaire explained:

I was sort of confused at why we were supposed to incorporate parts of this [model text]. It was sort of helpful with some of the phrases—like “from my experience”—but a lot of them were things I could have said on my own. (Text-based Interview 1, February 26, 2017)

Thus, Blaire borrowed in her reflective recount to meet her instructors' expectations for the assignment more so than out of consideration for how elements of the model text might reflect discourse norms for reflective writing and recounting past experiences in French. Additionally, Blaire interpreted textual borrowing quite literally as a practice where one must incorporate specific phrases verbatim from the model text as opposed to drawing on genre discourse patterns and conventions demonstrated in model texts for one's own writing.

While learners sometimes borrowed to meet instructor expectations, they also borrowed in order to meet imagined real-world reader expectations. In her roommate ad, Serena commented:

I did use more so pretty basic adjectives I saw they used ... like sociable, *sympa* ... I probably used these adjectives from a bunch of [the model texts] because I was like, "that sounds like someone I would want to live with—*sympa, facile à vivre*." (Text-based Interview 1, February 6, 2017)

In this remark, Serena touched on two aspects of meeting reader expectations: using standard or conventional features for the genre and considering how a reader might understand her text. On one hand, Serena chose to borrow adjectives that were used across multiple model texts because it helped her understand how someone would commonly describe themselves in a roommate ad—friendly, nice, and easy to live with. By drawing on conventional language for describing one's self in a roommate ad, Serena was better able to meet her readers' expectations. Serena's comment also reflected her awareness of what a reader might want to hear in a roommate ad. As a writer, Serena imagined herself in the role of a reader to consider how she would view her own ad and borrowed language that helped her create a text she would deem successful. Through this

comment, Serena demonstrated her attention to the social role of writing and how specific language choices contribute to the social space created through writing.

Borrowing to enhance readability. Beyond borrowing to meet reader expectations, 19 learners borrowed in order to facilitate reading. Learners described borrowing resources to increase fluidity, variety, and complexity in their writing.³⁰ While learners did not always explicitly mention a reader in their comments related to borrowing for fluidity, variety, and complexity, making writing readable through coherence and interest is inherently reader-oriented. Although the notion of audience was introduced in class, it was often limited to identification of the types of people who might engage with each genre and the role of readability was not specifically addressed. Despite a lack of explicit instruction on this topic, learners' reasons for borrowing reflected an awareness of how readers would interact with and perceive their writing. For this reason, learners' decision to borrow to enhance readability is included among themes within the sociocultural dimension of writing. Examples from learner data will highlight the reader-oriented nature of their reasons for borrowing to enhance readability through increasing fluidity, variety, and complexity in their writing.

In terms of fluidity, many second-semester learners commented that they borrowed transitional elements from the model texts, which helped them to create better flow in their writing. For example, Brie explained how she used the model text to help her transition between the major sections of her recount:

For example, *selon mon vécu*, using the positive points—and she uses that also for the difficulties—and the starting phrases—*je suis partie*—to begin mine, those are probably

³⁰ It is important to note that I use the terms “fluidity,” “variety,” and “complexity” here in accordance with learners' own descriptions of their writing. Therefore, when I use these terms, I do not intend to imply that learners' borrowings led to increased fluidity, lexical diversity, or complexity as they have been understood and defined in L2 writing scholarship (Polio & Friedman, 2017). Instead, I intend to reflect participants' own understandings of their writing regardless of how they intersect with these constructs in L2 writing research.

the main things...to go to my next point, I would use those transition phrases. (Text-based Interview 1, February 28, 2017)

Like Brie, many second-semester learners used the model texts to provide an organizational structure for the rather fluid genres with which they were working and to help them make connections between different sections—they referred to using particular phrases to transition between sections, summarize previous sections, and introduce new sections. In other words, learners borrowed transitions that would allow them to create better coherence and cohesion in their texts. Julia discussed borrowing an introductory sentence for her informational interview to state the purpose of her text in a clear and concise manner (*elle vous donnera des conseils...* [she will give you advice...]). As Julia explained:

I probably would have made it longer and [said], ‘I’m in my first year’ period, and ‘she’s going to talk to you about her experience in Madison’—I probably had too much to say.

Hers was short and to the point. (Text-based Interview 2, May 4, 2017)

By drawing on language from the model text, Julia was able to introduce her reader to the purpose of her text concisely in order to avoid losing her reader before getting into the main content of her text. Julia, therefore, used an introductory sentence that was easily understandable for the reader and helped to create cohesion by priming the reader for what would come later in her text. Learners like Brie and Julia who borrowed model text elements to create better flow in their texts considered how readers interact with and make meaning from texts. They incorporated transitions, summaries, and different sentence structures to help guide their reader through the text and facilitate meaning-making with the help of coherence and cohesive devices.

Learners also borrowed to increase readability by infusing their texts with variety and complexity. Bentley, a first-semester learner, talked about using model text resources to create

variety in both her roommate ad and her cover letter. A main concern for Bentley was avoiding the repetition of starting every sentence with “I am”. This was particularly apparent in her cover letter where the revision history of her text revealed her struggle with introducing herself to her reader. She began by writing *je suis* (I am), which she changed to *j’étudie* (I study), and eventually replaced that with *étudiante en biochimie* (A student in biochemistry...). When recalling her thought process, Bentley explained:

That’s where I used the example letter because they used that same phrasing that I did, making it slightly more complex—just not boring, because I view ‘I am’ or ‘I study biochemistry’ as a very boring sentence. What I believe the person would be looking for was someone who can say what they want to say, but still have a complex sentence.

(Text-based Interview 2, May 6, 2017)

Bentley was worried that constantly beginning her sentences with “I” would not only lead her reader to lose interest in her text but also position her as a deficient writer and poor candidate for the job to which she was applying. The model text, however, gave her linguistic resources that she could use to not only add variety to the sentence structures in her text but also help her position herself as a more qualified candidate.³¹ Kate, a second-semester learner, also drew on model texts to infuse her writing with what she viewed as more “sophisticated” language. Referring to her borrowings of *vue imprenable!* (breathtaking view), and *à l’extérieur de Madison* (outside of Madison), Kate mused:

I would’ve said “une vue beau” or something, but that was a more clean way to put it, and then it had the exclamation point, so I thought that added personality. ... *A*

l’extérieur de Madison—it would just probably be a lot sloppier. ... I’d probably say next

³¹ By using “étudiante en biochimie,” Bentley was able to change the sentence-initial element (often “je”) create variety in the theme-rheme patterns of her text (Christie, 2012).

to Madison, which I don't think is as clean as *extérieur*. (Text-based Interview 2, May 3, 2017)

The model text, therefore, provided Kate with linguistic resources that allowed her to be more precise with her language, resulting in what she perceived as more “sophisticated” writing in French. Moreover, by adopting some of the more precise language used in the model text, Kate portrayed herself as a more competent writer. Learners who drew on model texts to infuse their writing with variety and complexity addressed the sociocultural dimension of writing by considering how readers form impressions of authors based on their writing.

Borrowing to reflect my voice. While learners' reasons for borrowing were at times more reader-focused, nine learners also borrowed for more writer-focused reasons by taking up expressions they felt fit them or reflected their authorial voice. In these cases, learners described borrowing features that “sounded like them” or mirrored what they might say in their L1. For example, when explaining how she described herself in the roommate ad, Evelyn commented that she borrowed adjectives that most reflected her personality. As she explained, “most of the stuff I took from the texts, I tried to apply to my life—like that I'm not a partier, but I am sociable, sympathetic, and easy to live with” (Text-based Interview 1, February 6, 2017). Evelyn, therefore, did not borrow resources for her personality description based on linguistic needs per se, but considered which descriptors were most appropriate for her as a person. Similarly, Macey described how she chose a greeting for her roommate ad: “I like saying hi instead of hello I feel like in English, I would rather say hi. Hello seems too formal” (Text-based Interview 1, February 7, 2017). When examining her options, Macey considered the register she would naturally use when talking with her peers and drew on her understanding of register in French to choose *salut tout le monde* (hi everyone) as an opening as opposed to *bonjour* (hello). Macey,

therefore, used the model texts to help her render her L1 voice in French. Macey also referred to her use of emojis in her ad, commenting, “the small things make the personality of it my own. Like adding the faces” (Text-based Interview 1, February 7, 2017). Macey noticed how some model text authors chose to use emojis in their ads and decided to incorporate them into her own writing to express her personality. Evelyn also drew on the model text in this way, choosing to borrow the phrase *n’hésitez pas à me contacter* (don’t hesitate to contact me) for her roommate ad because it aligned with how she would normally conclude informal messages to her peers (Text-based Interview 1, February 6, 2017). By selecting certain textual features for borrowing over others, Macey and Evelyn were able to create texts that felt true to their personalities and they also developed awareness of how to render their L1 voices in French.

Additionally, learners sometimes adapted borrowings from the model text to better reflect their authorial voice. Wei, for example, borrowed the syntactic structure and the use of the imperatives *profitez, osez, explorez* (take advantage, dare, explore) for use in his informational interview, but adapted the word choice and instead encouraged the reader to *embrassez, découvrez, profitez* (embrace, discover, take advantage). Wei’s rationale for this particular change was two-fold. On one hand, Wei was not familiar with all of the vocabulary used in the model text and thus decided not to borrow it. On the other hand, Wei wanted to choose words that reflected his identity as a writer. Wei explained:

I didn’t know exactly the difference from exploring and discovering in English, but I feel like for me it’s to discover new things—like *découvrir de nouvelles choses* in [university city] as a foreigner, but not to explore ... And embrace—in Chinese we use embrace to say that we’re stepping into good view, or ... embrace a new environment, embrace the good, embrace the spectacular views, embrace the fresh air, or just embrace the things

that you have not experienced before ... to welcome that—to embrace it. (Text-based Interview 2, May 4, 2017)

By adapting his borrowing, Wei found ways to incorporate his identity as a Chinese international student into his writing in French. Wei encouraged his reader to discover—not explore—their new city, drawing on his experience as an international student to evoke the transformative nature of living abroad. He also incorporated his Chinese identity into his writing by choosing the word “embrace”, which had a particular connotation for him in Chinese that he hoped to express to his French-speaking audience. Interestingly, Wei was the only second-semester learner who drew on the model texts in a way that allowed him to develop his L2 voice. It is possible that this discrepancy between the first- and second-semester cohorts was due to the use of multiple model texts for the roommate ad and only a single model text for the other written projects. When learners had more models, they had more options available for language to realize particular textual moves and could thus choose borrowings based on how well they reflected their authorial identity. The limitation of using a single textual model will be expanded on in the Discussion.

Borrowing to develop reader-writer relationships. Learners’ reasons for borrowing also reflected the sociocultural dimension of writing when they chose model text features that allowed them to create particular types of reader-writer relationships in their texts (17 learners). This reason for borrowing reflected the dynamic and dialectic nature of how reader-writer relationships are constructed through writing. Learner comments that were coded for developing reader-writer relationships when they reflected a desire to have a particular effect on the reader or portray the writer in a certain way. The most common ways in which learners used model text resources to develop reader-writer relationships was by borrowing items to enact an appropriate

linguistic register in their text, choosing topics and language relevant to their audience, and using language to portray themselves in a particular way. Findings for each of these sub-themes will be explained and illustrated in the following paragraphs.

Using model text resources to achieve an appropriate register was particularly common among first-semester learners who needed to negotiate writing in an informal register in the roommate ad and a formal register in the cover letter. When writing her roommate ad, Serena chose to greet her readers with *salut tout le monde* (hi everyone) instead of *bonjour* (hello) because she wanted to use more informal language in her ad (Text-based Interview 1, February 6, 2017). In the cover letter, many first-semester learners borrowed language to help them fulfill required, formulaic moves to conclude the text. As Leigh explained, “I didn’t know how to say all of it as formal as it should be, like in a letter” (Text-based Interview 2, May 5, 2017). The model texts, therefore, provided first-semester learners with knowledge of reader expectations related to register in these two different genres and gave them language to help them meet them. While register was arguably a more central feature of the roommate ad and the cover letter, second-semester learners also borrowed to achieve an appropriate register. Meredith, for example, described using model text language to introduce herself (*Moi c’est Natacha, 24 ans*): “In the next paragraph, that was just very standard. ... ‘I’m Meredith, I’m 20 years old.’ It seems a little more personal than ‘je m’appelle Meredith’ (I am named Meredith). It seemed like it would be like I’m talking to a pal” (Text-based Interview 2, May 5, 2017). In both cohorts, therefore, learners drew on model text resources to enact a more formal or informal register depending upon the demands of the sociocultural context in which they were writing. Model texts provided learners with resources to expand their communicative repertoires for developing reader-writer relationships through linguistic register.

Learners like Paula, for example, also borrowed model text features that they deemed particularly relevant to their audience. For her informational interview, Paula borrowed the adjective *abordable* (affordable) to describe cost of living in her informational interview. As she explained:

It's important for students to be living affordably because they don't want to be spending all their money, so that's a good word to use. They want to know how much how much money to bring if they're still convincing their family that they want to study abroad, [so they need to know] how much it's actually going to cost. (Text-based Interview 2, May 5, 2017)

This comment reveals Paula's consideration of her audience when choosing the content to include in her text and how to describe it. She not only reflected on what it's like to live in a city on a student budget but also imagined the specific context her reader might be in: gathering information to develop a budget for going abroad and using that budget to convince family members of the affordability of the experience. By projecting herself into the situation a potential reader might be experiencing, Paula was able to select model text features that would be most helpful and most relevant for her audience.

Finally, Zhou used borrowings to construct reader-writer relationships by considering how readers might interact with their texts. In her roommate ad, she borrowed model text resources to identify herself as someone who is multilingual. When explaining this borrowing, Zhou remarked, "I feel like it's kind of different from the rest. If other people just say hobbies and personalities, this will be kinda different" (Text-based Interview 1, February 6, 2017). Interestingly, when Zhou made this remark, she was not only thinking about how readers might perceive her ad but also about how the particular medium she was writing for (i.e., Facebook)

would affect how a reader might engage with a roommate ad. Zhou recognized that on a Facebook group dedicated to flat-sharing, her ad would likely be one in a stream of hundreds of other ads. Due to the sheer volume of opportunity for interaction afforded by the Internet, Zhou wrote her ad while considering how she could distinguish herself from other potential roommates for her reader. Zhou's analysis of the communicative situation revealed her understanding of not only how a reader might react to her ad but also how the medium of communication might affect readerly practices.

Research Question 1 Findings: Summary

Research Question 1 explored how learners used model texts to design meaning in their genre-based writing projects by examining what features learners borrowed from model texts and their reasons for borrowing. In terms of what learners borrowed, analysis revealed that nearly all first- and second-semester learners borrowed lexico-grammatical features to build semantic fields for their texts or realize communicative functions such as introducing oneself, closing a message, or describing the cost of living. In addition to borrowing model text language, syntax, or formal writing conventions on a more micro-level of writing, learners borrowed resources at a macro-level related to content, organization, and formatting. Borrowing at the macro-level did vary considerably between cohorts and texts, as second-semester learners commonly borrowed content resources for the informational interview and organizational resources for the reflective recount, while first-semester learners borrowed formatting resources for the cover letter. These differences are likely due to the requirements of the particular genre (e.g., the importance of formatting a business letter) or perhaps participants' familiarity with the genre (i.e., the organization of a reflective recount may have been less familiar to participants than that of an informational interview). Few learners also reported specifically borrowing features related to

the model text's tone, although many more commented more specifically on having borrowed lexico-grammatical features to realize an appropriate register in the texts they were writing. It is also important to note that although all learners used model text resources to help them design meaning in their own texts, they did so in highly individualized ways. For example, first-semester learners remixed and recombined language from textual modes to arrange for future communication in their roommate ads in various ways, and second-semester learners also drew on the model text to discuss travel aspirations in unique ways for their reflective recount.

Learners' reasons for borrowing also revealed a great deal about the ways in which they draw on model texts to design meaning. Learners borrowed for reasons that related to all three dimensions of writing: linguistic, cognitive, and sociocultural (Kern, 2000). The reasons that learners gave for borrowing most often reflected the linguistic and sociocultural dimensions of writing. Borrowing for linguistic reasons may be expected of FL learners at a novice level due to their limited linguistic resources. To a certain extent, this was reflected when they borrowed to meet their communicative needs or overcome linguistic roadblocks. At the same time, learners adapted model text resources to better meet their communicative needs and also borrowed to try out new linguistic resources, which demonstrated their desire to redesign resources—both resources from the model text and their own available designs—for other instances of meaning design. Learners' reasons for borrowing also often reflected the sociocultural dimension of writing as they borrowed resources that helped them to interact with the readers of their writing. They did this in reader-oriented ways when they tried to meet reader expectations or make their texts more readable. They also used resources to project themselves in a certain way to their reader by manipulating reader-writer relationships and developing their voice in the FL. While both cohorts clearly considered their audience when writing, first-semester learners appeared to

draw on model texts more commonly to project themselves to their reader in a certain way. This may have been due to the more overtly social nature of the roommate ad and cover letter versus the reflective recount and informational interview. Although it was less prominent, learners did also borrow within the cognitive dimension to overcome content roadblocks—just as they did with linguistic roadblocks. They also borrowed resources that were cognitively accessible to them. On one hand, this finding highlights the variety of ways in which learners draw on model texts—including generating ideas. On the other hand, it also emphasizes the difficulty learners sometimes experience when working with model texts. Overall, learners borrowed a variety of features from model texts for use in their writing and they considered all three dimensions of writing when reflecting on how those resources contributed to meaning design in their texts. The practice of textual borrowing, therefore, was a highly reflective, dynamic, and individual process as learners drew on model texts to write their projects. The links between these findings and the theories framing this study will be expanded on in the Discussion.

VI. Findings: Affordances and Constraints of Textual Borrowing and Genre Pedagogy

In this chapter, I present findings related to Research Question 2, which focuses on the affordances and constraints of textual borrowing specifically and genre pedagogy more globally. This overarching question includes two sub-questions: Research Question 2a focuses on learner perceptions of affordances and constraints, while Research Question 2b examines the types of learning afforded by textual borrowing and genre pedagogy as evidenced by participant interviews. Findings are divided into three main sections: (a) learners' perceived affordances, (b) learners' perceived constraints, and (c) types of learning afforded and constrained. Table 11 provides an overview of the themes and sub-themes related to each of these sections.

Table 11

Summary of themes for affordances and constraints

Themes and sub-themes	Learners (<i>N</i> = 25)
<u>Perceived affordances</u>	
Model texts scaffolded writing	25 (100%)
Writing was “boosted”	24 (96%)
Writing was more approachable	23 (92%)
Model texts provided exposure to additional communicative resources	24 (96%)
Provided new linguistic resources	23 (92%)
Provided model of extended discourse	13 (52%)
Writing for “real-world” contexts	15 (60%)
<u>Perceived constraints</u>	
Borrowing constrains acquisition of linguistic forms	13 (52%)
Borrowing constrained by difficulty of process	12 (48%)
Borrowing constrained by fear of plagiarism	11 (44%)
<u>Learning afforded and constrained</u>	
Pedagogy afforded development of a multidimensional view of writing	25 (100%)
Developed genre awareness	21 (84%)
Developed awareness of reader-writer relationships	16 (64%)
Developed awareness of cultural differences	18 (72%)
Pedagogy affords development of genre analysis skills	14 (56%)
Genre awareness constrained by (mis)conceptions of textual borrowing	16 (64%)

Note. Major themes and sub-themes are provided along with counts of the number of learners whose interviews were coded at least once for each of the themes. Perceived affordances and constraints relate directly to learners' own impressions of the pedagogy, whereas types of learning afforded and constrained were interpreted from learners' comments.

As evidenced by the table, learners more commonly perceived affordances related to textual borrowing and genre pedagogy, although some also perceived constraints. No learners perceived only constraints of genre pedagogy. Findings related to affordances, constraints, and types of learning afforded and constrained are explained and supported through excerpts from learner interviews.

Affordances of Textual Borrowing and Genre Pedagogy

All 25 learners in the study perceived at least one affordance of textual borrowing and genre pedagogy. Three main themes emerged from data related to the affordances learners associated with the pedagogy. First, all 25 learners thought that either the model texts helped to make writing more approachable or that the model texts helped to improve their writing by challenging them. These views contributed to the first overarching theme: model texts afforded scaffolding for FL writing. Second, 24 participants thought that model texts afforded exposure to additional communicative resources in French that helped them to either incorporate new linguistic resources into their communicative repertoires or better understand how to create extended discourse in French. Third, 15 participants felt that genre pedagogy afforded them the opportunity to use their French in the “real-world” whether it be through classroom simulation or truly real-world application. These three primary themes and their sub-themes will be further defined in this section and illustrated through learners’ interview responses.

Model texts provided scaffolding for FL writing. The first major theme that emerged from participants’ text-based interviews related to affordances was that model text provided scaffolding—or support—for FL writing, which was mentioned by all 25 learners. There were two major ways learners talked about the model texts providing scaffolding for their writing.

Many learners (23) felt that having a model text made writing more approachable due to the support it provided, and others (24) also felt that the model text—and textual borrowing specifically—helped to “push” or “boost” their writing in various ways. Explanation of these themes and related findings are provided in the following sections.

Made writing more approachable. Twenty-three participants felt that the scaffolding model texts provided made writing more approachable. On one hand, it gave them a point of departure for writing that helped them to overcome the challenge of putting the first few words on the page. As Kate, a second-semester learner, explained:

I just felt like I never knew what to say. You'd open the document or whatever and you'd just be staring at it like, "I don't even know where to start." I think that's where a lot of these [model texts] helped because ... I took a lot of the opening phrases and ... I would be like, "oh, I like that. That's a good way to start this," and then from there I was able to kind of take over. (Learning Outcomes Interview, May 3, 2017)

For Kate, starting with borrowed phrases from the models helped her with initial planning for her texts and allowed her to introduce topics before building off of them to complete her written projects. Xen, also a second-semester learner, felt similarly to Kate. She explained that borrowing from the model text “gave me a place to start ... It gave me a structure that made sense already and I could just put in my own ideas.” Later in the same interview she added:

If I was just given the assignment and I didn't have any of these things—like looking at a model text and dissecting it—then it would have just been like a blurb of ideas that maybe didn't flow together but reflected kind of what I knew in French. Whereas this gave me like...it gave me a tool to like kind of show what I had learned. (Text-based Interview 1, February 28, 2017)

Xen, then, used the model text to structure her ideas and plan her writing in a way that made it more coherent. For Kate and Xen, textual models played a facilitative role in planning and building genre knowledge that made the writing task more approachable. In other words, model texts acted as mediational tools that provided guidance related to content, structure, and language when learners may not have been able to independently produce the text type with the same level success.

Additionally, the scaffolding model texts offered made participants feel more confident in their writing. Learners were at times overwhelmed by the prospect of recreating some of these genres in French, but breaking down the model texts through the stages of genre-based pedagogy and using them as a support tool put participants' minds at ease and even made them feel more confident about their work. Zhou—a first-semester learner—talked about how the pedagogy and the model text helped her shift her mindset from panicked to confident:

When [my TA] said, "You guys need to write something." It's like, "are you kidding me?" Because I think we barely wrote sentences. Because that's like, when it's done in English, we start from words and then sentence and then essay. ... It's pretty slow. Then [my TA] is like, "you need to write." ... It's pretty scary at first. Now it's like, "hey, look at that!" That's easy now. ... Once you read them, just analyze the sentence ... it's not that hard. A lot of words, I still don't know what they mean. It doesn't really hinder my ability to understand what she's talking about. It's definitely helped a lot. Then from the things I already know, also the things I just learned from the text, I can use them to help me write my cover letter. (Learning Outcomes Interview, May 5, 2017)

Due to her prior experience learning English where language was built from the ground up—progressing from words, to sentences, to essays—Zhou was somewhat panicked at the prospect

of writing a roommate ad in her third week of French and a cover letter at the end of her first semester. However, through the writing workshops where she learned to break down the model texts in terms of content, organization, and language features, Zhou realized she was fully capable of writing both projects by drawing on what she had learned through the regular coursework and from analyzing model texts. Like Zhou, Julia—a second-semester learner—commented on how working with the model text helped her shift her mindset: “Seeing someone else's writing, it made me more confident. If someone else can do it, then I can do it. Breaking it down was probably the biggest thing” (Learning Outcomes Interview, May 5, 2017). For both Zhou and Julia, the main outcome of breaking down model texts through genre pedagogy was giving them confidence in their abilities to produce a similar text. Overall, learners found writing to be more approachable due to the scaffolding provided by the model text because it gave them not only a point of departure for writing but also the confidence they needed to tackle the challenge of writing in the FL.

Helped to “push” or “boost” writing. The model texts also provided scaffolding for FL writing in the sense that 24 learners felt that textual models helped to “push” or “boost” their writing in some way. In other words, participants saw model texts as a key factor in improving their writing, whether through textual borrowing or simply being exposed to authentic language. As Xen commented, “having the model as something I did kind of have to follow was like another requirement that forced me to stretch my French skills a little bit um because I couldn't just say what was the easiest thing to say” (Text-based Interview 1, February 28, 2017). The model text set standards and learners felt they had to challenge themselves to meet them. In other words, textual models allowed learners to develop their writing skills by providing the support necessary for learners to produce more advanced writing than what they might be capable of on

their own. While learners felt that working with model texts improved their writing in many different ways, their comments tended to focus on four main areas: (a) complexity (16 learners), (b) accuracy (eight learners), (c) appropriateness (nine learners) and (d) organization (six learners). Examples of learner comments related to each of these four areas are provided in the following paragraphs.

Complexity. Sixteen learners felt that model texts helped them to infuse their writing with more complexity. For these learners, complexity seemed to be related to including more varied sentence structures and vocabulary as well as using various devices to link clauses in one sentence.³² Brie, for example, talked about using the model texts to include a wider range of vocabulary in her own writing, which seemed to be part of her definition of complexity. As she explained:

I think it helped me—I guess probably just the complexity of writing. Maybe it's not that I learned it, I just didn't know I could do it. I think that's part of it as well. It's pushing you to...step outside your boundaries. You don't realize you know how to and so I guess it's like me realizing that I can. That I am capable of writing something like this in a different language. (Text-based Interview 1, February 28, 2017)

Brie, therefore, was able to create a text that she viewed as complex with the help of model texts. These texts set an expectation for her writing that Brie might not have realized she could meet without their support. The models provided Brie with not only expectations that challenged her

³² The term “complexity” is used here in accordance with participants’ own descriptions of their writing. The notion of complexity has been examined extensively in second language writing research. In this field, complexity has been divided into lexical complexity and syntactic complexity, with lexical complexity being defined as frequency, length, or diversity in lexical items and syntactic complexity is most often defined by number of clauses and conjunctions used within a clause, sentence, or T-unit (Polio & Friedman, 2017). Although there is likely overlap between the way complexity has been defined in writing research and in participants’ understandings of complex writing, I do not intend to imply that learners’ conceptions of complexity necessarily overlap with the way complexity has been defined in second language writing research.

but also linguistic and stylistic support to help her reach that expectation through textual borrowing.

Accuracy. For learners who were focused on surface-level aspects of writing, the model texts also helped them achieve more linguistically accurate texts than what they might have written on their own. Using these texts to verify the accuracy of their own writing was an important affordance of working with textual models for eight learners. Frank, for instance, described how he used model texts to verify his accuracy in grammar and spelling while writing his roommate ad. He explained that without the model texts:

I might be missing a few of these smaller words. I might not put the *de* [after *un budget*] or I might not put like the “n” [before *hésitez pas*] because I might not know to put that, so... [my text] might [not] be ... completely grammatically correct. ... Also the accents would probably be either wrong or [on the wrong letter]. (Text-based Interview 1, February 7, 2017)

For Frank, the model texts were resources he could use to ensure that the spelling and syntax in his own writing was as accurate as possible. In a later interview he explained that “double checking that you’re doing everything properly [is] bolstered by using the [model texts]” (Learning Outcomes Interview, May 6, 2017). In other words, Frank was more easily able to attend to surface-level features of writing like spelling, syntax, and morphology with the help of the model texts. For Frank, using these texts seemed to promote *noticing* (Swain, 2000) as he looked for differences between his own writing and the language in the models. The model texts, then, mediated the process of producing an accurate text for Frank.

Appropriateness. On a broader level, nine learners felt that model texts helped to push their writing to be more socially appropriate. For some learners, this meant writing in a way that

was more appropriate for a French-speaking audience—learners like Paula (Text-based Interview 1, February 28, 2017) and Greg (Text-based Interview 1, February 7, 2017) described sounding “more French” in their writing due to their use of the model text. For other learners, model texts helped them use a more appropriate linguistic register for their writing. This was particularly important for first-semester students who had to write texts that required either a fairly informal (i.e., a roommate ad) or a very formal register (i.e., a cover letter). For Leigh, the scaffolding the model texts provided allowed her to achieve an appropriate register for each of these texts. As she explained:

I think we communicate pretty similarly as far as how laid back it kind of was in a respectful way for the roommate ad, and how professional it was for the cover letter. I think they're very similar, but I think that the borrowed text helped me make it to the level of professional or not professional that it needed to be. (Learning Outcomes Interview, May 5, 2017)

Leigh clearly understood the differences in register between the roommate ad and the cover letter, which—as she rightly pointed out—contained a similar register to the American equivalents of these texts. At the same time, Leigh didn't have the linguistic resources to realize these registers in her French texts like she might have been able to in English. Borrowing from the model texts, therefore, helped Leigh to achieve a text that was socially appropriate for the two different contexts for which she was writing in her genre-based projects.

Organization. Lastly, six learners felt that working with model texts helped them write in a more organized manner. Evelyn was one of these learners. When asked about challenges she faced at the beginning of the semester, Evelyn responded that her biggest struggle when

writing—either in French or in English—was organization of textual content. In terms of how this played out in her genre-based projects, Evelyn explained:

These model texts helped me. I relied on the roommate ads a lot more heavily because I didn't want it to appear that the structure—the thought process—[was] everywhere across my paper. I didn't want that to show up in my French text, and so I relied on the model text a lot more heavily for the structure of it. What I should—like introduce myself, say my name, what I like, what I'm looking for, message me at the end. ... That's why I use a lot more of the phrases, because they help transition from one thing to another. It'll be a lot better to use those than my own because I suck at transitions. (Learning Outcomes Interview, May 6, 2017)

Working with model texts and analyzing how they were organized helped Evelyn to present her ideas in an organized and comprehensible fashion, something that she had previously struggled with in her writing. Therefore, the model texts provided her with resources to make her writing more organized.

Model texts afforded exposure to communicative resources in French. When reflecting on the benefits of working with textual models, 24 learners mentioned that reading and borrowing from model texts was useful for their language development. Textual models, therefore, afforded exposure to additional communicative resources in French. Two main sub-themes related to this affordance emerged. First, the model text served as a source of new linguistic resources for future instances of meaning design for 23 learners. Second, the model texts helped to demonstrate how to create extended discourse according to 13 learners—particularly for those in their first semester of language study.

In terms of the linguistic resources that learners gained from model texts, their comments revealed two primary types of uptake of these resources: for use in interpreting and creating future texts. When looking back at the project completed at the beginning of the semester and reflecting on her learning Page explained:

When I borrowed it and used it in my own context, I think I remember the words better. Now I can look at this and I can read it way better than I could before. I've been studying longer, but certain words that I didn't know and I needed to use in my text because I didn't know them— I probably remember them. (Learning Outcomes Interview, May 5, 2017)

Page, therefore, didn't think she had fully internalized her borrowings because she didn't feel that she could use them spontaneously in written or spoken communication. At the same time, she saw borrowing as a helpful tool for familiarizing her with linguistic resources that she would be able to recognize when interpreting texts in the future. Learners like Brooke also discussed how working with model texts gave them additional resources for future acts of meaning design. While discussing the roommate ad that she created, Brooke said:

I learned new vocabulary words, I learned more structures of sentences with different contexts, and things like that. I knew you could use *je suis* [I am] and then something, but I didn't know you could put "I'm someone who." I think that really helped me. It opened my eyes to more vocabulary. (Text-based Interview 1, May 4, 2017)

Brooke was referring to a specific expression from the model text discussed in class that she borrowed for her roommate ad (i.e., *je suis quelqu'un de* [I am someone who is]). Because the model texts helped her broaden her linguistic resources, she might be able to draw on these resources when interpreting or creating texts in the future. Learners like Brooke gained a wider

range of communicative devices due to exposure to the model text. Brie also felt that working with the model text expanded her linguistic resources. As she explained, “It taught me ... words and phrases that I didn’t know before and ingrain[ed] them in my head from borrowing them” (Learning Outcomes Interview, May 3, 2017). Brie’s use of the word “ingrain” may also point to possible internalization of the linguistic resources she borrowed, or an eventual move from other-regulated selection of language (i.e., regulated by the model text) to independent regulation of language selection. Page, Brooke, and Brie’s comments demonstrate how reading and borrowing features from textual models afforded exposure to new linguistic resources that learners felt would be useful for future acts of meaning design, whether for interpretation or creation of texts.

Beyond providing learners with new linguistic resources, participants’ comments also revealed that exposure to model texts afforded learners tools for creating extended discourse in French. Both first- and second-semester learners commented that model texts gave them a better idea of how to turn discrete grammar and vocabulary points into extended discourse—an important component of language proficiency. As Wei explained:

This borrowing process, ... it really adds something to my French. For a long time, we have been learning simple structures, and I'm not saying they are simple. I'm just saying like they're distributed or separated knowledge like grammar and words, but writing a paragraph is to link them all together and form a whole by writing. This text served as the perfect guide for us to use the grammar, to use the words, to lengthen. Somehow the idea actually is like we get inspirations from the text, actually, like some ideas or inspirations. I think this sample text really served as a great guide. (Text-based Interview 2, May 4, 2017)

Wei learned grammatical structures and vocabulary in class, but he didn't have a good understanding of how to connect those linguistic resources into extended discourse as required for many text types. The model text, though, showed him how to weave together different lexico-grammatical resources to create a logical text. Guo, a first-semester learner who felt similarly to Wei explained:

In class, we talk about a lot of phrases, but we're never taught how to make them a sentence or a paragraph, ... so there's no way I can make up a sentence or a paragraph based on what I learned. [The model text] is kind of like my Bible. (Text-based Interview 2, May 4, 2017)

Guo felt rather incapable of writing the projects without the help of model texts. Despite his instructor's frequent use of authentic materials in class and the textbook's effort to contextualize much of the vocabulary and grammar presented to learners, Guo's comments reveal his anxiety surrounding writing and demonstrate the challenges learners experience when trying to connect lexico-grammatical resources into extended discourse for a particular communicative purpose. Indeed, participants across both semesters felt that the language provided in the textbook did not adequately prepare them for writing a complete text in French. Instead, they needed the genre-based writing workshops and exposure to the model text to see how discrete words, expressions, and grammatical structures could be used to convey meaning in the particular context for which they were writing.

Genre pedagogy affords “real-world” applications for writing. A final theme that emerged from learners' perceptions of the affordances of textual borrowing and genre pedagogy was that the genre-based writing tasks learners completed in first- and second-semester French afforded a simulation of “real-world” contexts in the FL classroom that allowed learners to

imagine themselves interacting with members of the target culture. This theme was coded in 15 participants' interview data. Learner buy-in to the writing tasks occurred at various levels. While some learners never truly subscribed to the idea of writing to an imagined target culture audience and instead saw themselves writing primarily to their instructor, the majority of participants talked about developing the ability to communicate with an imagined target culture audience. Learners' comments appeared to reflect three different levels of buy-in: (a) learning to write for target culture audiences (six learners), (b) writing for a simulated real-world context (10 learners), and (c) imagined use of writing in a real-world context (six learners).³³

Learners like Kim talked generally about how borrowing phrases helped her develop communicative resources that were rooted in “things people say” which would help her to “send somebody an email or something [to native French speakers] and even if I didn't use any resources, I think I could do it” (Learning Outcomes Interview, May 4, 2017). Kim, therefore, felt that being exposed to authentic language in model texts and integrating it into her writing helped her to develop communicative repertoires that were appropriate for target culture audiences. While Kim spoke generally about how working with model texts helped her to develop target culture appropriate communicative resources, other learners discussed writing their projects for a target culture audience. Julia, for example, discussed the difference between writing for her instructor and writing for a target culture audience:

Keeping your reader in mind is the biggest part of this essay in particular, because that's what inspired me to write it. And so, if I kept that in mind as I was writing If I were to write this just thinking that it's an assignment that I need to get done, then I'm not gonna really care much But if I'm thinking, okay, a French student who wants to learn about

³³ The sum of counts for sub-themes is greater than the count for the parent theme because some learners' made comments at various points during their interviews that reflected different levels of buy-in.

[my city] and my first year in the dorms . . . , then they need to hear this story. (Text-based Interview 2, May 5, 2017)

Learners like Julia saw an even greater application to real-world contexts than learners like Kim who considered more generally how the skills she gained from her genre-based written projects would apply to real-world contexts. These learners demonstrated a high degree of buy-in to the writing task, imagining themselves writing to target culture audiences instead of their instructor. For Julia, writing for a real-world audience helped her to consider the types of information that would be most important and appropriate for her reader while also being highly motivating. Some first-semester learners bought into the task even further—to the point where they could imagine them using their genre-based project in a real-world future. As Leigh commented, “I think I would feel comfortable giving [my cover letter] to an employer if I was trying to get a job in France. I think it helped show me how to be professional and to have mature, thought-out writing” (Learning Outcomes Interview, May 5, 2017). Leigh not only imagined writing to a target culture reader but also projected herself into an imagined community where she is living and interacting in the target culture. While it could be argued that these findings are more related to the specific writing tasks learners completed and their scenarios, they demonstrate how genre-based writing might facilitate learners’ engagement with target culture communities outside of the classroom by using the classroom as a laboratory for simulating real-world contexts.

Constraints of Textual Borrowing and Genre Pedagogy

Although all learners perceived textual borrowing and genre pedagogy as either affording scaffolding for writing, exposure to additional communicative resources, or “real-world” application of French, 21 participants did associate at least one constraint with textual borrowing. Coding of learners’ negative associations with textual borrowing revealed three main themes in

how textual borrowing was constraining or constrained writing. On one hand, 13 learners perceived borrowing as constraining their acquisition of linguistic forms in French. On the other hand, learner comments revealed that their borrowing practice was constrained either by the difficulty of the borrowing process for 12 learners or by a fear of plagiarism for 11 learners. In this section, these themes will be defined and illustrated through learner data from their text-based interviews.

Borrowing constrains language acquisition. One of the most prominent concerns learners associated with textual borrowing was the idea that borrowing might constrain or inhibit acquisition of linguistic forms. In other words, learners felt that when they borrowed language from model texts, they were less likely to integrate that specific lexico-grammatical element into their available designs for future instances of meaning design. This stands in contrast to the learners who felt that borrowing actually afforded the acquisition of new linguistic resources.

Table 12

Comparison of borrowing as an affordance or constraint

	Only affordance	Mostly affordance	Neutral	Mostly constraint	Only constraint
No. of learners	10	8	2 ^a	2	1

Note. Learners' comments related to the affordances and constraints of textual borrowing and genre pedagogy were combined and counted for each individual participant. Number of learners whose comments reflect each view is provided. Learners whose interviews did not contain a constraint code for the relationship between borrowing and language acquisition are listed under "only affordance", whereas learners whose comments were mostly coded as for affordance are listed under "mostly affordance".

^a Two learners' interview data contained an equal number of codes for borrowing as an affordance and constraint for language acquisition.

Table 12 provides a comparison of learners' view on whether borrowing afforded language acquisition or constrained it. Of the learners who commented on the role of borrowing in language acquisition, ten viewed it as an unequivocal affordance and eight more associated more affordances with borrowing than constraints. On the other hand, two learners felt borrowing was mostly constraining and one viewed borrowing as only constraining in terms of their language

acquisition. The overarching theme that borrowing constrains language acquisition emerged from different learner ideologies surrounding textual borrowing and language acquisition.

Nine learners felt that they would “learn more on their own” through the use of online dictionaries and translators rather than working with model texts when looking for vocabulary and expressions. As Nellie commented, “if I didn’t have [the model text], maybe in the process of referring to dictionaries, I can learn more. . . . I can know more details about how to organize the sentence” (Text-based Interview 1, February 7, 2017). Nellie hypothesized that working with dictionaries allowed for greater attention to language, which might contribute more to her linguistic development than borrowing from model texts. Leigh, who also commented on the utility of online dictionaries and translators for language learning, felt that borrowing linguistic “chunks” from model texts did not contribute to her language acquisition in French. She explained:

I would rather write it on my own and feel like I understand it more, because this doesn’t feel like I understand it. It just feels like I am pulling out different phrases that I somewhat know what they mean and adding my own little part to it. . . . Kind of like a Mad Lib. (Text-based Interview 1, February 6, 2017)

Leigh’s comparison of her writing to a Mad Lib is particularly interesting because it demonstrates how she might have felt a lack of control over her writing when borrowing and potentially even found this practice absurd.³⁴ For both Leigh and Nellie, an important part of writing—and also language acquisition—appeared to be internalizing lexico-grammatical

³⁴ A Mad Lib is a word game where players fill in parts of speech with random words that are then inserted into a narrative and read aloud with the purpose of reveling in the story’s ridiculousness. Leigh’s comparison of her writing to a Mad Lib indicates a lack of agency on the writer’s part and the patchwork-like nature of the final written product.

resources, which they both felt was constrained by textual borrowing and afforded by the use of online dictionaries and translators.

Beyond feeling like they would learn more from online dictionaries and translators, six learners had concerns that they would not retain their borrowings for future use, constraining their language acquisition. When asked about what she learned from borrowing model text resources, Kayla commented, “I was able to use phrases from the text, but I don’t know if I’ve learned anything from borrowing those phrases because a lot of them just didn’t stick with me” (Learning Outcomes Interview, May 4, 2017). Just as Nellie and Leigh felt that they were better able to internalize lexico-grammatical knowledge gained through writing when working with online dictionaries and translators, Kayla felt that specific linguistic borrowings were difficult to remember past their initial use. Because Kayla didn’t feel that her borrowings were available for later instances of meaning design, she did not see the value in borrowing from the model text. Similarly concerned about retaining borrowings for future communication, Lixia explained, “at one point, you have to construct your own sentence. Like during the exam, you have to write your own sentences. Borrowing doesn’t help me remember it” (Text-based Interview 1, February 27, 2017). Learners like Kayla and Lixia were primarily focused on integrating language from the model texts into their communicative repertoires through textual borrowing but found that they were not necessarily able to recall those borrowings later on. Because they experienced such difficulty re-using those borrowings in later contexts, they felt that borrowing did little to advance their acquisition of lexico-grammatical resources in French.

To summarize, learners viewed borrowing as a constraint to their language acquisition because they felt they would acquire language better through the use of online dictionaries and translators, or that they wouldn’t internalize their borrowings for future use. In a way, these

learners appeared to share the belief that textual borrowing provided so much scaffolding and support that it actually inhibited learning. This finding stands in contrast to other learners who felt that the scaffolding the model text provided challenged them in their writing and language development. It bears repeating that many learners had mixed feelings about textual borrowing, as indicated in Table 12. However, learners more commonly associated textual borrowing with affordances for linguistic development rather than a constraint. These nuances in learners' perceptions on borrowing might be explained by their ideologies about (a) textual borrowing, (b) the nature of writing, and (c) the role of writing in language development.

Borrowings are constrained by the difficulty of the process. Learner comments about their borrowings and their perceptions of genre pedagogy also revealed that their borrowings were sometimes constrained by the difficulty of the process. In other words, learners identified different stages where they got lost in the pedagogy; learners' comments revealed that they struggled with (a) comprehension of the model text, (b) selecting borrowable features, or (c) integrating borrowings into their writing. Establishing comprehension was particularly challenging for second-semester learners working on the reflective travel recount despite the amount of class time dedicated to familiarizing learners with the content and features of the model text. Thinking back to the model, Patti commented, "it was overwhelming at the time because it was the beginning of the semester, and it's just this whole page. The paragraphs are split up, but to a new reader, I only saw the whole thing" (Learning Outcomes Interview, May 4, 2017). Patti, therefore, found it challenging to simply move beyond her initial reaction to the amount of text on the page to begin reading and familiarizing herself with the content. Julia also struggled with this text, explaining "when I read it the first time and the second time and the third time, I still didn't get it" (Text-based Interview 1, February 27, 2017). Despite Julia's effort

at trying to make meaning from the model text, she was unable to fully comprehend it, which constrained her ability to borrow vocabulary and expressions for use in her own writing. While most learners struggled at the stages of either establishing comprehension or incorporating borrowings, some learners did express having difficulties selecting borrowable features from the model text. Blaire and Kayla, for instance, both explained that they had trouble finding language from the model text that would be logical to incorporate into their own writing (Blaire, Text-based Interview 1, February 26, 2017; Kayla, Text-based Interview 1, March 1, 2017). The challenge Blaire and Kayla experienced selecting items for borrowing was likely related to their individual understandings of textual borrowing as well as their interpretation of the goals of the in-class writing workshops. Some learners also expressed difficulty at the stage of incorporating selected borrowings into their writing. While talking about a phrase that she initially planned to borrow but ultimately decided not to incorporate, Lixia explained her final decision: “I cannot really know which word I can change that doesn’t change the structure or the meaning of the sentence, so I don’t really know what to do with that” (Text-based Interview 1, February 27, 2017). Even when learners were able to understand the meaning of potential borrowings, if they were not familiar with the particular syntax and grammatical structures used, they were not necessarily able to incorporate it into their own texts. Overall, learners expressed having difficulty at different stages of the process of moving from reading to writing. While they were sometimes immediately restricted by a struggle to make sense of the model text, they also had issues at the stages of selecting and incorporating borrowings despite the highly scaffolded nature of the writing workshops that targeted specific items for borrowing. Through learners’ comments, it becomes clear that borrowing resources from model texts is, in fact, quite

challenging and learners' abilities to borrow may be constrained by the difficulties they experience at different stages of the process.

Borrowings are constrained by a fear of plagiarism. The final theme that emerged from learners' comments on their perceptions of borrowing was that for 11 learners, borrowings were constrained due to a fear of plagiarism. In some cases, learners had difficulty understanding the difference between textual borrowing and plagiarism, resulting in some anxiety. Serena, for example, felt a tension between wanting to draw on the model text but not wanting to engage in plagiarism. When discussing adjectives she had looked up in a dictionary for her personality description in her roommate ad, Serena explained:

That's one of the main reasons I wanted to throw in my own adjectives because if I keep going this way, at some point it's going to look very similar to the model that I'm using It was hard to go off the model and then have that feeling of ... if I do stray away, it might be wrong, and I didn't want to get a bad grade. ... I don't want to plagiarize or do the same exact thing that they're doing, so I'm just going to have to take a chance. (Text-based Interview 1, February 6, 2017)

Serena, who was very focused on linguistic accuracy—due in part to previous language learning experiences—felt a desire to closely follow the model texts when writing her roommate ad to ensure that her final product would be as linguistically accurate as possible. At the same time, she felt that borrowing too much language from the model text would result in plagiarism, which led her to “take a chance” by using language that wasn't included in the model text. As she was writing, Serena was constantly navigating how much borrowing might be considered too much while also trying to produce a linguistically accurate text with limited language resources in French. Serena, along with other learners, also had an affective reaction to textual borrowing and

is perceived tension with plagiarism. For some learners, *not* borrowing from the model text was a source of pride, while borrowing made them nervous, or less proud of their writing. Gabby, in particular, had a strong reaction to the idea of incorporating lexico-grammatical content from model texts into her own writing. She explained, “it just makes me...uncomfortable just because I feel like it is kind of stealing. But even though [my instructor] says it’s okay, it just makes me—I shouldn’t be doing it” (Text-based Interview 1, February 27, 2017). Although Gabby was able to recognize that the use of model texts use was being approached in a different way in her French class than she was accustomed to, her past experiences in school with strict high school English teachers and plagiarism detection software made her wary of this practice.

Summary of perceived affordances and constraints. On the whole, learners more commonly associated affordances with textual borrowing and genre pedagogy than constraints, which is in line with previous research demonstrating learners’ positive perceptions of genre-based pedagogy (e.g., Allen & Goodspeed, 2018; Maxim, 2009b; Paesani, 2016; Pfeiffer & Byrnes, 2009). At the same time, learners’ perceived constraints are important to consider when implementing the pedagogy. On one hand, some learners felt that their language development in French was constrained by textual borrowing because they felt they wouldn’t retain, or internalize, their borrowings and could, therefore, learn more through the use of online translators and dictionaries instead. On the other hand, learners’ perceptions also revealed what factors may have constrained their borrowing of features from model texts; they sometimes found the whole process of writing—understanding the model texts, selecting borrowings and incorporating them—incredibly challenging. Some of them also expressed concerns that “too much” borrowing might border on plagiarism, which led them to avoid using the model texts. Findings related to the affordances and constraints that learners associated with textual

borrowing and genre pedagogy and their pedagogical implications will be further developed in the Discussion and Conclusion.

Types of Learning Afforded and Constrained by Textual Borrowing and Genre Pedagogy

In order to understand the affordances and constraints of textual borrowing and genre pedagogy, I analyzed learners' interviews to understand the types of learning that borrowing and genre pedagogy might afford or constrain. Participants' interviews revealed two types of learning afforded by the pedagogy and one potential constraint. First, comments from 14 learners' interviews indicated that the pedagogy afforded the development of analysis skills in that learners discovered how model texts can help them figure out how to realize particular genres and how to analyze model texts in terms of organization, optional and obligatory content, and language features. Some learners even indicated that they would be able to engage in textual borrowing independently in the future. Second, all 25 learners' interviews revealed that genre pedagogy afforded the development of a multidimensional view of writing to some extent. In other words, learners discovered that successful FL writing is more than simply translating one's L1 thoughts into the FL with correct syntax, spelling, and morphology. Instead, learners developed awareness of how genre, reader-writer relationships, and cultural differences contribute to successful FL writing. Finally, 16 learners' interviews demonstrated how (mis)conceptions of textual borrowing might constrain their development of genre awareness. Findings related to these three themes and their sub-themes are presented in the following sections along with illustrative excerpts from learner interviews.

Genre pedagogy afforded the development of genre analysis skills. During the learning outcomes interview, participants were asked to comment on what strategies for writing they might carry with them into future language courses. Responses to this question pointed to

learners' development of genre analysis skills (14 participants), which was afforded by a genre approach to writing instruction. While some participants focused on more general strategies for writing related to process, or even language learning as a whole, the majority commented that they would apply skills related specifically to genre analysis. Several participants commented that they would look for model texts to inform their writing if not provided by the instructor. As Guo explained, "if I'm not given a sample text, I'll look it up online and try to do the break down myself" (Learning Outcomes Interview, May 4, 2017). While most learners, like Guo, explained that they would try to find a model text, most of them did not talk specifically about how they would use that model text to inform their writing. However, a few learners did explain what they would look for in a model and how they would use it for their own text. Meredith, for example, discussed how she would use model texts to inform her writing:

I definitely would try to look up a text that was discussing similar context. If I was able to find a travel blog that was in Spanish, or in German, that would be huge. I don't think I would have known that, had we not had our class set up the way it was. ... I don't think we ever really had [model texts] when I was in Spanish in high school, which, if you don't have something to kind of go off of, I think it's definitely pretty tough. If I were to enroll in a different language next semester, that's definitely something I would keep in mind, that there are probably articles out there. You can find them, you just need to go out of your way to look for them. ... [Having a model text would help me with] finding little phrases, and structure, and specific words, just to help make your writing less of an English-speaking person writing it, and more of a native language person; like, if it's Spanish, having a Spanish speaking person write it, rather than an English person writing

in Spanish. I guess that would be the big thing. (Learning Outcomes Interview, May 5, 2017)

Meredith explained the importance of having a model text for her—she felt that it made writing more approachable and also helped her to develop an appropriate style for French-speaking audiences (i.e., she was not simply translating directly from English to French). For Meredith, working with textual models facilitated the development of her ability to borrow key vocabulary and structures from model texts that would allow her to create appropriate FL texts. Greg, on the other hand, explained how he would analyze model texts for optional and obligatory content in the genre he was tasked with writing:

Other than I'm just looking for examples [of the genre]—I mean, hopefully I'll know some German when I'm writing—but kind of similar to what I do with this, where I find out the basic things you want to say, or what you'd like to say, find a way to say that in German, and the work my project around that. (Learning Outcomes Interview, May 5, 2017)

By analyzing model texts for what one needs to say or would want to say, Greg would use examples of the genre to determine what kinds of content and textual moves would be expected or optional for that particular text. He explained how he would use that knowledge to inform his text, which demonstrates his ability to connect textual analysis to his own writing. Although participants developed their genre analysis skills to different degrees, it is clear from learners' comments regarding the strategies they would bring to new FL writing tasks that genre pedagogy facilitated the development of knowledge that genres are constructed artifacts that likely differ between cultures. First, they came to understand that model texts can provide them with some knowledge of the nature of that constructed artifact if they simply seek out examples of the

genre. Additionally, genre pedagogy likely facilitated the development of knowledge that genres are constructed on many different levels. Writers need to consider optional and obligatory moves, how those moves are organized, as well as what kind of language is used to realize those moves. While learners' comments cannot prove that they developed this knowledge as a result of participating in genre pedagogy, they certainly reveal how genre pedagogy can support and facilitate the development of genre analysis skills.

Genre pedagogy afforded the development of a multidimensional view of writing. In addition to affording the development of genre analysis skills, participation in genre pedagogy afforded the development of a multidimensional view of FL writing for all 25 learners. In other words, learners' view of FL writing reflected an understanding that successful writing involves much more than simply utilizing correct vocabulary, grammatical structures, spelling, and so on. Participants' comments revealed understandings of writing that also involved (a) genre awareness (21 learners), (b) reader-writer relationships (16 learners), and (c) cultural differences (18 learners).

In terms of genre awareness, learners built their knowledge of the specific genres they were asked to produce in terms of obligatory and optional content, organizational structures, and language features; however, they also built knowledge of the existence of genres. During a conversation about organizational structures in the different genres she produced, Kim, for instance, commented:

From what I can think of, it kind of seems like this class is my first time really doing that [i.e., analyzing organizational patterns and stylistic features in texts]. Every essay that I've had to write for school or something is an introductory paragraph, three body

paragraphs, four body paragraphs, and a conclusion. (Text-based Interview 2, May 4, 2017)

For Kim, being introduced to genre pedagogy meant simply realizing that text types other than the five-paragraph essay—traditionally taught as a school genre in the North American secondary educational context—exist. Exposure to genre pedagogy in her French course gave Kim the awareness she needed to recognize that there are many different types of genres with unique structures and features. Kate’s comments also revealed her developing genre awareness. She stated that her major takeaway from the writing projects was, “[learning] how people apply and use French in a format that's more than just a couple sentences, and also it's intended for somebody. Both of these [genres] are written with a certain goal” (Learning Outcomes Interview, May 3, 2017). Kate gained an understanding of how French was used in extended discourse to construct different text types. She touched on the idea that these texts were intended for readers and they served a communicative purpose, reflecting at least two of the defining features of genre (e.g., Martin, 2009; Swaffar & Arens, 2005). Genre pedagogy, thus, allowed learners to develop their awareness of genre in general and specifically for writing in French.

Genre pedagogy also allowed learners to develop their awareness of how reader-writer relationships are constructed through writing. Many learners commented on the register used in the model texts they read—often contrasting “informal” and “formal” register—and explained how they learned to draw on the example of the model text to create particular kinds of reader-writer relationships through register. Macey, for example, discussed the differences she learned about when writing a roommate ad versus a cover letter:

To me if I were posting this [roommate ad], I would do formal because they're strangers.
... But they always do informal, which I guess is more friendly. That's what I learned,

and this [cover letter], obviously you just want to be formal because you're writing to a boss. (Learning Outcomes Interview, May 4, 2017)

Macey's comments reveal how she developed awareness of the kinds of reader-writer relationships that are appropriate for a cover letter or a roommate ad based on the model texts. She specifically calls out how the model texts did not align with the type of reader-writer relationship she would have expected for a roommate ad, demonstrating how genre pedagogy helped her to shift her mindset and critically examine model texts for the ways in which writers relate to their readers. Zhou's comments also reflected a critical awareness of reader-writer relationships in texts. When discussing how she viewed using model texts resources for her own writing, she explained, "if you change [the expressions], it would be weird. ... We're applying for a job. You can't be weird" (Text-based Interview 2, May 5, 2017). For Zhou, borrowing expressions from the model text helped to not only realize textual moves but also meet reader expectations. Zhou explained—rather succinctly—that failing to use key expressions from model texts would result in a violation of reader expectations that would cause readers to disengage with the writing. While Macey learned what types of reader-writer relationships would be appropriate in different text types, Zhou learned how to borrow resources from model texts to create expected reader-writer relationships in her own writing.

Lastly, genre pedagogy seemed to facilitate learners' development of cultural awareness in writing. In other words, learners discovered that successful L1 writing would not automatically result in successful L2 writing; they became aware of both micro- and macro-level differences in how texts are culturally constructed. On a micro-level, participants' comments revealed development of knowledge that they could not simply translate their L1 thoughts into French and create a successful text. As Paula commented:

[The model text] introduced like a lot of new kind of little phrases or words that I hadn't known, or I would have used different ones that were more translated directly from English, so I feel kind of more like...actually Frenchy about instead of just like oh, here's an English text. Now it's in French. Because those two texts would look really different if it was written by a French person with the same content. So [the model text] is definitely helpful to see a French person writing. (Text-based Interview 1, February 28, 2017)

Paula's explanation reveals her understanding that French texts are not the same as translated English texts. Through working with model text, Paula discovered not only that languages are not constructed through 1 to 1 equivalencies but also gained linguistic devices for avoiding 1 to 1 translation. While Paula was more focused on the micro-level differences in writing, Brooke took a macro-level perspective:

I see it as a big cultural thing. ... It gives me another piece of the culture I can think about. I want to do international business. I'm going to need to know things like, "Oh, if I'm managing overseas in France, this is what their cover letter will probably look like" ... I think it puts forth another effort too when you're referencing and looking at these [model texts], paying attention to the little details. (Learning Outcomes Interview, May 4, 2017)

For Brooke, understanding conventions related to writing in French provided an opportunity for learning about French and francophone cultures that moved beyond more commonly discussed aspects of culture in elementary FL courses. Indeed, Brooke saw paying close attention to details like formatting, salutations, and signatures in the cover letter as an important part of cultural learning that is key to mastering French. For both Paula and Brooke, the textual models facilitated their development of awareness that writing is culturally constructed. Whether

learners were gaining awareness of genre, reader-writer relationships, or cultural differences in writing, genre pedagogy seemed to facilitate their development of a multidimensional view of successful FL writing.

(Mis)understandings of textual borrowing constrained development of genre awareness. Although learners' comments more commonly revealed types of learning that were afforded by genre pedagogy (i.e., genre analysis skills and development of a multidimensional view of writing), for 16 learners, their understanding—or misunderstanding—of textual borrowing might have constrained their development of genre awareness in some way. Learners' misconceptions of textual borrowing were mostly rooted in the difficulty they had understanding how specific language use in context in model texts could be extrapolated to features of a particular genre. Blaire, for example, exhibited a misunderstanding of textual borrowing that was more common among learners towards the beginning of the semester but persisted through the end of the semester for only two participants. During the final text-based interview, Blaire defined her view of textual borrowing:

I view textual borrowing as like if I would use something from this [model text] and ... I guess our way of highlighting is saying we got it from here. But it's like highlighting something or using something in quotes and saying you got it from whatever article. I see that as textual borrowing because you're sort of borrowing it as proof or research or whatever in your paper and then you're giving it credit. And then plagiarism is just pretty much take it and pass it off as yours. (Text-based Interview 2, May 5, 2017)

Blaire demonstrated an understanding of textual borrowing that was closely tied to plagiarism. She saw the model text as a source text for her writing—not unlike a research paper—and saw highlighting her borrowings as a way of “citing” her source. Blaire, therefore, did not fully grasp

how the model text represented a particular genre nor that the purpose of textual borrowing was to help learners understand what features contributed to the construction of that genre and provide learners with resources for building those features into their own texts. When learners view model texts as source texts rather than examples of what they have been tasked to produce, it is unlikely that they will develop awareness of the features of that particular genre.

Another misconception related to textual borrowing that appeared in the interview data was the idea that it is only related to specific language used in the model text. Kayla, for instance, commented, “I just don't think that you learn that much from the model text. I mean you get a couple phrases, but I honestly couldn't tell you which phrases I knew from this [model text]” (Learning Outcomes Interview, May 4, 2017). Kayla’s approach to language learning was focused on memorizing vocabulary, so she viewed textual borrowing as incorporating language from the model text verbatim into her own writing. For the reflective travel recount in particular, Kayla found it very challenging to incorporate borrowings from the model text and had a strong negative reaction to this practice. Part of the difficulty Kayla experienced may be linked to the way she understood the purpose of the in-class activities during the writing workshops. As Kayla explained:

For me, the activities that we do with both the ateliers—with any kind of project in class where she has a worksheet printed out ... we're always answering questions about the text. For me, my brain is focusing on for this, okay, is it informative or argumentative? I'm not really concentrating on what vocab they use. I'm reading it for the general sake ... and that's all that my brain is processing. ... I'm not really learning any new vocab or any new things from that because every question is asking to analyze the text, not what word do they use for this? It's not vocab focused, it's holistically analyzing the piece focused.

And I just don't—none of that comes back with me. (Learning Outcomes Interview, May 4, 2017)

In her comments, Kayla referred to an activity for the informational interview where learners were asked to identify types of language that were more informative and others that were more argumentative, or persuasive. Kayla's struggle to connect this particular activity with the language used as well as her difficulty understanding how informative and persuasive language fit into the larger frame of the genre learners were being asked to produce helps to explain her misconceptions and challenges related to textual borrowing. Because Kayla was so focused on mining the model texts for useful vocabulary and expressions—independent of their connection to generic features—she struggled to develop awareness of particular genres and how they are constructed. Blaire and Kayla's challenges reveal how their conceptions of textual borrowing may have contributed to their difficulty developing genre awareness through the writing projects.

A final misconception seen in the data was a “crutch mentality” vis-à-vis textual borrowing. In other words, learners viewed borrowing as a writing strategy meant for novice—or even deficient—writers. Serena, for example, explained:

If I was fluent in French, I feel like I would know other words that could say the same meaning and not necessarily be the exact same thing that this person said. ... Once you're at a level where you can think of things on your own ... you don't really need to textually borrow. (Text-based Interview 2, May 6, 2017)

For Serena, textual borrowing meant copying language—more or less verbatim—from model texts and would become less necessary with the acquisition of additional resources for meaning-making in French. Brooke expressed a similar ideology when she commented, “I didn't want to highlight all of it because that would be too easy. It doesn't show that you're putting in effort”

(Text-based Interview 1, February 6, 2017). Like Serena, Brooke viewed borrowing as copying from the model text and was concerned that taking too much from the model text would reflect a lack of investment and effort on her part. Brooke's understanding of textual borrowing as requiring minimal reflection demonstrates her view that more competent writers "say it in their own words." Julia also exhibited this ideology when she said, "I'm in it for the long haul and I want to try to learn everything, so why not go that extra step and not use [the model text] as much as possible" (Text-based Interview 1, February 27, 2017). Like Brooke, Julia viewed borrowing as a writing strategy meant for less invested writers who were not as concerned with learning French as she was. These learners' views that textual borrowing is only a strategy for less experienced and invested writers likely constrained some aspects related to the development of genre awareness. They didn't appear to understand that the items targeted for borrowing through the writing workshops were meant to sensitize them to features of the genre they were instructed to re-create and not to simply provide them with language to reuse in their texts.

Summary of types of learning afforded and constrained. To summarize, learners' interviews revealed how textual borrowing and genre pedagogy might afford but also constrain learning. Through analysis of the text-based interviews, it became clear that genre pedagogy afforded learning related to textual analysis as well as the nature of writing. Learners discovered strategies for conducting their own genre analyses at different degrees—whether they realized they could look for examples of a particular genre as part of their writing strategies or went so far as to gain skills in analyzing those models for optional and obligatory content, organizational structures, or even language. Genre pedagogy also seemed to have allowed for—or reinforced—a view of FL writing as multidimensional. Common approaches to writing instruction in FL courses emphasize surface-level features of writing, so the fact that learners came to see writing

as also including specific genre features, embodying different reader-writer relationships, and being culturally constructed is not trivial. At the same time, analysis revealed that learners' (mis)conceptions of textual borrowing may have constrained their abilities to view model texts more holistically and thus inhibited their development of genre awareness. The role that textual borrowing and genre pedagogy appeared to play in participants' learning will be expanded in the following chapter and implications of this study's findings will be elaborated.

VII. Discussion and Conclusion

The aims of this study were to expand research on genre-based writing and textual borrowing in collegiate FL contexts by (a) examining learners' participation in genre pedagogy and their perspectives towards it, (b) focusing on a relatively under-researched population (i.e., elementary-level FL learners), and (c) using concepts from multiliteracies and SCT to explore learners' engagement in the pedagogy. The study investigated how learners of French use textual borrowing to design meaning in their genre-based writing tasks by exploring what features they borrowed from model texts and why. It also explored the affordances and constraints of textual borrowing and genre pedagogy by examining learners' perceptions and the types of learning that were afforded or constrained. Data analysis revealed that learners most commonly borrowed lexico-grammatical resources—specific vocabulary and expressions—from model texts. However, learners' reported reasons for their borrowings encompassed a wide range of purposes that reflected the linguistic, cognitive, and sociocultural dimensions of writing: Learners borrowed language not only to express themselves appropriately but also to choose relevant content, meet reader expectations, help readers navigate the texts, or portray themselves in a certain way. Moreover, participants borrowed a variety of model text features to complete their projects. Beyond taking up model text language, learners also drew on syntax patterns, writing conventions, content (including optional and obligatory generic moves), organizational structures, text formatting, and even tone. The variety in the types of features learners borrowed and their reasons for borrowing demonstrate the dynamic ways in which participants used model texts to design meaning in French. In regard to affordances and constraints, analysis revealed learners' positive perceptions of the pedagogy in that (a) textual models served as a scaffold for writing, (b) model texts exposed learners to new communicative resources in French, and (c)

writing for a purpose allowed learners to see how their French skills might apply to the real world. At the same time, some learners felt that textual borrowing constrained their acquisition of linguistic forms or that, at times, borrowing bordered on plagiarism. Analysis of learner interviews also revealed that the pedagogy can afford the development of genre analysis skills and a multidimensional view of writing, but that learner ideologies surrounding textual borrowing might constrain development of genre awareness. Overall, learners associated more affordances with the pedagogy than constraints. Moreover, the learning outcomes afforded by genre pedagogy—even in elementary-level curricula—are compelling. At the same time, learners' negative perceptions can constrain learning in this approach to writing instruction, which makes them important to address. In the following sections, I discuss key findings for my two primary research questions and bring them into dialogue with previous scholarship, provide implications for pedagogical practice in light of them, and offer directions for future research given the findings and limitations of the present study.

RQ1: How do learners of French use textual borrowing to design meaning in genre-based writing tasks?

Research Question 1 explored how elementary-level learners of French used textual borrowing to design meaning in their genre-based writing tasks by examining what they borrowed from model texts and why. Analysis revealed two key findings related to learners' use of model text resources for designing meaning. First, despite having primarily identified borrowings at the lexico-grammatical level (i.e., words and expressions), learners also drew on model texts at the discourse-level to inform the organization, content, and formatting of their texts. Furthermore, they used these resources for various purposes that reflected the linguistic, cognitive, and sociocultural dimensions of writing (Kern, 2000; Kucer, 2014). Taken together,

these phenomena help to reveal that learners considered how multiple aspects of writing contribute to meaning-making when engaging in textual borrowing to write their genre-based tasks. Second, the findings demonstrated that learners used model text resources in highly individualized and dynamic ways, highlighting the element of transformation in meaning design. This finding is significant considering the problematization of textual borrowing and direct copying in L2 writing research (Howard, 1995; Pecorari & Petrić, 2014; Pennycook, 1996). These two major findings related to Research Question 1 will be discussed in the following sections.

Contribution of multiple dimensions of writing to meaning-making. In general, textual borrowing allowed participants in this study to draw on multiple types of model text resources to design meaning in their genre-based tasks. As Table 4 showed, all learners borrowed language from model texts for use in each of their genre-based projects. At times, learners borrowed language in relation to the linguistic dimension of writing (e.g., due to a lack of linguistic resources); however, they also borrowed language in relation to the cognitive and sociocultural dimensions of writing (e.g., to overcome content roadblocks, reflect their L1 voice, develop reader-writer relationships, etc.). We saw, for example, how Paula's choice to borrow the word *abordable* (affordable) related to her understanding of the reader's needs and also how Zhou chose to describe her language skills to differentiate her post from the many other roommate ads her readers would encounter. In other words, even when learners borrowed linguistic resources, they understood how that language also helped them to develop the cognitive and sociocultural dimensions of their texts. Moreover, participants used model texts not only for language but also to discover how they functioned at the discourse level such as in

the formatting of the cover letter, the optional and obligatory content for the informational interview, and the overall organization of the reflective recount.

These findings suggest that learners in this study examined how meaning-making resources contributed to different dimensions of writing in model texts they read and subsequently engage in textual borrowing to explore how those resources, or available designs, might contribute to various dimensions of the meanings they made in their own writing. Paesani (2016) also explored how learners of French used available designs emphasized in model texts for their own writing and found that advanced learners used both linguistic and schematic resources, but more frequently drew on linguistic resources. When reflecting on the reason for this discrepancy, she hypothesized:

FL learners may struggle to use available designs such as style and tone because they are on the schematic end of this continuum, and may more easily use resources such as grammar and vocabulary because they are on the linguistic end. (Paesani, 2016, p. 282)

The findings from the present study support this hypothesis to some extent, but they also provide a more nuanced understanding of how learners draw on linguistic and schematic available designs from textual models. On one hand, learners' uptake of resources that were more schematic in nature such as organizational patterns, tone, and content was highly variable and appeared to be more related to the writing task and learners' familiarity with the genre they were being asked to produce than anything else (e.g., first-semester learners were more familiar with the organization of a roommate ad than a cover letter). On the other hand, exploring learners' reasons for borrowing revealed that even when learners draw on linguistic available designs, they may be considering higher-order, more schematic aspects of writing such as how that language contributes to coherence and cohesion, the way it reflects a more formal or informal style of

writing, and how it relates to obligatory or optional content. Moreover, these findings highlight the dynamic and overlapping nature of linguistic and schematic available designs, as well as the three dimensions of writing and literacy (Kern, 2000; Kucer, 2014). In particular, learners' use of linguistic resources for sociocultural purposes demonstrates how even elementary-level FL learners were able to begin making form-meaning connections in writing—namely, they were developing their awareness of how specific language features contribute to broader aspects of meaning-making. Considered in relation to previous research on the literacy development of elementary-level FL learners in genre pedagogy (e.g., Warren & Winkler, 2016; Yasuda, 2011), the present study adds to the evidence that novice writers are capable of making meaning in complex and multifaceted ways that reflect the linguistic, cognitive, and sociocultural dimensions of writing. In fact, such approaches to writing instruction in lower-level curricula appear to facilitate learners' abilities in becoming “proficient users of literacy [who] employ these dimensions in a simultaneous, transactive, symbiotic manner” (Kucer, 2014, p. 329). Suggestions for FL pedagogy and curricular planning based on this finding will be expanded in the Discussion and Conclusion.

Individualized and dynamic ways of making meaning. A second key finding related to Research Question 1 is that learners used model text resources to make meaning in individualized and dynamic ways. As the results in Tables 5 and 6 demonstrated, even when learners borrowed from model texts, they did not simply take up language verbatim for use in their writing. Instead, first-semester learners remixed and recombined resources from multiple models to achieve their communicative goals in arranging for future communication with their roommates. Although they only had one model to draw from,³⁵ second-semester learners also took up model text language in individualized ways when describing their future aspirations.

³⁵ The disadvantages of using a single textual model will be addressed in the Limitations.

Participants also adapted model text resources in order to better reflect their individual ways of making meaning. Julia, for example, adapted a borrowing to highlight the personally transformative nature of her trip,³⁶ Zhou simplified a borrowing to better align it with her first-semester French communicative repertoires, and Wei adapted his advice to more closely reflect his identity as a Chinese international student.

These findings reflect the dynamic and individualized ways in which learners drew on model texts. Moreover, they reflect the nature of meaning design and highlight how learners redesigned the resources they borrowed (Kalantzis et al., 2016; Kern, 2000; New London Group, 1996). As Kern (2000) stated, “one does not simply *reproduce* these available designs ... every act of designing (for example, reading, writing, speaking, listening, seeing) is a productive process of recycling old materials in fresh ways—establishing new relationships among stock elements” (p. 54). In other words, learners gained new linguistic and schematic available designs for meaning-making through working with model texts and when they borrowed—even directly—they were always engaged in transformation of those resources. They remixed borrowings as Grady did (Table 5), brought borrowings into new and novel contexts as Kate did (Table 6), adapted them for their own purposes, and also transformed their own meaning-making resources in the process of borrowing. This finding is in line with previous empirical research on textual borrowing that demonstrated how learners take up model text resources in individualized ways. For example, Maxim (2009b) described how advanced learners of German borrowed key textual features in both a narrative and a public appeal. In the narrative, learners drew on the way the *complication* was introduced (“then, one day, the unthinkable happened”) but did so using a

³⁶ Julia also adapted her borrowing to avoid plagiarism. This echoes Maxim’s (2009b) finding that learners in an Advanced German course consciously chose to deviate from model text phrasings in order to “make it their own”. While participants in Maxim’s (2009b) study did not explicitly discuss the issue of plagiarism, they did talk about not wanting to rely “too much” on model text phrasings (p. 116). The issue of learners’ perceptions of textual borrowing and plagiarism will be expanded in the Discussion for Research Question 2.

variety of vocabulary, syntax, and paragraph structures (pp. 109-110). Participants also infused variety into the ways they took up model text features for the *problem statement* and the *solution* features of the public appeal (pp. 111-113). Similarly, Allen and Goodspeed (2018) described the highly individualized ways in which advanced learners of French drew on model text resources when realizing the *call-to-action* move of a persuasive letter. Specifically, they found that the call to action was a larger textual move made up of many sub-moves that learners took up and incorporated into their letters in different ways, resulting in learner calls-to-action that remixed and recombined different sub-moves found in the model text. While both of these previous studies showed how advanced-level learners redesigned model text resources for their own communicative goals, the present study demonstrates that elementary-level learners, too, engage in transformation and redesign when working with model texts despite their relative lack of communicative resources in comparison with more advanced learners.

Moreover, along with Maxim (2009b) and Allen and Goodspeed (2018), this study contributes to a growing body of empirical research that responds to critiques of genre-based pedagogy. Such critiques view the pedagogy as constraining in that learners are encouraged to plug and chug, using genres as recipes or formulas into which they dump content to create a text. As Hyland (2003) explained, “the argument is that the explicit teaching of genres imposes restrictive formulae which can straightjacket creativity through conformity and prescriptivism; that genres might be taught as moulds into which content is poured, rather than as ways of making meanings” (p. 26). While advocates of genre pedagogy have pushed back against this claim (Byrnes et al., 2010; Hyland, 2003, 2007, 2011), the present study provides further empirical evidence to support arguments that the approach is neither static nor formulaic as detractors have suggested.

RQ2: What are the affordances and constraints of textual borrowing and genre pedagogy?

Research Question 2 explored the affordances and constraints of textual borrowing and genre pedagogy. Specifically, I examined learners' perceptions of the affordances and constraints of the approach as well as what types of learning were afforded or constrained by the pedagogy. Based on the findings, it appears that textual borrowing and genre pedagogy offer two main affordances for FL writing. First, learners' perceptions of the approach and the ways in which textual models provided them with new available designs demonstrate how the model text served as a *mediational tool* that scaffolded the FL writing process (Lantolf, 2000; Lantolf & Thorne, 2006). Second, the multifaceted nature of learners' reasons for borrowing and their comments on their learning outcomes from the projects reveal how a genre approach can facilitate the development of a multidimensional view of writing (Hyland, 2011; Kern, 2000). At the same time, the findings also pointed to factors that might constrain learning in such an approach. Overall, learners' negative perceptions of textual borrowing at times contributed to ideologies that constrained their learning—some learners failed to develop the multidimensional view of writing previously mentioned due, in part, to the way they perceived textual borrowing. These three major findings will be discussed in the following sections before providing implications for pedagogical practice and directions for future research.

Model texts and textual borrowing as mediational means for FL writing (Lantolf, 2000; Lantolf & Thorne, 2006). Through the findings for both Research Questions addressed in this study, we have seen how model texts can help to scaffold FL writing in multiple ways. First, model texts provided learners with linguistic and schematic available designs for writing as evidenced by their borrowings of language and content ideas when they encountered roadblocks during the writing process. Textual models, therefore, served as a mediational tool during

learners' writing activity that helped to regulate the selection of appropriate resources for learners to express themselves in French and treat relevant topics in their texts. While it may be easy to discount the contribution of model texts to FL learners' development when they seem to be used as a stop-gap solution, Brie's comments about how borrowing language helped to "ingrain it in her head" point to the possibility of eventual independent regulation of these resources through internalization. While the data collected for this study cannot provide direct evidence of learners' internalization of language or genre features, comments such as Brie's suggest that model texts might serve as effective mediational tools in genre pedagogy to help FL learners move from other-regulated writing activity to independent regulation of their writing activity. Moreover, borrowing to overcome roadblocks should not be viewed as a mindless action that does not result in learning. As Lantolf and Thorne (2006) remind us, even when we draw on pre-existing mediational tools, we might use them for new purposes—similar to the way available designs are transformed within the process of designing (Kalantzis et al., 2016; Kern, 2000; New London Group, 1996).

Second, learners' comments about the support that model texts provided for the writing process contribute another perspective on the role of textual models as mediational means for FL writing. All learners in the study felt that model texts provided scaffolding for writing by making the task more approachable or by improving their writing. For learners like Xen and Kate, the model text helped to scaffold the writing process by providing guidance as to what the final textual product might look like in terms of content, structure, and language. It also helped to improve the writing of learners like Evelyn, who struggled with organizing her ideas and felt that having a model improved this aspect of her writing. Roebuck (2001) emphasized the difficulty of the cognitive process of composing in the L2, explaining:

Writing in a second language consumes a great amount of cognitive effort. This leaves the writer with little mental energy to take advantage of other information (about, for example, the composition process), instruments (such as notes, outlines, and instructor comments), and processes or actions (such as planning and proofing). (p. 208)

For her, one possible solution to helping FL learners deal with the cognitive load of composing was through other-provided assistance such as “a dictionary, an outline, strategies for brainstorming, an instructor’s or classmate’s comments, and so on” (Roebuck, 2001, p. 209).

While these mediational tools certainly provide a great deal of support for FL writing, the present study adds textual models as a possible tool that not only provides cognitive support for the writing process—as evidenced by learners’ remarks—but crucially grounds writing in a sociocultural context, which allows learners to understand how artifacts are created and used for social purposes in the target culture.

Learners in this study also felt that working with textual models helped them “boost” their writing in terms of its complexity, accuracy, and appropriateness. Brie’s comment that the model text “[pushed her] to...step outside [her] boundaries,” Frank’s remark that the model text “bolstered” the accuracy of his text, and Leigh’s explanation of how “borrowed text helped [her] make [her text] to the level of professional ... that it needed to be” all highlight the role textual models played in mediating learners’ writing. According to Vygotskian SCT, moving from external to internal mediation is a key part of development within the ZPD (Lantolf & Thorne, 2006). For these projects, the model texts served as external mediational tools that allowed

learners to achieve a level of performance that might not have been possible on their own.³⁷

Importantly, what learners are able to achieve with other-assistance points to their future developmental level. According to Vygotsky (1978):

The zone of proximal development defines those functions that have not yet matured but are in the process of maturation, functions that will mature tomorrow but are currently in an embryonic state. These functions could be termed the “buds” or “flowers” of development rather than the “fruits” of development. (p. 86)

In other words, the use of model texts in genre-based pedagogy may facilitate writing development by allowing learners a space to explore aspects of their writing that are just budding instead of focusing solely on the fruits. Textual models afford opportunities for learning and development within the ZPD that are not otherwise possible through approaches to writing instruction that emphasize product and process.

Developing a multidimensional view of FL writing. Learners’ remarks also revealed a second key affordance of genre pedagogy: the development of a multidimensional view of writing. As discussed in relation to Research Question 1, learners’ reasons for borrowing revealed their awareness of and ability to manipulate the linguistic, cognitive, and sociocultural dimensions of writing as well as their growing awareness of form-meaning connections (Kern, 2000). Furthermore, learners’ comments about what they learned from participating in genre

³⁷ It is crucial to note, however, the role of the writing workshop in establishing learners’ ability to use the model text as a mediational tool. I do not wish to suggest that simply providing a textual model is enough to promote development among FL learners. The social environment of the classroom throughout the writing workshops (i.e., interaction with instructors and peers) played a key role in establishing a base level of comprehension that allowed learners to work independently with model texts during the writing process. The role of the social environment in learning is particularly important to note given the lack of attention it has received in applications of SCT as the notion of scaffolding has evolved (Kinginger, 2002; Lantolf & Thorne, 2006). While the social interaction between model text author and the reader-learner plays a role in development, the importance of social interaction within the classroom cannot be understated.

pedagogy revealed the multifaceted nature of their understanding of FL writing. As Roebuck (2001) noted:

A successful transformation from native language writer to second language writer does not depend solely on grammatical competence, since the errors that one finds in students' compositions are not limited to grammatical mistakes. To the contrary, their compositions many times lack logical structure, clarity, and a central theme or obvious purpose—in addition to displaying various lexical and syntactic faults. Moreover, even the most prepared learners may produce compositions with few grammatical errors that are nonetheless incomprehensible due to unsound construction and organization of ideas.

Successful L2 writing, therefore, is dependent on much more than linguistic knowledge alone (Hyland, 2011; Kalantzis et al., 2016; Roebuck, 2001). As mentioned in the Introduction, Hyland (2011) named five types of knowledge that are important to successful L2 writing including content, system, process, genre, and context knowledge. Table 13 defines these knowledge areas and demonstrates how they map on to the dimensions of writing identified by Kern (2000).

Table 13

Dimensions of successful L2 writing

Knowledge domains (Hyland, 2011)	Dimensions of writing (Kern, 2000)
Content knowledge: topic knowledge related to textual content	Cognitive
System knowledge: vocabulary, grammar, syntax, formal conventions, etc.	Linguistic
Process knowledge: planning, drafting, revising a text	Cognitive
Genre knowledge: purpose of genre, generic conventions	Sociocultural
Context knowledge: reader expectations & cultural preferences	Sociocultural

This table supports Roebuck's (2001) claim by highlighting the relatively minimal role linguistic knowledge plays in successful L2 writing.³⁸

Participants' comments on their learning revealed how working with model texts allowed them to develop awareness within Hyland's (2011) five knowledge domains. As previously discussed, learners used model texts to scaffold their development of knowledge related to system (e.g., Frank verifying the accuracy of his text), process (e.g., Evelyn planning and organizing her writing), and content (e.g., generating content ideas). In relation to system knowledge, learners also described developing awareness of how to use vocabulary and grammar as tools to create extended discourse in written French—a notorious challenge in FL programs where introductory courses predominately emphasize oral language skills (Byrnes et al., 2010; Kern, 2000; Paesani et al., 2016). This finding points to an important distinction regarding system knowledge: language operates on both micro- and macro-levels (e.g., vocabulary selection, spelling, morphology, etc. vs. combining ideas through discourse connectors, creating coherence and cohesion, etc.) that must be addressed in FL writing instruction in order for learners to fully develop system knowledge. Moreover, learners in this study developed an awareness that successful writing is dependent on more than simply system knowledge. First, learners' comments suggested that genre pedagogy contributed to their development of genre knowledge and genre awareness.³⁹ Learners used textual models to help them figure out required and optional moves for the specific genres they wrote, organization of those moves, as well as typical language features, giving them a better understanding of the construction of specific

³⁸ This is not to say that linguistic knowledge is unimportant for L2 writing. Of course, without linguistic knowledge, it would be impossible to create an L2 text. However, it is important to recognize and highlight the multidimensional nature of knowledge necessary for L2 writing in light of the continued emphasis on linguistic accuracy in L2 writing instruction (Hubert & Bonzo, 2010; Reichelt et al., 2012).

³⁹ I use these two terms similarly to how Yasuda (2011) distinguished between genre acquisition and awareness, specifying that acquisition refers to learners' ability to reproduce specific genres (i.e., genre knowledge) while awareness refers to genre-related skills that are transferrable across contexts (i.e., genre awareness).

genres and contributing to their genre knowledge. Moreover, learners' comments reflected their development of genre awareness. Learners appeared to become more attuned to the concept of genre generally and the notion that different text types serve different purposes—exemplified through Kim's realization that texts can be structured in ways other than the five-paragraph academic essay. Learners also seemed to have gained skills for analyzing genres independently. Beyond system, process, content, and genre knowledge, learners' comments pointed to the utility of textual models for the development of context knowledge. Not only did learners demonstrate a growing attention to audience through their manipulation of linguistic register and use of contextually appropriate content—aided by textual models—but they also developed their understanding of the culturally constructed-nature of texts and the importance of developing context knowledge for successful L2 writing, illustrated by Brooke's comments about the model texts serving as “another piece of the culture” she could explore. Furthermore, learners' remarks about the projects serving as a real-world application for their FL writing is emblematic of the opportunities genre pedagogy provided for learners to develop a multifaceted view of writing instead of seeing it as a vehicle for practice of linguistic forms.

That first- and second-semester learners of French talked about writing in ways that reflected an understanding of FL writing as multidimensional is significant given the continued emphasis on the linguistic aspects of learners' texts in most FL writing instruction. As Reichelt et al. (2012) noted, approaches to writing instruction in FL classrooms “chiefly focus on mechanics and often ignore the convergence and divergence of oral and written registers” (p. 29). This emphasis on language and accuracy in FL writing has been observed—and critiqued—by numerous scholars (e.g., Byrnes et al., 2010; Hubert & Bonzo, 2010; Kern, 2000; Paesani et al., 2016). The development of a multidimensional view of writing, on the other hand, is important

for numerous reasons; two in particular are literacy development and FL learner engagement. In terms of literacy development, genre-based pedagogy allows learners to explore and experiment with various aspects of meaning, contributing to their understanding of how language is used to make meaning in various contexts for various purposes. According to Kalantzis et al. (2016), the goal of literacy-based pedagogy is precisely to “[prepare] writers to work effectively on their choices of meaning for the variety of purpose that matter to them and that will be most effective in particular contexts” (p. 288). This study, therefore, adds to a growing body of research that demonstrates how genre pedagogy can facilitate the development of a multidimensional meaning-making orientation to FL writing among learners by drawing their attention to the linguistic, cognitive, and sociocultural dimensions of writing (Warren & Winkler, 2016; Yasuda, 2011, 2015). In addition to contributing to learners’ literacy development, the findings from this study also point to how genre pedagogy might help to improve FL learner engagement and motivation. When learners write for realistic purposes, they are better able to connect the skills they gain in the FL classroom to the real world. For some learners, making this connection appears to promote their engagement with the task and motivate their learning (Sternglass, 1986). Drawing on pedagogies that can promote learner engagement is of particular importance for FL writing, which has consistently been devalued by instructors and learners alike (Magnan, Murphy, Sahakyan, & Lafford, 2014; Mills & Moulton, 2017), in part due to the anxiety that it provokes for some FL learners (Magnan et al., 2014).

Perceptions and ideologies constrain learning. A final key finding that merits further discussion due to its implications is that perceptions and ideologies surrounding genre pedagogy in general and textual borrowing in particular can mediate learners’ writing experiences and, potentially, constrain learning. At times, learners expressed negative views of textual borrowing

that constrained their uptake of model text features and also appeared to play a role in their perceptions of their learning in the course. Learner ideologies that constrained learning were related to tensions they perceived between borrowing and plagiarism—whether they felt that borrowing was similar to stealing language or meant for deficient writers—as well as the language-focused view (i.e., emphasis on mastery of vocabulary and grammar) many of them took towards FL writing. These ideologies appeared to constrain their learning as they struggled to develop genre awareness and a multidimensional view of writing.

Learners' perceptions that textual borrowing is akin to stealing or that it is a crutch were likely undergirded by the belief that there is a tension between plagiarism and borrowing. The idea that borrowing is akin to stealing demonstrates the close relationship learners perceived between these two concepts. Although her conception changed over the course of the semester, Gabby's reaction to borrowing—that it made her uncomfortable—exemplified the challenge some learners faced overcoming ideologies surrounding plagiarism. Gabby's experience is pertinent for two primary reasons. First, it highlights the importance of individual expression and intellectual property in many Western cultures where using “your own words” is a crucial aspect of the academic enterprise (Howard, 1995; Pennycook, 1996). Howard (1995) underscored the importance of individual expression when she stated, “all forms of plagiarism ... are located on a juridical continuum on which expulsion from college—the academic death penalty—sits at the extreme end as a potential punishment” (p. 789). Furthermore, plagiarism is often framed as an immoral practice (Howard, 1995), so engaging in any form of plagiarism brings not only tangible consequences in regard to schooling but also social consequences in regard to character. With stakes that high, it is no wonder that learners would avoid a practice they conflate with plagiarism. Gabby's experience also re-emphasizes that fact that learners do not enter the FL

classroom as blank canvases. Instead, prior schooling experiences play an important role in how learners understand educational goals and objectives, their role in the classroom, the purpose and uses of classroom materials, and so on. In other words, learners' in-the-moment actions and reactions are shaped by their personal histories (Holland & Lave, 2009). Gabby's prior experiences, in which the importance of avoiding plagiarism was emphasized through scare tactics like the threat of turnitin.com, were not left behind her. Rather, she carried these experiences with her into the French classroom. Although textual borrowing was introduced as a tool for genre-based writing in her French class, Gabby remained anxious about this practice⁴⁰ through the end of the semester.

Some learners also viewed borrowing as a writing practice necessary only for deficient writers who used it as a crutch. Leigh's comparison of textual borrowing to a Mad Lib, where she was "pulling out different phrases ... and adding [her] own little part to it" is a particularly vivid example of this ideology. Leigh's understanding of textual borrowing reflected a view of borrowing as patchwriting. While Howard (1995) noted that patchwriting has often been conceptualized as a type of plagiarism, she acknowledged the role it plays in helping learners "progress towards membership in a discourse community" (p. 788). For learners who viewed borrowing as a crutch, they not only viewed borrowing in ways that resembled patchwriting as plagiarism at times but also had trouble seeing the role it might play in learning to participate in new discourse communities. Furthermore, by conceptualizing borrowing as a practice meant only for deficient or beginning writers, learners failed to see how the language we use is "filled with other's words" (Bakhtin, 1986, p. 89). Indeed, language use is inventive in some respects but also reflects a considerable amount of convention that is crucial to mutual comprehensibility

⁴⁰ Gabby's anxiety was likely not helped by her TA's admonishment that learners must be "very careful" not to cross the line between textual borrowing and plagiarism.

(Bakhtin, 1986; Kern, 2000). Textual borrowing, therefore, is not a writing strategy, but rather a conscious and sub-conscious practice that all language users engage in when communicating with others.

Overall, these ideologies that some learners held regarding textual borrowing appeared to constrain learning in relation to the genre-based projects. Learners who felt a tension between textual borrowing and plagiarism likely had trouble understanding the connection between the specific language they were borrowing and the broader features of the genre they were constructing. If learners struggled to make links between the specific language used in textual models and broader genre features, their development of genre awareness and analysis skills may have been challenged. Kayla's micro-level focus on lexicogrammar used in textual models and her struggle to understand how that language related to the genre more generally typifies the connection between negative learner ideologies and a lack of genre awareness. Learners like Kayla failed to understand that "only once [learners] know the generic conventions are they able to subvert them for their own communicative and ideological purposes, thereby gaining their own distinctive voices" (Byrnes et al., 2010, p. 119). These learners may have struggled to understand the culturally situated nature of writing and therefore believed that their L1 writing abilities would automatically transfer to successful L2 writing. Furthermore, the conflation of textual borrowing and plagiarism reflects a language-focused view of writing that was—in some cases—also fueled by the belief that borrowing may constrain the acquisition of linguistic forms in French. These learners had adopted a *writing-to-learn* perspective—prominent in FL instruction—where "the act of writing is viewed primarily as a vehicle for language practice" (Reichelt et al., 2012, p. 28). They saw their writing projects as opportunities to practice and internalize linguistic forms rather than a space to explore meaning-making in a more holistic

manner. When learners feel that the purpose of writing is to demonstrate mastery of grammar and vocabulary, they are unlikely to explore aspects of writing such as optional and obligatory moves, reader-writer relationships, and cultural differences that contribute to a multidimensional view of writing.

Pedagogical implications

The findings of this dissertation study point to a number of important implications for pedagogical practice in collegiate FL writing instruction. These implications relate to the programmatic level as well as the level of instructional practice. Findings related to the affordances of genre-based pedagogy relate more to implications for the adoption of genre pedagogy at the program level in collegiate FL departments, while the findings for both research questions relate to implications for the implementation of genre pedagogy at the instructional level. Implications at both levels will be identified and elaborated in the following sections.

Programmatic implications. One of the main purposes of this study was to explore how learners at the elementary-level of FL instruction engaged in textual borrowing and genre pedagogy. Most empirical research on genre pedagogy in collegiate FL contexts has focused on advanced learners (Allen & Goodspeed, 2018; Crane, 2016; Maxim, 2009b; Paesani, 2016; Ryshina-Pankova, 2011; Yasuda, 2015, 2017), though a few studies have explored elementary-level learners' participation in this approach (Warren & Winkler, 2016; Yasuda, 2011). Because genre has been framed as a way to develop coherent curricula grounded in texts and literacy (e.g., Byrnes et al., 2006, 2010; Maxim, 2009a), exploring how learners at the lower levels of collegiate FL programs engage in genre pedagogy is of crucial importance. Indeed, the divide between language and content in collegiate FL programs—where lower-level courses emphasize functional oral language acquisition and upper-level courses highlight literary and cultural

content—persists and if we are to earn buy-in from the various stakeholders in these programs to make curricular change rooted in an integrated approach to FL education (Allen & Paesani, 2010), we must develop a body of empirical support for such change that addresses learning at all curricular levels. The findings from this study, which highlight the many affordances offered by a genre approach to writing instruction, contribute to this body of support (c.f. Maxim, 2006; Warren & Winkler, 2016; Yasuda, 2011) and point to the feasibility of introducing genre-based pedagogy and textual thinking from the lowest levels of FL instruction.

Currently, writing instruction at the elementary-level of most FL programs adopts both product and process approaches, which address the linguistic and cognitive dimensions of writing but diminish the sociocultural (Kern, 2000). Furthermore, feedback on FL writing tends to focus on language forms rather than content, replicating the emphasis on mastery of vocabulary and grammar in product approaches even in process-oriented instruction (Barnett, 1989; Hubert & Bonzo, 2010; Vyatkina, 2011). According to Sagnier (2016):

What is lacking in FL curricula are opportunities for students to analyze and appropriate various types of discourses in the FL, to reflect on “meaning-making,” and to have the possibility of gradually gaining an understanding of discourse practices, even though their linguistic skills are not fully developed. (p. 82)

Genre pedagogy—combined with a meaning-making approach to textual borrowing—provides exactly the kind of opportunities that Sagnier (2016) suggested. Learners in this study explored how meaning was made in model texts, appropriated model text discourses for various purposes, and learned to see writing as a dynamic process of meaning-making instead of simply a tool for linguistic practice as evidenced by the diversity of features borrowed and reasons for borrowing. Practitioners should consider this as part of a body of evidence that genre-based instruction can

be incorporated from the earliest levels of FL instruction as a means of establishing an articulated FL program grounded in literacy.

Implications for classroom implementation. Along with broad curricular implications for collegiate FL programs, this study also has a number of implications for the implementation of genre-based pedagogy, three of which I will highlight here. First, FL practitioners need to rethink how we view textual borrowing in pedagogical contexts. Through this study, I have argued that textual borrowing should not be conflated with plagiarism and rather, should be understood from a frame of meaning-making as a way of appropriating available designs from model texts. Moreover, instructors taking a meaning-making orientation in their approach to textual borrowing must transparently explain the differences between borrowing and plagiarism, providing examples of how these constructs differ. This study highlighted the dynamic and individual ways in which learners borrowed from model texts, as well as the variety of reasons behind their borrowings through the use of text-based interviews. These interviews provided important insights into learners' borrowing practices and their meaning-making choices that were not immediately apparent from the texts themselves. If practitioners are to view FL learners' borrowings from a meaning-making orientation, it would be helpful for them to incorporate a variety of assessment tools to evaluate learners' developing literacies as they are applied to FL writing. One assessment tool that might help practitioners understand learners' development in different dimensions of writing is a targeted reflection. Although learners in this study did complete a self-evaluation of their writing where they reflected on their strengths as well as any challenges they encountered, additional prompts could provide insight into learners' writing development that may not be immediately apparent through their textual products. Learners could be prompted to explain what they learned from their genre-based projects in relation to the

three dimensions of writing in their written reflections. For example, a revised reflection prompt for a roommate ad might ask learners to consider what they learned about writing a roommate ad (targeting generic knowledge and the cognitive dimension), the readers they imagined themselves writing to and the specific techniques they used to appeal to that audience (the linguistic and sociocultural dimensions), and what they learned generally about the writing process (the cognitive dimension). Incorporating reflections that specifically prompt students to reflect on the cognitive and social dimensions of writing would provide practitioners with a tool for assessing learners' writing development in a multidimensional way. Additionally, practitioners could build such assessments into holistic portfolios in order to help learners reflect on their writing and literacy development over the course of an entire semester.

Second, despite its benefits for developing coherent FL curricula as well as learners' abilities to make meaning, this study revealed that learners may struggle while working with textual models—both in terms of the process and in terms of their ability to connect models to broader conceptions of genre. It is noteworthy that some learners expressed challenges even though the approach was integrated into a literacy-based curriculum and two instructional sessions per project were dedicated to preparing learners to write through scaffolded textual comprehension, analysis, and planning activities. Practitioners, therefore, need to consider additional means for mitigating challenges FL learners face when working with textual models. One possible solution would be to include a phase in the pedagogy where learners and teachers co-construct a graphic organizer of key genre features along with examples of how those features are realized in textual models (similar to the Wordfeld described in Maxim, 2009b). This organizer would not only serve as a scaffold for writing that connects genre features to their realizations in the text explicitly but also as an indicator of assessment criteria (Byrnes et al.,

2010). A second recommendation to help learners connect specific instantiations of genre with broader features is to introduce multiple models of the genre learners are asked to produce or to provide them with similar but contrasting genres. For example, it might have been easier for learners to understand the reflective recount as a genre if they had read a more typical travel recount and analyzed the texts in terms of their similarities and differences to understand the defining features of a reflective recount.

Third, this study has highlighted the importance of understanding learner ideologies—particularly negative ideologies towards pedagogical approaches—in order to anticipate and address them during instruction. While learners in this study saw many benefits to textual borrowing, some still struggled to differentiate between textual borrowing and plagiarism or had trouble conceiving of successful FL writing as more than producing a linguistically accurate text. These insights into learner beliefs and how they might affect learning outcomes in genre pedagogy are particularly important, as they raise potential challenges for practitioners that have not been addressed in previous research on textual borrowing in FL contexts (Allen & Goodspeed, 2018; Maxim, 2009b; Paesani, 2016; Warren & Winkler, 2016). That some learners continued to hold these ideologies throughout the semester points to the crucial role of explicit instruction in the pedagogy, possibly through *instructional conversations* (Lantolf & Thorne, 2006). Such conversations, which allow instructors to identify learners' developmental level, might include explicit discussions about the differences between textual borrowing and plagiarism, the role of writing within the FL curriculum, the rationale for genre pedagogy, as well as the nature of successful L2 writing. In addition to individual opportunities for reflection on these elements, class discussions—likely in the L1 for elementary-level learners—might invite reflection on the ideologies learners hold and how they change over the course of their FL study.

Limitations and directions for future research

Before commenting on directions for future research, it is important to acknowledge the limitations of the present study. This study has both broad methodological limitations, which I will address first, as well as limitations related to the implementation of genre pedagogy. First, it is important to acknowledge that the learners in this study self-selected for participation. Because the data came from a volunteer sample, the generalizability of the findings may be limited. Learners who chose to participate in the study may have had a particular interest in writing or a sensitivity to the multidimensionality of writing that could have affected the reported results.⁴¹ Although participants may have been previously sensitized to the multidimensionality of writing, the findings still demonstrate how genre pedagogy affords opportunities to explore the multifaceted nature of FL writing. Second, the design of the study was non-experimental, which limits the strength of claims made about the benefits of genre pedagogy over other approaches to FL writing instruction. An experimental design—where learners in one section per semester did not participate in genre pedagogy—may have provided more credible insight into the affordances and constraints of genre pedagogy specifically. The use of an experimental set-up, however, was undesirable for two main reasons. To begin, enrollment in the study was not evenly spread across sections, so it would not have been possible to make valid comparisons between cohorts. Moreover, it was important to me to protect the ecological validity of the study by conducting it within a normal pedagogical context (Polio & Friedman, 2017). Additionally, given the arguments made for genre pedagogy (Byrnes, 2012; Hyland, 2003), the course coordinator and I felt a moral imperative to provide all learners with the same opportunities. Third, learners'

⁴¹ It should be noted, however, that learners were offered extra credit for their participation in the study, which may have helped to mitigate a self-selection bias. Learners who chose not to participate in the study—or those who were not eligible for enrollment—were offered an alternative opportunity to earn the same amount of extra credit in accordance with recommendations of the Institutional Review Board at this university.

awareness of genre—and the role of textual borrowing in realizing genres—was limited to self-report data and the extent to which learners' borrowings reflect their awareness of generic conventions is not entirely clear. Future work might examine more direct links between learners' textual borrowing practices and the development of their genre awareness and knowledge. Finally, the operationalization of meaning design in Research Question 1 was limited to only two aspects—the type of feature borrowed and reasons for borrowing. Meaning design is a complex and multifaceted process that is always limited in some way through operationalization. While this study has been able to provide one perspective of learners' use of model texts, the examination of additional aspects of the meaning design process is necessary to gain a fuller understanding of this phenomenon. Additional facets of meaning design that were beyond the scope of this study but might be explored in future research include quantity of borrowings (e.g., ratio of borrowed to non-borrowed features, overall number of borrowings), quality (e.g., success of incorporation), conventionality (i.e., necessity of borrowed feature to the genre), and subsequent re-use of borrowings to explore the extent of their internalization.

This study also had limitations related to the implementation of genre pedagogy. The main limitation of implementation affecting the data was related to the requirement that learners highlight their borrowings. As was revealed in the findings, asking learners to highlight borrowings put an emphasis on the borrowing of specific language from the model texts, which not only affected the results for Research Question 1A (what learners borrowed) but also likely played a role in their conceptualizations of textual borrowing. While the use of interviews helped to mitigate the limitation of a linguistic focus in Research Question 1, learner ideologies of textual borrowing as language-focused may have been reinforced by the highlighting requirement. This limitation reaffirms the need for continuous, explicit conversations in the

classroom about textual borrowing and its role in genre-based writing. Such conversations should emphasize textual borrowing as an act of appropriating meaning-making resources from model texts that help learners to realize the genre in question. Beyond providing better explicit instruction about the range of textual resources that can be borrowed, it might be helpful to ask learners to keep a logbook where they make note of all model text features they are drawing on as they write. Alternatively, learners could annotate their texts with an instructor- or researcher-provided code that prompts for the identification of borrowings at various levels (e.g., V for vocabulary, O for organization, F for formatting, S for syntax, etc.). Using either of these techniques may help to increase learner identification of discourse-level borrowings as opposed to those at the word and phrase level.

A second limitation related to the implementation of genre pedagogy was that learners were not always exposed to multiple examples of the genre due to curricular constraints. The use of multiple textual models may have increased learners' abilities to make connections between genre samples and their broader frameworks and to engage in genre analysis. This limitation points to the need for multiple model texts in genre pedagogy—particularly for unfamiliar and less formulaic genres—or minimally more explicit conversations about the genre, its features, and how they are realized in textual models. At the same time, it is important to note that curricular constraints present an ongoing challenge to a robust implementation of genre pedagogy—particularly in lower-level collegiate FL contexts where writing often plays a minimal role (Hubert, 2012) due partially to the pressure to target proficiency in other learning objective areas. One way to address this challenge would be to weave model texts into curricular units to present key lexical items and grammatical structures from the very beginning of the unit. Early exposure to textual models—even without detailed genre analysis—might help to

familiarize learners with the genre in addition to providing them with more resources to draw on for their genre-based tasks.

Directions for future research. While some implications for future research on genre pedagogy in FL contexts have been addressed in the discussion of limitations related to the present study, the findings suggest additional implications for research and future directions. One important methodological implication of this study is the importance of using multiple data sources to gain a fuller understanding of learners' writing and literacy development. Trying to understand learners' literacy development through their texts alone provided a linguistically focused perspective, whereas the combination of the text-based analysis and the text-based interview revealed learners' attention to the cognitive and sociocultural dimensions of writing, providing a more complete picture of their abilities and development. Many studies on FL writing development have privileged the written text as a way to understand how learners' linguistic abilities develop over time (e.g., Byrnes et al., 2010; Crane, 2016; Ryshina-Pankova, 2006, 2010, 2011; Warren & Winkler, 2016). While understanding language development is certainly an important aspect of writing development, the findings of the present study demonstrate how combining text-based analyses with interview data can provide a more holistic understanding of writing development by providing insight into the cognitive and sociocultural dimensions of writing. As such, future research on literacy development should combine the analysis of learner artifacts along with retrospective accounts (e.g., interviews, journals, etc.) in order to gain a more complete understanding of literacy and writing development.

The findings of this study also raise questions that might be addressed by future research on genre pedagogy in FL instructional contexts. First, the findings revealed the complexity of learner ideologies and reactions to pedagogical approaches by highlighting the role prior

experiences and beliefs play in learners' participation in the pedagogy. As such, future research that seeks to understand learners' engagement in and reactions to classroom experiences—particularly their experiences with genre pedagogy—might consider using learner history interviews (e.g., Brandt, 2001; Leki, 2007) in order to better understand the types of experiences and ideologies learners bring to the classroom and to put learner histories into dialogue with their reactions to current classroom experiences.

Additionally, the use of SCT as a lens for understanding learners' participation in genre pedagogy in this study provided important—though limited—insights into learner development through interaction with model texts. Somewhat surprisingly, SCT has not been widely taken up as a theoretical framework for studies on FL writing. Those that have examined writing activity through a SCT lens relate mainly to peer dialogue or peer review (de Guerrero & Villamil, 2000; DiCamilla & Antón, 1997; Swain & Lapkin, 2002), and feedback on writing (Aljaafreh & Lantolf, 1994). The findings from the present study, however, suggest that SCT may be a useful framework for understanding development through interaction with model texts. Research within this area could bring helpful insights to the role model texts play in scaffolding student learning, which may have important implications for implementation of genre-based pedagogy in FL classroom contexts. To my knowledge, only one other study has discussed the role of model text as mentor when learners write from sources (Zhu, 2005), though none have set out to understand learners' writing activity and their development using SCT as a theoretical lens. Furthermore, SCT could help to explore how learners' concepts regarding borrowing versus plagiarism and FL writing develop over time. Ferreira and Lantolf (2008), for instance, offered insight into how ESL learners' concept of genre developed over the course of a semester-long writing course and found that although learners developed a more theoretical understanding of genre, they still

struggled to apply those concepts to their written work. Similarly, examining how learners' concepts of textual borrowing, plagiarism, and FL writing evolve could provide important insights into student learning in genre pedagogy that goes beyond their abilities to produce particular text types.

Conclusion

This study explored elementary-level FL learner engagement in genre-based writing instruction by examining how learners borrowed from model texts to design meaning in genre-based writing tasks as well as the affordances and constraints of genre pedagogy. Using a combination of text- and writer-based perspectives, I analyzed data collected from 25 elementary-level French learners' written texts, text-based interviews, and learning outcomes interviews to answer these questions. Each research question was broken down into different parts in order to gain multiple perspectives on the primary phenomena under study. Meaning design was explored through the perspectives of what learners borrowed and why, while affordances and constraints were explored through learners' own perceptions as well as what their accounts revealed about the types of learning that were afforded and constrained by the pedagogy. Through an iterative process of qualitative coding, I derived a taxonomy of features learners borrowed from model texts; reasons for borrowing within the linguistic, cognitive, and sociocultural dimensions of writing; as well as key affordances and constraints associated with textual borrowing and genre pedagogy.

Broadly speaking, this study offers two major takeaways based on the findings. First, I have demonstrated that elementary-level learners draw on model text resources at both micro- (e.g., vocabulary and expressions) and macro- (e.g., rhetorical organizational patterns and reader-writer relationships) levels when engaging in textual borrowing and that they use those resources

for various meaning-making purposes within linguistic, cognitive, and sociocultural realms. Furthermore, it appears that genre-based pedagogy may facilitate the development of a multidimensional view of writing by providing opportunities to explore various aspects of written texts including their sociocultural contexts, the relationships created between readers and writers, and their rhetorical moves so that learners might draw on these resources for use in their own writing. Genre-based writing, therefore, appears to allow learners to develop literacy skills relevant to both their L1 and their L2. As Kern (2000) argued:

By practicing literacy in a non-native language (and by that I mean engaging in real literacy events, not just rehearsing reading and writing skills), students learn not only about vocabulary and grammar but also about discourse and the processes by which it is created. They learn to deal with uncertainties and ambiguities, rather than relying on simplistic and rigid form-meaning correspondences. They learn new, alternative ways of organizing their thought and their expression, ways which go beyond the learning of facts about the second culture. (p. 17)

Through genre-based writing, learners are able to explore the complex nature of meaning-making in both the interpretation and creation of written texts, grounding their writing development in culturally relevant contexts. The second major takeaway offered by this study is the importance of the role that learner ideologies play in their participation in FL pedagogies. As the results demonstrated, learners' negative perceptions of pedagogical approaches can impact their perceived learning outcomes and also seem to interact with their actual learning outcomes as evidenced by how learning was constrained in this study. Learners and instructors alike must engage in continuous reflection on their beliefs about FL writing in order to shift from a narrow focus of writing that privileges the mastery of linguistic forms to a multidimensional view that

allows learners to explore meaning-making potentials. The importance of exploring and responding to learner ideologies cannot be understated, as unaddressed beliefs may confine learner' abilities to develop a full range of FL literacies. Indeed, "literacy teaching is not only about skills and competence: it is also aimed at creating a kind of person, an active designer of meaning, with a sensibility open to differences, problem-solving, change and innovation" (Kalantzis et al., 2016, p. 226). Shifting from a narrow view of FL writing to a multidimensional view, therefore, is crucial to the enterprise of creating active designers of meaning.

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Appendices

Appendix 1: Coding Sample

Participant	Borrowing	Original	Category	Level
Caroline	summary of critique, summary, actors, quality, general opinion	general opinion, comparison, film summary (transfer, stereotypes, family, antoine/change, visit), actors, conclusion	Progression	Discourse
Jerôme	Le problème pour nous, les Américains, c'est qu'on n'a pas un film à comparer avec <i>Bienvenue chez les Ch'tis</i>	Il sera tentant chez nous de tracher un parallèle avec <i>La grand séduction</i> pour décrire la nature attachante...	Comparison	Discourse
Zara	<i>Bienvenue chez les Ch'tis</i> a un intrigue très similar à la série télévisé <i>Hart of Dixie</i> .	Il sera tentant chez nous de tracher un parallèle avec <i>La grand séduction</i> pour décrire la nature attachante...	Comparison	Discourse
Caroline	some future simple	some use of future simple	Dominant tenses	Discourse
Caroline	use of present tense	use of present tense	Dominant tenses	Discourse
Jerôme	use of present tense	use of present tense	Dominant tenses	Discourse
Zara	use of present tense	use of present tense	Dominant tenses	Discourse
Caroline	lack of "je" EXCEPT "...et, je crois, aura une bonne réception ici..."	lack of "je"	Formality	Discourse
Jerôme	lack of "je"	lack of "je"	Formality	Discourse
Zara	lack of "je"	lack of "je"	Formality	Discourse
Zara	3.75 sentences/paragraph, visual appearance	2.4 sentences/paragraph, visual appearance	Paragraph length	Discourse
Jerôme	general opinion/cultural context, comparison of cultural context, film summary, conclusion	general opinion, comparison, film summary (transfer, stereotypes, family, antoine/change, visit), actors, conclusion	Progression	Discourse
Zara	general opinion, comparison, film summary (transfer, family/arrival, antoine/change), region, actors, conclusion	general opinion, comparison, film summary (transfer, stereotypes, family, antoine/change, visit), actors, conclusion	Progression	Discourse
Caroline	l'intrigue est prévisible et n'ajoute pas les nouvelles choses.	La forme est même assez convenue, et le tout, plutôt prévisible	New context	Lexical
Caroline	Le cinématographie... n'est pas marquant	<i>Bienvenue chez les Ch'tis</i> n'a rien d'un chef d'oeuvre cinématographique, ni même du film marquant	New context	Lexical
Jerôme	<i>Bienvenue chez les Ch'tis</i> est prévisible	La forme est même assez convenue, et le tout, plutôt prévisible	New context	Lexical
Jerôme	...avec de valeur culturelle marquante.	...ni même du film marquant...	New context	Lexical
Zara	Sans doute, <i>Bienvenue chez les Ch'tis</i> est un phénomène cinématique	Comment expliquer un tel phénomène?	New context	Lexical
Caroline	l'intrigue est prévisible et n'ajoute pas les nouvelles choses.	<i>Bienvenue chez les Ch'tis</i> ne réinvente absolument rien	Reward	Lexical
Zara	...l'intrigue du film n'a rien de nouveau ou saisissant	<i>Bienvenue chez les Ch'tis</i> ne réinvente absolument rien	Reward	Lexical
Zara	...cette comédie touchante...	Cette sympathique comédie... a su toucher les Français...	Reward	Lexical
Zara	le dialogue charmant	un charme fou / le charme de cette histoire...	Reward	Lexical
Zara	Il est un concept classique	...au centre duquel se trouve le thème classique...	Reward	Lexical
Zara	Philippe est transféré à Bergues, une ville moins désirable située dans le Nord	...est plutôt muté à Bergues, une petite bourgade perdue dans le Nord.	Reward	Lexical
Zara	Un autre performance notable	On relèvera aussi quelques participations marquantes...	Reward	Lexical
Caroline	Philippe déteste le temps, les accents, la nourriture, et les personnes	Philippe entretient en effet envers cette région une montagne de préjugés: il pleut tout le temps; les gens sont pauvres, démunis, un peu tarés, et ils s'exprime de surcroît dans un patois étrange qu'eux seuls comprennent	Reformulation of idea	Phrase
Caroline	...et les habitants essayent à montrer les stéréotypes du Nord	...ceux de Bergues se concerent pour multiplier les clichés les plus inimmables	Reformulation of idea	Phrase
Caroline	Bien que le film donne l'audience avec des rires et excellent comédie, il n'est pas un film pour un César	<i>Bienvenue chez les Ch'tis</i> n'a rien d'un chef d'oeuvre cinématographique, ni même du film marquant, mais il fait partie de ces production qui nous font un peu de bien au coeur	Reformulation of idea	Phrase

Appendix 2: Pilot Borrowings

Table 1
Participants' borrowings

Level and type	<i>n</i>	Model text	Example of borrowing
Discourse			
Progression	3	general opinion, comparison, film summary, review of actors, overall opinion	summary of critique, film summary, review of actors, quality of film, overall opinion (Caroline)
Dominant tenses	3	use of present tense	
Formality	3	lack of “je” (first person perspective)	
Comparison	2	Il sera tentant chez nous de tracer un parallèle avec <i>La grand séduction</i> pour décrire la nature attachante du récit...	<i>Bienvenue chez les Ch'tis</i> a un intrigue très similar à la série télévisé <i>Hart of Dixie</i> . (Zara)
Paragraph length	1	short, separated paragraphs (2.4 sentences/paragraph)	short, separated paragraphs (3.75 sentences/paragraph) (Zara)
Lexical			
Change of context	3	...ni même du film <u>marquant</u>avec de valeur culturelle <u>marquante</u> . (Jérôme)
Rewording	2	<i>Bienvenue chez les Ch'tis</i> ne <u>réinvente</u> absolument rien.	L'intrigue est prévisible et n'ajoute pas <u>les nouvelles choses</u> . (Caroline)
Phrase			
Reformulation of idea	3	...[Philippe] est plutôt muté à Bergues, <u>une petite bourgade perdue dans le Nord</u> .	Philippe est transféré à Bergues, <u>une ville moins désirable situé dans le Nord</u> . (Zara)
Make a concession	2	<u>Il est vrai</u> , à cet égard, que les deux films procèdent de la même dynamique...	<u>Oui, c'est vrai</u> qu'on trouve des différences culturelles... (Jérôme)
Syntax features	2	<i>Bienvenue chez les Ch'tis</i> <u>n'a rien d'un chef d'œuvre cinématographique</u> , <u>ni même</u> du film <u>marquant</u>l'intrigue du film <u>n'a rien de nouveau</u> <u>ou</u> <u>saisissant</u> . (Zara)
Partial	2	On savourera ainsi <u>les aventures régionales de Philippe, un fonctionnaire qui</u> , après avoir tenté d'obtenir...	Le film raconte <u>les aventures de Philippe Abrams, un fonctionnaire qui</u> travaille pour la Poste Française. (Jérôme)

Note. The number of participants who borrowed a particular feature is listed in the second column to show commonly borrowed features. In examples of lexical and phrase level borrowings, the word or expression that was borrowed is underlined for ease of comparison.

Table 2

Translations of borrowings

Model text	Borrowing
Il sera tentant chez nous de tracer un parallèle avec <i>La grand séduction</i> pour décrire la nature attachante du récit...	<i>Bienvenue chez les Ch'tis</i> a un intrigue très similar à la série télévisé <i>Hart of Dixie</i> . (Zara)
(It will be tempting, here in Canada, to draw a parallel with <i>Seducing Dr. Louis</i> to describe the endearing nature of the story...)	(<i>Welcome to the Sticks</i> has a very similar plot to the TV series <i>Hart of Dixie</i> .)
...ni même du film <u>marquant</u>avec de valeur culturelle <u>marquante</u> . (Jérôme)
(...nor even of a remarkable film...)	(...with a remarkable cultural value.)
<i>Bienvenue chez les Ch'tis</i> ne <u>réinvente</u> absolument rien.	L'intrigue est prévisible et n'ajoute pas <u>les nouvelles choses</u> . (Caroline)
(<i>Welcome to the Sticks</i> reinvents absolutely nothing.)	(The plot is predictable and doesn't add new things.)
...[Philippe] est plutôt muté à Bergues, <u>une petite bourgade perdue dans le Nord</u> .	Philippe est transféré à Bergues, <u>une ville moins désirable situé dans le Nord</u> . (Zara)
(...instead, [Philippe] is transferred to Bergues, a little burg lost in the North.)	(Philippe is transferred to Bergues, a less desirable city located in the North.)
<u>Il est vrai</u> , à cet égard, que les deux films procèdent de la même dynamique...	<u>Oui, c'est vrai</u> qu'on trouve des différences culturelles... (Jérôme)
(It is true, in the regard, that the two films share a similar dynamic...)	(Yes, it's true that we find cultural differences...)
<i>Bienvenue chez les Ch'tis</i> <u>n'a rien d'un chef</u> d'œuvre cinématographique, <u>ni</u> même du film <u>marquant</u>l'intrigue du film <u>n'a rien de nouveau ou</u> saisissant. (Zara)
(<i>Welcome to the Sticks</i> has no aspect of a cinematic work of art, nor even of a remarkable film...)	(...the plot of the film has no aspect of something new or captivating.)
On savourera ainsi <u>les aventures régionales de Philippe, un fonctionnaire qui</u> , après avoir tenté d'obtenir...	Le film raconte <u>les aventures de Philippe Abrams, un fonctionnaire qui</u> travaille pour la Poste Française. (Jérôme)
(And thus the audience will delight in the regional adventures of Philippe, a government employee who, after having tried to obtain...)	(The film recounts the adventures of Philippe Abrams, a government worker who works for the French Post.)

Appendix 3: Course Syllabus

Bienvenue!

Welcome to the [department name] at [university name] We are pleased that you have chosen to study French here. Our program is unique, and we would like to share some information about it as you pursue your studies in French. The main focus of French 101/102 is communication, and we strive for maximum use of French in class. Because you most likely have limited opportunities to speak or hear French outside class, your instructor will speak almost entirely in French to you during class, and you are expected to do the same with your instructor and classmates (with your instructor's help, of course!). Should you need additional explanations or want to discuss matters not directly related to course content, your instructor will speak to you in English outside class and in office hours. The approach used in this course is *communicative* and *literacy-based*. "Communicative" means that the course focus is language use in realistic settings, not performing exercises with no immediate justification other than the practice of a particular procedure. "Literacy-based" means we will be teaching French language in a way that focuses on real-life contexts of use and cultural artifacts, such as written texts, images, film, and more. In other words, in this course, language and culture are not treated separately but are woven together.

Course Objectives

COMMUNICATION

- **Interpersonal communication:** You will participate in interactive interpersonal communications in French, orally and in writing, including sharing ideas and asking and answering questions about topics related to personal identity, daily routine, interests, and ambitions. You will demonstrate understanding of the main idea and some details about topics listed above in brief conversations.
- **Interpretive communication:** You will read, listen, or view and demonstrate understanding of the main idea and some details of authentic texts in French such as short articles, advertisements, surveys, interviews, songs, and other video texts related to personal identity, daily life, youth culture, and education. You will also learn useful strategies for reading, listening, and viewing texts whose language largely and conventions are unfamiliar to you.
- **Presentational communication:** You will present ideas in French about course topics listed above in oral and written formats, both informally, i.e., in small group and whole class oral activities and individual writing activities, and formally, in an individual oral interview with your instructor, in a small group presentation to your instructor, and in individual writing projects.

LINGUISTIC KNOWLEDGE

- **Lexico-grammatical knowledge:** In addition to learning new vocabulary words and grammatical structures, you will begin to learn about how French functions as a language with a focus on knowledge critical for communicating in speech and writing in the present time (and, to a much lesser extent, the past) about information relevant to course topics listed above. You will also begin to recognize differences between how your native language functions and how French functions (e.g., word order or idiomatic expressions).

CULTURAL AWARENESS

- You will learn about cultural products, practices, and perspectives related to course topics listed above, particularly in relation to the "À la découverte" section of your textbook and four Culture Activities, wherein you will read, listen, or view authentic texts about a new theme in each chapter. You will also reflect on differences between your own culture and the cultural products, practices, and perspectives of the French-speaking world.

REFLECTION ON THE LANGUAGE-LEARNING PROCESS

- At various points in the semester, you will reflect on your goals and perceptions related to your progress in communicating in French and your performance on course assessments. These reflections will help you to see your growth over time as a language learner and to think about your personal goals, both short- and long-term for using French in your academic or professional life.

Succeeding in French 101. Much of the responsibility for learning French falls on you. Following these suggestions will ensure that you achieve optimal benefits from this course:

- **Be present:** A significant part of your grade is based on attendance and participation. It is not realistic to expect to be able to communicate in a foreign language if you are not physically present, so make it a priority to attend each class.
- **Observe and listen:** Begin developing comprehension strategies to deal with the language-learning environment and to understand what is expected of you in class. Study the gestures people make when they talk, watch others who may know more than you do, and use them as models. Realize that you need to understand the general meaning of messages, but you should resist the urge to identify each word separately or translate things constantly. Try to associate meaning in French directly with what you see and hear so you may develop an understanding of French “from the inside out.”
- **Communicate:** Even when you know you are making mistakes, speak in French as much as you can, since making mistakes is a necessary part of the learning process! Do pay attention to correct usage but don’t forget that you can learn from your errors with your instructor’s help. Use the “Expressions utiles” document to ask for clarifications, definitions, and assistance from your instructor in French.

Resources in French. Your instructor will introduce you many multimedia materials related to the *Français-Monde* textbook this semester, and you will use the Web to access information about the French-speaking world in audio, video, and written formats.

Course Logistics & Policies

Materials *Français-Monde: Connectez-vous à la francophonie* (Ariew & Dupuy) textbook
 My French Lab access card (bundled with hardback textbook or bought separately)
 French-English dictionary (we recommend <http://dictionnaire.tv5.org/dictionnaire>)

Attendance and Oral Participation. Because of the communicative nature of this course, it is essential to attend class regularly. In addition, since participation is an important component of your total grade, arriving punctually, coming to class prepared, and participating in all activities are essential to your weekly oral participation grade. Late arrivals or early departures will be counted as absences (3 occurrences = 1 absence). Efforts to speak *only* in French during class will determine approximately one third of your participation grade. Your instructor will keep track of your participation grades on the course website where you can access all your grades.

Assessment Components

- | | |
|-------------------------------------------------------------------------------------|-----|
| • Oral Participation (graded weekly) | 15% |
| • Online Quizzes (10 total, lowest grade dropped) | 10% |
| • Homework (My French Lab assignments, Culture Activities, in-class writing) | 25% |
| • Projects (4) | 30% |
| • Written Examinations (2) | 20% |

Grading scale

A 93-100 AB 88-92 B 83-87 BC 78-82 C 70-77 D 60-69 F 0-59

Plagiarism & Academic Misconduct. To present as one’s own work the ideas, representation, or words of another is to plagiarize no matter the source (e.g., books, the Internet, or help from someone else). Plagiarism may be punished by failure in the course and disciplinary action, which may result in suspension or dismissal from the university. Do not ask native speakers or other students studying French to translate your ideas into French. Using online translation tools is prohibited. Any student found to be in violation of these policies will be required to meet with his or her instructor and the Course Chair and will be subject to disciplinary action.

Technology in the classroom. Please turn off and store your cellphone before class (no vibrating or audio alerts as they disrupt everyone). Do not use your cellphone as a clock or to look up linguistic information unless your instructor invites you to do so. If you are distracted by your phone, your participation grade will be negatively impacted. Finally, do not use any personal computing device to access textbook information or take notes in class unless your instructor asks you to do so. It is not possible to fully concentrate on communicating with others if your focus is on a personal device.

Tests & Quizzes. For each written exam, make-ups are given only for documented, excused absences (university-sponsored events, official religious holidays, and illnesses with a dated doctor's note). Without such documentation, you will receive a grade of zero. All make-up exams must be taken within two days. There are no make-up online quizzes. There is no final exam for this course.

Appendix 4: First-semester Project 1 Texts



Ni Ni
Yesterday at 3:17am

Cherche colocation début février Lyon
€370
Lyon

Bonjour,
Je m'appelle Marine, j'ai 25 ans et je déménage sur Lyon début février. Pour mon installation à Lyon, je serai ravie de faire une colocation avec une ou plusieurs personnes. Je suis sympa 😊, organisée, enthousiaste et facile à vivre.
Je cherche une colocation pour une longue durée (1 an). Si vous cherchez un profil de colocataire comme le mien, n'hésitez pas à me contacter !
Vous pouvez me laisser un message pour plus de renseignements. A très vite et merci !
Marine.





Guada Díaz
November 6, 2016

Salut à tous !
Je m'appelle Guadalupe, 20 ans, étudiante en Arts du Spectacle. Je suis à Lyon depuis septembre et cherche une colocation ou studio où m'installer définitivement (il est temps !).
Je suis quelqu'un de sympa, sociable et ouverte d'esprit, fêteuse et rigolotte (très cool, en somme haha).
Je suis désespérée, j'ai vraiment besoin de trouver quelque chose au plus vite, du coup si vous avez quelque chose à me proposer, ça serait graf sympa, et cool, et ça me sauverait trop !
Merci et à bientôt !

 Like  Comment

Vocabulaire Utile

Marine

Déménager = to move (house)

Je serais* = I would be

Sympa/Sympathique = nice (adj.)

Facile à vivre = Easy to live with

Pour plus de renseignements = for more information

Guada

S'installer = to move in

Ouverte d'esprit = open-minded

Fêteux/fêteuse = partier (adj.)

Rigolo/rigolote = funny, a jokerster (adj.)

Désespéré(e) = desperate

Avoir besoin de... = to need to...

Ça serait graf sympa = (slang) That would be awesome



Brendan Abbaci

2 min

COLOCATION

500 €

Bordeaux

Salut tout le monde!

J'ai 20 ans et je suis en études de commerce aux chartons!

Je cherche une colocation aux alentours de ce quartier et j'ai un budget de 500€.

Je suis sociable et ordonné et je suis bilingue anglais (pour ceux qui voudraient perfectionner leur anglais je suis votre homme 🤔)

Ca serait pour le plus rapidement possible , et bordeaux centre me va très bien aussi!

Je suis aussi coursier à vélo donc je ne serais pas la H24!

N'hésitez pas à me proposer quoi que ça soit je suis dispo à tout moment! Bonne journée tout le monde 🙏

J'aime

Partager

Contacter le vendeur

Brendan

Chartons = a neighborhood in Bordeaux

Aux alentours = in the surrounding area

Ordonné(e) = organized

Coursier à vélo = delivery person by bike

Quoi que ce* soit = whatever/anything

Dispo/Disponible = available

À tout moment = at any time/at all times

Appendix 5: First-semester Project 2 Text

1 M^{elle} Violaine Peladan
 2 12 avenue des Chardons, 94800 Villejuif
 3 06 79 75 91 90 // 4 violainepeladan@gmail.com

Le 5 septembre 2015,
 5 à Paris

6 Objet : candidature à l'offre Chargé(e) de communication externe – dotConferences

7 Madame, Monsieur,

8A Diplômée en Médiation Culturelle et Communication depuis 2013, je suis vivement intéressée par dotConferences, dont le secteur d'activités me permettrait de mettre à profit l'ensemble des compétences que j'ai acquises au cours de mon cursus scolaire et professionnel, en France comme à l'étranger.

8B Mes cinq années d'études m'ont donné accès à de nombreuses opportunités professionnelles, sous la forme de différents stages en entreprise dans le domaine de la communication et des relations presse. Deux d'entre elles me paraissent ici particulièrement pertinentes : mes expériences au sein de l'entreprise d'événements sportifs Hurricane Action Sports Company, et du grand groupe médiatique Lagardère Active, pour lesquels j'ai travaillé en tant qu'assistante attachée de presse. J'y ai acquis des compétences techniques telles que la création d'un plan de communication, la rédaction de dossiers, communiqués et revues de presse, la mise à jour et l'extension de bases de données, la recherche de partenariats, etc.

8C Ces expériences m'ont en outre permis de développer des compétences plus générales, mais selon moi toutes aussi importantes car applicables à tout milieu professionnel : travailler tant de manière autonome qu'au sein d'une équipe, dans le respect de délais et parfois dans l'urgence de projets de dernière minute, requérant donc une certaine capacité d'adaptation et de réactivité. Toutes ces compétences sont selon moi nécessaires dans le domaine de l'événementiel et de la communication, compétences que je souhaiterais maintenant mettre à disposition de votre entreprise.

8D De plus, ayant vécu un an en Australie et deux ans aux Etats-Unis dans des contextes différents mais tout aussi formateurs, je n'ai aucun doute quant à ma capacité à évoluer dans un milieu international et à m'adapter à un nouvel environnement de travail.

8E Enfin, c'est également l'esprit start-up de dotConferences qui a suscité mon intérêt. En effet, je concentre aujourd'hui ma recherche d'emploi sur une entreprise encore grandissante, de manière à participer activement au développement d'une compagnie dynamique et ambitieuse.

8F Toutes ces expériences aussi bien de vie que professionnelles, associées à ma nature volontaire et curieuse, me portent à croire que je serais un excellent nouveau membre au sein de votre entreprise. Je me permets donc de soumettre ma candidature au poste de Chargé(e) de communication externe. Je joins à la présente lettre mon CV, en anglais de manière à ce que vous puissiez attester de mon niveau linguistique.

8G En vous remerciant pour l'intérêt que vous porterez à ma candidature, je vous prie d'agréer, Madame, Monsieur, mes salutations les plus distinguées.

9 Violaine Peladan

Appendix 6: Job Ads

Possibilité 1--Job étudiant en été en Angleterre (entre 2 et 8 semaines) Group Leader

Tu es responsable, débrouillard, sociable et tu as un (très) bon niveau d'anglais ? Tu as le statut étudiant (convention de stage obligatoire) et l'idée de passer quelques semaines sur la côte anglaise te tente ?

Pars avec nous à Bournemouth en tant que Group Leader ! Tu pratiqueras ton anglais tout en gagnant de l'expérience professionnelle.

Tes missions (en compagnie des autres Group Leaders présents sur place) :

- Tu encadres un groupe d'ados ayant entre 14 et 19 ans pendant le voyage en bus et lors des activités
- Chaque matin, tu vérifies la présence des étudiants en cours
- En tant que personne de contact pour les écoles de langue sur place, tu es l'intermédiaire entre les écoles et les étudiants
- Tu tiens les bureaux de Bruxelles et/ou Paris informés en cas de souci / changement
- Tu résous les problèmes sur place
- Tu prévois et mets en place les activités pour chaque après-midi et de deux soirées par semaine

Ton profil :

- Tu as le sens des responsabilités et la prise d'initiative ne te fait pas peur
- Tu es organisé(e), dynamique, volontaire et sociable
- Idéalement, tu as déjà participé à un séjour linguistique en tant qu'animateur et/ou stagiaire
- Une expérience préalable avec des enfants / adolescents est un atout
- Tu as un très bon niveau d'anglais oral
- Tu es disponible en juillet (août est un plus)

Nous offrons :

- le trajet vers l'Angleterre
- le logement pendant l'intégralité du séjour
- le logement à Bruxelles si ton stage s'étend au-delà de l'été
- une rémunération et un "completion bonus" en fonction de ton investissement

Possibilité 2--Stages rémunérés pendant l'année (Paris ou Bruxelles)

Nous offrons :

- Un stage de 3 à 12 mois en tant qu'assistant administratif / commercial
- La prise en charge du logement, des trajets et dépenses locales lors des déplacements et missions en cours de stage (déplacements sur des salons par exemple)
- Des dates et une durée de stage flexibles
- Une ambiance jeune et internationale dans une atmosphère stimulante
- La prise en charge totale ou partielle de votre logement pendant le stage
- Une rémunération supérieure aux barèmes de stage pour les durées de six mois et plus
- Un bonus de fin de stage variable selon performance

Nous recherchons :

- Age minimum : 18 ans
- Etudiants acceptés (de préférence en études de tourisme, de langues/traduction ou de commerce)
- Minimum deux années d'études supérieures
- Disponibilités : au moins 3 mois avec priorité pour périodes de 5-6 mois ou plus
- Anglais courant, oral et écrit
- Une personne organisée, dynamique, à l'esprit pratique et capable de résoudre des problèmes
- Une expérience des séjours linguistiques ou un séjour prolongé à l'étranger est un plus, mais pas indispensable pour les candidats qualifiés
- Un permis de conduire est un plus, mais pas indispensable.

Intéressé ?

Envoyez-nous votre CV et lettre de motivation par e-mail (info@languesvivantes.com). N'oubliez pas de préciser pour quelle position vous postulez ainsi que vos dates de disponibilités. Vous recevrez une réponse par retour et serez invité pour un entretien dans nos locaux de Bruxelles si votre profil convient à nos attentes.

Appendix 7: Second-semester Project 1 Text

PARTIR QUAND ON EST JEUNE

Par Philippine Hattemberg

Vous êtes de plus en plus de jeunes entre 18 et 25 ans à vouloir partir à l'étranger, dans ou hors du cadre scolaire (school setting). QOA-Magazine a décidé de réaliser un dossier pour vous aider à réaliser votre projet.

Astuces pour dépenser au minimum, présentation de structure pour partir réaliser une mission de volontariat, bons plans pour financer son voyage ou encore un article sur le fait de voyager seul(e), ces différents articles vous permettront d'avoir une vision globale sur les possibilités de voyage utile quand on est jeune.

Retrouvez aussi les témoignages des lecteurs QOA Magazine qui sont partis à l'autre bout du monde en solitaire.

Attention, à la fin de la lecture de ce dossier, vous avez de grandes chances d'avoir une envie très pressante de lever les amarres (cast off), nous déclinons toute responsabilité.



Laetitia, 30 ans, 6 mois en Asie

- 1 Je suis partie en Asie avec un billet aller sans retour un peu brusquement. Ce départ répondait à un besoin (need) vital de réfléchir sur moi-même, tester mes capacités, m'ouvrir vers autre chose sans vraiment savoir quoi. J'éprouvais (I felt) alors la peur de l'inconnu ainsi que l'appréhension de la séparation familiale et amicale.
- 2 Je suis partie avec une amie avec laquelle j'ai voyagé deux mois avant de poursuivre (continue) seule.
- 3 Je suis finalement rentrée au bout de six mois et demi volontairement en ayant le sentiment d'avoir trouvé ce que je cherchais et en ayant le désir de prendre un autre chemin que celui que j'avais quitté.
- 4 Chaque voyageur parlera de son parcours (journey) comme d'une vérité, vérité qui reste la sienne (one's own) car reflétant la réalité de ses propres expériences. Ma vérité sur ce voyage est positive. C'était une sorte de voyage initiatique pour moi où j'ai découvert nombre de personnes, cultures, modes de vie

plus essentiels parfois, que ceux que nous connaissons en occident (*in the West*) et qui mènent tout autant (*lead just as much*) au bonheur. Je me suis découverte, j'ai appris de nombreuses leçons de Vie.

5 Selon mon vécu (*from my experience*), les points positifs du voyage en solo peuvent être : rencontrer facilement des locaux (*places*), faire ce que nous souhaitons quand nous le voulons, prendre le temps d'aller à notre rythme et de se chercher.

6 Selon mon vécu, les difficultés rencontrées lors d'un voyage en solo peuvent être : ne pas avoir d'autres repères (*points of reference*) que soi (et la foi si on l'a), s'adapter en permanence demande beaucoup d'énergie, les moments de bonheur vécus peuvent perdre un peu de leur saveur lorsqu'ils ne sont pas partagés avec des personnes que l'on aime.

7 Etre une femme seule ne m'a personnellement jamais posé problème, à contrario cela m'a ouvert des portes 😊 j'ai eu la chance d'être couvée par (*protected by*) des familles philippines, thaïlandaises 😊

8 Je n'ai pas renouvelé d'expérience d'itinérance (*wandering*) en solitaire comme celle-ci jusqu'à présent. J'aspire à d'autres expériences de découverte dorénavant (en couple, mission humanitaire, etc...) ;)

Appendix 8: Second-semester Project 2 Text

Vivre à Montréal : le témoignage de Natacha

2 DÉCEMBRE 2014 BÉRÉNICE

Natacha, étudiante en communication, est partie **vivre à Montréal**, au **Québec**. Elle revient sur son expérience datant de l'année dernière et vous donnera quelques conseils pour vous aider à partir [étudier à l'étranger](#) !



Portrait de Natacha lors de son échange universitaire à Montréal
©Natacha

Peux-tu nous en dire plus sur toi ?

Bonjour à tous ! Moi c'est Natacha, 24 ans, et il y a un an j'ai eu la chance de pouvoir étudier 4 mois à **l'Université de Montréal**, dans la province du Québec au Canada. Je suis partie dans le cadre de ma dernière année de **Master Communication d'entreprise** que j'effectuais à l'université de Grenoble...

Comment se passe la recherche de logement à Montréal ?

Il faut savoir qu'à **Montréal, il est très facile et rapide de se loger**, donc beaucoup d'arrivants font le choix de rester quelques jours en auberge de jeunesse et de chercher une fois sur place. Mais c'était ma grande angoisse avant le départ, j'avais besoin de savoir où j'allais ! Grâce à des groupes Facebook spécialisés, j'ai trouvé ma coloc de rêve depuis la

France. Nous étions 5 français, logés dans le quartier populaire de Côte-des-Neiges, non loin de l'Université de Montréal... cependant la vie en colocation m'a permis de rencontrer des gens de tous les horizons !

Quel est le coût de la vie à Montréal ?

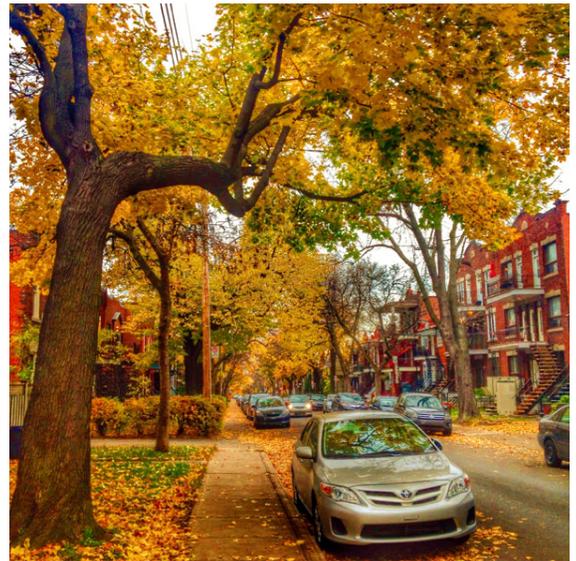
Les loyers en colocation sont très corrects : **on peut se loger pour 350\$ par mois**. Mais il faut rajouter les charges Hydro-Québec (électricité pour chauffer l'eau et la maison) qui peuvent être assez importantes en hiver. Les abonnements internet sont aussi plus chers qu'en France, d'où l'importance de **prévoir environ 500\$ par mois pour les dépenses liées au logement**. Jusqu'à 25 ans, les étudiants peuvent bénéficier d'un abonnement au métro et au bus au tarif spécial de 180\$ pour 4 mois... pile le temps d'une session ! La nourriture reste plutôt abordable, même si cela dépend des produits et des magasins : **350\$ par mois reste un budget confortable**. La « surprise » se situe plus au niveau de l'achat des vêtements d'hiver. Il

faut être prêt à investir un peu dans un bon manteau, des bottes et des gants capables d'affronter l'hiver québécois !

Que nous conseillerais-tu de visiter à Montréal et aux alentours de la ville ?

5 Montréal est une ville où il fait bon flâner, par exemple pour découvrir les cafés et boutiques du Plateau ou du Vieux-Montréal. Parmi les endroits à visiter, **je conseille le Biodôme et le Jardin Botanique de Montréal**, très agréables à la belle saison, ainsi qu'une promenade jusqu'au sommet du **Mont-Royal** (vue imprenable !), puis retour **Dame-des-Neiges**.

6 A l'extérieur de Montréal, il faut absolument voir la côte de la **Gaspésie** et ses baleines en été, les lacs et forêts des Laurentides pour les couleurs de l'Automne, la **ville de Québec** aux temps des fêtes de fin d'année... et aux Etats-Unis, la jolie ville de **Boston** se trouve à seulement quelques heures de bus.



Logements à Montréal ©Natacha

Quels conseils donnerais-tu aux jeunes qui souhaitent partir vivre à Montréal ?

7 Profitez, explorez, osez ! C'est **la plus belle expérience de ma scolarité**. Attendez-vous à travailler d'une manière vraiment différente, et peut-être plus intense, mais ne vous contentez pas des cours. Investissez-vous dans les activités proposées par les universités, c'est le meilleur moyen de rencontrer du monde et de vivre l'expérience à fond.

Pour en savoir plus sur Natacha et sa vie à Montréal, découvrez son blog [ICI](#) !!

Appendix 9: Sample Instructional Materials – Roommate Ad

Chapitre 1 : Zoom sur les francophones sur le Web & Projet 1 – Partie 1

I. Activité de lecture : Lisez bien les quatre annonces à la page 28. Notez à l'écrit les informations indiquées dans le tableau. [Carefully read the four ads on page 28. Fill out the table with the indicated information. *Learners read short e-pal ads from their textbook and filled out the matrix in pairs after the instructor briefly explained the activity and the information categories. Instructor led a whole class verification activity to check comprehension to follow up.*]

Nom	Age	D'où vient-il/elle ? (ville & pays)	Intérêts (interests)	Ce qu'il/elle cherche (looks for)
Thi Hong FEMME			les voyages, la natation	correspondants du monde entier
Ludivine Femme ou Homme ?				
Fatimata FEMME				
Stéphane Femme ou Homme ?				

II. Vérification. Donnez un résumé à l'oral (*spoken*) du profil de deux de ces personnes. Écoutez bien votre partenaire et offrez des corrections (*offer corrections*) si nécessaire. [Give an oral summary of each person's profile. Carefully listen to your partner and offer corrections if necessary. *This activity was included on the worksheet but skipped during instruction.*]

Thi Hong & Fatimata

Ludivine & Stéphane

Expressions utiles : il / elle s'appelle ... il/elle vient de ... il/elle habite à ...
 il/elle aime ... il / elle cherche ...

III. Les textos/SMS français : Reliez (*match*) l'abréviation/symbole à son expression. [*Instructor introduced this activity by asking about slang abbreviations learners noticed in the ads and about the register typically used in text messages. Instructor elicited examples of text abbreviations used in learners' L1 before completing the matching activity. After learners completed the activity, the instructor led a class discussion about who uses text abbreviations, what it communicates about their personality, when they are appropriate, etc.*]

- | | |
|----------|---------------------|
| 1. 6né | ne sais pas (dunno) |
| 2. A2m1 | mort de rire (LOL) |
| 3. Ab1to | excellent |

- | | |
|----------|-------------|
| 4. @+/A+ | À bientôt |
| 5. SLT | ciné(ma) |
| 6. Mr6 | à demain |
| 7. NSP | à plus tard |
| 8. Xlnt | salut |
| 9. MDR | merci |

IV. ACTIVITÉ DE LECTURE

A. Analyse structurelle : Hypothèse

Quels éléments trouveriez-vous (*would you find*) dans une annonce typique pour trouver un colocataire/une colocation ? Cochez (*check*) les éléments appropriés selon (*according to*) votre perspective. [What elements would you find in a typical ad to find a roommate/flatsshare ? Check the appropriate elements according to your perspective. *Instructor introduced this brainstorming activity, asking learners to make hypotheses about the content of a roommate ad. Some learners completed this activity in pairs while some worked individually. Instructor led a whole class discussion of responses as a follow up.*]

- | | | | |
|-------------------------------------------------------|-------------------------------------|-----------------------------------------|----------------------------------------------|
| <input type="checkbox"/> nom | <input type="checkbox"/> profession | <input type="checkbox"/> conclusion | <input type="checkbox"/> activités préférées |
| <input type="checkbox"/> âge | <input type="checkbox"/> salutation | <input type="checkbox"/> salaire annuel | <input type="checkbox"/> race |
| <input type="checkbox"/> animaux domestiques | <input type="checkbox"/> religion | <input type="checkbox"/> personnalité | <input type="checkbox"/> ville d'origine |
| <input type="checkbox"/> autre (<i>other</i>) _____ | | | |

B. Analyse structurelle : En lisant (*Reading*) Now you will read three REAL personal ads from Facebook groups, “La Carte des Colocs”, from Lyon and Bordeaux . In these ads, Marine, Guadalupe and Brendan are searching for new flat mates (*colocataires*).

En quel ordre est-ce que les informations sont présentées dans chaque annonce ? [In what order is the information presented in each ad ?] *Attention : not all elements will be used in every ad! [Instructor introduced model texts and asked learners to focus on determining the order of the provided “elements” in one of the three ads. Learners started this activity in class and completed it as homework. The second session of the writing workshop began with a whole class discussion of the order of elements for each ad.]

Describing ideal living conditions, Describing ideal roommates, Presenting oneself, Stating one’s ideal budget, Describing one’s personality, Greeting, Closing, Asking for a response, Explaining how best to contact you, Describing one’s profession

Marine	Guadalupe	Brendan
-	-	-
-	-	-
-	-	-
-	-	-

Discutons: What patterns do you notice about the way the three ads are constructed? Is there any information that is included in some of the ads but not included in others? If you had to make a “recipe” for an *annonce personnelle*, what would it look like? [Instructor asked learners to discuss this question in pairs before beginning a whole class discussion focused on “necessary” and “optional” elements as well as “interchangeable” elements, hinting at optional and obligatory moves, as well as fluidity in rhetorical organizational patterns.]

Chapitre 1 : Zoom sur les francophones sur le Web & Projet 1 – Partie 2

V. Activité de Lecture 2 : Rereading the 3 ads, respond to each of the following questions for a general sense of who our models are. [*Instructor asked learners to work in groups to answer basic comprehension questions for all three ads before briefly verifying comprehension orally as a whole class.*]

A. MARINE

1. Son profil : Qui est-elle ? Comment est-elle (*What is she like*) ? [Her profile: Who is she? What is she like?]
2. Qu'est-ce qu'elle cherche (*look for*) ? (type de résidence, type de personne(s)) [What is she looking for ? (type of residence, type of person)]

B. GUADALUPE

1. Son profil : Qui est-elle ? Comment est-elle ?
2. Qu'est-ce qu'elle cherche ?

C. BRENDAN

1. Son profil : Qui est-il ? Comment est-il ?
2. Qu'est-ce qu'il cherche ?

VI. Analyse linguistique : Pour Commencer (For starters) Study the 3 ads to figure out how they use specific language to make meaning. Write down what structures or expressions are used for each of the following functions. [*Instructor introduced the activity and explained the model provided. Learners completed the activity individually as the instructor circulated to offer feedback. Responses were verified during a whole class discussion.*]

Function

Structures/expressions

- a. To say hello (3)
- b. To say your age
- c. To say you are looking for a roommate
- d. To conclude your message (3)
- e. To describe yourself (2)

J'ai ___ ans.

VII. Analyse linguistique : Pour Aller Plus Loin (To go further)

Match the following expressions in French to their equivalent in English. [*Instructor led this as a whole class activity, specifying that learners could use these expressions in their own texts.*]

- | | |
|-----------------------------------------------------------|------------------------------------------------------------------|
| 1. Je serais ravi(e) de... + <i>infinitif</i> | a. You can leave me a message at... |
| 2. N'hésitez pas à me contacter ! | b. X works really well for me. |
| 3. Vous pouvez me laisser un message à... | c. I'd be delighted to... |
| 4. Si vous cherchez/Si vous avez...
+ <i>impératif</i> | d. Don't hesitate to contact me! |
| 5. X me va très bien | e. If you are looking for/If you have..., +
<i>imperative</i> |

VIII. À vous ! (Your turn) [Instructor introduces planning activities and provides some useful conjunctions before giving learners time to work on their own and ask questions.]

1. **START** by structuring the content of your *petite annonce* by distributing the different pieces of targeted information into the middle column.
2. **THEN** fill in the third column with the useful expressions and vocabulary highlighted in the past 2 activities.

Contenu		
Dire bonjour	Dire au revoir	Le type de personne cherché
Ma profession	Mon nom	D'où je viens / Où j'habite
Mon âge	Mes coordonnées	Ma raison d'écrire (<i>reason for writing</i>)

	1. Contenu	2. Expressions et vocabulaire utiles
SALUTATION		
PRÉSENTATION DE VOUS ET DE VOTRE ANNONCE		
PLUS DE DÉTAIL PERSONNEL		
CONCLUSION		

Appendix 10: Text-based Interview Protocol

General questions

1. Tell me about your writing process for this assignment (i.e., environment, number of sessions, resources, etc.)
2. Which elements of this text are you most proud of? Why?
3. What problems did you encounter while writing this text, and how did you solve them?
4. What do you have to do to do well in this assignment? What do you think your instructor is looking for in assigning a grade?
5. (Interview 1 only) How does this writing assignment compare to other writing assignments you've done in French classes? How useful did you find it? → *Only if previous study*
6. Who did you imagine yourself writing to when you wrote this text?

Textual borrowing

7. How did you use the model texts when you were writing your own texts?
- 8a. (Interview 1 only) Before you completed this assignment, your teacher talked to you about plagiarism and textual borrowing. To you, what is plagiarism? What is textual borrowing? (*Make a disclaimer about this if they seem put off!*)
- 8b. (Interview 2 only) Last time we talked, you said X about textual borrowing. Has your understanding of textual borrowing changed at all over the course of the semester?
9. **Discussion of borrowings:** Let's look at all the borrowings you highlighted in your text. Can you walk me through them and tell me about why you used each one? In other words, why did you make the writing choices you did? *Bring up any other borrowings I spot from other texts, discuss extent of borrowings if it seems relevant*
10. Do you feel that borrowing elements from the model text (such as words, phrases, expressions, structural elements) from the model text was more helpful or more of a hindrance for writing your own text? In what ways/why?
11. To what extent do you feel that your text is written in your own words? Explain.
12. How do you think writing this text helped you to develop as a French writer? How did it help you learn to express yourself in French?
13. How do you think having the model text changed your text? In other words, how do you think your text might have differed if you had to write it without the model text?
14. Please summarize your thoughts what borrowing elements from the model text did or did not help you improve your writing in French.
15. Do you have any other thoughts about this text or writing in French that you'd like to share with me?

Appendix 11: Learning Outcomes Interview Protocol

Reflect back on your semester in French 101/102... (Remind learners of the writing tasks they completed and the model texts they read...)

1. What did you learn about writing in French from reading and analyzing the model texts in French 101/102?
2. What did you learn from borrowing organizational structures, phrases, and vocabulary from the model texts?
4. Do you feel like working with model texts helped you learn to communicate with speakers of French? Why or why not?
5. What were the biggest challenges of writing in French for you at the beginning of the semester?
6. Did the model texts and writing tasks help you overcome those challenges or at least improve on them? If so, how? If not, why?
7. What did you learn about writing in French this semester that you will carry with you into the future? For example, imagine you enroll in a Spanish 101 class and are asked to write a roommate ad/travel blog in Spanish. Are there any reading or writing strategies you picked up over the course of this semester that you would apply?
8. Can you summarize for me the most important things you learned from writing the projects this semester?
9. What elements of this course have been most valuable for you as a French learner and why?
10. Is there anything else you learned from this process that you'd like to share with me?

Appendix 12: Questionnaire

1. Which French course are you currently enrolled in?
2. Did you complete the French and You survey at the beginning of the semester?
3. Are you taking French for credit?
4. Are you currently enrolled as a full-time student at [university]?
5. Where did you go to school before you started at [university]?
6. Where did you grow up?
7. How old are you?
8. What is your gender?
9. What is the best way for me to contact you?

Appendix 13: Codebook

Table 14
Codebook

Category and code name	Definition
<u>What learners borrowed</u>	
Lexicogrammar	This code refers to learner uptake of any sort of language-related features as evidenced by their borrowings (highlighted within the text) in conjunction with our discussion of that borrowing. (They are using model text language to realize a particular communicative need, focused on language.)
<i>Communicative functions</i>	This is a sub-code of lexicogrammar related to learners using model text language to realize a particular textual move or realize a particular communicative function, most often involving communicative functions specifically discussed in writing workshops. The sub-categories of communicative functions coded in learners' texts include introducing topic, summarizing, closing, greeting, introducing a reflection, arranging for future communication, explaining desires for future, recounting past actions, informing about topic, persuading/arguing, expressing confidence, expressing interest, and describing one's self
<i>Semantic field</i>	This code refers to learners borrowing from the model text in order to develop a semantic field related to the text they are writing. This usually involves borrowing single words and might be developing a semantic field related to housing for the roommate ad/informational interview (déménager, colocation, budget, etc.), or temporal markers for the reflective recount (finalement, au bout de, etc.). The sub-categories of semantic fields coded in learners' texts include feelings, meta-language, travel and discovery, employment, location, housing, moving, and temporal markers.
Syntax	This code relates to learners who talk about borrowing specific syntactic structures from the model text (e.g. Wei and his commands in the informational interview). Often, they are borrowing resources in order to vary or change their syntax.
Writing system	This code refers to learners specifically commenting on borrowing features of the writing system (e.g., spelling, punctuation).
Content	This code refers to learners borrowing content ideas from the model text (discussed in interviews), as well as identifying or deciding which moves are obligatory/optional based on the model text(s)
Organization	This code refers to learners borrowing overall organizational structures from model texts. Learners talk about drawing on the model text's organization to help them plan organization of their own text in terms of sections or focus of different paragraphs.
Visual formatting	This code refers to learners borrowing model text features related to the VISUAL formatting. In this case, they are not talking about overall organization of content, but the layout of content on the page--this could include the way they space paragraphs, pictures they include, how they format titles, etc.
Tone/Style	This code is related to learners specifically borrowing model text elements related to style or tone. For example, Frank specifically talks about borrowing "ça serait graf sympa" from Guada and Julia specifically talks about adding "(avec GUAC!)" to her informational interview for a particular stylistic effect.
<u>Why learners borrowed</u>	
Meet communicative needs	Learners borrow resources from model texts because they fit their communicative needs. This is not related to what they think they need to do for the assignment, but they want to express X and the model text helps them express that. Learners also adapt

borrowings to make them fit their communicative needs. In these examples, learners explain how they adapted model text resources to better fit their communicative needs. This code fits within the linguistic dimension of writing

Overcome linguistic roadblocks	This code refers to any time learners borrow model text resources when they hit a linguistic barrier in their writing. They explain how the model text helps them to overcome roadblocks when writing. Roadblocks focused on language fit within the linguistic dimension of writing.
Try something new	This code is used when learners borrow an item from the model text because they wanted to try it out. These are borrowings that are new to them (usually vocabulary or expressions) that they might not have otherwise been able to produce. This code relates most to the linguistic dimension of writing.
Understanding borrowings	The code relates to learners targeting items for borrowing specifically because of their ability to understand certain features (and sometimes inability to understand other features). This relates to their cognitive access to the model texts and how that affects their borrowing practices.
Overcome content roadblocks	This code refers to any time learners borrow model text resources when they hit a cognitive barrier in their writing. They explain how the model text helps them to overcome roadblocks when writing. Roadblocks focused on content or idea generation fit within the cognitive dimension of writing.
Meet expectations	This code should include anything that is related to learners deciding what is optional or obligatory for their assignment, meeting the expectations for the assignment (in terms of organization, content, word count, etc.), and also meeting a potential real-world reader's expectations. If it's not clear whether the borrowing is intended to meet assignment or real-world reader expectations, it should be coded broadly as "meeting expectations" instead of within one of the two sub-codes. This code relates most to the sociocultural dimension of writing.
Enhance readability	This code relates to learners' using model texts to create variety, interest, and flow (transitions, flow within a sentence, between sentences, or throughout the text)—basically making the text more readable—through the inclusion of different sentences structures, different vocabulary, combining sentences, and helping the reader navigate the text. Although this reason for borrowing sits pretty squarely at the intersection of the linguistic, cognitive, and sociocultural dimensions of writing, I think it relates most to the sociocultural dimension because it is reader oriented.
Create reader-writer relationships	Items with this code either express using a model text resource in order to present one's self in a certain way to one's audience or wanting to have a certain effect on the reader. Anything coded here should have some sort of indication of the text's audience. This is related to the sociocultural dimension of writing.
Reflect my voice	This code reflects when learners borrow because the model text feature "sounds like" them. Basically, they perceive the borrowing as reflecting their authorial voice. Meredith, for example, said, "when I was talking about the positives and negatives ... I had the same idea that if I was going to be explaining it, I would say 'in my experience, the positive things that happened, in my experience the negative things that happened'." This code fits with the sociocultural dimension of writing.
Perceived affordances	
Model texts scaffolded writing	This code reflects learners' perceptions that working with model texts improved their writing. Working with a model text provides scaffolding that helps to create a Zone of Proximal Development and also builds learner confidence--it's not only about the learning, but also very much about the affective response of learners.
<i>Writing was "boosted"</i>	Learners felt that their writing was "boosted," or improved, by model texts. Sometimes texts gave them language that they felt made their texts better, or they provided structures, stylistic resources, etc. Sometimes learners felt their writing was boosted even when they didn't "borrow" specific elements from model texts.
<i>Writing was more approachable</i>	Learners felt more confident, less overwhelmed, less intimidated, etc. due to model texts. Model texts also provided learners with an idea of expectations that helped them figure out how to attack writing assignments.

Model texts provided exposure to additional communicative resources	The model text/textual borrowing exposes students to (and at times helps them integrate) new communicative repertoires in the FL. This is particularly important for students' writing development when they point out that the textbook isn't necessarily helpful for their ability to create extended discourse in French.
<i>Provided new linguistic resources</i>	Model text exposes learners to new linguistic resources for writing (vocabulary, grammar, syntax, etc.) that they can apply to future acts of meaning design (whether interpreting or creating meaning through reading or writing). There should be a future orientation to learners' comments.
<i>Provided model of extended discourse</i>	Model texts helped learners figure out how to connect discrete points into extended discourse by looking at the organization of the text, progression of moves, use of lexico-grammatical resources in context, etc.
Writing for "real world" contexts	Genre-based writing affords simulation of "real-world" contexts in the FL classroom and allows learners to imagine themselves interacting with target culture members.
<u>Perceived constraints</u>	
Borrowing constrains acquisition of linguistic forms	Learners feel that borrowing from the model text constrains acquisition of linguistic forms in French. They think they learn more from saying it "in their own words" (using dictionaries, google translate, textbook, etc.), and they worry about not being able to retain their borrowings for future use (i.e., their borrowings are not "acquired").
Borrowing constrained by difficulty of process	This code encompasses all the various points at which learners might get lost or encounter challenges in the pedagogy. In some cases, the issue was with understanding the model text. For others, they had trouble working with the model text to identify possible borrowings. Others had trouble figuring out how to incorporate the elements they had identified for borrowing.
Borrowing constrained by fear of plagiarism	Learners who associate textual borrowing with plagiarism or copying talk about being uncomfortable or less proud of their writing or borrowed language. They avoid borrowing because they are unsure of the difference between borrowing and plagiarism.
<u>Learning afforded and constrained</u>	
Pedagogy afforded development of a multidimensional view of writing	Code relates to how learners talk about writing as more than a vehicle for vocabulary and grammar practice. They see writing as a culturally situated, linguistic, cognitive, <i>and</i> social act. Learners developed this multidimensional view or demonstrated thinking about writing in a multidimensional way.
Developed genre awareness	Learners developed awareness of differences between genres they were asked to write and those with which they were previously familiar. They talked about key features of those genres or talked more generally about the construction of different text types.
Developed awareness of reader-writer relationships	Learners gained awareness of how to write for specific audiences (within different genres).
Developed awareness of cultural differences	Learners demonstrate understanding of the culturally constructed nature of genre (start to see cultural differences in how language is used, how genres are constructed, etc.). They also show awareness that language is not 1 to 1 and they can't just plop L1 writing resources (especially surface level) on French texts.
Pedagogy affords development of genre analysis skills	Learners demonstrate having gained strategies for engaging in genre-based writing outside of the classroom (i.e., in new contexts where they need to produce new texts independently)
Genre awareness constrained by (mis)conceptions of textual borrowing	Learning appears to be constrained due to learners' conception of textual borrowing. In many cases, borrowing is conflated with plagiarism and learners don't seem to be making connections between model texts and generic conventions. Some learners also saw borrowing as a crutch that was meant for deficient writers (i.e., not necessary for "fluent" language users).

Appendix 14: Task sheets

FRE 101

Project 1 : J'écris mon annonce.

Scénario: Imagine that you are moving to Bordeaux or Lyon for a semester abroad and are in need of a French-speaking roommate. For this project assignment, you must create a short announcement, similar to the Facebook posts you will see as models. Like the majority of *colocation* announcements, yours must contain personal information such as your name, age, origins, interests, etc., and the type of people who interest you. You can either use yourself or an invented person as the subject of your announcement.

Your announcement must respond to the following questions:

- Comment vous appelez-vous ?
- D'où êtes-vous ? Où habitez-vous actuellement ?
- Quel âge avez-vous ?
- Quelle est votre profession ?
- Quelle sorte de personne cherchez-vous ?
- Quelles sont vos coordonnées (*contact information*) ?

Target Structures and communicative functions to incorporate :

- Saying hello and good bye
- Differentiating formal vs. informal language use
- **Verbs** : être, s'appeler, habiter, avoir (âge)
- **Negation** : ne...pas

Précisions importantes :

- HIGHLIGHT the features you use in your text that you borrowed from the model texts
- Write in complete sentences
- Double Space your announcement
- Include word count on bottom of page: 50 words minimum.
- Incorporate all the necessary accent marks
- Use Microsoft Word "Tools" → "Languages" → French; to check spelling
- Submit the auto-evaluation (see the other side of this page) to Dropbox on Learn@UW
- You will have to revise your announcement following your teacher's comments and turn it in again. The first and second versions will be evaluated according to the grading rubrics. The average of the two will constitute your final grade for the assignment.
Ex : 1^{ère} version = 90% ; 2^{ème} version = 100% ; Note Finale = 95%

FRE 101

PROJECT 4: Lettre de motivation

Scenario: After studying French this year, you decide to deepen your understanding of the French language and awareness of French-speaking cultures. To do so, you decide to apply for a position abroad with Langues Vivantes, a Belgian study abroad provider. As part of your application, you need to write a cover letter (or *lettre de motivation* in French) that shows you are a great fit for the position. Your 3-paragraph letter needs to include:

- **Appropriate use of conventions** for a formal letter responding to a job ad in French (e.g., format of the document's header, greeting, and closing; use of specific expressions typical of this kind of text; transition words to begin new paragraphs, etc.);
- An **introductory paragraph** explaining briefly who you are and the opportunity to which you are applying;

- A **paragraph detailing your past and present educational and personal experiences** that are pertinent to the opportunity to which you are applying, using the *passé composé* when needed;
- A **final paragraph** mentioning the documentation you are sending in addition to the letter in relation to the internship/job opportunity and thanking the reader of the letter for their consideration of your candidacy

As is the case in a real-life job or internship application situation, **you only have one opportunity to write this letter!** Make your letter polished and complete.

Target structures and useful communicative functions to incorporate:

- Saying who you are and where you are from
- Talking about one's job
- Discussing one's major and educational plans
- Detailing one's past experiences
- Describing personal qualities
- Stating one's preferences, likes and dislikes

Important Precisions:

- Type the letter in double space
- Incorporate all necessary accents
- Use Microsoft Word "Complete Version" to check spelling
- Turn in a self-evaluation of Project 4 when you give your work to your instructor
- There is NO second draft for this assignment

FRE 102

Projet 2 : Histoires de voyage

Scénario

Après avoir lu un article du site internet QOA (« le premier magazine du voyage utile ») sur le voyage en solo de Laetitia (voir : <http://www.qoa-mag.com/dossier/partir-on-jeune/#onglet2>), vous décidez de *soumettre* (submit) un article au *comité de rédaction* (editorial team) du magazine à propos d'un voyage inoubliable, bizarre, ou amusant que vous avez fait – en solo, en famille, ou avec des amis. L'essentiel c'est de créer un article qui décrit l'importance de ce voyage ou son impact sur vous (et ne pas les détails touristiques ou logistiques du voyage).

Suivez le modèle de l'article de Laetitia pour l'organisation de votre texte et le type de contenu à incorporer. La longueur de votre texte doit être de 300 mots.

(Scénario

After having read an article from the website QOA ("the first magazine about meaningful travel") about Laetitia's solo trip (see: <http://www.qoa-mag.com/dossier/partir-on-jeune/#onglet2>), you decide to submit an article to the magazine's editorial team about an unforgettable, bizarre, or fun trip that you took—alone, with family, or with friends. The point is to create an article that describes the importance of this trip or its impact on you (and not tourist information or travel logistics).

Follow the model of Laetitia's article for the organization of your text and the type of content to incorporate. Your text should be 300 words long.)

Communicative functions to incorporate in your article:

- Talking about a trip and characterizing experiences
- Stating one's preferences, likes, and dislikes
- Describing personal qualities
- Discussing the advantages of traveling overseas
- Narrating in the past

Important Precisions:

- Participate in the in-class pre-writing workshop activities to learn to construct your article based on a model text and to brainstorm appropriate vocabulary to use in your text
- Turn in ALL of your in-class pre-writing workshop activities and a printed copy of your first draft
- **Highlight** all expressions and vocabulary that you have borrowed from the model text
- Incorporate all necessary accent marks
- Use Microsoft Word “Complete Version” in French to check spelling
- Turn in a self-evaluation the same day as the first draft of the project
- Your instructor will set a due date for a second draft; your grade is the average of both drafts

FRE 102**Projet 4 : Entrée de blog (Vivre à [City] : Votre Témoignage)****Scénario**

La Maison Française à [University] veut ajouter à son site internet des renseignements qui aideront de nouveaux étudiants francophones dans leur recherche d'un logement. Le directeur de la maison voudrait poster des témoignages des étudiants de Français 102 sur leurs expériences personnelles d'habiter dans la ville comme étudiant de [University]. Vous allez donc écrire une entrée de blog dans le style du texte modèle « Vivre à Montréal : Le Témoignage de Natacha. » Dans votre texte, répondez aux cinq questions qu'on trouve dans le texte de Natacha et focalisez ce texte sur une expérience spécifique d'habiter comme étudiant à [city] (par exemple, l'expérience d'habiter ... dans une résidence universitaire / en colocation / chez mes parents / avec d'autres étudiants internationaux, etc.).

(Scenario

The French residence at [University] wants to add information to its website that will help new francophone students with their housing search. The director of the residence would like to post accounts from French 102 students about their personal experiences with living in the city as a student at [University]. You will write a blog post in the style of the model text “Living in Montreal: Natacha’s Account.” In your text, respond to the five questions found in Natacha’s text and focus your text on the experience of life as a student in [city] (for example, the experience to live ... in a dorm / with roommates / at your parents’ house / with international students, etc.).

Elements to incorporate in your blog entry:

- A title
- A short introductory paragraph about you and what kind of housing experience you will describe
- Personal responses to the five questions from the model text (you should use the same questions word for word from the model text)
- Vocabulary for talking about housing preferences (Ch. 10)
- Vocabulary for describing apartments and neighborhoods (Ch. 10)
- The present subjunctive of regular verbs, *avoir*, *être*, & some irregular verbs (Ch. 9)
- Impersonal expressions (Il faut, Il est nécessaire/ important/ essential, etc.) (Ch. 9)
- 1-2 images that effectively reflect or add to the written text of your blog entry

Important Precisions:

- Length: 350 words minimum
- Participate in the in-class pre-writing workshop activities to learn to write a blog list of recommendations based on a model text and to brainstorm appropriate vocabulary for your blog entry
- Highlight all expressions and vocabulary that you have borrowed from the model text
- Incorporate all necessary accent marks
- Use Microsoft Word “Complete Version” in French to check spelling
- You will only write one draft of this text – be sure to proofread carefully!