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**Authentic materials as a platform  
for motivation and spontaneity: an investigation  
into French speaking skills in an all-girls year 8 class**

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**Abstract**

*This study was envisaged in response to the new Modern Foreign Languages GCSE, which features authentic materials and emphasises student spontaneity. The study, centred on a series of six lessons, investigates the implications of using authentic materials as a stimulus for motivation and spoken spontaneity. The results showed a notable increase in motivation and spontaneous speech for most students, although a minority found the challenge de-motivating. There is evidence that these difficulties may be avoided through careful delivery of materials, and through recognition that teacher input defines their ultimate impact. The current lack of provision for incorporating such materials may prevent their sustained use, but this study acts as an initial model for their role in Modern Foreign Languages learning.*

# **Authentic materials as a platform for motivation and spontaneity: an investigation into French speaking skills in an all-girls year 8 class**

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## **Introduction**

The decline in language learning in British schools raises the question of why, in an increasingly interconnected and globalised world, we are failing to draw students into a subject area which should be gaining ground. The fall from 61% in 2005 to 44% in 2010 in students taking Modern Foreign Languages (MFL) at GCSE (Ofsted 2010, p.4) suggests that in view of the opportunities generated by language proficiency, and of the increased awareness we have of this through improved technology and communications, the shortcomings may lie within pedagogy itself.

The question of authenticity, defined in this paper as the characteristic of texts “produced by a real speaker or writer for a real audience and designed to convey a real message” (Gilmore, 2007, p.98) is a new point of focus within the MFL Curriculum. The new GCSE will feature authentic texts in both writing and reading papers, testing pupils’ “ability to understand and respond to a rich range of authentic spoken and written material” (DfE, 2015, p.3). In response to curricular change, this project helps familiarise students with the kinds of texts featured in examinations, and examines authenticity through a theoretical framework. This paper will specifically assess the impact of the use of authentic materials in the MFL classroom upon student motivation and spontaneous speech.

The reformed GCSE criteria also refer to the need to “speak spontaneously, responding to unexpected questions” (DfE, 2015, p.5), whilst Ofsted (2010) cites speaking as the weakest of the four skills among secondary school students (p.23). The discrepancy between these new demands and a current trend of instrumental and target-driven MFL learning invites an area of research which is currently scarce in the field of educational enquiry. Key to progress in this area is the development of more intrinsic motivation in MFL, which may arise from a shift away from using contrived or text book resources. Throughout the paper, both motivation and spontaneity will be seen as mutually reinforcing: spontaneity implies that “the learner has at his or her disposal both the

available language and the necessary motivation to communicate using his or her own initiative” (Christie, 2013, p.75). Spontaneity depends on motivation, whilst motivation can arise as a result of communicative achievement. As a trainee teacher, this relationship represents a formative part of my professional development and of my understanding of the implications of new government policy.

The study was carried out as an action research project, in a top set year 8 (ages 12-13) French class in an all-girls comprehensive school in Hertfordshire. This report will begin by evaluating the existing literature surrounding authenticity, spontaneity and motivation. I will use this to situate my methodology and findings within broader research, and to make recommendations for future teaching practice. My findings will suggest that the use of authentic materials has had a positive impact both on motivation and on spontaneous speech, in the demographic context in which my project took place. However, an underlying consideration is that a student’s motivation, confidence and participation in the classroom is informed by the teachers’ approach. This paper suggests that authentic materials may constitute a fundamental tool for more effective pedagogy. It also argues that respect for teacher autonomy must be reinstated, as it is the delivery of such materials which determines their educational impact.

## **Literature review**

With recent changes in the GCSE criteria, encompassing both the need to “respond to a rich range of authentic... material” and to “speak spontaneously” (DfE, 2015, pp.3&5), there is little literature establishing a connection between these two elements in particular, and even less which focuses on MFL in the UK. This section will challenge mainstream attitudes towards language resources: first evaluating motivation as a disputed topic within itself before assessing its relationship towards intercultural understanding, communicative competence, and the exploiting of materials.

Whilst ‘motivation’ is largely treated as an overarching label for students’ willingness to learn (Gilmore, 2007), Peacock’s (1997) study of English as a Second Language (ESL) defines motivation as a construct of “interest, persistence, attention, action and enjoyment” (p.144). In response to changes in pedagogy, any one of these components may develop whilst another declines. These criteria will form the basis for my own investigation. Allwright (1979), Freeman and Holden (1986), and Little and Singleton (1991) promote authentic texts on the basis that they

are more likely to cater for the ‘interest’ element of motivation. From a commercial point of view, it seems that authenticity could act as a remedy for motivational decline; since it is often used as a marketing strategy for published teaching resources (Gilmore 2007). Little, Devitt, and Singleton (1989) attribute this to the way in which authentic materials provide an insight into the target culture.

The fall in MFL uptake may thus find its roots in schools’ inability to create a context for language learning or to stimulate cultural curiosity. Ofsted (2010) urged that “[s]econdary schools should... make more use of authentic materials to help develop students’... intercultural understanding” (p.8). In line with recommendations from the White Paper (Council of Europe 2008) and the International Commission for Education (UNESCO 1996) for openness towards other cultures amongst young people, the QCA (2008) recommended that teachers were “to root language learning firmly in the cultural context of the target language” (cited in Peiser and Jones, 2013, p.341). European aims to integrate linguistic and cultural objectives in language learning were envisaged over a century ago, but suffered during the twentieth century over the course of the world wars. As such, the potential of language learning to “shape our subjectivities, enhance our social experience, challenge our cultural assumptions, and alter our modes of thinking” (Buttjes, 1990, p.54) has been sidelined by a more technical and linguistic focus; offering “recurring lessons in conformity” rather than an “authentic context of social experience” (Loveday 1982, cited in Buttjes, 1990, p.54). This paper will argue that the latter may be advanced through use of authentic materials.

Embedded in text book syllabuses are recurring topics such as hobbies, holidays and family. “[A]s such, they fail to engage with political issues and lack intellectual stimulation for lively young minds” (Starkey 2005, cited in Peiser and Jones, 2013, p.343). Although such topics were designed to be more closely related to students’ personal lives, Starkey’s proposition gives credence to the drive towards authentic materials, given their more culturally-informed content.

Many studies indicate a high level of interest in learning about life in the target culture (McPake, Johnstone, Low & Lyall, 1999; Fisher 2001). Results in this area vary depending both on the target country and on the socio-economic circumstance of students in each study. In contrast to French and German, the number of pupils opting to study Spanish GCSE has risen (CiLT 2007). Shepherd (2010) attributes this trend to Spain’s status as a holiday destination, and for its prominence in

popular culture: an outlook which may be encouraged across MFL through use of authentic materials which promote popular culture and tourism.

The effect of culturally-oriented language teaching may also vary as a function of socio-economic factors. Peiser and Jones' (2013) study highlights a preference for linguistic focus in grammar schools, where academic goals define MFL lessons in instrumental terms: students know that linguistic knowledge will equip them to speak independently, suggesting that spontaneous speaking becomes a source of motivation in itself for academic students, rather than solely the result of motivation. A higher degree of intercultural interest was identified among girls compared to boys by both Avest, Jozsa and Knauth (2010) and Holm, Nokelainen and Tirri (2009). Fisher (2001, cited in Peiser and Jones, 2013, p.343) found a high level of curiosity within English comprehensive schools for learning about the culture behind languages.

The data gathered by Peiser and Jones (2013) constitutes a valuable basis for further research. Their methods included both qualitative and quantitative data from questionnaires and interviews, which allows a broader insight into students' thinking. It was stressed that the results of both methods would remain confidential, which encourages more truthful responses. However, non-compulsory participation meant that the data gathered may have emerged from a selection of students who were naturally more motivated; those keen to participate in the study may also have been more invested in their learning. Further, the results of the above studies are drawn from pupils who have not experienced integrated cultural and linguistic learning, and student perspectives on its motivational potential are thus speculative. The authors posit, on the basis of their study, that "increased focus on (inter)cultural learning may have the potential to narrow the gap in motivation for language learning" between genders, and those from different socio-economic backgrounds (Peiser & Jones, 2013, p.347). The potential of culturally-embedded resources for motivating girls and students from comprehensive schools therefore presents an area for further investigation.

As well as addressing the impact of cultural authenticity on motivation, my own research will examine the impact of authenticity on spoken spontaneity in role-play; taking spontaneity to mean "unrehearsed... embedded in a cultural context and includ[ing]... a host of non-verbal communication cues" (Savignon, 1976, p.4). This is a relationship which has received little attention, yet may take as its starting point literature assessing spontaneous classroom talk.

The ability to internalise key components of language is seen as critical for spontaneous speaking. Johnson (1996) places ‘proceduralised knowledge’ at the heart of spontaneity, which involves holding a bank of automatized language available for use in real-time conversation, hereby enabling “communicative efficiency” (Ellis, 1997, p.128). Similar to Krashen’s (1982) notion of subconscious acquisition, such knowledge is acquired through repeated exposure to, and practice of, these items. This may favour the use of contrived texts, which allow the author to systematically include language deemed useful for communicative success. However, carefully selected authentic texts will include repetitive elements which are used frequently day-to-day. McCarthy (cited in Gilmore, 2007, p.8) emphasises the importance of referring back to authentic data when assessing learners’ work, instead of relying on artificially-created criteria. This implies a need to expose learners to language which is high-frequency in genuine French conversation to foster its emergence in the classroom.

Despite concerns that pre-learnt formulas may limit the scope of what students want to say, Christie (2013) emphasises that “a chunk in its original taught form can be invested with personal meaning and emotion, even if it remains unchanged” (p.82). The ability to express personality is central to creating the motivation for, and satisfaction from, spontaneous talk. During his observations of spontaneous classroom language, Christie (2011) noted that conversation was “fluent, playful, argumentative, often not about the lesson's focus but about apparently trivial matters” (p.3). This signals a need for teachers to provide space for off-topic conversation, and to see such divergences as opportunities for language learning. Since such exchanges are often informal, this “favours short, pithy exchanges much more than extended sequences of talk” (ibid., p.167). Fluency may be prioritised over accuracy and complexity in such cases (Christie, 2013), yet “coupled with corrective feedback this inaccuracy can enhance learning” (Christie, 2011, p.174). Further, mistakes demonstrate risk-taking, interaction and creativity; elements which pave the way to autonomous manipulation of language and provide students with a feeling of satisfaction or ‘communicative success’ (Ushioda, 1996) as they create new meanings based on what they *want* to say. These skills often go unrecognised in the National Curriculum (Mitchell, 2003); as emphasised in the National Curriculum (NC) 2013, students must “express and develop ideas clearly and with increasing accuracy”. Opportunity for creative language production will therefore feature heavily in the role-plays enacted for my own study, inspired by interactions students witness in authentic materials.

Humour and teenage banter could present further potential to foster motivation and spontaneity. However, in teaching English as a Foreign Language (EFL), “89.5% of interactions are symmetrical in the textbooks and this limits the examples of negotiation” (Gilmore, 2007, p.101). The predictability of exchanges, and the absence of “non-goal-oriented language, used to develop relationships” (Gilmore, 2007, p.102) makes for a model of interaction which hinders the expression of personality, or the inclusion of incidentally-learnt language. Such issues also exist in the UK; as Christie (2011) notes, “teenage humour and banter is something not always recognised and catered for in the prescribed topic language of MFL lessons” (p.280). This is particularly significant for secondary school students, where use of authentic materials may prove more fulfilling of Peacock’s (1997) criteria of student interest, attention and enjoyment; and also of the ‘action’ criterion, through incorporation of humorous or otherwise original elements into role-plays. Christie (2011) reports pupil comments such as “it’s nice that you can just have a joke with the teacher”, “I have to say I’ve learnt best insulting people ...” and “I think it is necessary to just be able to say something unnecessary” (p.280). Such exchanges rely on teacher willingness to establish a classroom ethos of risk-taking and relative informality.

The tension between the need to “speak with increasing... spontaneity” (NC 2013) and the prescriptive criteria for assessment signals a dichotomy in the current MFL curriculum. Christie (2011) describes this as the distinction between ‘product and process’, where instrumental motivation focuses on an end result or ‘product’; whilst process refers to the in-class experience of learning language, befitting Peacock’s (1997) vision of motivation, most notably ‘interest’ and ‘enjoyment’. In my study, ‘process’ involves spending time discussing cultural elements from authentic materials, encouraging questions on off-topic language encountered in these materials, and encouraging risk-taking and originality in student work. The scope for student initiation and incidental learning during the ‘process’ stage allows students to learn within their zone of proximal development (Vygotsky, 1978) and then reuse these ‘chunks’ of language during the ‘product’ phase. Spontaneous talk which emerges from the study of authentic materials is thus inherently differentiating and motivating as students can progress at their own pace participating, asking questions and re-using material in a way most attuned to their needs at the time.

My own project will draw parallels from Christie’s findings to assess authentic materials as a stimulus for spontaneity in role-play. Classroom talk will be used to help create a “target language lifestyle” (Christie, 2013, p.74) to complement the authenticity of materials; yet my focus will shift

to investigating whether the cultural, linguistic and interactive content of authentic materials combine to make students feel both motivated to learn and equipped with a model for their own spontaneity.

Just as teacher mediation of the classroom environment is central to motivation, so is an awareness of the suitability of resources. The difficulty of a text may be modified by: the length of narrative, speed and accents in spoken texts, linguistic and conceptual content and support offered by visual aids (Brown & Yule, 1983, cited in Gilmore, 2007, p.53). However, Anderson and Lynch (1988) argue that “the longer someone speaks on a topic the more chance there is of understanding the point of what he is trying to say” (p.85). The effects of quick talk may be alleviated by pausing or providing a transcript, whilst difficulty with unfamiliar accents may be offset by the motivational cultural insight provided.

Some claim that the level of language in authentic texts reduces motivation levels (Freeman & Holden, 1986, Morrison 1989) and thus potential for spontaneity. To illustrate this for EFL, Widdowson (1998) draws on an example from the Guardian (30 November 1995): “bibbing tipplers who booze-cruise across the Channel in search of revelry and wassail could be in for a rough ride”. The combination of idioms, colloquialisms and cultural references render such a text “pragmatically inert” (Widdowson, 1998, p.710) for the purposes of learning English. However, with careful selection, a simpler text could demonstrate humour, idioms, alliteration or British drinking culture in a more accessible way. A teacher’s choice of materials, clarity of objective, and familiarity with the needs of students in each class is therefore central to the debate on classroom materials. Further, as Cross (1984) highlights, proving to learners that they can access meaning in authentic materials is, itself, intrinsically motivating. This presents motivation as the result of decoding complex texts, rather than simply the cause for being able to do so in the first place.

The linguistic level of authentic texts may therefore present an opportunity for confidence in approaching unknown language. Since “even native speakers do not impose a standard of total comprehension on themselves” (Porter & Roberts, 1981, p.42), learners may recognise that unfamiliarity with certain components of a text need not hinder overall understanding. Indeed, Nation (2001, cited in Gilmore, 2007, p.109) argues that guessing meaning from context is the most important way of extending vocabulary. The same is true for native speakers, and Nation proposes that learners need to understand 95% to 98% of words for this process to take place. This can build



inferencing skills and foster learner independence; and in so doing, motivate students to explore such materials more regularly.

The above statistic suggests that despite the value in presenting unknown elements to learners, there may be a place for altering texts to prevent demotivation. In their analysis of fifteen studies of resource delivery Yano, Long and Ross (1994, cited in Gilmore, 2007, p.109), claim that text modification has a positive effect on learner comprehension. However, Leow (1993) contests the presumed causal link between comprehension and acquisition. Unedited authentic texts allow for individual learners to benefit from input according to their own internal language system, whilst “external manipulation of the input may... be haphazard” (ibid., p.342). This upholds the constructivist vision of developmental psychology, where learners acquire new information depending on their interpretive perspectives and personal experiences; reflecting a more student-driven process of differentiation to underpin authentic texts as potential sources of motivation and spontaneity.

In light of this review it is apparent that cultural insight, realistic models of communication, and accessibility to students are three key considerations surrounding motivation and spontaneity. There is little empirical evidence which analyses the potential of authentic materials to weave these three components together to promote more successful classroom practice. In my own project, I therefore looked to investigate the following areas:

RQ1: How does use of authentic materials affect student motivation?

RQ2: How does use of authentic materials affect student spontaneity?

RQ3: How can authentic materials be presented to students to greatest effect?

## **Methodology**

My research set out to introduce particular types of authentic materials into MFL lessons, and to assess their effect on classroom motivation and spoken spontaneity. This dual focus arose both from educational theory within the literature analysis and from practical reflections; concerning, for instance, the need for motivation to create the initiative for autonomous communication.

These questions also emerged from my initial observations of the class. Although students seemed motivated, I identified curiosity for the cultural element of languages, and felt that responding to this could heighten motivation. During a lesson on shopping, the teacher began; “En Angleterre on a Tesco, Coop, en France on a...”, and was interrupted by two students who called out, “Super-U!” and “Carrefour!”. Later, another student asked what the equivalent of a European size 40 would be in England, whilst two others sat at their desks calculating the European equivalent of an English size 20. This signalled a desire to spend time on topics which were not strictly within the scope of the lesson, and depended on the teacher using such curiosity as an opportunity for using new language creatively.

I also noted that student speech was largely based on textbook or teacher-made templates. Although such structure provides the scaffolding necessary for spontaneity, it is perhaps more appropriate for the current GCSE, where the emphasis for the oral exam is on memorisation. With the introduction of spontaneity into the new GCSE, and with this year group’s status as the second cohort to take the new exams, I ascertained a need to encourage more autonomous use of language. I decided to carry out my work as an action research project, defined as “the study of a social situation with a view to improving the quality of action within it” (Elliot, 1991, p.69). My methods of investigation are summarised below:

<b>Research Question</b>	<b>Method of data collection</b>
RQ1: How does use of authentic materials affect student motivation?	Pre- and Post- intervention questionnaire Post- intervention interview Teacher and observer notes Students’ written work
RQ2: How does use of authentic materials affect student spontaneity?	Teacher observation: in-class and informal speaking test Pre- and Post- intervention timed talk on a topic without teacher observation or intervention
RQ3: How can authentic materials be presented to students to greatest effect?	Pre- and Post- intervention questionnaire Post- intervention interview Teacher and observer notes

**Table 1: Methods of data collection used to investigate each research question**

However, such methods cannot account for all of the factors at play. The constituent elements which contribute to change are not always measurable in tangible outcomes. Carspecken (1996) proposes that “a sound social ontology conceives of action in a way that absolutely prohibits causes. Actions are conditioned by many things, but they are not determined” (p.26). While outcomes can

guide the conclusions drawn, a causal relationship cannot be assumed, as other factors (most notably teaching style) mediate the effects of the variables under investigation. As a result, “improving practice involves jointly considering the quality of both outcomes and processes” (Elliott, 1991, p.50), and considering this in relation to individual teacher, class and school contexts. As Elliott argues, “the fundamental aim of action research is to improve practice rather than to produce knowledge” (ibid., p.49), and to allow for teacher-researcher self-reflection on a case-by-case basis. In contrast to scientific research, my own project design therefore acknowledges that it is often impossible to isolate the variables at play within educational contexts, and recognises the importance of drawing tentative conclusions.

In the same way, there is an ethical dimension to the distinction between product and process, in that “competence exercised in the context of complex social practices is never pure instrumental effectiveness” (ibid., p.130). Ethics apply both to the pedagogy itself, and to the way in which research is conducted, and thus has implications for the epistemology of my study. Before starting the study, I signed an ethics form at the Cambridge Faculty of Education, which confirmed that I had read and would abide by guidelines published by BERA (2011). I discussed the research plan with my Faculty supervisor to ensure that my methods were consistent with these requirements. The school where I was working has an established link with the Education Faculty, and parents were made aware of the school’s commitment to research. My study was endorsed by my mentor and by the Professional Studies Tutor who managed the school’s training programme.

At the core of sociological research is Labov’s notion of the ‘Observer’s Paradox’ (cited in Cameron, 2001, p.20); that awareness of a researcher’s presence may alter social interaction. One way to make behaviour more ‘natural’ would be to conceal the observation; yet as Cameron (2001) notes, “it is not worth risking your relationships for a research project... and it is not right to violate people’s trust” (p.22). This is particularly relevant for educational research, where teacher-student goodwill and trust are essential for both pastoral and academic elements of the relationship. Whilst revealing detailed information about the nature of the study may frustrate the findings and sway students towards behaving in a particular way, there is an ethical obligation to “be straightforward about what is going to happen to the material your informants provide” (ibid., p.23). To this end, I informed students at the start of interviews that I was completing a university project on how different teaching approaches affect learning. This established a sense of complicity between myself

and the respondents, which helped put them at ease for the interview, despite being aware that I was transcribing parts of their answers.

My research involved quantitative and qualitative methods; two paradigms which reflect different conceptions of the status of knowledge. Quantitative data assumes information can be categorised, and thus serves more readily for establishing patterns within research. It is therefore ‘replicable’; implying that a repeat of the study under similar conditions would yield the same results. Quantitative data collection involves a need to both pre-specify and isolate the phenomena under investigation (Carspecken, 1996, pp.8-9). However, given the absence of fixed ‘truth’ in social contexts, or of deterministic patterns in educational enquiry, qualitative data will complement quantitative findings in my study. Through interviews and observation, this acknowledges the fluidity of educational ontology and thus the importance of an epistemology which avoids selectivity and pre-determined categorisations (*ibid.*, p.26). As each data collection method has limitations, it is important to use a variety of methods to enhance the validity of the findings.

## **Questionnaires**

I circulated two questionnaires to students: one before the study, and one at the end (see Appendices 1 and 2). The post-study questionnaires were used as “follow-up techniques to more qualitative ones” (Elliott, 1991, p.82), since this allowed me to identify issues raised in the interviews and incorporate them into the final questionnaire, to gauge how widely these views were shared by others in the class.

The questions were largely closed, with options numbered 1-4 to signal how far students agreed or disagreed with statements. Using an even number of options on the model of the Likert Scale (Turner, 1993) meant that students could not remain neutral, and had to be decisive; more indicative for the purposes of my study.

Skehan (1989) notes that most empirical research which relies on student self-report data risks being tainted by the ‘approval motive’, where “the respondent works out what the “good” or “right” answer is, and gives it” (p.62). In my study, this was limited by informing students of the anonymity of their questionnaires, which conforms to the ethical principles outlined by the Economic and Social Research Council (ESRC), that “the ... anonymity of respondents must be respected” (cited in Hopkins, 2014, p.72). However, anonymity meant that not all twenty members

of the class participated, which, although it fulfils ESRC principle that “research participants must take part voluntarily” (cited in Hopkins 2014, p.72), also frustrates the validity of my findings, given a smaller data sample. The students who were inclined to participate may also have had higher levels of motivation to begin with. To alleviate these limitations, in the post-study questionnaire, I retained anonymity but conducted the questionnaire in-class rather than as homework. Students were able to opt-out, but completing the questionnaire in lesson time removed students’ disincentive to spend their own time on an optional task.

Anonymity also meant that I was not able to draw comparisons between pre- and post- study questionnaires, to determine how individual students’ attitudes changed throughout the study. To remedy this, I would next time ask each student to pick a symbol or letter to be marked on their two questionnaires, to maintain anonymity but also compare responses at the start and end of the project.

## **Interviews**

I conducted interviews at the end of the intervention, to gain a more detailed insight into student perspectives surrounding the use of authentic materials. I interviewed students based on their performances thus far: those with the lowest, middle and highest motivation levels; and those with a range of aptitudes based on teacher targets and ‘working at’ levels.

As ascertained above, my research stands up to the assertion that “for all kinds of truth claims it is the consent given by a group of people... that validates the claim”. (Carspecken, 1996, p.21). Despite this, consent may be the product of a culturally constructed relationship, with the idea that authority corrupts knowledge as the focal belief of thinkers such as Foucault and Habermas (Ransom, 1997). The presence of a teacher may yield inaccurate responses, and even the language used can direct respondents’ mode of thinking or determine the terms they use in interviews. Indeed, “communication structures go to the heart of every human experience capable of becoming knowledge imparting” (Carspecken, 1996, p.22). This highlights the need for awareness of how my own background, beliefs, and interest in achieving a ‘successful’ research project inevitably influence the way I conduct research. “As any claim to objectivity or to a ‘value-free’ position is an illusion, personal biases have to be identified throughout the research process and strategies to minimize them have to be employed” (Hopkins, 2014, p.73).

Such strategies included ensuring that my phrasing was as neutral as possible; progressing from open-ended to more specific questions. I began by asking students, “is there anything different you’ve noticed about my teaching style over the past six lessons?”. I used less directive phrasing; “how do you feel authentic materials have changed your learning?” rather than “do you feel authentic materials have improved your learning?” This reflects Carspecken’s (1996) advice that “the most effective way to use qualitative interviews with subjects is to ... begin at a concrete level where a specific situation is recalled and then to work toward articulations of interpretative schema” (p.39). Further, the semi-structured nature of the interview, guided by student responses (Nunan, 1992, p.149) favoured a more balanced discussion, rather than using predetermined questions mirroring researcher bias. I could also have asked a neutral intermediary to conduct the interviews, both to reduce the potential for normatively-charged language, and to reduce the asymmetry between participants.

In view of the limitations of interview and questionnaire research techniques, my methodology included sources which do not rely purely on student perception. I triangulated my own observations of in-class attitudes and student work with those made by the class teacher, and by students themselves. “By doing this, an initial subjective observation or perception is fleshed out and given a degree of authenticity” (Hopkins, 2014, p.158). This was especially relevant for answering RQ2, as evaluating student work allowed me to “highlight some effective practices” (Barneveld, 2008, p.2), hereby establishing links between research, practice and outcomes. This can also enable “improved identification of students’ learning needs as [an] outcome of data use” (ibid., p.3), aiding assessment for learning and student progress - the latter being the fundamental aim of action research.

## **Intervention**

The project involved a series of six hour-long lessons. For a preliminary starter, students were asked to time each other talking about a given topic. I repeated this at the end of the series of lessons, to provide a comparison on both spontaneity and persistence. The unit was to cover food and drink, and one lesson, without authentic texts, had already focused on descriptions of food. For the first lesson of the series, students were shown an excerpt of the French comedy *Un Gars Une Fille* (Lepage, 2011) as a stimulus for conducting their own dialogue. Groups used a menu from a

restaurant in Marrakesh to conduct a restaurant role-play, and were encouraged to include humorous and ‘random’ elements.

The second lesson used a French recipe to introduce ingredient vocabulary, as well as a grammar point on the imperative. Students created their own recipe for homework. The final lesson of the topic focused on food complaints and descriptions, and students watched part of *Un Diner Presque Parfait* (M6, 2014). To show progress through all three lessons, students conducted their own ‘Come Dine with Me’ using only prompt cards (Appendix 3); including scenes where the host describes the recipe, and the guests give opinions on the meal.

The last three lessons focused on the unit of travel. During the first lesson, I showed students a video on Francophone countries (OIF Francophonie, 2014), and inductively introduced grammar on prepositions for countries. Students then made their own presentations on the Anglophone world. The second lesson introduced holiday activities and presented another Francophone country: Guadeloupe. Students watched a tourism video (Comité Tourisme Guadeloupe, 2007) and used a song (Gélinas, 1968) for a gap-translation (Appendix 4). In the last lesson, students worked in groups to talk about an image of a holiday scene, relying on key vocabulary from the Guadeloupe song. We also covered a reading comprehension on Madagascar (Appendix 5); designed to demonstrate to students their ability to deal with unseen authentic texts as a motivating end to the intervention.

## **Findings**

### **RQ1: How does use of authentic materials affect student motivation?**

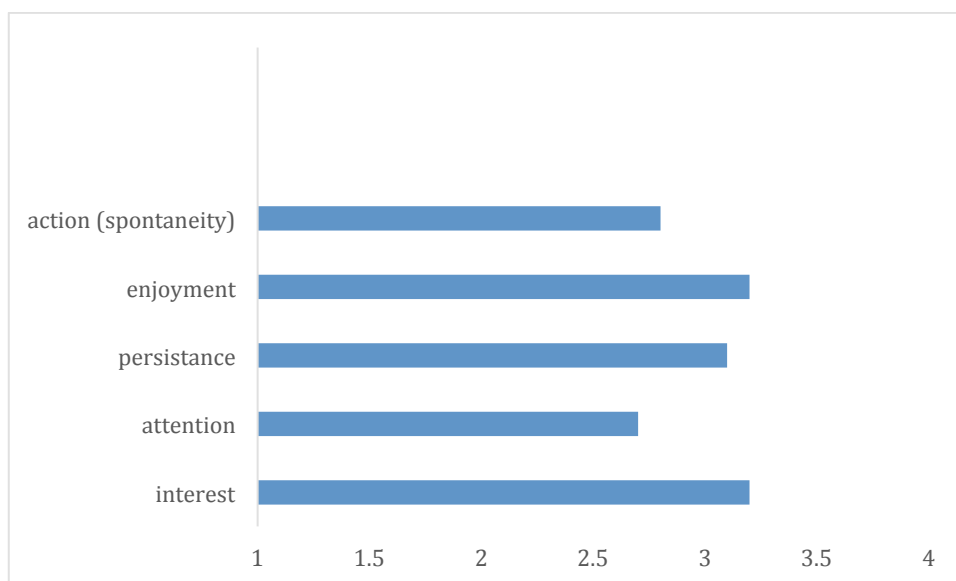
Based on the interviews, student perception towards authentic materials was almost exclusively positive. One student reported, “it’s been a bit harder but better because it’s challenging. You need to focus more on it so I’m more engaged and pay more attention”. This suggests that the persistence element of motivation is underpinned by authentic texts; a trend which extends to students with different levels: this student had a lower performance level within the class. However, it must be acknowledged that certain students find complex language de-motivating: three students made a negative connection between the materials and motivation, with comments such as “people are at a much higher level and can speak better”, and “it takes longer to learn and becomes confusing”. The

use of authentic texts must be coupled with an awareness of students who may be discouraged by this level of challenge. This need for differentiation is an integral part of teaching in any situation, but is heightened by the added complexity of materials made for native speakers.

Over the course of the study, students who felt they could express their personality in speaking activities increased from 33% to 72%. One student commented, “if it’s funny it does make a difference because you understand it more”. Another said, “doing random bits in speaking activities makes it more fun and it sticks in your head”. This was enabled by the nature of the video clip which inspired such ‘randomness’; an indecisive girl in *Un Gars Une Fille*. Such humour and unpredictability does not normally feature in contrived resources, and it could thus be argued that authentic resources add to proceduralised knowledge and provide a stimulus for more creative role-play discourse.

Motivation was also evidenced in written work where students had extended their writing, partly by including humour in the style of resources used in the lesson. One student wrote a three-page restaurant dialogue, including originality; “aah! Il y a une grosse araignée”, “vous avez oublié les boissons”, knowledge from previous lessons; “vous êtes allergique à l’agneau” and cultural references; “295 Dirhams”. Another student, who had shown low motivation in other lessons, wrote, “Ah! Un chien vient d’entrer dans le restaurant! Je déteste les chiens!” For the recipe homework, one student devised instructions for “Poissons dans Chocolat”, with steps “coupez le poisson” and “faites fondre la moitié *de la* chocolat dans un bol”. This implies that the authentic resource at the beginning of the intervention, a clip of an indecisive girl in a restaurant, set a tone of humour and inventiveness which continued across other lessons and into students’ written work. It provided a platform from which students could experiment with language; achieving both the communicative goal of comedy and day-to-day interaction, and the linguistic goal of largely accurate, topic-relevant language- in this case cooking instructions. The inventive thread of this written work suggests that authentic texts helped enhance enjoyment, persistence and action for a range of students. Student perceptions of this correlation are shown in Figure 1 below. The horizontal axis represents the average scores of all participants from the questionnaire, when asked about the link between authentic materials and Peacock’s criteria for motivation (1997). 4 represents a strong link, and 1 represents a weak link. Given the even number of options, there was no ‘neutral’ response, which helped provide more definitive results, demonstrating a positive correlation between student perceptions of how authentic materials aid motivation.





**Figure 1: Answers to post-study questionnaire (Appendix 2) showing student perceptions on the impact of authentic texts on motivation, where N=18**

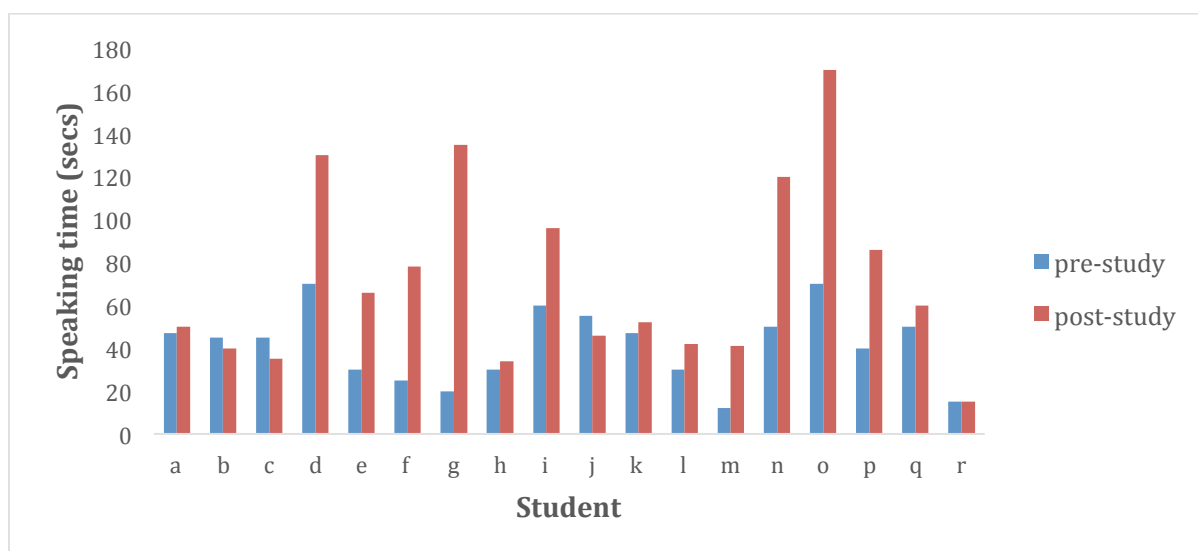
### **RQ2: How does use of authentic materials affect student spontaneous talk?**

The informal speaking test at the end of the project revealed a high level of spontaneity. Students were given two images and vocabulary for each topic of food and holidays (Appendix 6). Students were given three minutes to look at their chosen image, before using it as a stimulus for speech. All showed originality and gave extended answers. A student with high ‘working at’ and ‘target’ grades answered, “Mes amis adorent goûter les légumes parce que c’est délicieux, mais je n’aime pas les légumes parce que c’est insipide et je suis allergique. Cependant mes amis sont végétariens”. Another, with lower target levels, answered, “les amis adorent les légumes car c’est délicieux, mais je suis allergique. Ils sont insipides aussi. Je ne mange pas du pommes de terre car ils sont dégoûtants”. Both students demonstrated high ability to manipulate the prompt words to create new meanings, to talk about others, and to negate and justify opinions. The inaccuracy in both cases of ‘c’est délicieux’ instead of ‘ils sont’ signals an area of uncertainty for both students, which is informative for my future teaching. Another student self-corrected; “j’adore legumes ... les légumes!”. This grammar point had been addressed during the food topic, and demonstrates an active thought process taking place as a result of spontaneous talk. It constituted an opportunity both for learning and for increased confidence, as I was positive about this self-correction. In this

way, it could be argued that the spontaneous talk was a result, and a source of, motivation; constituting the circular relationship between authentic texts, the resulting increase in motivation, spontaneity, and the feeling of satisfaction which promotes persistence in tackling authentic texts initially. In Peacock's terms (1997), spontaneous talk hereby finds overlap with the 'action' criterion for motivation.

Whilst the question "do you feel that a syllabus using more authentic texts would better equip you for [spontaneity]" was answered mainly in agreement, the average score for this was 2.7 out of a possible 4. The equivalent average for the motivation criterion was 3.8. This suggests that authentic materials may be more effective in promoting motivation; although, as discussed, it is likely that this has an indirect impact upon spoken spontaneity. In one lesson, the observer noted spontaneous speech in in-class exchange, when, asked what the French word for South America was, one student answered "le Sud des Etats-Unis". The observer wrote, "prepared to have a go and find a way of giving an answer". She also noted that one student asked to change places in the target language. This suggests that students were showing willingness to speak French (spontaneity) and to use the language for real purposes (authenticity). In the post-study questionnaire, one girl commented, "I have spoken fluently to a French girl after the help of using authentic materials". Whilst the root of this is difficult to determine, as directly related to the materials, related to her increased motivation, or to other changes in lessons, it nonetheless shows that in her perception, there is a link between authentic materials, spontaneity - and, pertinently - communication with French native speakers.

The results of the student-led spontaneity test present a more objective, albeit less in-depth, source from which to triangulate my evidence. Figure 2 (below) shows that, of eighteen participants, eight spoke for at least thirty seconds longer after the intervention, with all but four students (b, c, j and r in the graph) demonstrating an increase in talking time. This does not testify to accurate autonomous use of language, but does signal a correlation between the ability to speak unprompted for a period of time and the sustained use of authentic materials in the preceding weeks. This style of speaking is key to spontaneity and demonstrative of the persistence element of motivation.



**Figure 2: Student talking time at the start and end of the study**

### **RQ3: How can authentic materials be presented to students to greatest effect?**

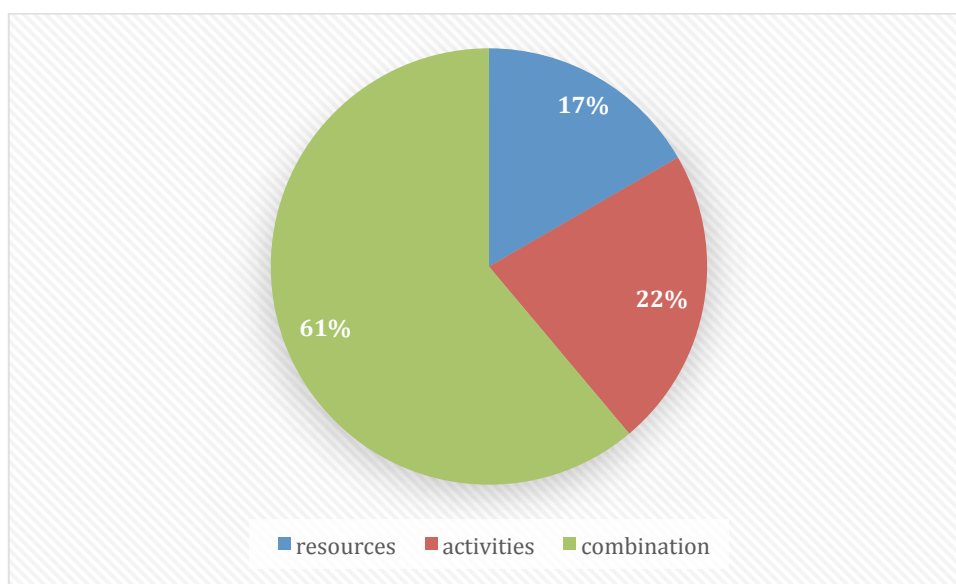
In the preliminary questionnaire (where N=14), the statement “I like to understand all the words in a text before I answer comprehension questions on it” prompted agreement from all but one student, and one added, “I like a challenge!”. During the study, I made students aware of how much they understood, asking for thumbs up, middle or down to signal how much they felt they had gleaned from the restaurant scene they watched. The aim of this was to demonstrate that even without thorough understanding, students could appreciate humour in the video clip and use this as a platform from which to be creative in their own restaurant role-play. In one group, a guest dramatically realised she’d lost her children in the middle of the dialogue; “Ah! Où sont mes enfants?... Ah, non, je n’ai pas les enfants!”. Another exclaimed, “Ah! c’est vraiment cher!”, and her partner; “zut alors!” By the end of the lesson, students recognised that they had produced their own presentation with a similar tone to the French TV programme; an exhibit of motivated ‘action’.

This was enabled, however, through teacher mediation of the material. Students were given a transcript for the video, and in parts, they had to select the correct option. For this activity, I had chosen elements in the text which were most important and accessible, such as infinitive verbs, food vocabulary and opinion phrases. The observer wrote, “clip was very funny... really liked the either/or activity as it forces them to listen for a purpose”; indicative of the ‘attention’ facet of motivation. I observed that students were all fully engaged at this stage; laughing at the clip and

whispering answers for the activity to one another. They were motivated to answer correctly, and indicated persistence and enjoyment in asking to watch it for a third time.

Another, more explicit demonstration to students of their ability to work with authentic texts despite challenging language was a reading activity. We had not worked extensively with authentic reading texts, since a) students seemed readily engaged by TV, songs, authentic slideshow presentations etc. and b) texts are generally denser with more complex language, as recognised by Renandya (2016) “spoken text is syntactically simpler than written text” (p.112). I had removed certain details from the text, but had not adapted individual words (Appendix 3). At the start of the activity, I asked students to count how many words they didn’t know, and to write this down. All but one said they understood at least eighty out of a hundred-word text. All seemed confident in answering the comprehension questions, and in-lesson feedback showed students had successfully understood key elements in the text. In the post-study questionnaire, the response to the statement “I like to understand all the words in a text before I answer comprehension questions on it” changed from 86% agreement to 67%. This suggests that carefully selected and adapted materials may increase students’ confidence in tackling authentic texts with unknown elements; of the kind they will come across in their GCSE exams. With increased confidence, Peacock’s (1997) ‘persistence’ part of motivation may more likely be realised.

My data was collected with an awareness of the limitations of social research, and of the varied factors which could contribute to an increase in motivation. Other reasons for increased motivation and spontaneity cited in the post-study questionnaire included “doing less worksheets”, “[looking] at... how French is used worldwide”, “everyone gets involved”, “more challenging”, “you translate the words we are unsure of first” and “putting on a role-play”. Similarly, 72% of students cited the video clips or the song as their favourite resource; types of media which may be intrinsically more motivating, whether authentic or not. The French recipe, Madagascar text, Moroccan menu and Francophone country presentation; resources which offered more intercultural insight, only represented 33% of first choice answers. To narrow this down, the pie chart (Figure 3) details student perception over whether motivation and spontaneity arose largely from the authentic resource itself, lesson activities, or a mixture of the two.



**Figure 3: Student perception of the importance of resources vs. activities**

The highest proportion of students (61%) identified a combination of resources and lesson activities, which indicates that authentic resources cannot be seen in isolation as a platform for motivation and spontaneity; many other factors come into play, as will be discussed in the next section.

## **Discussion**

The above findings suggest that the use of authentic materials has a positive effect on both the motivation and spontaneity of students. Students showed an appreciation of authentic texts for their cultural value and for the utility of the language. One student commented, “authentic materials show you how French is spoken in French speaking countries so it sort of reassures you that what you’re learning is right”. This supports McCarthy’s recommendation (cited in Gilmore 2007, p.8) for teachers to assess students based on their ability to replicate authentic dialogue. As such, students can be made aware that the measure of success is day-to-day communicative speech. The comment also reflects cultural understanding from the series of lessons: her use of “French countries” rather than “France” highlights an awareness of the Francophone world. Initially, students were largely unaware of the widespread use of French, and were surprised and interested by the statistic that there is a higher proportion of French speakers in Africa than in Europe. This outcome shows a positive correlation between motivation and ‘intercultural understanding’ which

seeks to debunk an essentialist view of culture, and instead to promote a more holistic awareness of shared linguistic identity across diverse cultures (Peiser & Jones, 2013). Preliminary in-class observation and individual work suggest a positive response to learning about foreign food, currency, comedy and tourism. This contradicts Peacock's belief (1997) that the interest factor is not necessarily a cause of higher motivation from authentic texts, and supports Peiser and Jones' conclusion that intercultural understanding can underpin motivation.

Alongside interest, enjoyment was the factor with the strongest correlation with authentic texts. Students showed clear appreciation of humour which featured in the materials, and of the opportunity to replicate this themselves, befitting Christie's (2011) research on classroom humour. Further, songs and video clips appeared more enjoyable for students, which supports Peiser and Jones' (2013) belief in the link between popular culture and positive student associations towards the target culture and language. Both of these factors depend on careful selection of material, and an awareness of the preferences of students in the class. An increase in 'attention' and 'persistence' is demonstrated by students' positive responses to the challenge of authentic materials, in line with Cross' belief (1984) of the motivating nature of accessing complex texts. This increase may have been facilitated with students' awareness that risk-taking and creativity were encouraged. This demonstrates that dedicating time to the 'process' phase of language teaching, with a shift away from instrumental aims specified by the NC, may be key for promoting student motivation in MFL.

In response to Peacock's invitation (1997) for further research in this area, my study therefore suggests that authentic texts *are* intrinsically more interesting, and more motivational in general, than contrived materials. This study indicates that the authentic materials approach may provide a model for the provision of more "relevant and motivating experience in language learning" through "engaging curricular content (including links with the real world in which the language is spoken)" (DfE 2007, cited in Peiser and Jones 2013, p.342). Whilst wider applicability of the results is limited by the small-scale and contextualised nature of the study (in a high-achieving, all-girls school) it shows that Peiser and Jones' (2013) recommendations for teaching cultural material may also extend to those with higher socio-economic backgrounds.

Increased motivation may also have contributed to students' readiness to include off-topic and humorous elements in their role-plays, which, I propose, was also the result of seeing such humour in authentic sources. Just as Christie (2011, 2013) places classroom interaction at the centre of

spontaneity, I argue that using authentic texts provides another, more formal element of the lesson in which humour is used as a prompt for spontaneity.

Students' responsiveness to using more day-to-day language reflects Gilmore's (2007) criticism of the symmetry in text book dialogues, and indicates that using language in a more goal-oriented way promotes spontaneity, as it gives students a real-time, real-life reason to communicate. The full extent of this progress was difficult to measure, however, given the short period in which my research was conducted. With a continuation of the authentic materials approach, students may have achieved increasing spontaneity, or lost interest as the novelty wore off. According to Peacock (1997, p.153), though, the former could be true, during the first eight days of his study students showed a preference for contrived materials, whilst from days 9-20 they began to adjust and respond more positively to authentic materials.

Spontaneity was also underpinned by a structured approach to learning vocabulary and grammar which would enable students to successfully exploit the materials. This allowed students to grow in confidence, and gradually to progress from highly scaffolded answers towards spontaneity, using only individual words for prompts. The linguistic elements of the lesson; including choral repetition, riddles to establish the meaning of key words, etc., were thus fundamental to the success of the project. The materials were incorporated into a traditional 'Presentation, Practice, Production' approach, which enabled me to cover vocabulary specified by the Expo 2 (Ramage & Meier, 2004) textbook. The focus on form as well as meaning throughout my lessons therefore indicates compatibility between the use of authentic materials and the MFL curriculum.

From the results, a lack of confidence emerged as one key factor which could limit the effectiveness of authentic materials for both motivation and spontaneity. The selection and delivery of materials is therefore critical to the debate. With regard to the adaptation of material, this study seems to endorse both Yano et al. (1994, cited in Gilmore, 2007, p.54) and Leow's (1993) perspectives: source modification can be beneficial to avoid overwhelming students with an inappropriate level of difficulty, but that equally, some challenge is positive and allows each student to benefit from different elements of the text.

However, given the fluid social context of this study, student responses may have been determined by the novelty of simply doing something different, by being taught by a new teacher, by the design of classroom activities, or by the characteristics of the authentic materials chosen (humour,

challenge, cultural input, or topic) which could be replicated in contrived materials. I propose, however, that it is the combination of these elements in authentic materials which provides the potential for motivation and spontaneity. The direct cultural insight and satisfaction gained from understanding sources designed for native speakers goes to the heart of the objectives of language teaching. The use of authentic materials should receive further attention in educational research, as a potential medium for attaining these goals.

## Conclusion

During this study, the use of authentic materials seems to point to an increase in motivation, and to higher levels of spontaneity among students in the context of this class. As with all educational research, however, this conclusion remains tentative, in view of the difficulty in defining motivation and measuring spontaneity; the inability to isolate authentic resources as the sole source of impact; and in the differing ways in which teachers may exploit these resources. Indeed, consistently effective use of authentic materials may depend on “a Wizard-of-Oz-like superperson- yet of flesh and blood” (Medgeys, 1986, cited in Christie, 2011, p.317) with a disposition to allow off-topic humour and informality, to commit to lengthy preparation in the absence of text book guidance, and to appreciate the value of ‘process’ in the face of league tables and target-driven pay.

It could also be argued that successful teachers are not dependent on the use of any particular material, and that to claim effectiveness of one over another risks favouring a ‘cult of materials’, where “[t]he authority of the approach reside[s] in the materials themselves, not in the lessons given by the teacher using them” (Howatt, 1984, cited in Gilmore 2007, p.97). However, a research-oriented approach does not have to come at the cost of professionalism. This study is premised on the idea that educational methods can always be validated by reference to the *purposes* of study – that is, for MFL, communicative success. The report provides preliminary findings of a positive correlation between the use of authentic texts, motivation and ultimately communicative success. However, certain students felt overwhelmed by the complexity of these materials. The question of how such a change in approach affects those with lower initial motivation or linguistic performance has fallen outside of the scope of this study, and requires continued investigation. Further research is also needed to assess how far this owes to the *authenticity* of texts, or to characteristics within them which could be replicated artificially. In the event that other studies echo positive results, the design of entire syllabuses based around authentic texts could become a realistic proposal.



For my own development as a teacher, this study constitutes an integral part of my training. Extending similar lessons for a sustained period will determine whether the initial success in using authentic materials proves viable in the long-term. From this study alone, I have recognised that cultural content and varied resources can be compatible with the mainstream curriculum; and that challenge can be presented in a positive and rewarding way to promote student recognition of their achievements in MFL. On a more holistic level, this project shows the potential for exploiting existing material for native speakers, even if less frequently than during the lessons of this study. It presents opportunity for a shift away from a purely instrumental focus on language learning, for practitioner collaboration, and for the sharing of resources to underpin a creative and responsive body of teachers; mindful of new potential for achieving long-standing objectives.

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## Appendix 1

### Pre-intervention questionnaire

For numbered questions, circle one answer: 1 = not at all 4 = absolutely agree  
For other questions, answer in your own words.

1. In your opinion, is it useful to be able to speak languages later on in life?	1	2	3	4
2. 'Role plays in text books reflect the kind of conversation you might have with someone in France'	1	2	3	4
3. 'I would like to learn more about French culture'	1	2	3	4
4. 'Doing well in exams matters more to me than being able to communicate when abroad'	1	2	3	4
5. Name one thing which would increase your motivation to learn languages.				
6. Do you ever read, watch, or listen to real French materials in your own time? What might motivate you to do so?	never	some- times	often	
7. 'I like to understand all the words in a text before I answer comprehension questions on it'	1	2	3	4
8. Order the following in terms of their importance for speaking skills (1 = most important, 5 = least important)  fluency ( ) originality ( ) accuracy ( ) pronunciation ( ) complexity ( )				
9. Do you feel able to express your personality in speaking activities?	1	2	3	4
10. 'Being able to express my personality more in speaking activities would increase my motivation to learn the language'	1	2	3	4
11. The new GCSE criteria specify a need to speak 'spontaneously' in language oral exams. What do you understand by this?				
12. 'I feel confident answering unpredictable questions in French'	1	2	3	4
13. 'I feel confident answering questions (spoken) when they are directly linked to a topic I have studied'	1	2	3	4
14. Order the importance of the following, for encouraging students to speak 'spontaneously' (1 = most important, 10 = least important):  competition and prizes ( ) drama ( ) French being the only classroom language ( ) learning more words in lessons ( ) learning more grammar in lessons ( ) imitating genuine French situations ( ) basing speaking activities on resources intended for French people (not for language learners) ( ) trips ( ) pen-friends ( ) basing speaking activities on songs, films and poems ( )				

## Appendix 2

### Post-intervention questionnaire

For numbered questions, circle one answer: 1 = not at all 4 = absolutely agree  
 For other questions, answer in your own words.

1. 'Knowing that French is spoken widely across the world has increased my motivation to learn the language'	1	2	3	4
2. Do you find authentic materials more interesting than text-book resources?	1	2	3	4
3. Do you find working with authentic materials helps you to pay more attention?	1	2	3	4
4. Does the fact that authentic materials are often harder make you less or more willing to make an effort to understand them?	less		more	
5. Are authentic materials more enjoyable to work with than text books / hand-outs?	1	2	3	4
6. Has using authentic materials as a stimulus/model helped you to speak spontaneously?	1	2	3	4
7. Why / why not?				
8. Order the following in terms of their importance for speaking skills (1 = most important, 5 = least important)  fluency ( ) originality ( ) accuracy ( ) pronunciation ( ) complexity ( )				
9. Do you feel you've been able to express personality and/or humour in speaking activities?	1	2	3	4
10. 'I like to understand all the words in a text before I answer comprehension questions on it'	1	2	3	4
11. The new GCSE criteria specify a need to speak 'spontaneously' in language oral exams. Do you feel that a syllabus using more authentic texts would better equip you for this, or not?				
12. Are there any other changes you've noticed in my lessons which have increased / decreased a) your motivation and b) your ability to speak spontaneously? A:  B:				
13. Order the effect of each resource upon your motivation and spontaneous speech (1 = helped most 7 = helped least)  Moroccan menu ( ) Clip of indecisive girl in the restaurant from French TV show 'Un Gars Une Fille' ( ) French recipe for crepes ( ) French 'Come Dine With Me' video ( ) Video on Francophone Countries ( ) Guadeloupe song ( ) Text on Madagascar ( )				
14. Are your preferences linked more to a) the resource itself, b) activities which followed on, or c) a mixture		a	b	c
15. Give reasons for your 1 <sup>st</sup> and 7 <sup>th</sup> choice: First:    Last:				

## Appendix 3

### Prompt cards for *Come Dine With Me* presentations

THE HOST	GUESTS	VOICE-OVER
J'ai besoin de... Je voudrais...  une recette  une poêle une casserole un four  <u>Imperative of:</u> faire fondre ajouter verser couper laver  Bon appétit ! Attaquez ! Goûtez !	A vrai dire Franchement A mon avis Selon moi Ben, ...  C'est trop ... Il y a trop de... C'est ...  Je suis végétarien/ne ! Je suis allergique !  J'aime... Je n'aime pas... Je ne mange pas de...  {numéro} sur dix !	<u>« Partie numéro 1 ! »</u> Elle va ... Elle rentre ...  <u>« Partie numéro 2 ! »</u> Dans la cuisine Elle prépare ...  <u>« Partie numéro 3 ! »</u> Les invités sont contents/ Les invités ne sont pas contents {name} est végétarien/ne ! {name} est allergique !  <u>« Partie numero 4 ! »</u> Ouh là là C'est généreux / fantastique ... C'est horrible / affreux ...

## Appendix 4

### Gap-fill for Marc Gélinas – *La Guadeloupe*

Moi qui étais venu dans ton beau \_\_\_\_\_  
Pour faire le soleil dans ma \_\_\_\_\_  
J'ai \_\_\_\_\_ mieux qu'un paradis  
Et maintenant tu \_\_\_\_\_, je t'ennuie.

Fermant les yeux, j'entends, j' \_\_\_\_\_  
Les vagues de la Guadeloupe  
Si \_\_\_\_\_ savais, ce qu'il m'en coûte  
De quitter la Guadeloupe.

Moi qui étais venu faire un tour chez vous  
Pour profiter du temps plus doux  
J'ai \_\_\_\_\_ tant de bons amis  
J'ai rapporté la mélancolie.

Fermant les yeux, j'entends, j'écoute  
Les vagues de la Guadeloupe  
Si tu savais, ce qu'il m'en coûte  
De quitter la Guadeloupe.

Moi qui étais venu prendre le soleil  
Goûter les \_\_\_\_\_ de tes corbeilles  
J'ai trouvé bien mieux que tout ça  
C'est de toi que je m'ennuie déjà.

Fermant les yeux, j'entends, j'écoute  
Les vagues de la Guadeloupe  
Si tu savais, ce qu'il m'en coûte  
De quitter la Guadeloupe.

Moi qui étais venu sous ton beau ciel bleu  
Pour me faire un \_\_\_\_\_ plus heureux  
J'étais loin de croire qu'au retour  
J'aurais un si grand chagrin d'amour.

Fermant les yeux, j'entends, j'écoute  
Les vagues de la Guadeloupe  
Si tu savais, ce qu'il m'en coûte  
De quitter la Guadeloupe.

Fermant les yeux, j'entends, j'écoute  
Les vagues de la Guadeloupe...

I, who came to your \_\_\_\_\_ country  
To make some \_\_\_\_\_ in my life  
I found better than a \_\_\_\_\_  
And \_\_\_\_\_ you see, you're tiring of me

Closing my \_\_\_\_\_, I hear, I listen  
The \_\_\_\_\_ of Guadeloupe  
If you knew how hard it is  
To \_\_\_\_\_ Guadeloupe

I, who came to travel around your country  
To enjoy the \_\_\_\_\_ most mild  
I found so many good \_\_\_\_\_  
I brought back melancholy

(chorus)

I, who came to take some \_\_\_\_\_  
To \_\_\_\_\_ the fruit of your baskets  
I \_\_\_\_\_ a lot better than all that  
It's of \_\_\_\_\_ that I'm tiring already..

(chorus)

I, who came beneath your beautiful \_\_\_\_\_  
To make my heart \_\_\_\_\_  
I was \_\_\_\_\_ from believing that upon return  
I would have such grief from \_\_\_\_\_

(chorus)



## Appendix 5

### Original and adapted texts on Madagascar with comprehension questions

#### MADAGASCAR – UN VOYAGE AU PAYS DES LÉMURIENS, DES CAMÉLÉONS ET DES BAOBABS

Mora, Mora. Lentement. Lentement. A Madagascar, le temps prend un autre rythme.

Madagascar est une île qui s'étale sur 1580 km de long et s'étire sur 580 km dans l'océan Indien et il n'est pas facile de la „traverser en long et en large“. L'infrastructure restreinte et lente oblige le voyageur à s'arrêter, à vivre des expériences, à faire des rencontres, à souffler. Ici, la notion de „slow travel“ prend toute sa signification.

Le voyage mène à travers des paysages diversifiés. A travers les forêts tropicales au nord des hautes terres ou à l'est, à travers les hautes terres centrales constituées d'un enchevêtrement de rizières, de collines et de champs cultivés où les paysans labourent encore avec des boeufs tirant une charrue. A travers les hautes plaines brumeuses et pluvieuses d'où s'échappe la senteur de l'eucalyptus. Ou à travers une vaste prairie parsemée ici et là d'un rocher isolé où paissent paisiblement un troupeau de zébus. Ou à travers le sud, une immense région semi-désertique avec des chemins à peine praticables. En été, c'est la saison des récoltes: ananas, lychees, mangues, pêches.

Mais Madagascar produit également, comme à la Réunion, la meilleure vanille du monde: la vanille de Bourbon. En outre, Madagascar est également connue pour ses lémuriens

#### Madagascar – Un voyage au pays des lémuriens, des caméléons et des baobabs

Mora, Mora. Lentement. Lentement. A Madagascar, le temps prend un autre rythme. Madagascar est une île qui s'étire sur 580 km dans l'océan Indien et il n'est pas facile de la traverser 'en long et en large'. L'infrastructure restreinte et lente oblige le voyageur à s'arrêter, à vivre des expériences, à faire des rencontres, à souffler. Ici, la notion de 'slow travel' prend toute sa signification.

En été, c'est la saison des récoltes: ananas, lychees, mangues, pêches. Mais Madagascar produit également, comme à la Réunion, la meilleure vanille du monde: la vanille de Bourbon.

#### A.

- 1) What is the expression for 'slowly, slowly' in Madagascar?
- 2) Is Madagascar bordered by other countries?
- 3) Which season is the harvest season?
- 4) Name three fruit they harvest.
- 5) Which other country produces the best vanilla in the world?

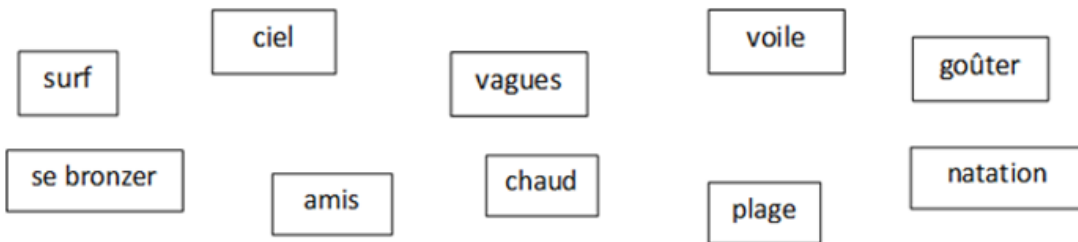
#### B. Find the French for:

- Slowly
- The time/ weather
- An island
- To stop
- In summer

## Appendix 6

### Prompts given to students for post-intervention oral questions

#### Option 1: Beach scene photo + prompt words



#### Option 2: Dinner party photo + prompt words

