Social Reading: Developing a Multi-Literate Community in the French Classroom

By

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To lifelong learners and lifelong learning.

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CHAPTER 1

INTRODUCTION

Communicative interaction and interpretation are integral parts of the human experience. Each interaction requires us to understand what we hear, interpret the meaning of the message, and respond appropriately. The same is true when we experience texts, both non-fiction and fiction. These texts, which include novels, images, songs, and video, demand attention and interpretation. When second language learners face authentic texts in the target language, the demands of interpretation are heightened as learners must doubly interpret language and content. Despite awareness of the essentiality of interpretation, documentation of the skill seems uncertain and fluid. The genesis of the current study emerges at the intersection of commonly held beliefs about language education and the ambiguity in documenting and assessing the achievement of the fundamental ability to interpret.

The connection between language and literature in the second language classroom is a second guiding force behind the present study. At a time in language education that highlights the uncertain future of the role of the humanities in higher education (Tang, 2019), it is crucial for language educators to advocate for the value of language programs. In turn, advocacy excels when this value is supported by evidence of success. The current study documents second language learners' abilities to interpret a literary text, unfamiliar cultures, one another's life experiences, and subsequently draw conclusions and connections that relate the text to their own personal experiences. These records are found in a dataset of four interventions of student collaboration on a social reading platform in an intermediate French writing class. The skills

gained from reading collaboratively and public writing are concrete, transferable, tangible evidence of the value of second language learning as an integral part of a humanities education. This study serves a guide for future research on student interpretive abilities and how task design can drive transformative learning.

The current study investigates what happens when students read and collaborate outside the classroom in an online format. Social reading (Blyth, 2008) is the process of reading a text with others on an online platform that allows readers to interact through comments, replies, and the integration of media, such as embedding video or other web links. Traditionally, second language teachers assign texts for students to read at home and then facilitate in-class discussions. Many educators would agree that this approach privileges students with good reading skills and often results in lackluster interactions among students in the classroom. Advances in technology offer new and different opportunities for both students and teachers in the classroom. In particular, reading in a digital format has changed our conception of what it means to read and interact with a text. Reading and engaging in online interaction allows for extended in-person conversations among students and redistributes the workload, practically and cognitively, for instructors and students alike. Little research exists analyzing how students in a second language classroom use this kind of digital tool. In order to further our understanding, this study explores the ways students in a fourth semester French composition class read and interact with each other in a social reading environment.

Preliminary Study

A pilot study in fall 2018 served as design research to the present study. During fall 2018, I intervened in Professor Virginia Scott's Advanced French Grammar course (French 3113) at

Vanderbilt University to facilitate two social reading assignments on the digital annotation tool *SocialBook*. The study was oriented in grounded theory (Glaser & Straus, 1967; Strauss & Corbin, 1990; Charmaz, 2000), with the goal of analyzing data and developing findings through an inductive analytic process. The purpose of the preliminary study was to test the materials and gain a thorough understanding of how they can be used (i.e., *Kiffe kiffe demain*, *SocialBook*, and NVivo 12), get a sense of the kinds of comments students make, and begin thinking about how to approach and assess data. Acting as the principal investigator, I formally intervened in Scott's course two times: first, to introduce and explain the study to the students, and second, to follow up in person with the participants to discuss the platform, their interactions, and the text. All fifteen students enrolled in the course were invited to participate in the study, and all students consented to participate and to have their data collected for my research. Vanderbilt's Internal Review Board (IRB) approved the research in October 2018, and interventions took place in October and November. This preliminary study was guided by the following general research question: *How do students interact in a digital collaborative reading platform when reading a literary text in French?*

Two excerpts were selected from from Faïza Guène's 2004 novel *Kiffe kiffe demain*, which Scott had already been using in the course as a means to explore the varied styles of French language. The social reading platform used for the preliminary study was *SocialBook* (www.livemargin.com). The first task was designed to be open-ended to gain a general understanding of student activity. Students were asked to post two comments within their groups of 50-75 words each. I explained in class that they could comment on any aspect of the text they wished, but that they should seek to write thoughtful comments that could inspire conversation. Students were given two days to read one another's comments and were required to respond to

three of their peers' comments. Responses could be any word length, so long as they could be considered thoughtful. Two weeks later, I uploaded another excerpt. Students kept their same groups and were asked to post one comment (50-75 words) on what they had learned from this particular passage and two responses to their peers' comments. These tasks from the two interventions were designed to be wide-ranging in order to determine future tasks for research in the spring.

After students completed both assignments, I coded the data using the qualitative data analysis software NVivo 12 to search for patterns and interpret how students communicated on the platform. Preliminary findings suggested that the students engaged in constructive dialogues focusing on cultural comparisons, an awareness of linguistic idiosyncrasies, literary interpretation, and personal affiliation with the text. The preliminary study prepared me to carry out the current study by familiarizing myself with intermediate students of French, the novel, and how to code and interpret student data.

Statement of the Problem

Research in the area of second language development suggests that learning occurs when learners interact with one another to create and interpret meaning. The present study is principally informed by Sociocultural Theory and studies of literacy. Within the framework of Sociocultural Theory (SCT), mental activity is mediated via language, organization, and structure in order to understand and interpret external activity (Lantolf & Thorne, 2007). The concept of mediation finds its origins in Vygotsky's work on child development, in which even individual cognitive functioning is socially mediated. As Lantolf notes, "even when we appear to be acting alone in 'splendid isolation,' as for example, when we take tests in the educational

setting, we are not alone. We externalize on paper, assuming it is a paper and pencil test, the results of our having participated in distributed activity mediated by dialogue with other individuals in our immediate, and even distant, past" (1994, p. 419). In the classroom, learners are informed by their interactions with peers and the instructor, individual histories, and opinions of the world formed in part by the overwhelming amount of content available in the information age. According to Lantolf and Thorne, "SCT is grounded in a perspective that does not separate the individual from the social and in fact argues that the individual emerges from social interaction and as such is always fundamentally a social being" (2007, pp. 217-218).

When all information is mediated via experience with others, however, intersubjectivity overrules independent cognition. Vygotsky wrote of the interpsychological and intrapsychological planes of psychologic function, wherein every function occurs twice–first between people and second within the individual (Vygotsky, 1987, in Lantolf & Thorne, 2007). In order to begin to understand the process of learning in a second language, the current study seeks to expand SCT to include a more comprehensive focus on independent and collaborative cognition. Atkinson (2002) uses the term "sociocognitive" specifically as it relates to the field of second language learning. This sociocognitive framework is founded in the Vygotskian sociocultural view of learning yet insists upon the simultaneous positioning of cognition as "in the head and in the world" (Atkinson, 2002, p. 538). This concurrence affords equal precedence to the external and the individual.

Kern's conceptualization of literacy is the second guiding theory of the current study. Kern (2000) defines literacy as "the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts. It entails at least a tacit awareness of the relationships between textual conventions and their contexts of use and, ideally, the ability

to reflect critically on those relationships" (p. 16). The Standards for foreign language learning in the 21st century (1996/1999) describe three modes of communication: the interpersonal mode, the presentational mode, and the interpretive mode. A good deal of research has explored the interpersonal and presentational modes, which privilege oral communication. The interpretive mode, however, relies on critical thinking skills as learners encounter a variety of texts–oral, visual, and written. In practice, the focus on learning shifts to developing interpretive skills rather than recall skills, where students must explain and make cognitive decisions on what they read. A focus on literacy, in its most rich definition, elevates the interpretive mode by confronting learners directly with the target culture. It is worth noting that Kern and Schultz (2005), among others, argue that second language learning must move beyond orality in order to prioritize literacy.

The multiliteracies framework expands on Kern's definition of literacy and "sets out to address the variability of meaning making in different cultural, social or domain-specific contexts" (Cope & Kalantzis, 2016, p. 3). Furthermore, Cope and Kalantzis write that "it is no longer enough for literacy teaching to focus solely on the rules of standard forms of the national language. Rather, communication and representation of meaning today increasingly requires that learners become able to negotiate differences in patterns of meaning from one context to another" (2016, p. 3). The multiliteracies framework elaborates on the communicative language teaching (CLT) approach and integrates authentic texts into the classroom from the very earliest stages of language learning, which posits texts as the gateway to unfamiliar or new cultures and communities (Paesani, Allen, & Dupuy, 2015).

Following the tenet outlined in the multiliteracies framework, the present study incorporates digital technologies in the second language classroom to allow for a new kind of

reading where students use external resources and each another to shape their interpretations, enhance their critical thinking, and negotiate differences. Since digital technologies became widely available in the latter half of the twentieth century, they have been used for second language teaching and learning. Students today read online regularly, in both academic and personal contexts. Social reading is one way to broaden the definition of what it means to read in the twenty-first century. A type of computer-assisted language learning (CALL), which "denotes the use of any type of computer hardware or software that helps learners develop their language skills" (DuBravac, 2013, p. 2), social reading has the potential to be used productively and effectively in the classroom to redefine traditional methods of reading and writing. Because current university students are overwhelmingly digital natives (Prensky, 2001; DuBravac, 2013), it is imperative we explore the ways technology influences and transforms second language learning.

The present qualitative study is modeled after Kern's process of complementary and simultaneous teaching and researching. He writes, "[b]ecause I have never viewed my teacher and researcher roles dualistically, my goal in writing this book has been to draw, as explicitly as I can, the relationships I perceive between theoretical and practical dimensions of teaching language and literacy. The book therefore attempts to ground educational theory as well as to theorize pedagogical practice" (Kern, 2000, p. ix). Though the current research does not explicitly address pedagogical methods, the study inherently includes an example of my personal teaching philosophy because of my role in the course. As a co-instructor of record of the intermediate French writing course at Vanderbilt University, I both assigned grades and coded the data students produced. This privileged position allows my participation in and analysis of

the current study to be "rich with ideas" (Rubin & Rubin, 2012, p. 59) as I interpret what it means to interpret.

Chapter Outline

Chapter 2 reviews the literature related to studies of literacy and the multiliteracies framework. Kern's concepts serve as the guiding principle of the current study's approach to literacy, in addition to his holistic model of teaching and research. According to Kern (2000), literacy "felicitously conveys a broader scope than the terms 'reading' and 'writing' and thus permits a more unified discussion of relationships between readers, writers, texts, culture, and language learning" (p. 2). Furthermore, Kern advocates for the need to evolve and question the traditionally individualistic nature of the term. He writes: "In viewing literacy primarily as an individual, 'in the head' phenomenon–a private repertoire of abilities and knowledge–educators often disregard significant differences in the purposes, functions, and social value of literacy across cultural contexts" (Kern, 2000, p. 4). Swaffar and Arens' (2005) work *Remapping the Foreign Language Curriculum* further promotes concepts of literacy and advocates for a broader definition of the notion by developing a literacy-based curriculum that connects language, culture, and genre. It is through this vision of uniting formerly disparate units into one that Swaffar and Arens promote their framework for learning culture through "multiple literacies." This approach finds its root in Swaffar's earlier works, namely "Written texts and cultural readings" (1992) and provides the basis for contemporary understandings of multiple, or multi-literacies.

Chapter 2 next reviews the multiliteracies framework, first introduced by the New London Group in the mid-1990s. This model has seen recent development in texts such as *The*

Multiliteracies Classroom (Mills, 2011), *A Pedagogy of Multiliteracies: Learning by design* (Cope & Kalantzis, 2015), and *A Multiliteracies Framework for Collegiate Foreign Language Teaching* (Paesani, Allen, & Dupuy, 2016). Within this framework, which defines literacy as a social practice, the chapter will revisit research on SCT, developed by Vygotsky and pursued in depth by Lantolf (2000) in *Sociocultural Theory and Second Language Learning*, among others. The social approach to learning, specifically for developing literacy in a second language, is key in linking the collaborative aspect of social reading to critical, cultural responsiveness and transformative learning (Mezirow & Associates, 2010), as well as notions of intercultural citizenship (Byram, 1997, 2008). Paesani et al. underscore the development of interpretive competencies within this framework, with a goal for students to develop critical understanding of "cultural perspectives, personal opinions, and points of view embedded in texts" (Paesani, et al., 2016, p. 35).

Chapter 3 reviews the literature on digital contexts, beginning with an introduction to computer-assisted language learning (CALL). Though the chapter notes CALL's origins (e.g., language labs, word-processing software, the Internet as a tool), it focuses on situating the reader within a twenty-first century context and subsequently reviews current innovations in technology and second language development. Positioning technology within SCT provides a critical framework, and the chapter reviews literature such as Thorne's *Concept of Intercultural Communication and* Technology (2003) and Thorne and Payne's work on Internet-mediated expression (2005), among others. Chapter 2 explores practices of online communication, from blogging, asynchronous and synchronous messaging, to social reading.

Social reading, as coined by Blyth (2014) and his pilot research on *eComma*, serves as the foundation for the current study. Beginning with Blyth's chapter in *Digital literacies in*

foreign and second language education (2014), "Exploring the affordances of digital social reading for L2 Literacy: The case of eComma," Chapter 3 reviews the origins of social reading, current programs available, and the evolution of collaborative digital marginalia. In the current study, students used the social reading tool *SocialBook* (www.livemargin.com) to interact and annotate the novel *Kiffe kiffe demain* (Guène, 2004) online. *SocialBook* was developed by Astea Solutions, a Bulgarian company that builds bespoke software. This digital annotation tool was chosen due to its user-friendly interface and clean design. Using the genesis and evolution of the current study as an example, Chapter 3 additionally addresses issues of accessibility within the digital humanities. The chapter next reviews recent case studies featuring social reading, for example Visconti (2015), Schneider, Hartman, Eshel, and Johnsrud (2016), and Thoms and Poole (2018).

Chapter 4 presents the methodology of the current study. This chapter introduces the research questions and details the study's qualitative approach, design, and data organization. In following principles of grounded theory and emergent design, in which the research design is allowed "to emerge (flow, cascade, unfold) rather than to construct it preordinately (a priori)," (Lincoln & Guba, 1985, p. 41), one general research question was penned before beginning data collection and analysis:

> *Original Research Question:* In what ways does social reading contribute to the development of language awareness, critical reflection, and the interpretive mode?

This original question served as a base for my preconceived notions of what this study might accomplish but is sufficiently expansive to allow the final research questions to "emerge from (be grounded in) the data because *no* a priori theory could possibly encompass the multiple

realities that are likely to be encountered" (Lincoln & Guba, 1975, p. 41). Upon coding the data and analyzing findings, three focused questions emerged from the data and seek to provide concrete examples of what happens when digital practices of literacy are integrated into the second language classroom.

Research Question 1: How do students interact in a social reading format in a second language?

Research Question 2: In what ways does social reading affect students' interpretive abilities?

Research Question 3: In what ways does social reading of a literary text promote a sense of cultural awareness of the world and students' roles in it?

The current study presents findings that reflect a particular moment in time, with a particular group of students in an intermediate French writing class at an American university. While the implications of this research are applicable to other instructors and researchers, it is important to remember Rubin and Rubin's (2012) guidance on the specificity of qualitative research and the depth of interpretation, as well as Lincoln and Guba's observation that "[r]ealities are multiple, constructed, and holistic" (Lincoln & Guba, 1985, p. 37).

Chapter 5 announces the findings of the study. First, data from the whole class is analyzed for patterns and to provide an overview of the study. Next, Group B's data is used in a case study approach to respond in detail to the three research questions. Excerpts of student content, presented in French and translated into English, illustrate and clarify the analysis. Finally, the pre- and post-study questionnaires are analyzed to illustrate students' self-perceptions of growth throughout the semester. These findings pave the way for further inquiry.

Chapter 6 concludes the current study with five general insights gleaned from the findings that implicate the second language classroom. This chapter states the strengths and limitations of the study and provides suggestions and questions for future investigation. Final conclusions draw the study to a close, while respecting the present study's role as a springboard for future research.

Prioritizing literature in the second language curriculum offers learners the opportunity to expand their worldview and engage directly with the target culture. Using the multiliteracies framework as a departure, social reading is one way to center authentic texts and facilitate communicative collaboration among students. The current study offers insight into how students interpret authentic texts in a digital format, which in turn refines our understanding of the interpretive mode of communication. Ultimately, the current study sheds light on the effectiveness of using digital annotation tools in an intermediate French classroom.

Definition of Terms

The American Council on the Teaching of Foreign Language's (ACTFL) 2012 Proficiency Guidelines anchor the current study in a widely accepted framework for second language research. In order to situate the current study within a larger context, it is useful to define several terms.

Second Language

The current study uses the term "second language" to refer to "any language other than one's first language. It makes no difference what the language is, where it is learned, or how it is learned" (VanPatten & Williams, 2007, p. 6). This definition, published in the collaborative

volume *Theories in Second Language Acquisition: An Introduction* (2007), uses "second language" to serve as a catch-all for language learning beyond birth. The 21st century is increasingly multilingual (Aronin & Singleton, 2012), and some of the students participating in the current study speak a language at home other than English. To maintain consistency, however, the present study uses the term "second" to refer to French in the context of a French language classroom at an American university.

Intermediate Proficiency

Participants in the current study were enrolled in a fourth-semester language course, entitled "French Composition and Grammar." Though this course does not use the term "Intermediate" in the title, the course preceding it in the series is "Intermediate French Language and Culture," which designates the 2000-level series as intermediate level. As the data used in the current study is comprised of student content written and posted on the digital annotation tool *SocialBook*, the current study uses ACTFL's definition of intermediate proficiency in writing. ACTFL states:

> Writers at the Intermediate level are characterized by the ability to meet practical writing needs, such as simple messages and letters, requests for information, and notes. In addition, they can ask and respond to simple questions in writing. These writers can create with the language and communicate simple facts and ideas in a series of loosely connected sentences on topics of personal interest and social needs. They write primarily in present time. At this level, writers use basic vocabulary and structures to express meaning that is comprehensible to those

> accustomed to the writing of non-natives. (ACTFL Proficiency Guidelines, 2012, p. 13)

All student data in the current study is presented in its original state, which includes linguistic inaccuracies. These grammatical and linguistic errors, however, do not appear to hinder student communication. All students were able to respond to their peers and comment on general concepts, despite variances in writing proficiency levels.

ACTFL's Three Modes of Communication

In 2012, ACTFL provided an organizational schema to describe three modes of communication: Interpersonal, Interpretive, and Presentational. Figure 1.1 replicates ACTFL's chart that lists descriptions for each mode. The descriptor for the interpretive mode notably uses the titular word "interpretation" in its definition. Such ambiguity requires deeper insight into what it means to "read (or listen or view) 'between the lines'" (ACTFL Performance Descriptors for Language Learners, 2012, p. 7). The current study provides a framework for how educators can document this obscure yet readily accepted and understood concept.

Figure 1.1 ACTFL's Three Modes of Communication (ACTFL Performance Descriptors for Language Learners, 2012, p. 7)

THREE MODES OF COMMUNICATION

Interpersonal	Interpretive	Presentational
• Active negotiation of meaning among individuals	• Interpretation of what the author, speaker, or producer wants the receiver of the message to understand	• Creation of messages
• Participants observe and monitor one another to see how their meanings and intentions are being communicated	• One-way communication with no recourse to the active negotiation of meaning with the writer, speaker, or producer	• One-way communication intended to facilitate interpretation by members of the other culture where no direct opportunity for the active negotiation of meaning between members of the two cultures exists
• Adjustments and clarifications are made accordingly	• Interpretation differs from comprehension and translation in that interpretation implies the ability to read (or listen or view) "between the lines," including understanding from within the cultural mindset or perspective	• To ensure the intended audience is successful in its interpretation, the "presenter" needs knowledge of the audience's language and culture
• Speaking and listening (conversation); reading and writing (text messages or via social media)	• Reading (websites, stories, articles), listening (speeches, messages, songs), or viewing (video clips) of authentic materials	• Writing (messages, articles, reports), speaking (telling a story, giving a speech, describing a poster), or visually representing (video or PowerPoint)

CHAPTER 2

LITERACIES AND SECOND LANGUAGE LEARNING

Literacy as a pedagogical approach in the second language classroom is best defined by Kern (2000), whose practices embody a holistic model of teaching and research. He writes that literacy "felicitously conveys a broader scope than the terms 'reading' and 'writing' and thus permits a more unified discussion of relationships between readers, writers, texts, culture, and language learning" (2000, p. 2). Furthermore, Kern advocates for the need to evolve and question the traditionally individualistic nature of the term. He writes: "In viewing literacy primarily as an individual, 'in the head' phenomenon–a private repertoire of abilities and knowledge–educators often disregard significant differences in the purposes, functions, and social value of literacy across cultural contexts" (Kern, 2000, p. 4). Swaffar and Arens (2005) further promote concepts of literacy and advocate a broader definition of the notion by developing a literacy-based curriculum that connects language, culture, and genre. It is through this vision of uniting formerly disparate units into one that Swaffar and Arens encourage a framework for learning culture through "multiple literacies." In broad terms, literacy education proposes that learners develop competencies in reading and writing, as well as the ability to interpret texts. Following the American Council on Foreign Language Teaching's World-Readiness Standards for Learning Languages (The National Standards Collaborative Board, 2015), authentic texts provide learners tangible material to process, discuss, and reflect upon in order to explore and interpret the various aspects of second language, namely Communication, Cultures, Connections, Comparisons, and Communities.

This chapter addresses the varied definitions of literacy in the field of second language learning, as well as examples of pedagogical practices that incorporate and elevate authentic texts into the curriculum. Because literacy may be defined as a social practice, the chapter additionally reviews works on sociocultural theory, developed by Vygotsky and pursued in depth by Lantolf in *Sociocultural Theory and Second Language Learning* (2000), among others. The collaborative approach to learning connects the social aspect of reading online to notions of critical, cultural responsiveness and transformative learning (Mezirow & Associates, 2010), as well as philosophies of intercultural citizenship (Byram, 1997, 2008).The chapter will finally highlight the multiliteracies framework as an important, new approach in second language pedagogy. Paesani, Allen, and Dupuy (2016) underscore the development of interpretive competencies within the multiliteracies framework and aim for students to develop critical understanding of "cultural perspectives, personal opinions, and points of view embedded in texts" (p. 35). This chapter ultimately explores using literary texts as a pedagogical tool for the 21st century language classroom.

Second Language Literacy

Kern (2000) conceptualized second language literacy as a movement beyond the ability to read or write, stating:

> Literacy is the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts. It entails at least a tacit awareness of the relationships between textual conventions and their contexts of use and, ideally, the ability to reflect critically on those relationships. Because it is purpose-sensitive, literacy is dynamic–

> not static–and variable across and within discourse communities and cultures. It draws on a wide range of cognitive abilities, on knowledge of written and spoken language, on knowledge of genres, and on cultural knowledge. (p. 16)

Kern's work is notably pertinent in regard to erasing the divide between lower- and upper-level language courses (Warner & Dupuy, 2018). Attention to literacy, in its most rich definition, elevates the ability to make interpretations by confronting learners directly with the target culture. In their description of communication, the *Standards for foreign language learning in the 21st century* (1996, 1999) include the interpretive mode along with the interpersonal and presentational modes. This inclusion of interpretation as an essential dimension of communication relies on the ability to think critically as learners encounter a variety of texts–oral, visual, and written. In practice, the progression of learning shifts to developing interpretive skills rather than recall skills, where students must explain and make cognitive decisions about what they read.

Kern (2003) notes that in many language courses for novice learners, "there is an emphasis on meaning, but there is too seldom any systematic analysis of how particular meanings are created. In other words, relatively little attention is paid to the work of interpretation–and even less to the cultural bases of interpretation processes and communication practices" (p. 41). Kern (2003) suggests educators "close the gap" in order to "reunite literacy with literacy study in order to improve the coherence of language curricula," which will come with a reinterpretation of the concept of literacy (p. 42). For Kern, "[l]iteracy can be viewed as a technique, as a set of language skills, as a set of cognitive abilities, as a group of social practices, or, as Brandt (1990) has put it, 'a part of the highest human impulse to think and rethink

experience in place' (p. 1)" (2003, pp. 43-44). The pedagogy of literacy, as Kern conceptualizes it, is expansive and inclusive of multiple methods or approaches, with the practice and production of text at the center. Kern and Schultz (2005), among others, argue that second language learning must move beyond orality in order to prioritize literacy. Kern (2003) insists that the two seemingly disparate practices of communicative language teaching and a focus on literacy be united to include both practices of spoken interaction and the ability to critically interpret text. In order to support this union, he "propose[s] a synthesis of these goals by enveloping the *textual* within a larger framework of the *communicative*–a framework that links rather than divides, beginning and advanced levels of language learning" (p. 47). In order to reorganize the framework of second language curricula, Kern situates texts as the center of reference for language pedagogy. Kern (2000) suggests that reading sensitizes learners to "different cultural frames" by providing a window into the language used, as well as the "beliefs and values that underlie the discourse" (p. 1). Literacy is framed as "a broader discourse competence that involves the ability to interpret and critically evaluate a wide variety of written and spoken text," and Kern (2000) argues that the "pedagogical focus shifts from 'what texts mean' in some absolute sense, to what people mean *by texts*, and what texts mean *to people* who belong to different discourse communities (i.e., groups sharing common discourse conventions, cultural models, and so forth)" (p. 2).

In order to structure language learning around a text, Kern (2000) organizes literacy as involving seven principles: interpretation, collaboration, conventions, cultural knowledge, problem solving, reflection and self-reflection, and language use (pp. 16-17). These principles align with the three modes of communication outlined in the *Standards for foreign language learning in the 21st century* (1996, 1999), as well as ACTFL's 5 Cs. In viewing literacy as the

center of the second language classroom, the text becomes the material focus and the main tool for teaching all aspects of the language and target culture. In the second language classroom, texts are more than an object to be read. Kern (2000) writes:

> Texts–written, oral, visual, audio-visual–offer more than something to talk about (i.e. content for the sake of practicing language). They offer learners the chance to 'stand between two viewpoints and between two cultures' [Cook 1996: 149-50]. They can be the locus of the thoughtful and creative act of making connections between grammar, discourse, and meaning, between language and content, between language and culture, and between another culture and one's own. (p. 46)

The practice of reading provides insight into characters and settings of an unknown worldview. Swaffar (1992) writes that the presentation of the unknown by literary texts engenders reflection that allows readers to transition their thinking from basic to complex. She writes: "When a literary work depicts multiple, possibly conflicting, cultural behaviors and attitudes, a challenging author creates a complex microcultural network, part of a world. Only when students learn to identify this network can they move beyond static traits (stereotypes) and into cognitive types (true cultural literacy)" (p. 240). Swaffar (1992) argues that learners must question the text and their own views in order to begin to learn and understand the target culture. She writes that students should ask questions such as "What do these features reveal about the belief systems of the culture? What behaviors result in profit or loss for the individuals in this cultural system? What is considered good or bad, worth or unworthy?" (Swaffar, 1992, p. 242). These questions engender critical reflection and help students read between the lines to better understand the unknown. Kern (2003) echoes Swaffar's appreciation of the role of texts in understanding

worldviews and notes that prioritizing literacy is a skill that students will use beyond the second language classroom as they "uncover the cultural frames surrounding language use" (p. 58).

Reading

The act of reading is fundamental to a framework centered on literacy. Johnson (2003) writes that reading is "a *system*, a highly complex cultural system that involves a great many considerations beyond the decoding by the reader of the words of the (author's) text," and uses the term "reading culture" to describe his concept of literacy (pp. 9-10). Furstenberg (2003) comments on the difficulty of "[r]eading between the lines," stating that such a practice "requires an intimate knowledge of the writer's point of view, of his or her intent, and of the overall context, as well as a deep understanding of the subtleties of language," which results in multiple interpretations by various readers (p. 74).

Kern (2003) relates to the way learners react with one another and with the text through questioning. He notes that "[r]esponding means both 'giving a reply' and 'reacting.' Both meanings come into play when we read, write, and talk. When we read, we respond in the "reacting" sense based on how well what we are reading meshes with our knowledge, beliefs, values, attitudes, and so on. We also respond in the "replying" sense when we fill in discourse that the writer has left implicit in the text" (Kern, 2003, p. 55). This notion of responding and replying fosters a dialogue, which becomes a "secondary text" according to Kern (2003, p. 55). Kern (2000) conceptualizes reading as a "dynamic rhetorical process of generating meaning from texts (i.e. realizing them as discourse) that draws on all of one's semiotic resources. Every text a reader encounters is the result of a particular act of design. It encodes particular reader-writer relationships, and a particular framing of a real or imagined world" (pp. 116-117).

Current Studies in Second Language Reading

Reading ability affects second language learning at all stages of proficiency, and research on reading intersects every field of second language acquisition. Current studies guide the future of the field, building on previous research and applying new approaches, such as the integration of technology. The following studies represent but a fraction of the numerous studies that are emerging in the field of second language reading.

While the link between motivation and second language acquisition have been studied in depth by Dörnyei and Schmidt (2001), Dörnyei (2005), and Dörnyei and Ushioda (2009), among others, new research explores the intersection of motivation and second language reading proficiency. Sasaki, Kozaki, and Ross (2017) indicate a high correlation between student perceptions of peers and student motivation in the name of second language proficiency improvement. By evaluating 1,149 first-year students enrolled in English-language classes at Japanese universities, they note that students who took actions beyond the classroom to improve their second language proficiency made up "the most conspicuous difference between the students belonging to classes with high and low normative career aspiration" (Sasaki, Kozaki, & Ross, 2017, p. 174). This research supports what many teachers suspect to be true already in terms of input and proficiency, as well as observable norms of group success or stagnation.

To further understand how reading is accomplished, research on word processing, or the act of understanding words, is a necessary component of research on reading comprehension. Kim, Crossley, and Skalicky (2018) investigate the triangulation of "lexical features, individual differences, and textual properties" in second language word processing while reading by evaluating Spanish-speaking English learners at a language institute in Mexico (p. 1156). Their

research responds to previous literature that focuses on differences in first and second language processing and follows input-theory principles, which suggest that "L2 learners who are exposed to greater L2 input tend to process words and word-related information more quickly than those with limited L2 exposure" (Kim, Crossley, & Skalicky, 2018, p. 1161). Their research focuses on five different lexical features of the reading passages and indicates that word processing times are affected by the text level (beginning, intermediate, or authentic), based on evidence that the word processing times were faster when participants read simplified texts. In addition, the authors found that "as L2 readers advanced through a passage, word processing times within the passage decreased," and note that "[t]his finding may hint at the interactions between readers' construction of a text's meaning and their word processing" (Kim, et al., 2018, p. 1174). In terms of individual differences, this study reveals that second language reading proficiency was the only factor that could foretell word processing times. Kim et al. (2018) argue that "more skilled readers recognize and process words faster than less skilled readers" (p. 1174). This finding supports DeKeyser's (2007) Skill Acquisition Theory, which "suggest[s] the skill-specific nature of L2 learning" (p. 1174).

Positioning reading as a collaborative and interactive practice transforms the notion of reading as a solitary practice. Commander and De Guerrero's (2013) research on shadow-reading techniques reimagines what it means to read collaboratively. Shadow-reading is described as "an adaption of conversational shadowing (Murphey, 2000, 2001), a pedagogical technique in which L2 learners "shadow" their interlocutors' oral language through complete and selective repetition" (Commander & De Guerrero, 2013, p. 171). In other words, students work with a partner to repeat passages of text read aloud and collaborate in conversation to improve reading comprehension. Commander and De Guerrero's study took place at a private university in Puerto

Rico and involved Spanish-speaking students enrolled in a basic English course. Results of incorporating shadow-reading in to the classroom indicate that in subsequent retellings of the story through writing, the shadow-reading participants performed noticeably better than those who "relied only on their own individual resources and on silent reading processes for comprehending and internalizing the text" (Commander & De Guerrero, 2013, p. 184). The students who worked together to read the text benefited "from the multiple opportunities they had for reproducing and internalizing the story through repetition, summarizing, and collaborative talk" (Commander & De Guerrero, 2013, p. 184). Commander and De Guerrero rely on Vygotskyan sociocultural theory and "characterize reading comprehension as a result of another kind of interaction" (2013, p. 171). The social aspect of shadow-reading is the result of learners working together to construct meaning via retelling and commenting on the text. This study departs from previous research on second language reading by examining "real-time reading," where students negotiate meaning as they interact and discuss the text (Commander & de Guerrero, 2013, p. 171). This study emphasizes the positive correlation between reading and collaborating in terms of enhancing reading comprehension. By working together to process the text, students maintain agency over their learning, which reinforces understanding and retention of content.

Social Reading and Literacy

Social reading, the online, collaborative reading process where users annotate text and interact with others (Blyth, 2013, 2014), is one way for the secondary text to align with the primary text and for learners to visualize their reactions as they process content. Social reading, used alongside a physical text, gives students multiple opportunities for rereading, which Kern

(2003) claims furthers comprehension. He states that in rereading, readers "can experience the ways meaning can shift as contexts of interpretation change. If readers are bound to a view of reading as remembering as much as possible from a single pass through a text, they not only limit the richness of their reading experience but also hold themselves back from fully developing their communicative potential as language users" (Kern, 2003, p. 56).

Kramsch (2009) comments on learners who use Internet technologies to construct a virtual self. She writes that "by making your diary public, so to speak, you open yourself to the evaluation of your text by others outside the bounds of any institution, you solicit their responses, which you can then incorporate in any future diary entries–a virtual co-construction of the self in dialogue with others" (Kramsch, 2009, p. 155). This online presence "has the potential to enhance the multilingual subject's creativity, resourcefulness, and ability to exploit the symbolic gaps between form and meaning, between what is said and what is meant, reality and fiction, fact and simulation." (Kramsch, 2009, pp. 183-184).

Von der Emde and Schneider (2003) write of the "dual complexity" of literacy and technology when detailing their research on a multi-user, object oriented (MOO) project undertaken in an intermediate German course. They introduce their conception of collaborative reading, "in which the very act of reading–of actualizing the text–is the result of teamwork and dialogic engagement with the text. This is not to say that students do not develop their own individual interpretations–they do that, too–but they begin to realize that reading is a social act as much as it is a personal relationship with the text" (Von der Emde & Schneider, 2003, p. 123). Von der Emde and Schneider (2003) recognize the potential for online, collaborative interaction to benefit students of varying proficiency "to reap self-actualizing, intellectual rewards in the very process of learning the language" (p. 127).

Literature and Second Language Pedagogy

In 2000, Kramsch and Kramsch reviewed 80 years of the *Modern Language Journal* to detail the evolution of using literature in the second language classroom. What they found was that though the shape of literature has transformed through various stages in the twentieth century, it has maintained "symbolic prestige, artistic and cultural meaning, entertainment and educational value" (Kramsch & Kramsch, 2000, p. 553). Whereas in 1916, literature was the principle method of teaching language, literature became a vehicle for a moral and cultural education in the subsequent decades. Kramsch and Kramsch outline the transition from literature as a tool for language skills to a means of entertainment, only to be read after study of the linguistic structure of the language and mastering the basics. They remark on the stratification between language and literature, noting literary scholarship's "alliances with history, political science, sociology, critical theory, and anthropology," as well as cultural studies (Kramsch & Kramsch, 2000, pp. 568-569), echoing Kern's (2003) lament of the division of language and literature.

Bernhardt (2010) devotes a chapter to *Understanding Advanced Second-Language Reading* to literary texts, notably because "[l]iterary text demands of non-native readers that they engage foundational cultural and literary knowledge in order to understand–two knowledge sources that might only exist in an underdeveloped knowledge store" (p. 81). Upon reviewing studies on foreign language literature, Bernhardt (2010) summarizes second-language literary reading research as an understanding that learners rely on previous knowledge–of their first language, of grammar, and overall "literary-based world knowledge" (p. 84). Noting that new research is needed on how literary understanding is accomplished, Bernhardt (2010) speculates

that "[r]eaders will ultimately need to be able to grapple with questions such as what is identifiably literary in a particular text versus another, or where interpretation is *literary* per se versus a part of relatively straightforward narrative analysis" (p. 99). Thoms (2014) underscores the value of instructor-led affordances when discussing literary texts with a group of students (i.e., the whole class). Thoms (2014) defines the term "affordance" as "any discursive move (or series of moves) involving a teacher and/or a student that emerged at particular moments in whole-class discussion that was intended to clarify a participant's contribution to the unfolding talk. An affordance can take various forms, but its function is to promote knowledge building among all students in the class" (p. 729). Thoms' (2014) findings implicate the need for instructor reformulation of ideas, language use, and content-based analyses in order to facilitate comprehension among students. Affordances emphasize "the accessibility of the proceedings to all participants in the class" (Thoms, 2014, p. 729). Future research on literary texts will contribute to the study of reading as well as the pedagogy of literature and will further support the use of authentic texts in second language classrooms.

Sociocultural Theory

Research in the area of second language development suggests that learning occurs when learners interact with one another to create and interpret meaning. Pedagogies of literacy center on the social aspect of learning, as well as the social position of texts. Literacy pedagogies are guided by Sociocultural Theory (SCT), which argues that mental activity is mediated via language, organization, and structure in order to understand and interpret external activity (Lantolf & Thorne, 2007). The concept of mediation finds its origins in Vygotsky's work on child development, in which even individual cognitive functioning is socially mediated. As

Lantolf notes, “even when we appear to be acting alone in ‘splendid isolation,’ as for example, when we take tests in the educational setting, we are not alone. We externalize on paper, assuming it is a paper and pencil test, the results of our having participated in distributed activity mediated by dialogue with other individuals in our immediate, and even distant, past” (1994, p. 419). In the classroom, learners are informed by their interactions with peers and the instructor, individual histories, and opinions on the world formed in part by the overwhelming amount of content available in the information age. According to Lantolf and Thorne, “SCT is grounded in a perspective that does not separate the individual from the social and in fact argues that the individual emerges from social interaction and as such is always fundamentally a social being” (2007, pp. 217-218).

Sociocultural theory is based on Vygotskian principles and supports the notion that “human mental functioning is fundamentally a *mediated* process that is organized by cultural artifacts, activities, and concepts (Ratner, 2002)” (Lantolf & Thorne, 2007, p. 201). Soviet psychologist Vygotsky (1896-1934) developed a theory of human cognition based on mediation, arguing that “just as humans do not act directly on the physical world but rely, instead, on tools and labor activity, which allows us to change the world, and with it, the circumstances under which we live in the world, we also use symbolic tools, or signs, to mediate and regulate our relationships with others and with ourselves and thus change the nature of these relationships” (Lantolf, 2000, p. 1). Vygotsky posited four domains to explain cognition: phylogenetic, sociocultural, ontogenetic, and microgenetic, which together explain mental functioning and organization. Lantolf (2000) writes that “[s]ociocultural theory clearly rejects the notion that thinking and speaking are one and the same thing,” while also rejecting “the communicative view of language (see Carruthers and Boucher 1998), which holds that thinking and speaking are

completely independent phenomena" (p. 7). Rather, Vygotsky unites cognition and language by "propos[ing] the *word*" as the link between the two, indicating that "[i]t is in a word's sense that the microcosm of consciousness is to be uncovered (Lantolf, 2000, p. 7). In broader terms, Lantolf and Thorne (2007) suggest that "[l]anguage is the most pervasive and powerful cultural artifact that humans possess to mediate their connection to the world, to each other, and to themselves" (p. 205).

Learning through mediation is theorized in Vygotsky's Zone of Proximal Development (ZPD), which "states that the ZPD is the difference between what a person can achieve when acting alone and what the same person can accomplish when acting with support from someone else and/or cultural artifacts" (Lantolf, 2000, p. 17). While this support can come from an expert, Lantolf (2000) notes that "several scholars are now calling for a broader understanding of the scope of the ZPD to include more than just expert/novice interaction (see Kuutti 1996; Engestrom and Middleton 1996; Wells 1996, 2000; Swain and Lapkin 1998)" (p.17). A broader understanding of the ZPD includes collaborative learning, where individuals work together to problem solve.

Sociocultural Theory and Second Language Literacy

Sociocultural theory within the context of second language research draws on Vygotsky's fundamental principle of mediation. Lantolf (2012) notes the field's unity of theory and practice, and states that "there is no gap between theory and practice to bridge because both the processes necessarily work in consort always and everywhere" (p. 64). In terms of literacy, Kern (2000) underscores the sociocultural context of literacy and suggests that humans are "socialized to read in certain ways for particular purposes in particular settings and to hold certain beliefs about

texts" (p. 117). Kern (2000) argues that "reading and writing are communicative acts in which readers and writers position one another in particular ways, drawing on conventions and resources provided by the culture. Texts do not arise directly and naturally from thought. Rather, they develop out of an interaction between writer and reader (even when writer and reader are one and the same person)" (p. 34). Furthermore, literacy and cognition both are "a phenomenon created by society and shared and changed by the members of that society" (Kern, 2000, p. 35). Kern (2000) refers to Freire, who writes of literacy as a "state of social and political consciousness–one which permits critical examination of the existing social order (Freire 1974; Freire and Macedo 1987)" (p. 36). In broader terms, Kern (2000) notes that context, relationships, and other sociocultural contexts inform communication. With regard to research methodology, Kern (2000) signals the importance of ethnography, including "thick description, interviews, and think-aloud procedures, in order to allow both the immediate and larger sociocultural contexts of reading and writing to be taken into account" (p. 318).

Lankshear and Knobel (2011) use a sociocultural framework to develop a perspective of literacies that incorporates the "cultural and critical facets of knowledge integral to being literate," as well as the ability to make meaning (p. 19). Using the interactive Internet is inherently social, yet Lankshear and Knobel (2011) warn that this participation is merely a starting point. Participatory literacy entails "being able to participate in ways that benefit others as well as ourselves and, hence, will garner attention and reputation" (Lankshear & Knobel, 2011, p. 26). In this way, Lankshear and Knobel's (2011) definition of literacies entails "socially recognized ways in which people generate, communicate, and negotiate meanings, as members of Discourses, through the medium of encoded texts" (p. 33). Brown, Shell, and Ni (2018) explore the concept of participatory literacy for English learners in secondary education. Arguing

that “critical literacy is participatory literacy” (p. 371) Brown et al. (2018) engaged in deep scaffolding to help their English learners “see that writing provides them an authentic opportunity to voice their opinions, thereby gaining a sense of agency” (p. 372). Using the real-life example of rezoning school districts, Brown et al. (2018) restructured the students’ learning into a “shining example of how writing becomes powerful and participatory when writing is critically approached and closely connected to students’ lives” (p. 376). Though the writing assignment itself remained an individualistic task, the act of participatory scaffolding allowed students to collaborate by providing feedback and analyzing one another’s ideas. This study highlights the fact that collaborative meaning-making is closely linked to practices of literacy in any language setting.

In the twenty-first century, mediation and collaboration take on a variety of forms. Lantolf (2000) highlights Thorne’s (1999) concept that situates the Internet as a tool for mediation in second language learning. Lantolf (2000) writes that “Thorne provides evidence that learner communicative interaction is reconfigured when it is synchronously mediated through the Internet,” which “creates among the students a certain sense of freedom which allows them to say things they would probably not say in face-to-face interaction” (pp. 11-12). The concept of using the Internet as a social tool for literacy development is developed in the following chapter on Computer-Assisted Language Learning.

Multiliteracies

The current study situates the holistic aspect of literacy studies into the framework of multiliteracies, which expands on Kern’s definition of literacy and “sets out to address the variability of meaning making in different cultural, social or domain-specific contexts” (Cope &

Kalantzis, 2015, p. 3). Cope and Kalantzis write that "it is no longer enough for literacy teaching to focus solely on the rules of standard forms of the national language. Rather, communication and representation of meaning today increasingly requires that learners become able to negotiate differences in patterns of meaning from one context to another" (2015, p. 3). The multiliteracies framework in the second language classroom reexamines the communicative language teaching (CLT) approach and integrates authentic texts into the classroom from the very beginning. This adjustment situates texts as the gateway to unfamiliar or new cultures and communities (Paesani, Allen, & Dupuy, 2015).

Multiliteracies was first introduced in the mid-1990s, when a group of educators met in New London, New Hampshire to "consider the future of literacy teaching; to discuss what would need to be taught in a rapidly changing near future, and how this should be taught" (Cope & Kalantzis, 2000, p. 3). These scholars named themselves the New London Group and first published their manifesto in the 1996 *Harvard Educational Review* with a paper entitled "A Pedagogy of Multiliteracies: Designing Social Futures." The New London Group included Courtney Cazden (USA), Bill Cope (Australia), Norman Fairclough (Great Britain), James Gee (USA), Mary Kalantzis (Australia), Gunther Kress (Great Britain), Allan Luke (Australia), Carmen Luke (Australia), Sarah Michaels (USA), Martin Nakata (Australia), and Joseph Lo Bianco (Australia, unable to attend first assembly but participated in following meetings). These researchers questioned the role of literacy teaching within the context of a changing and increasingly interconnected world. It is important to recognize that the founders did not develop this framework specifically for the field of second language acquisition. Rather, they sought to reassess current pedagogical practices and discover how multimodal technologies could better prepare students for a progressively global world. The founding principles of the New London

Group continue to influence scholarship in the fields of second language acquisition and applied linguistics, among others, and has seen recent development in texts such as *The Multiliteracies Classroom* (Mills, 2011), *A Pedagogy of Multiliteracies: Learning by design* (Cope & Kalantzis, 2015), and *A Multiliteracies Framework for Collegiate Foreign Language Teaching* (Paesani et. al., 2016).

Multiliteracies conceptualizes the practice of literacy instruction by providing a framework that educators may apply to their own pedagogy. In the beginning, the New London Group focused on "the broad question of the social outcomes of language learning" and sought to "rethink the fundamental premises of literacy pedagogy in order to influence practices that will give students the skills and knowledge they need to achieve their aspirations" (Cope & Kalantzis, 2000, p. 5). This goal encapsulates a philosophy that unites literacy pedagogy with culture and situates literacy within a global context. While section one of this chapter detailed Kern's (2000) definition of literacy in the second language context, the New London Group's definition distinguishes its definition of literacy by including a focus on "modes of representation much broader than language alone. These differ according to culture and context, and have specific cognitive, cultural, and social effects" (Cope & Kalantzis, 2000, p. 5). In turn, the founders argue that literacy pedagogy itself is transformed into "one in which language and other modes of meaning are dynamic representational resources, constantly being remade by their users as they wok to achieve their various cultural purposes" (Cope & Kalantzis, 2000, p. 5). To this end, multiliteracies is primarily concerned with "modes of meaning-making" (p. 5) and "global connectedness" (p. 6) (Cope & Kalantzis, 2000).

In order to theorize what constitutes multiliteracies, the New London Group proposed six design elements related to meaning-making, which included qualities of linguistic, visual, audio,

gestural, spatial, and multimodal aspects that link the first five components together. The pedagogical framework was next divided into four components, which can be transferred to classroom learning. The first, Situated Practice, positions meaning-making as it relates to public spaces, work environments, and other "lifeworlds" (Cope & Kalantzis, 2000, p. 7). In the second component, Overt Instruction, students cultivate Design metalanguage, and learn aspects of the multiliteracies framework. Critical Framing, the third component, places the meaning Designs into a specific social context. Finally, the fourth component, Transformed Practice, enables students to become meaning-makers themselves and act on designing a social future (Cope & Kalantzis, 2000, p. 7). These original components form the tenets of multiliteracies and organize its principles so that they may be applied in the classroom. In a published interview, Kalantzis refers to a literacies approach as "learning through making meaning and distributed knowledge" (Cope, Kalantzis, & Smith, 2018, p. 8). The four components described above in jargonized terms refer to the real-world applicability of literacy-based pedagogies.

The New London Group conceptualized pedagogy as a "teaching and learning relationship that creates the potential for building learning conditions leading to full and equitable social participation," with literacy pedagogy playing a key role in this practice (The New London Group, 2000, p. 9). In 2016, twenty years after the original New London Group meeting, Cope and Kalantzis came together to co-edit an additional volume on multiliteracies, in which they include new voices in the field and further explore the framework. To distinguish multiliteracies from the singularity of traditional practices of literacy, Cope and Kalantzis (2016) define the prefix 'multi' as encompassing "the 'multi-' of enormous and significant differences in contexts and patters of communication, and then 'multi-' of multimodality" (p. 3). These multiple modalities are best defined as varying types of authentic input, whether it be visual,

audio, and so forth, "particularly those typical of the new, digital media" (Cope & Kalantzis, 2016, p. 4). Digital media, Cope and Kalantzis (2016) argue, can supplement and subvert the textbook's traditional notion of primacy and provide an opportunity for subject relevance. Cope and Kalantzis (2016) describe this "authentic pedagogy" as being "true to what-practically-needs-to-be-known in the world, rather than the abstract facts and theories of didactic pedagogy, its academic discipline for discipline's sake" (p. 10). Authentic pedagogy is defined as coming after movements of progressivism, critical pedagogy, curriculums of differences, and constructivism, and includes the ability to be "reflexive" by moving among the varying Knowledge Processes and by grounding academic learning with real-world contexts (Cope & Kalantzis, 2016, p. 17).

In 2010, Cope and Kalantzis referred to the changing landscape of education in terms of meaning-making and participant agency. They write: "Audiences have become users. Readers, listeners and viewers are invited to talk back to the extent that they have become media co-designers themselves. The division of labor between culture and knowledge creators and consumers has been blurred. Consumers are also creators, and creators are consumers" (Cope & Kalantzis, 2010, p. 91). Furthermore, they argued that a key benefit of multimodal literacy education is the ability to accommodate learner differences in the classroom. Cope & Kalantzis (2010) write:

> Using digital media, learners do not all have to be on the same page. At any one time, they can be doing what is best for them given what they already know. And how can a teacher know what a learner knows? A much more graphic, realistic and detailed view is possible in a digital environment in which actual performance is recorded in portfolios rather than bald test scores. Complex, multiperspectival

> assessment is possible, which continuously feeds back into the process of appropriate learning design for that student. If students are knowledge creators, they can be asked to link the particularities of their life experience closely into the knowledge that is being made. By this means, their knowledge-making becomes revoicing, not replication." (p. 98)

Positioning students as "knowledge creators" acknowledges their role in the creation and conceptualization of meaning. Though Cope and Kalantzis' early view of learner differences does not directly address collaborative learning, the multimodal aspects of a multiliteracies approach logically engender cooperative learning and collaborative meaning-making.

The genesis of multiliteracies and its original guiding principles contribute to the development of pedagogical frameworks that prompt student learning and engagement, known as the Knowledge Processes. Cope and Kalantzis reimagined the New London Group's four components and expanded and refined these processes to follow learners from first practices at conceptualizing, to the ability to analyze, and finally to apply the material. Figure 2.1 depicts a table represented in *A Pedagogy of Multiliteracies: Learning by design* (Cope & Kalantzis, 2016) that clarifies the goals of each process.

Figure 2.1 Multiliteracies Knowledge Processes as they Relate to Epistemology (Cope & Kalantzis, 2016, p. 24)

Knowledge Processes		***Epistemology***
Experiencing	... the known	Identification
	... the new	Empiricism
Conceptualizing	... by naming	Categorization
	... with theory	Schematization
Analyzing	... functionally	Functionalism
	... critically	Interpretation
Applying	... appropriately	Pragmatism
	... creatively	Innovation

Cope and Kalantzis (2016) define the orientations of the Knowledge Processes as epistemological, noting that "[e]pistemology is the philosophy of knowing, bringing to conscious reflection the conditions of knowing" (p. 24). This notion posits learning as "a consequence of a series of knowledge actions, using multimodal media to externalize our thinking" (Cope & Kalantzis, 2016, p, 32).

The social aspect of literacy is fundamental to the multiliteracies framework. The New London Group (2000) declared:

> Our view of mind, society and learning is based on the assumption that the human mind is embodied, situated, and social. That is, human knowledge is embedded in social, cultural and material contexts. Further, human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, background and perspectives joined together in a particular epistemic community, that is, a community of learners engaged in common practices centered on a specific (historically and socially constituted) domain of knowledge. (p. 30)

Later, Paesani et al. (2016) affirm the social context of learning and anchor the social aspect of learning in the "community of practice," which "allows learners to develop linguistic, cognitive, and sociocultural dimensions of literacy and engages them in the acts of interpretation, collaboration, problem solving, and reflection" (p. 118). Writing is also situated within a sociocultural dimension and positions learner's written communication as first, appropriate for language used within second language communities, and second, by framing the learner's own personal history as "influential in shaping writing practices and related ideologies, assumptions,

and values" (p. 179). Simply stated, "reading, writing, viewing, and other literacy practices can be understood only within the social, political, historical, cultural, and economic contexts within which they take place." (Paesani et al., 2016, p. 10).

With literacy defined as a social practice, the collaborative aspect of social reading may be linked to critical, cultural responsiveness and transformative learning (Mezirow & Associates, 2010), as well as notions of intercultural citizenship (Byram, 2008). Paesani et al. (2016) underscore the development of interpretive competencies within this framework and task students to develop critical understanding of "cultural perspectives, personal opinions, and points of view embedded in texts" (p. 35).

Multiliteracies, Second Language Acquisition, and Second Language Pedagogy

"Literacy education is as much about pedagogy as it is about literacy," write Bull and Anstey (2010, p. 143). Multiliteracies as a framework is applicable to any discipline. Paesani, Allen, and Dupuy (2016) position multiliteracies as a response to the disconnection and bifurcation within university foreign language departments and cite a "lack of a unified approach to FL teaching and curriculum design across instructional levels" (p. 1). They situate multiliteracies as a framework for centering texts in the second language classroom, where "learners are encouraged to interpret, transform, and think critically about discourse through a variety of contexts and written, oral, and visual textual genres" (Paesani et. al., 2016, p. 3). Noting that texts are not only a method of marrying language and literature within foreign language departments, Paesani et al. (2016) quote Byrnes, Maxim, and Norris (2010) to underscore how texts fulfill goals of humanities education by "highlighting the language-based nature of knowing, the language-based nature of learning in educational settings across the

disciplinary spectrum, and the centrality of language in contemporary society" (p. 23)" (in Paesani et al., 2016, p. 3).

The principle of meaning design as it relates to second language pedagogy centers on texts. Paesani et al. (2016) describe the process as a need to "attend to the written, verbal, and visual forms of a text, the text's structure and organization, and our own cultural knowledge and experiences" (p. 23). They highlight five features of meaning design:

1. Design is the dynamic process of discovering meaning through textual interpretation and creation;
2. Design may refer to both a process (the act of creating or interpreting a text) and a product (a text and the forms, organization, and content that characterize it);
3. Design encompasses the linguistic and schematic resources that contribute to a text's meaning;
4. Design involves attention to our social and cultural knowledge and experiences; and
5. Design engages learners in the processes of interpretation, collaboration, problem solving, and reflection. (Paesani et al., 2016, p. 25)

Regarding the fifth element of design, interpretation is defined as "moving literal, surface-level comprehension of textual meaning to a deeper understanding of the cultural perspectives, personal opinions, and points of view embedded in texts" (Paesani et al., 2016, p. 35). This definition echoes what Hammadou (2002) writes regarding inferencing, cited in Paesani et. al (2016) as "a thinking process that involves reasoning a step beyond the text, using generalization, synthesis and/or explanation" (p. 219, in Paesani et al., p. 35). Textual interpretation relates to critical reading, which is a key figure in Paesani et al.'s (2016) outline on

how to organize reading instruction and assessment to fit within the multiliteracies framework. The template states:

1. Pre-reading to access background knowledge and make predictions about the text;
2. Initial reading to develop global comprehension of the facts or major events of the text;
3. Detailed reading to link meaning with language forms used in the text;
4. Critical reading to explore rhetorical organization and genre features found in the text, evaluate knowledge gained from reading the text, or explore cultural concepts related to the text; and
5. Knowledge application to demonstrate textual interpretation through transformation activities. (Paesani et al., 2016, pp. 154-155)

To read critically, Paesani et al. (2016) note three "activity types" that "serve to exemplify critical reading: multiple interpretations, textual comparison, and critical focus questions" (p. 157). These activity types seem to be tasks that guide learners to raise their critical awareness and interpretation of a text, yet they do not speak to potential outcomes or how to concretely track textual interpretation. Multiple interpretation is described as an activity in which students communicate with peers to gain new perspectives on unfamiliar text and "carry out a classroom version of crowdsourcing" (Paesani et al., 2016, p. 157). Textual comparison asks learners to compare two texts with the aim of deepening understanding of "textual meaning and purpose, intended audience, cultural perspectives, and so on" (Paesani et al., 2016, p. 158). Finally, critical focus questions hone learners' ideas and point students to question textual choices that affect meaning.

Multiliteracy uses Kern's (2000) early notion of literacy to conceptualize second language reading and writing. Writing is simultaneously individual and social, highlighted by Paesani et al. (2016) who note that "writing is an individual, personal act that involves creativity, emotions, and imagination, as well as a collaborative activity that involves shared assumptions, relationships, and conventions (Kern, 2000)" (p. 179). Furthermore, writing is yet another contributor to the notion of meaning making, in which learners are both interpreters and creators of texts (Byrnes, 2013, Paesani et. al, 2016).

Multiliteracies and the Social Web

The Internet is a key factor in the reception and creation of texts in the 21st century. Paesani et al. (2016) describe the social web as creating "new literacies," which "have to do with the multimodal forms of texts and text production/sharing that have emerged in the wake of the recent tide of digital-electronic technologies" (p. 236). Paesani et al. (2016) refer to Lankshear and Knobel, who argue that "for a literacy practice to be regarded as a new literacy, not only does it have to integrate new technical stuff […] but it also has to privilege certain qualities and values or mindsets currently associated with Web 2.0 (Lankshear & Knobel, 2003, 2006, 2007) including participation, collaboration, distributed expertise, collective intelligence and agreement, tagging and sharing, and relationships" (Paesani et al., 2016, p. 236). In this way, reading and writing online incorporates multiple modes of reception and production not found in traditional, solitary practices, including videos, audio recordings, images, and the potential to communicate with others both asynchronously and synchronously. Paesani et al. (2016) write that "*digitally mediated texts* are typically nonlinear, inclusive of multimedia elements, and interactive/participatory" (p. 237).

Lankshear and Knobel (2011) comment on the fundamentally participatory nature of social media, noting that "mere participation is just a beginning" (p. 26). They argue further that participatory literacy dually benefits the self and others, and that "[s]ocial media enable our capacity to do things together that give us more power than by doing things alone, and this underpins the literacy of co-operation: knowing how to organize collective action and, ideally, how to build (mash up) platforms that facilitate the kind of collective action or collaboration required in particular situations." (Lankshear & Knobel, 2011, p. 26)

The research presented in the following chapters situates social reading within the multiliteracies framework and is grounded in sociocultural principles. In the context of a semester-long, intermediate French-language course, students practiced guided reading individually and collaboratively using the digital annotation tool *SocialBook*. Using Paesani et al.'s (2016) format for organizing reading instruction, students accessed prior knowledge, studied the text within its cultural context, focused on specific portions of text to facilitate critical reading, and dialogued in-person and online to form interpretations. Principles of meaning design are found in the study's scaffolding, which gave students time and space to reflect on the text's cultural elements in class, as well as at home. The open-ended original task posted on the social reading platform allowed students to reflect on any element of the text they found interesting. Students engaged in self-guided critical reading, interpretation, and collaborative meaning-making throughout the semester.

CHAPTER 3

COMPUTER ASSISTED LANGUAGE LEARNING AND SOCIAL READING

Technology has afforded learners access to second language input since the 1950s. As trends and advances in digital resources have evolved, so have approaches to second language teaching. One strength of incorporating technologies into the second language classroom is the ability to redistribute the workload, practically and cognitively, for instructors and students alike. Technologies can be as simple as providing conjugation and vocabulary drills or can include interactive components, such as discussion forums and social networking sites that foster conversation outside the classroom. Digital annotation tools, for example, provide a space for students to work together to annotate, interpret, and derive meaning from authentic texts. Using technology in the classroom can both enhance and transform (Puentedura, 2012) the learning experience by providing new and different outlets for learners to explore the second language. This chapter reviews current literature on computer-assisted language learning (CALL) to situate social reading within the greater context of digitally enhanced language education. A brief introduction familiarizes readers with the origin of CALL. Next, CALL in the 21st century is examined in detail with an emphasis on exploring the intersections of sociocultural theory (SCT), intercultural communication, and technology. Social reading features as the primary technological tool of interest. Studies involving social reading in various contexts are reviewed, as well as current available platforms suitable for the second language classroom. The digital annotation tool *SocialBook*, used in the current study, is reviewed in detail. Finally, the chapter

concludes with commentaries on the potential pitfalls of using technology in the second language classroom and future directions of second language learning via technology.

Computer-Assisted Language Learning: Origins and Current Practices

The concept of using technology to restructure and enrich the second language classroom finds its origins in the early days of computer usage. Computer-assisted language learning (CALL) has gone through several movements since processors, or computers, were first used in an educational context. To clarify the term, DuBravac (2013) states that "CALL denotes the use of any type of computer hardware or software that helps learners develop their language skills" (p. 2). This broad definition includes rudimentary programs, such as listening to an audio recording, as well as contemporary Internet-based programs or websites that augment the learning experience. Numerous authors (Hertz, 1987; Cameron, 1989; Bush & Terry, 1997; Chapelle, 2001; DuBravac, 2013) have detailed the history of CALL. DuBravac's (2013) work *Technology in the L2 Curriculum* specifically explores the ways technology impacts language learning and language teaching. The evolution of CALL, as well as trends in Second Language Acquisition (SLA), have engendered a complex relationship between technology and language learning. Davies, Otto, and Rüschoff (2012) note the relative linearity of computer development over time, in contrast to the "disorganized, multipronged, and often contradictory collection of notions and practice" in the fields of language pedagogy and SLA" (p. 37). While current monographs on CALL tend to begin with reviews of 21st century technology, it is important to revisit the history of CALL and its role in the second language classroom to provide context and situate the role and development of technology in language classrooms.

In the 1960s and 1970s, CALL in the United States was used to facilitate language drills and provide extra support for students. Davies et al. (2012) refer to the framework as "behaviorist models of cognitive theory, which emphasized learning through repetitive practice and negative and positive feedback" (p. 38). VanPatten and Williams (2007) summarize behaviorist theory as positing that "[l]earning consists of developing responses to environmental stimuli. If these responses receive positive reinforcement, they will become habits. If the responses receive punishment (in this case error correction), they will be abandoned" (p. 19). In this way, early computer technologies in the 1960s facilitated repetitive drills of language forms, which was believed to help students internalize accurate usage of language. Davies et al. (2012) note the emergence of the audio-lingual method (ALM) as well, which emphasized oral skills by relying on drills to facilitate language acquisition. ALM, also referred to as the "aural-oral" method, relies on habit formation in language learning, and requires students to listen first, then repeat. Szecsy (2008) writes that ALM's objectives include "accurate pronunciation, linguistic accuracy, quick and accurate response in speaking, and a sufficiently large vocabulary to use with grammar patterns to express oneself in practical, everyday situations" (p. 48), goals which are achieved "through memorization of dialogues and recombination of structures introduced through dialogues in drills" (p. 48). Technology, accessed in language laboratories, facilitated the aural introduction of language to individual students wearing headphones, while microphones and recording devices facilitated oral repetition and other responses.

In the 1980s, the availability and affordability of computers revolutionized language labs by providing access to language learning platforms, such as *Apfeldeutsch*, a German language-learning program based on drill-and-practice exercises. Davies et al. (2012) note that a major drawback to early computer programs was the individuality of operating systems. This meant

that programs were developed for specific systems (such as Apple or IBM computers), which created confusion and competition in the field of software publication. Though graphics were simplified, learners were able to read and write for the first time, as opposed to speaking into a microphone. Despite the technological advances, Davies et al. (2012) refer to this period in the field of language teaching pedagogy as going backwards, writing that "the clock was turned back in the early 1980s, resulting in the production of an abundance of grammar and vocabulary practice programs–drill-and-practice or 'drill-and-kill'–in spite of the fact that the communicative approach was by now well established" (p. 42). Davies et al. (2012) cite "few innovative pedagogical approaches in CALL that arose as a direct result of the use of information and communications technology (ICT)" (p. 42). In general, however, language learning frameworks such as task-based learning (TBL) and cognitive-constructivist approaches were being developed and reorganized to coincide with the creations of technology-enhanced learning materials, "as it was recognized that computer tools might be one option to facilitate the implementation of a methodology for language learning focusing more on authenticity in contents, contexts and tasks" (Davies et al., 2012, pp. 42-43). Furthermore, advances in word-processing technologies allowed educators to derive resources that were generated automatically via "available tools such as *LingoFox*, an application that enables the production of electronic and printed exercises on lexis, orthography, syntax or reading comprehension from computer readable texts in many languages" (Davies et al., 2012, p. 44). Finally, the 1980s saw the creation of immersive software programs, such as *Montevidisco* (Brigham Young University) and *A la rencontre de Philippe* (Massachusetts Institute of Technology), where learners must interact with characters and role play to navigate the game. These early programs set the stage

for current trends in gaming technologies and language pedagogy. One such example is *Cyprus, Crossroads of the Medieval Mediterranean*, currently in development at Vanderbilt University.

As CALL resources became more widely available in the 1990s, attention was also given to detailing and documenting technology's role in language pedagogy. The creation of the World Wide Web, which was publicly launched in 1993, revolutionized the field and allowed texts and images to become searchable and available to users. Davies et al. (2012) note that in the early years of the Internet, content was limited and primarily consisted of lists and forums, however the years leading up to the new millennia saw the advent of "E-learning" and "an explosion of virtual learning environments (VLEs), such as *Blackboard*, to serve this need" (p. 48).

The 2000s can be defined as the rise of Web 2.0 technologies. A controversial term today, Web 2.0 (O'Reilly, 2005) as a concept was originally conceived as "an attempt to redefined what the web might potentially achieve or had become: a social platform for collaboration, knowledge sharing and networking" (Davies et al., 2012, p. 49). Reinhardt and Thorne (2019) argue that the advent of Web 2.0 technologies "led to further ontological shifts in the definition of literacy–that is, the nature of literacy has changed in part because meaning-making is increasingly inclusive of post-typographic and multimodal expression, for example the use of emoticons, images, sound, video, and intertextual linkages to other media" (p. 211). This evolving definition of literacy has been prompted in part by the rise of interactive platforms such as blogs, discussion forums, collaborative wikis, and more. In the article "Digital Natives, Digital Immigrants," Prensky (2001) refers to contemporary students as digital natives, whereas the previous generation, who at the time of his article made up the majority of instructors, would always be digital immigrants. While it could be argued that today's instructors are increasingly digital natives themselves, it is fair to argue that the younger generation of learners will

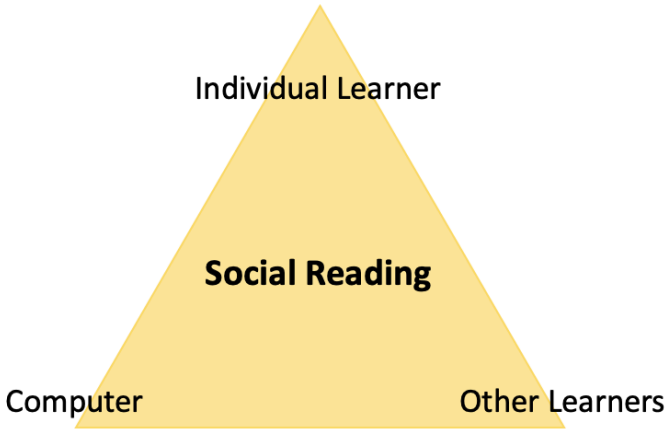
inherently be more technologically accustomed than their elders. “Our students today,” Prensky writes, “are all ‘native speakers’ of the digital language of computers, video games and the Internet” (2001, p. 1). DuBravac (2013) adds that “[d]igital natives expect to be agents of their own learning and to use technology frequently and for a variety of purposes” (p. 11). Using the Internet is a facet of daily life for the majority of American university students. This fact is paramount to designing learning situations using technology and relates to Heift and Chapelle’s (2012) reference of Warschauer (1998, p. 760), who writes that in order “to fully understand the interrelationship between technology and language learning, researchers have to investigate the broader ecological context that affects language learning and use in today’s society, both inside and outside the classroom” (p. 565).

Warschauer’s “ecological context” implicates the intersection of sociocultural theory (SCT) and technology. In describing SCT, Lantolf & Thorne (2007) comment that mental activity is mediated via language, organization, and structure in order to understand and interpret external activity. Ortega (2009) writes that “cognition and consciousness are always social” (p. 219). In the classroom, learners are informed by their interactions with peers, the instructor, individual histories, and personal opinions of the world formed in part by the overwhelming amount of content available in the information age. Youngs (2019) states that “[c]ollaborative learning is normally associated with sociocultural theory because it has the potential to engage learners in social learning and help them scaffold new material to ultimately internalize it as their own” (p. 20). Furthermore, Youngs (2019) points to the community-building aspect of collaborative learning. DuBravac (2013) argues that “both the computer and the language are mediational tools that work together to accomplish goal-oriented activities” (p. 78). Furthermore, he writes that SCT is inherent in task-based language teaching, which “(1) allows learners to be

active participants in their learning, (2) allows them to do in order to learn, (3) embeds technology, (4) encourages meaningful social interaction, and (5) satisfies the need for immediacy" (DuBravac, 2013, p. 81). DuBravac refers to Warschauer (2005) when noting that SCT "perceives tools (e.g., language, computers) as mediational means and considers how these tools fundamentally change the ways humans think" (2013, p. 84). Following this argument, using technology in the classroom demands research on the relationship between learner and computer.

DuBravac (2013) points out the difference between interface and interaction. He writes that "*[i]nteraction* occurs between two live beings, whereas *interface* occurs between a human and a computer" (DuBravac, 2013, p. 10). Within the context of social reading, students are faced with dual modes of interconnecting: first, with the online text and the ability to individually annotate; and second, with peers as they respond to comments with replies and supplemental annotations. Social reading is only one example of current Internet technologies that emphasize collaboration with others. Language learners today are immersed in interactive web experiences, where users can post content, comment in a chain format, and read Internet content through the lens of others. When so much of the online reading experience outside the classroom is inherently social, integrating these technologies into the classroom experience is a logical step forward supported by current theory research in SLA. Social reading in an academic context uses Internet capabilities to transform second language reading into a shared practice of collaborative learning. Social reading triangulates DuBravac's (2013) dual relationship by adding one more actor, the learner's peers. Figure 3.1 illustrates my triangulation of the interactive interfacing relationship among individuals, technology, and other learners.

Figure 3.1 Triangulation of Relationships when Engaging in Social Reading



Actualizing these multiple relationship follows what Warschauer (2005) notes when he argues that "sociocultural theory emphases the need for social learning" (referenced in DuBravac, 2013, p. 84). Working together narrows Vygotsky's (1978) Zone of Proximal Development, or the difference between what a learner can do alone versus with help from others. Collaboratively reading and interpreting a text provides a wealth of knowledge far greater than what any one individual can conceive alone. Reading the text alone at home using a physical book, then again online while simultaneously viewing comments in the second language from peers at any stage of learner language further increases the input students receive.

Online environments provide new opportunities for learners to communicate with one another using texts as a starting point and can offer new avenues for students to contribute to discussion. Research on affect, personality, and second language learning suggests that students with low and intermediate levels of second language proficiency can become frustrated over their lack of ability to easily communicate their thoughts and ideas. Research on extroverts by Dewaele and Furnham (1999) suggests that extraverts speak more fluently than introverts and are more resistant to stress and anxiety. Research on anxiety suggests that highly anxious students in

the second language classroom often freeze when asked to speak in front of the class or forget the answer when called upon. Granger's (2004) research on silence in second language learning explores learners who "dwell for a time in the solitary space between a first and a second language" (p. 1). Classroom discussions privilege extraverts who willingly speak out loud without fear of linguistic inaccuracies. Expanding group conversations to an online environment levels the playing field and allows learners to comment on their own time using additional resources.

Second Language Instructors' Perceptions of CALL

From the 1960s to contemporary Web 2.0 endeavors, the goal of using technology has been to promote learning and enhance the language education experience. When Hertz (1987) wrote *Computers in the Language Classroom*, he proposed field-tested methods of using computer-assisted instruction (CAI) in English as a Second Language (ESL) courses to ease instructors' workloads and allow them to focus their attention on interacting with students. Heift and Chapelle (2012) write that "[i]nstructional relevance is the *raison d'être* for CALL research, which aims to discover and demonstrate how technology can be used to create optimal instructional practices" (p. 562). The concept of optimization is crucial, as instructors reflect on whether the use of technology contributes more to the learning experience than could be achieved without it. DuBravac (2013) insists that "[p]edagogy, not technology, should be the driving force behind computer-assisted language learning (CALL) use. Effective second language (L2) pedagogy is informed by second language acquisition (SLA) research" (p. 63). DuBravac (2013) also notes that "[t]he development of technology helped move the teacher out of the center of the classroom activity because the instructor no longer controlled the

interactions" (p. 11). Horwitz (2008) suggests that one aspect of learner-centered approaches is the decentered role of the teacher due to the increase of digital resources (referenced in Dubravac, 2013).

While most instructors in the 21st century are familiar with using technology in general, education research is crucial to understand the effectiveness of using digital resources in the second language classroom. Research on using technology in an educational context indicates an overall positive effect on the learning environment. Yet encouraging instructors to integrate digital tools into the language curriculum is easier said than done. DuBravac (2013) notes that some instructors could feel pressured by administration to integrate digital tools, or they may be prematurely excited about using new technologies, both of which result in "using technology for technology's sake rather than as a tool for mediating language-based tasks" (p. 23).

Al-Seghayer's (2016) research focuses on the multiple determinants that influence the use of computers in English as a Second or Foreign Language (ESL/EFL) reading classrooms. Rather than explaining computer-assisted reading (CAR) techniques, the author examines instructors' perspectives that contribute to whether or not they implement CAR in the classroom. Al-Seghayer (2016) reasons that instructors are "key stakeholders" and that their perceptions and attitudes directly influence their use of CAR (p. 64). The results of his study indicate that the most significant factors indicated by instructors were their own individual characteristics, such as "(a) their degree of openness to change, (b) the ability to use a computer effectively to teach L2 reading, (c) skepticism about the usefulness of computers in teaching, and (d) the relevant technical skills needed to use computers as an instructional L2 reading tool" (Al-Seghayer, 2016, p. 76). Using digital tools in the classroom is not intuitive, even for instructors raised in the information age. Al-Seghayer's (2016) quantitative and qualitative research highlights valid

concerns of instructors who seek to use CAR techniques but lack resources, ranging from basic technological training to institutional support.

Sadeghi, Rahmany, and Doosti (2014) surveyed 100 English teachers in Iran to understand Iranian English as a foreign language (EFL) teachers' perceptions of using Computer Mediated Communication (CMC) tools in the classroom. The authors state that the use of technology in English classrooms in Iran is especially useful, as "Iranian English language classrooms suffer from limited opportunities for authentic language interaction" (Sadeghi et.al, 2014, p. 664). The study sought to respond to questions of attitudes and positions toward second language technology and why teachers choose to implement or not implement CMC tools in their classrooms. The 100 participants were between 22 and 50 years old, and were qualified with Bachelor's degrees, Master's degrees, and Doctorates of Philosophy. Results of the survey indicated positive attitudes towards the use of technology in the classroom and confirmed research by "Bauer and Kenton (2005) who found that teachers, who were proficient with technology, were innovative in using technology in their teaching" (Sadeghi et al., 2014, p. 669). While this research appears to simply elevate the fact that tech-savvy instructors enjoy using technology, the reasons cited as to why some instructors choose not to use technology are revealing. Reasons to not use CMC tools include concerns of "decreas[ing] the amount of teacher-student or student-student interaction in the classroom" and "[i]gnor[ing] individual learners' needs" (Sadeghi et al., 2014, p. 670). In this study, CMC is defined as encompassing "exchanges of information in textual, audio, and/or video formats that are transmitted and controlled by the use of computer and telecommunication technology (Bubas, 2001)" (Sadeghi et al., 2014, p. 665). Individual tools are not named, which makes it difficult to decipher the worries of teachers who avoid using technology in the classroom. The study conducted by Sadeghi et al.,

(2014) asks how instructor perceptions can be improved through training and awareness, even if those who avoid CMC tools are in the minority.

Social Reading

Long before the potential of digital annotation tools (DAT) became recognized in the second language classroom, Kern (1997) commented that "[t]he availability of a real, on-line audience supports "readerly" writing: participants not only "read to write" (by paying close attention to others' points in order to respond) but also "write to be read" (p. 63). In order to facilitate these types of public reading and writing, tasks must be designed to encourage students to participate. Kern (1997) states that "[t]he teacher's crucial task is to create opportunities for follow-up discussions, so that the chains of texts that students produce in these exchanges can be analyzed, interpreted, and possibly *re*interpreted in the light of class discussion or subsequent responses offered by native speakers" (p. 73). This section presents research on social reading, which facilitates the practice of "writ[ing] to be read" (Kern, 1997, p. 63). Students today write publicly far more than they did in 1997, as online technologies and social media revolutionize what it means to interact with others.

Social reading is the process of using a digital, online tool to annotate text and interact with others. Annotations may include highlights, comments, replies to comments, the creation of tags, the insertion of Internet links, or other signals that allow users to raise emphasis of aspects of text in a public or group format. Social reading, coined by Blyth (2014), may occur synchronously or asynchronously, depending on task design. Numerous online platforms currently exist, both hosted by academic institutions and by public or open-source websites. This section first reviews the history of social reading and published literature on studies using DATs.

Next, it presents platforms available for use today, namely *eComma*, *Lacuna*, *Hypothesis*, *CommentPress*, *Diigo*, *Perusall*, and *SocialBook*. *SocialBook* is the tool used in the current study and is afforded a more comprehensive review of its features, including its advantages and disadvantages for use in the second language classroom.

Social reading was first referenced in the second language context in 2009, when the University of Texas at Austin's Center for Open Education Resources and Language Learning (COERLL) developed the digital annotation tool *eComma*. Blyth, Director of the Texas Language Technology Center, has been involved with *eComma* since its inception and uses the tool in both his French and second language studies classrooms. In Chapter 9 of *Digital Literacies in Foreign and Second Language Education*, "Exploring the Affordances of Digital Social Reading for L2 Literacy," Blyth (2014) writes that "online reading is changing our understanding of what it means to read by blurring the line between private interpretation and public discussion" (p. 201).

Generally, reading is considered a uniquely cognitive experience, in which readers process text individually and silently. However, throughout history, reading has been a social practice, where texts were read out loud and discussed among listeners. Griswold (2007) comments that "reading is social. It always has been" due to the "immense apparatus" involved in publishing, critiquing, and conversing about texts (p. 160). We see this social aspect most vividly today in the comment sections of articles published online, where anyone with Internet access can easily share an opinion to the public at large. Blyth (2014) also points to the historically social aspect of reading by referring to Jackson (2001) to remind readers of 18th century practices of marginalia, where readers would write their thoughts in the margins while reading, pass the book to a friend who would add notes in turn, and so forth, creating a multi-

layered comment effect. Jackson (2001) writes that "the custom may be as old as script itself, for readers have to interpret writing, and note follows text as thunder follows lightening" (p. 44). Social reading follows this communal tradition by reuniting readers around the text once again and inviting discussion that may be held online, in writing, at the reader's convenience.

The comment sections of websites, usually posted at the end of articles, have long served the purpose of allowing readers to express their viewpoints on a given subject. Yet only recently have digital platforms been created that allow users to pick apart texts line by line. In the classroom, the comment sections appear as group discussions, where students may reconvene after reading individually at home. This act of reading and reconvening creates a discord that fails to capture ideas or revelations in the moment. Social reading allows students to jot down a thought in the moment, in the act of reading itself. Taylor (2019) notes that digital annotation tools "can promote higher-order thinking and analysis and motivate L2 readers to learn vocabulary before discussing an L2 text" (p. 194). DATs confront users with an authentic text on one side and an opportunity to contribute content on the other. The contrast of inserting learner language directly beside authentic text may provoke realizations of language-related episodes (or LREs), in which users question the whys and hows of the language being produced (Swain & Lapkin, 1995). In an online, collaborative format, students can then post about and discuss these LREs on the spot, directly when they occur. By interacting with one another on a social reading platform, students can compound their knowledge of the text and their interpretation (be it textual, cultural, or any other sort) by directing their own learning in a collaborative format. These connections inform interaction research, which according to Gass (2003), "takes as its starting point the assumption that language learning is stimulated by communicative pressure and examines the relationship between communication and acquisition and the mechanisms (e.g.,

noticing, attention) that mediate between them" (p. 224). Moreover, social reading facilitates the creation of communities of inquiry, where individuals work together to explore, construct meaning, and validate understanding.

Blyth (2014) cites teachers who disfavor social reading. He writes:

> In a nutshell, critics of digital literacy view today's online readers as distracted and hyperactive, unable to focus long enough to unravel the complexities of a literary text. Critics worry that reliance on crowd-sourced commentary–a prominent feature of social reading–will contribute to the further deterioration of traditional literacy prized by humanists who associate close reading skills with print (Hayles, 2012). (Blyth, 2014, p. 203).

While using the Internet for academic work does pose the potential for distracted web browsing, it presents an opportunity for instant research as well. Students who seek clarification on word meanings or cultural references can search online dictionaries, find images, videos, or any other source that will immerse the learner in both authentic material and sources in the user's first language that will facilitate comprehension. Blyth (2014) cites further critics who worry that learners will use others' thoughts as a crutch, thus avoiding the need for original thoughts and creating a culture of dependence on others. The current study seeks to prove the contrary and argues that collaborating with others gives students the opportunity to learn from one another, enrich their reading experience, and enhance their critical thinking skills by fostering dialogue through comments and replies.

Social Reading Platforms and Research Studies

Social reading seamlessly integrates digital technologies with traditional and new practices of literacy. Numerous platforms exist today, both on the open market for all users and in formats that are meant to be integrated into a learning management system (LMS). In general, social reading platforms provide a venue for concentrated readings of text. Within the social reading environment, users are afforded the ability to (re)read without time constraints, go beyond the text to search for unfamiliar terms or phrases, and collaborate with others to enhance reading comprehension and textual interpretation.

Before reviewing current platforms available for instructors, it is essential to mention Visconti's digital dissertation (2015), which was created with the aim of "keep[ing] the humanities alive and relevant" with readers beyond the academy (Visconti, Dissertation Project Abstract). Visconti, a graduate student in the Department of English at the University of Maryland, College Park, created a website for a digital edition of James Joyce' s *Ulysses,* which she released to the public on December 31, 2011. Visconti's edition invited "readers of every background" to "Come read *Ulysses* with us!" (Infinite Ulysses). The digital edition of *Ulysses* allowed readers to highlight and comment on the text, as well as sort through the annotations based on individual preferences. At the end of the project, more than 24,000 unique users visited the site, 775 unique site user accounts were created, and 1,168 annotations were added to the text. Visconti archived the site at the end of the study and now provides a frozen glimpse into the experiment.

Visconti's whitepaper (2015), "How can you love a work, if you don't know it?: Critical code and design toward participatory digital editions," centers on questions of participatory culture, design, and how to make works inclusive to public readers. Visconti chose to "seed" *Ulysses* before making the website live by posting more than 200 annotations on the novel's first

two chapters and creating an additional 30 tags for the work as a whole. By doing so, she aimed to get the conversation started without requiring readers to start the difficult task of reading such a complicated work with no guidance. Visconti's conception of a digital dissertation is groundbreaking in the humanities, and her whitepaper clearly reviews the literature on Digital Humanities design, critical public engagement and participatory culture, and digital editions of canonical works. Though the work was not a true qualitative study that culminated in findings and results, Visconti's dissertation represents the evolution of a digital humanities project from beginning to end. Visconti coded the platform's program and built a custom Drupal theme in order to run *Annotator* (http://annotatorjs.org/), the tool used to power most annotation programs on the Web, including *Hypothes.is*, *Annotation Studio*, *Crunched Book*, and *Lacuna*. She then adapted *Annotator* by adding the option of voting and favoriting to annotations. Once she had added the text, she managed the annotations and participated in the collaborative reading experience by adding annotations of her own. Once the project ended, Visconti's dissertation whitepaper served as a traditional, academic means of defending digital work and advocating for collaborative reading.

As discussed previously, social reading in the second language context began in 2009 with *eComma* (https://ecomma.coerll.utexas.edu/). *eComma* is the most commonly researched of social reading platforms in academic publications, likely because it was the first to be presented in academic writing. *eComma* was created in 2009 "to help learners overcome the problems associated with the close reading of literary texts. *eComma* turns a print text into a digital text so that students can leverage their skills in both hyper reading and machine reading for the purpose of close reading" (Blyth, 2014, p. 206). *eComma* is an openly licensed freeware module available to instructors integrate into an LMS. A pioneer of the academic digital collaborative reading

movement, *eComma* allows users to create tags, automatically makes word clouds based on comments, shows which parts of the text have been most highlighted, and clearly displays comments and replies.

The *eComma* home website links to seven different case studies using *eComma* in the second language classroom, which explore various themes such as "Using L1 in L2 Reading" (Luks, Cornell University), "Surrealist Poetry and Intermediate French" (Blyth, University of Texas), and "Inductive Grammar Teaching" (Lorenz, University of Texas). These case studies present short descriptions of how *eComma* was used in the classroom and include assignment notes and brief results. Blyth (2014) writes that "[the case studies] suggested that teachers did not view digital social reading as a way to do the same thing better, but rather as a way to do new and different things, such as reading a text *with* one's students, analyzing group patterns of interpretation, and marking up a text with multimedia, multilingual glosses" (p. 222).

In 2017, Thoms, Sung, and Poole published "Investigating the linguistic and pedagogical affordances of an L2 open reading environment via *eComma*: An exploratory study in a Chinese language course" in the journal *System*. This article appears to be the only peer-reviewed research study using *eComma* available to date. Thoms et al. (2017) researched the effects of using *eComma* in a second-semester Chinese language course at an American university. Eleven students participated in the study, with ages ranging from 18 to 67 years old. All but one participant were native English speakers. During the semester, the participants were assigned two texts in digital format that were similar to other, print-based, readings used in the course. Students were assigned grades for reading the texts collaboratively via *eComma* and for individually answering vocabulary and comprehension questions about the text. Four of the participants were interviewed. In this study, data was comprised of the annotations and

comments on *eComma*, as well as the transcriptions of the interviews. The instructor did not indicate a required language for student comments, however 66% of student comments were written using Chinese characters. The team found that student annotations were mainly about vocabulary, grammar, and content.

During interviews conducted with the four participants, students commented on *eComma*'s technical deficiencies and expressed frustrations using the tool (Thoms et al., 2017). *eComma* was released in 2009 and is operated by a university involved in numerous other projects. In terms of interface, *eComma* is not a flashy product, nor does it boast the capabilities newer, public-facing digital platforms possess. Furthermore, the instructor from the study struggled with integrating *eComma* into the classroom, citing a "lack of depth in the comments" (Thoms et al., 2017, p. 48). The instructor noted the need for "more structure and support embedded into his tasks" to potentially lead to "better comments and more interactions between the students" (Thoms et al., 2017, p. 48). Concerns raised in this study about task design and the link between online and classroom discussion are important when considering how to orchestrate interventions using DATs in the second language classroom.

Like *eComma*, *Lacuna Stories* (https://www.lacunastories.com/) is also hosted by an American university and is designed for academic use. Created in 2013 by Stanford University's Poetic Media Lab and hosted in the Center for Spatial and Textual Analysis, "Lacuna is an open-source, online learning tool designed to create new possibilities for reading and learning collaboratively" (Lacuna). *Lacuna*'s website claims that it "enhances the rich, discussion-based learning of a seminar style course, for instance, by extending that conversation to the readings before and after class. The result is often students who are better prepared for class, already have some questions formed (or answered)" (Lacuna).

In 2016, Schneider, Hartman, Eshel, and Johnsrud, all of Stanford University, published "Making Reading Visible: Social Annotation with Lacuna in the Humanities Classroom" in *The Journal of Interactive Technology & Pedagogy*. In this article, the authors present a case study using *Lacuna* in a seminar-style English literature course taught by Eshel and Johnsrud, Co-Directors of *Lacuna*. The ten students in the course were required to insert twenty annotations into *Lacuna* per week. Upon reading the student annotations, the instructors prepared for class, noting "that having their students' thinking rendered visible by the platform ahead of time increased their own engagement with the course" (Schneider et al., 2016). Knowing how students interacted with the material resulted in a course design that was flexible and customizable. In addition, the instructors referred to the annotations in class, which "served to acknowledge the work the students did while reading and emphasize that the discussion was a dialogue between equals with valid perspectives" (Schneider et al., 2016). Schneider et al. (2016) distributed surveys to the participants in the case study, as well as students in six other courses using *Lacuna* (N=45). In these surveys, students referred to the social aspect of the tool as "the most salient aspect of Lacuna, compared to both paper and digital reading environments" and cited "an appreciation of the opportunity to hear one another's perspectives and learn from one another as well as from the instructor" (Schneider et al., 2016). In addition, two active participants in the social reading aspect of the course were interviewed. The interviews focused on how students felt when annotating in front of their peers, reading others' annotations, and what constitutes a "good" annotation. Results indicate that "the act of annotating has multiple goals and as a result, there are multiple ways to understand whether annotation is a productive utterance in the online discourse community" (Schneider et al.). The authors of this article argue that social reading platforms such as *Lacuna* transform critical reading into a visible, social

activity that unites classroom and online spaces and presents new opportunities for instructors and students to share ideas and expose patterns of thinking. With its focus on the academic setting, *Lacuna*'s numerous features are primed to be used in university courses, provided the instructor can work through the labor-intensive process of installing the platform.

Unlike *eComma*, whose technical support personnel were prompt in responding to queries about how to incorporate *eComma* into Vanderbilt University's LMS, support questions sent to *Lacuna* were never answered. Currently, *Lacuna* requires users to use their own server to host the program, which is downloaded from Github, a web-based hosting service and development platform. This level of independence, as opposed to a program designed to integrate into a university's LMS, creates a technologically difficult install, requiring substantial institutional support on the user's end. The benefits of *Lacuna* include total user control over the data. Before beginning the current study, I obtained an Amazon Web Services (AWS) account in order to run *Lacuna*. Involvement was required from Vanderbilt University's Center for Digital Humanities, the Vanderbilt Institute for Digital Learning, Vanderbilt University Information Technology, and Vanderbilt Libraries. After an intense collaboration and failed install, *Lacuna* was not chosen or recommended to be the tool used for the present study. *Lacuna* boasts an attractive website, yet issues of accessibility impede the program's distribution to instructors who require technical support in downloading code and installing software independently.

While *eComma* and *Lacuna* are exclusively academic tools, designed for learning management systems or university servers, numerous other tools exist that are open-access and aimed at a wider audience. *Hypothesis* (https://web.hypothes.is/) labels itself a "new effort to implement an old idea: A conversation layer over the entire web that works everywhere, without needing implementation by any underlying site" (Hypothesis). Unlike *eComma*, where

instructors must type or copy/paste text into a form provided by the platform, *Hypothesis* works with existing content on the Internet and serves as a social comment system that functions in line with the text, appearing as a side bar to a webpage. *Hypothesis* is installed as an extension to the web browser and may be turned on or off at any time. The platform's "In Action" section lists Education as one of their services and provides guides and tips for both educators and students. The service also posts videos on their YouTube channel that explain how the platform works. A non-profit organization, *Hypothesis* receives funding through several foundations. The site notes that *Hypothesis* "partner[s] broadly with developers, publishers, academic institutions, researchers, and individuals to develop a platform for the next generation of read-write web applications" (Hypothesis). This level of financial and developmental support gives *Hypothesis* an edge over university-hosted programs, in that the program is continually updated and improved by paid employees. While users can create private groups, in which only invited members (such as students) may comment, *Hypothesis* flourishes at connecting readers across the globe and uniting them in an ever-evolving Internet comment section. The merit of *Hypothesis* lies in its mission to engage Internet readers and open dialogue about online texts. Because of the webpage focus, it is a tool best used when reading web articles, rather than a long literary text. *Hypothesis* is truly a social reading tool focused on engaging a wide audience of readers who access articles online every day.

Hypothesis posts examples of classroom use by highlighting classes that use the tool to annotate collaboratively in public, versus using the private feature that most educators use. Beshero-Bondar created one such project at the University of Pittsburgh-Greensburg. Beshero-Bondar's undergraduate English students annotated poetry on websites such as Project Gutenberg or Bartleby.com. By using a personalized course tag, 856 annotates are traced to

Beshero-Bondar's students from September 2015 to April 2017. In another example by Michaels, first-year students at New York University annotated PDF (portable document format) files hosted on a WordPress website.

Annotating PDFs on WordPress is not as straight-forward as annotating a website such as Wikipedia.org or Bartleby.com. While *Hypothesis* offers a tutorial on how to transform PDFs into text that has optical character recognition capabilities and then host them on a WordPress blog or website, *CommentPress* (https://futureofthebook.org/commentpress/) is an open-source annotation tool built exclusively for WordPress, a blogging platform used in both academic and non-academic settings. As a plugin designed for the platform, it integrates directly into the WordPress interface and allows users to highlight and comment on various aspects of text. The article "CommentPress: New (social) structures for new (networked) texts" follows the platform's debut and advocates for a rethinking of reading and electronic publishing (Fitzpatrick, 2007). The author notes two ways *CommentPress* aims to promote textual conversation:

> […] first, by structuring those texts around chunks of text that can be interlinked in linear and non-linear fashions, and that can take advantage of the ability to link to (and receive links from) other such texts in the network; and second, by allowing those chunks of texts to be commented and discussed at various levels of granularity, ranging from the document as a whole, to the page, all the way down to the paragraph. (Fitzpatrick, 2007)

CommentPress was instrumental in projects during the first decade of the 2000s but appears to have lost traction in recent years. In 2007, *CommentPress* published a draft of *Gamer Theory* (Wark, 2007), titled *GAM3R 7H30Ry* online. Though published by Harvard University Press in print, on *CommentPress* the text was published in chunks, which situated text and user comments

side-by-side. This side-by-side position was new to the blogging world at the time and "emphasiz[ed] the conversational principle that the publication hoped to foster" (Fitzpatrick, 2007).

Diigo (https://www.diigo.com/) is another digital annotation extension that must be installed to a web browser. Like *Hypothesis*, users can annotate and archive existing web pages. Users can also upload PDFs to annotate collaboratively with others. Estelles, Del Moral and Gonzalez (2010) researched the use of *Diigo* as a metacogitive tool which "shows the way each user learns, thinks, and develops the knowledge that was obtained from the information previously selected, organized, and categorized" (Estelles et al., 2010). While the article written by Estelles et. al. (2010) argues that digital annotation tools provide a platform for metacognition, genuine qualitative research is needed to provide specific examples of such an experience.

Developed at Harvard University, *Perusall* (https://perusall.com/) is a DAT currently available for integration into LMSs that allows users to annotate textbooks from *Perusall*'s catalog or personal PDF or EPUBs. Students may purchase books directly from *Perusall* to appear on their LMS. Little information regarding the history of *Perusall* is available, and the platform is currently not able to be hosted at Vanderbilt University. Lee and Yeong (2018) published an article documenting 245 students in undergraduate biology classes who read research papers via *Perusall* and were asked to make unrestricted comments on any aspect of the paper. The platform graded student comments that were also checked manually by instructors. Upon concluding the study, Lee and Yeong (2018) wrote that "the interactive format of the anchored-discussion assignment combined with the use of primary literature appeared to promote authentic scientific learning in a collaborative setting. As a tool, Perusall was a very

good platform for such assignments to engaging students outside of class time." As the only published article citing *Persuall*, Lee and Yeong's (2018) study offers a narrow glimpse into the platform's potential. As more information becomes available, the ability to compare *Persuall* with other platforms will improve.

Thoms and Poole (2018), the most notable scholars in current research on social reading, analyze "learner-learner and learner-text interactions within a virtual environment when collaboratively reading eighteen Spanish poems over a four-week period in a college-level Hispanic literature course" (Thoms & Poole, 2018, p. 37). Thoms and Poole's (2018) research responds to what they call "a dearth of empirically based research that investigates how and why affordances emerge in the intersections among learners when participating in L2 digital social reading" (p. 37). The DAT used in their study is *Hylighter*, and research questions focused on how DATs affect literary, social, and linguistic affordances. These affordances are described as follows:

> A literary affordance is any discursive move that expresses insights related to textual analysis, such as a learner's interpretation of the meaning of a text, another learner's expansion of that interpretation, or comments related to rhetorical devices used by the poet. A social affordance is defined as any discursive move that provides encouragement, expresses one's opinion about another's comment (e.g., signaling agreement or disagreement), or provides a comment that is not directly related to the text under analysis. Finally, a linguistic affordance involves any discursive move that provides explicit linguistic information to the learner, such as information regarding grammatical structures or lexical meaning. (Thoms & Poole, 2018, p. 43).

Fifteen undergraduate students, all Spanish majors, fourteen of whom were native speakers of English and one was a native speaker of both English and Portuguese, participated in the exploratory study. Students annotated eighteen Hispanic poems by posting one comment and later responding to one peer. All posts were written in Spanish, and students "were familiar with reading, comprehending, interpreting, and talking about Hispanic literature in Spanish" because they had all taken several courses in the past on Spanish language, literature and culture (Thoms & Poole, 2018, p. 41). Findings suggest effects on literary affordances due to increasing lexical complexity of the poems. Reading poems with more frequent words resulted in more linguistic affordances, and that literary and social affordances co-occurred regularly. Students added links to external websites seven times throughout the course of the study, which "served to either facilitate their literary interpretations or support their answers to linguistic (i.e., vocabulary) questions from other students" (Thoms & Poole, 2018, p. 51).

Thoms & Poole (2018) call for new studies on social reading to address gaps in current research and address pedagogical concerns. Many digital annotation tools are simple to use, both for the creator and group members, and new programs such as *Lacuna* and *Perusall* may prove worth the labor required for install if capabilities expand beyond open-access platforms. One glaring concern when using social reading platforms is the potential for copyright infringement. When using social reading platforms specifically, understanding of copyright law is paramount. Educators using social reading platforms to read non open-access texts should consult a librarian regarding best practices of educational fair use on a case-by-case basis. Wassom (2015) notes that "[s]ocial reading platforms raise a host of legal questions–including but not limited to under copyright and publicity right laws–many of which do not yet have clear answers. For example, short quotes are a time-honored example of fair use, but how much of a copyrighted text can a

reader share before it will be considered a copyright infringement?" (p. 218). Wassom also predicts concerns over user data (the comments posted on social reading platforms), which are protected under copyright law but may become problematic as users share others' comments freely without citation of ownership. Social reading users should tread cautiously yet confidently by consulting with others and documenting steps taken to protect content.

SocialBook

SocialBook (https://www.livemargin.com), the platform used for the current study, is an online tool developed by Astea Solutions, a Bulgarian company that builds bespoke software. *SocialBook* labels itself as "[a] breathtaking new way to read" (SocialBook) and admits to the website being a work in progress. "We invite you to make your mark on the future of the book," the platform appeals (SocialBook). Though not as professionally developed as *Hypothesis*, or as academically driven as *Lacuna*, *SocialBook*'s main advantage is its user-friendly interface and clean design. Visually, *SocialBook* appears similar to websites like Facebook, with a bright white and blue color scheme and the requirement of profile pictures that accompany each user's comments or replies. With *SocialBook*, users may either upload an ePub (i.e. electronic publication, an e-book file format) or paste text directly into a form provided by the site. To activate *SocialBook*, users must upload a profile image and sign in using an email address and password. "The Commons," is *SocialBook*'s term for texts available to any user, of which there are currently 485. Texts include literary works by Dante, Miller, Shakespeare, and Swift, and have been commented on by readers around the world, though usually not in great number. Unlike *Hypothesis*, whose webpage-based comment system is intuitive to people who frequently read news articles, poems, or stories online, *SocialBook*'s online library requires users to select a

book to add to their personal shelf before beginning to collaboratively read. Furthermore, by placing literature at the center of its content, *SocialBook* runs the risk of copyright infringement if users are not responsible. In addition to the community library, users may also upload text individually and create groups for private reading experiences. The freedom to upload texts means that content could come from a literary source, an article, or any other format of text. In the case of the current study, I posted selections from a novel one by one, which created an individual library of excerpts, rather than entire works. Because the groups were private and only short amounts of text were posted, the content complies with fair use principles.

Once a text has been uploaded to *SocialBook*, the creator may establish groups and invite others by sending an individualized link. Multiple groups may be created for each text without having to upload the text multiple times. The groups will all appear in a control panel located to the left of the text, but each group is private and cannot access the others. Visually, the format of *SocialBook* is that of a print book, where the text appears on a page, and users must click to turn the page and continue reading. An example of *SocialBook*'s format is found in Chapter 3 of the current study. To annotate the text, readers highlight text and are given the open to "Add Note" or "Underline." Underlining acts as it would in print, where no comment is needed. If the reader chooses to add a note, the comment appears to the right of the text. Readers may highlight as little as one letter or more than a paragraph. Once a comment has been posted, others may "Like" the comment or reply, creating a stream of conversation that is all linked back to the original highlight. In addition, users may embed video, GIFs (Graphics Interchange Format), and other web content.

Implications of Social Reading

Prioritizing literature in the second language classroom offers learners the opportunity to expand their worldview and engage directly with the target culture. Using the multiliteracies framework as a departure, social reading is one way to center authentic texts and facilitate communicative collaboration among students. Additional research is needed to explore what students do when they interpret authentic texts collaboratively, as well as further design research on various digital annotation tools. Though social reading has been an established means of enhancing second language reading for a decade, current research presents an incomplete view of its capabilities and potential. As Internet technologies continue to expand, it is fair to suggest that social reading platforms will become more available and accessible to users, both in personal and academic settings. The second language classroom has long been recognized as an environment where new trends in education thrive. Social reading is anchored in the past and looking to the future. In a personal interview, Blyth refers to social reading as an instrument to discover the "disordered excitement" of language, which makes up part of the meaning (C. Blyth, personal communication, January 16, 2019). To Blyth, "taking the text and looking at it from different perspectives" creates a kaleidoscope effect that allows students to experience transform practice and creativity within boundaries (Blyth, personal communication, January 16, 2019). Blyth uses social reading platforms as a vehicle for "creative application of what [students] have learned" (C. Blyth, personal communication, January 16, 2019). The unexplored potential of digital annotation tools informs the current study and asks what learners are able to do when working within and outside the boundaries of traditional reading.

CHAPTER 4

METHOD

Kern's (2000) process of teaching and researching in tandem guides the methodology of the current study. To holistically evaluate the second language classroom, research must also include student activities related to the course outside the classroom. Chapters 2 and 3 reviewed the history and current practices of second language pedagogical research in the fields of literacies, multiliteracies, experiential learning, and computer assisted language learning (CALL). This chapter presents the methodology of the current study, which seeks to understand what happens when students read a text using social reading technologies outside the classroom. A rationale is first stated in order to provide context and situate the current study. Next, after reviewing the history of the naturalistic paradigm, the methodology of the current study is explored in full, including a statement of positionality, a description of materials, and a thorough description of data analysis. A design review of the qualitative data analysis software used to store and review data provides additional background. Finally, the chapter concludes with an evaluation of methodological choices and trustworthiness. This chapter is narrated in the first-person, which emphasizes the highly personal aspect of qualitative research.

Rationale

In the past, intersubjective classroom learning has referred to what happens when students talk to each other and the instructor. The American Council on the Teaching of Foreign Language's (ACTFL) proposes three modes of communication–interpersonal, presentational,

interpretive–and traditional practices have focused on prioritizing oral language abilities in the social functions of the interpersonal and presentational modes. Kern and Schultz argue that second language learning must move beyond orality in order to prioritize literacy (2005). A focus on literacy, in its most rich definition, elevates the interpretive mode. Furthermore, drawing on the relatively new framework of multiliteracies, the focus on learning shifts to developing interpretive skills rather than recall skills, where students must explain and make cognitive decisions about what they read.

Since digital technologies became widely available in the latter half of the twentieth century, they have been used for second language teaching and learning. Students today use technology seamlessly in their daily lives, in both academic and social contexts. The object of this study arose at the crossroads of these two circumstances, specifically in questioning the role of text at all levels of second language practice. The multiliteracies framework seeks to integrate authentic texts into the classroom from the very beginning (Paesani, Allen, & Dupuy, 2016). Reading is important at any level of study and is central to ACTFL's definition of the interpretive mode, in which students must be able to understand main ideas and supporting details of texts and derive meaning relating to the real world (ACTFL Performance Descriptors for Language Learners, 2012). Digital technologies allow for a new kind of reading that invokes textual interpretation, wherein students are able to use external resources to help form their understanding and enhance their critical thinking. The current study supports the use of digital technologies while seeking to understand how students use these tools, how and if these tools support development of the interpretive mode, and how these tools provide a platform for critical cultural reflection outside and within the second language classroom. Qualitative methods allow

for flexibility in responding to the data, as well as the ability to follow principles of emergent design (Lincoln & Guba, 1985).

The Naturalistic Paradigm

The current study is situated within the naturalistic framework of education research, in which new research questions emerge from the data throughout the study and coding process. Erlandson, Harris, Skipper, and Allen (1993) define the design of naturalistic inquiry as follows:

> The naturalistic researcher, however, recognizing the complexity of any human setting, goes into the setting with only as much design as he or she believes is faithful to the context and will help to answer questions about it. Like the descriptive linguist learning a new language from native speakers, the naturalistic researcher recognizes the complexity of the context and allows structure to build only as his or her understanding of that context and of the respondents' constructions of reality allows the design to emerge. (p. 73)

In addition, this research follows principles of grounded theory, which "consist of systematic inductive guidelines for collecting and analyzing data to build middle-range theoretical frameworks that explain the collected data" (Charmaz, 2000, p. 509). As such, the process of coding and analyzing the data bolsters the research design and allows for flexibility in determining the findings.

Constructivist research advocates a naturalistic paradigm, where "[r]ealities are multiple, constructed, and holistic" (Lincoln & Guba, 1985, p. 37). This approach is particularly relevant when researching adult students who arrive in class with varying levels of proficiency in the second language, as well as unique backgrounds that affect their interpretations of others and the

world around them. The insistence on the uniqueness of individuals is complicated by an individual's relationship to others, which forms and informs cognition and behavior. Working within the framework of Sociocultural Theory (SCT) as it relates to the field of second language studies is one way to establish a link between the constructivist nature of multiple realities and the ways individuals are impacted by others.

Positionality

The practice of researching students in my own classroom required me to find a balance between instructor and researcher. Consequently, no data was uploaded to NVivo 12 or analyzed until final grades were posted. I positioned myself in the classroom as a confident, relatively young instructor and graduate student who is the authority in the classroom and a language learner myself. As someone who is a non-native speaker of French, I often tell anecdotes of my language learning journey and my personal history as a student and instructor in France during my adult life. I am an English-speaking American who began learning French in elementary school. In university, I studied Spanish and Arabic, and in graduate school I studied Italian. I understand the complexity and difficulty of learning a language as an adult, long after the so-called "critical period" (Johnson & Newport, 1989) for language acquisition has passed. As a university instructor of French for the past six years, I have experience working with adult students and recognizing what helps learners make progress in the second language. I enjoy teaching and developing interpersonal relationships with my students. If I incorporate a new teaching technique or tool, I candidly ask students their opinion and trust they will give honest feedback. I pay close attention to instructor and course reviews and modify my practice in an attempt to cultivate effective teaching strategies. My approach to teaching French celebrates the

fact that learning a language can be both complicated and rewarding. To this end, I aim to create a classroom atmosphere that is encouraging and inclusive. My classroom organization is non-hierarchically feminist and allows students to respectfully share and listen (hooks, 1994). The ability to create and develop the classroom culture in person for the current study helped establish the digital annotation tool as a community-oriented space of inclusion.

Chiseri-Strater (1996) writes that "objectivity and detachment in reporting data are neither possible nor desirable" (p. 118). My history as a language learner and instructor impact the ways I collect, understand, and interpret student data. Because I am familiar with the participants and the literary text used for the study, I am not a totally detached observer. Finally, as part of my doctoral research, this study serves as my gateway to future research. Chiseri-Strater (1996) writes that "a major goal of the research process is self-reflexivity–what we learn about the self as a result of the study of the "other"" is highly relevant" (p. 119). Accordingly, this study will impact the ways scholars integrate digital technologies in the second language classroom, as well as my personal development as a second language researcher and applied linguist.

Supportive Environment

My personal philosophy and responsibility as an instructor at Vanderbilt University is to create and maintain an inclusive classroom environment where students are free to share opinions and ideas without fear of judgment. My classroom environment is typically lively, where students willingly participate in group discussions focused around a key task or question. This pre-existing commitment to an inclusive and supportive environment is a fundamental element to the success of this study. The main point of social reading is for students to

collaborate in a social manner instead of reading on their own. Students are required to interact when they read and to reply to one another's comments. Their ideas and individual opinions are made public within their groups online, as well as on occasion in class. Respect is essential for students to successfully contribute to the classroom conversations, online and in-person. Throughout the semester, I built rapport with students by sharing personal information and anecdotes about myself, asking about their lives, and inviting students to events hosted in the Center for Second Language Studies, where I served as a Graduate Fellow during the 2018-2019 academic year. When implementing the tasks, I specifically did not grade grammatical accuracy in order to encourage students to communicate and interact freely.

Research Questions

Three research questions emerged from the data throughout the course of the study. These questions were informed by the preliminary study in fall 2018, in which I gained an understanding of student interaction on a digital annotation tool (DAT). The research questions were designed to take into consideration the "multiple constructed realities" (Lincoln, & Guba, 1985, p. 37) present in a diverse classroom, and are general enough to allow for various outcomes. The overarching research question seeks to understand how students interact on their own terms when using a digital annotation tool. This question serves as a baseline for subsequent questions, which focus on specific learning outcomes. The three final research questions are as follows:

Research Question 1: How do students interact in a social reading format in a second language?

Research Question 2: In what ways does social reading affect students' interpretive abilities?

Research Question 3: In what ways does social reading of a literary text promote a sense of cultural awareness of the world and students' roles in it?

Participant data is the most important aspect of the current study. Participant contributions to the social reading tool *SocialBook* provide insight into the reading and writing processes of university students reading an authentic text for the first time (in the majority of cases) in a second language. The three research questions directly address participant experiences, which are unique and multiple.

Method

Participants

Fifteen students enrolled in an intermediate French writing course at Vanderbilt University, a private research university in Nashville, TN, participated in the current study. All students enrolled in the course were invited to participate in the study, and all fifteen students consented to the use of their data in the study. The fifteen students represent a typical diversity of age, rank, and language learning experience in an intermediate language course at Vanderbilt University. Table 4.1 is based on self-reported data from the pre- and post-study questionnaires and presents the demography of the classroom.

Table 4.1 Participant Information for the Current Study

Participant Ages	18	19	20	21
	6	*6*	*1*	*2*
Participant Class Year	First Year	Second Year	Third Year	Fourth Year
	8	*5*	*1*	*1*

The majority of the participants were in their first and second years of study. Of the fifteen participants, two identified as male and thirteen identified as female. Students were divided into four groups (Group A, Group B, Group C, and Group D) at the beginning of the semester by counting students from the class roster. One student dropped the course two weeks into the semester, leaving Group C with three participants instead of four. Data from the entire class was analyzed for general findings and outcomes and a case study approach elucidated findings relating to the second and third research questions. Participants from the case study are described in detail in the following chapter.

The students were chosen because they were enrolled in an intermediate-level French course at Vanderbilt University and because their proficiency level was such that productive discourse about a literary text could be anticipated. Whether or not they chose to participate in the study, students were required to complete the assignments on the digital annotation tool. If any student had chosen not to participate, I would not have included their data for analysis or in any part of my writing. All names appearing in this study are pseudonyms that I chose for the purpose of this report and for future reports.

Setting

Professor Virginia Scott secured my position as her co-instructor of French 2501W, a writing-intensive, intermediate-level course at Vanderbilt University, officially named "French Composition and Grammar." This fourth-semester course was selected for a study on social reading because the students' level of proficiency is generally high enough to read and write in French, although at varying levels of accuracy. As this was a writing course, the digital platform was an additional outlet for student communication throughout the semester. I taught the course every Friday, whereas Scott taught the course on Mondays and Wednesdays. Neither of us were present during the days we were not main instructors, though we did teach for one another if an absence was scheduled. Scott focused on formal styles of writing and assigned compositions throughout the semester. Fridays were dedicated solely to the study of *Kiffe kiffe demain* (2004), by Faïza Guène. Students read the entire novel throughout the semester, and class time was devoted to discussing the novel and Francophone culture. Students became increasingly familiar with the cultural and linguistic features of the novel and had opportunities to engage in free-writing exercises and discussions. Scott and I chose to include *Kiffe kiffe demain* in the course syllabus to enrich students' overall learning experience.

The French course was held on Mondays, Wednesdays, and Fridays from 10:10-11:00 AM in Calhoun Hall on Vanderbilt University's campus. The classroom layout included tiered, long tables ascending toward the back of the room. Students sat in three rows and had ample space to spread their belongings. The classroom was equipped with a computer, projector and screen, and chalkboard. Vanderbilt's Internal Review Board (IRB) approved the research on January 31, 2019. The approved IRB application is included in full in Appendix A and the IRB consent form distributed to the students is found in Appendix B. This study was conducted

during standard course hours, in a regular environment and natural setting (Lincoln & Guba, 1985).

Materials

Participants interacted with three main materials in the current study. These materials include pre- and post-study questionnaires, the novel *Kiffe kiffe demain*, and the DAT *SocialBook*.

Pre- and Post-Study Questionnaires

Two identical questionnaires were distributed to the participants, first at the beginning of the semester and again on the last Friday of classes. These questionnaires were designed to obtain general demographic data, as well as data pertaining to students' own perceptions of their language abilities in French and their feelings toward reading. The pre-study questionnaire is found in Appendix C. As the content of the two questionnaires is the same, the post-study questionnaire is not included. Only the titles of the two questionnaires are different (i.e., Questionnaire 1, Questionnaire 2). I printed the questionnaires and handed them out in class both times. Students completed the questionnaires within ten minutes and returned them to me. Chapter 4 presents findings relating to the questionnaires.

Kiffe kiffe demain

Excerpts selected to be read collaboratively on the DAT were taken from Faïza Guène's 2004 novel *Kiffe kiffe demain*, which Scott had used in a previous French grammar course. This contemporary novel presents a teenage girl's narration of life in the HLM (*Habitation à Loyer*

Modéré [‘rent-controlled housing’]) in Livry-Gargan and confronts readers with a version of Paris whose issues of racism and poverty may not align with preconceived and romanticized notions of France. The text is written in slang and fluidly uses Arabic words throughout. Although this deviation from standard French could be considered linguistically inaccessible for students at this level of study, it is ideally suited to be read in a digital format. In an online context, students have the ability to quickly search unfamiliar words and references and share interpretations with others. Finally, the text tells the coming-of-age story of a fifteen-year-old French girl whose wit and teenage woes read as universal, which permits students to not only read about another culture, but also make connections to their own lives.

The novel’s protagonist is Doria, a fifteen-year-old French girl of Moroccan heritage. Doria and her mother, Yasmina, live in Livry-Gargan, a commune to the north east of Paris. At the onset of the novel, Doria confides that her father has left the family to return to Morocco to find a new wife. Doria and Yasmina live in low-income housing and struggle to make ends meet. Yasmina begins the novel working as a maid in a budget hotel, but she is later fired and enrolls in a French literacy course, where she learns to read. Doria is a student in a public French high school and does not have any friends other than Hamoudi, a twenty-something man who lives in her neighborhood, smokes marijuana, and recites Rimbaud poetry, and Nabil, a teenage boy of Tunisian heritage who progresses from being Doria’s tutor to eventually her boyfriend. Doria narrates the novel in the first-person and tells anecdotes of her daily life. Often recounted in humorous tones, themes include the mother-daughter relationship, general teenage angst, and struggles related to Doria and Yasmina’s impoverished and outsider status in Paris.

SocialBook

Outside the classroom, participants interacted via the DAT *SocialBook* (www.livemargin.com). This free, open-access platform allows users to upload documents as an EPUB (i.e. e-book format) or copy and paste text directly into an online form. Upon reaching the home page, or "My Library," users are met with the following instructional message:

> Upload Documents
>
> Upload any ePUB 2 file from your computer. Your ePUB file can contain custom fonts and images, as well as audio files and video files. You will be able to preview the document in *SocialBook*'s reader before choosing to make it available to other members. (SocialBook)

This message is followed by two boxes users can select in order to proceed: "paste" and "upload." Users may post the files publicly, to be read by the *SocialBook* community, or privately, to be used alone or in private groups. Once text is uploaded, users can post comments, reply to previous comments, and insert links or other media. In addition, users may highlight or underline the text. If the post is made public, the annotations are visible to anyone with a *SocialBook* account. If users post in a private group, the annotations are only visible to members of the group. Chapter 2 includes a description of *SocialBook*, as well as other current digital annotation tools available to educators. *SocialBook* was chosen for the current study because of its user-friendly interface and ease of implementation. Creating private groups for students is a straightforward process, and in-class set-up took less than fifteen minutes. Students were required to create an account, which includes a profile image, username, valid email address, and password. I requested that students use their first names in their username so that they could recognize one another on the platform. The ease of identification mimicked classroom groupwork, in which students know their group members by name. I asked students to choose a

profile image that did not include identifying features in order to protect their privacy. Most participants chose stock images, such as clip art.

General Procedure

Field Entry

As the lead instructor for the Friday class, my entry into the field was constant and predictable. I presented and led discussions about *Kiffe kiffe demain* and became familiar with the students. I assigned in- and out-of-class assignments and interacted with the students every week. During the second week of class, I introduced the digital annotation tool *SocialBook* by using the projector to visit the website. I spent approximately ten minutes reviewing the platform and demonstrating its features. Due to the platform's user-friendly nature, in-depth clarification was not needed.

My entry into the field online differed from my active involvement in-person during Friday classes. As the creator, I was a member of all four student groups, however I was a silent observer during the entirety of the study. This silence differs from what Blyth perceives as the main objective of using digital annotation tools. In a personal interview conducted using the video communications software Zoom (zoom.us), I asked Blyth how he assesses his students when using eComma. He said:

> I also assess by co-acting with them. They're not just participating in doing the social reading. The whole point is to be doing with them. That's really hard because in most approaches to assessment, you're external and outside the activity. You're not participating. But how do you assess and participate at the

> same time? That's a little tricky, but I guess it's talked about in terms of transform practice. And there I do give a grade, I do more of a formal assessment. The whole point of a transform, a practice activity, is to show some kind of creative application of what they have learned in all these other activities. (16 January 2019, Personal Interview with Carl Blyth)

Blyth's active involvement in annotating the text is a unique way of conducting a social reading assignment. I chose not to interact on *SocialBook* because I wanted to witness the interpretations students are able to make on their own and in collaboration with others. Future research could include a variation that includes instructor involvement. The current study, however, relies on silent observation.

Task

All social reading tasks for the current study were the same in order to maintain consistency when responding to the first research question regarding student interaction in a social reading format in a second language. Each intervention presented an excerpt from the novel with the same assignment heading above the text:

> *Devoirs : Quels aspects trouvez-vous intéressants ? Pourquoi ? Écrivez un commentaire de 75-100 mots pour [X date]. Répondez à tous les membres du groupe pour [X date + 3].* ['Homework: What aspects do you find interesting? Why? Write a 75-100-word comment by [X date]. Respond to all members of the group by [X date + 3].']

The task is intentionally open-ended in order to gain a grounded, general understanding of student activity on the DAT. During the second week of class, when I introduced *SocialBook*, I

announced to students that they could comment on any aspect of the text in thoughtful ways that would inspire conversation. Students were given three days to read one another's comments before responding to their peers' comments. Replies could be any word length, so long as the response extended the conversation. Short answers, such as "I agree" or "I disagree" with no additional information were used as an example of what not to do. Comments were typically due on a Friday, while replies were due the following Monday. Throughout the semester, I read the comments and replies on *SocialBook* after the reply due date so that I could read the entirety of the data. Participation was assessed twice during the semester and included a social reading component. Figure 4.1 illustrates the portion of the participation rubric that references social reading, as copied from the first participation assessment. Appendix D includes the first participation rubric in its entirety.

Figure 4.1 Social Reading Portion of Participation Assessment Rubric

ONLINE CONTRIBUTION	**0**	**1-2**	**3**
***SocialBook* Assignment 1**			
Original comment is thoughtful and unique	Not at all	Somewhat	Certainly
Replies to peers are considerate and add a new element to the conversation	Not at all	Somewhat	Certainly

The participation rubric assigns students a score ranging from 0-3, which contributed to the rubric's total score of 20. The rubric assesses students' original comment and students' replies to group members.

Phases

This study was designed over an eight-month period, from September 2018 to May 2019 and involved six phases: (1) preliminary study, (2) study design, (3) field entry, (3) data collection and organization, (4) data analysis, and (5) interpreting and reporting findings. The preliminary study was conducted in the previous semester, from September 2018-December 2018, and served as design research. In this preliminary study, students from Scott's Advanced French Grammar course (French 3113) participated in a qualitative study investigating the processes involved and implications of using a social reading tool. The study was oriented in grounded theory (Glaser & Straus, 1967), with the goal of analyzing the data and developing findings from the data through an inductive analytic process. The purpose of the preliminary study was to test the materials and gain a thorough understanding of *SocialBook* and NVivo 12, get a sense of the kinds of comments students make, and begin thinking about how to approach and asses the data in an authentic setting (McKenney & Reeves, 2012). As such, the preliminary study existed as a study in its own right that inquired into the multiple realities students encounter and present when reading on a collaborative, digital platform.

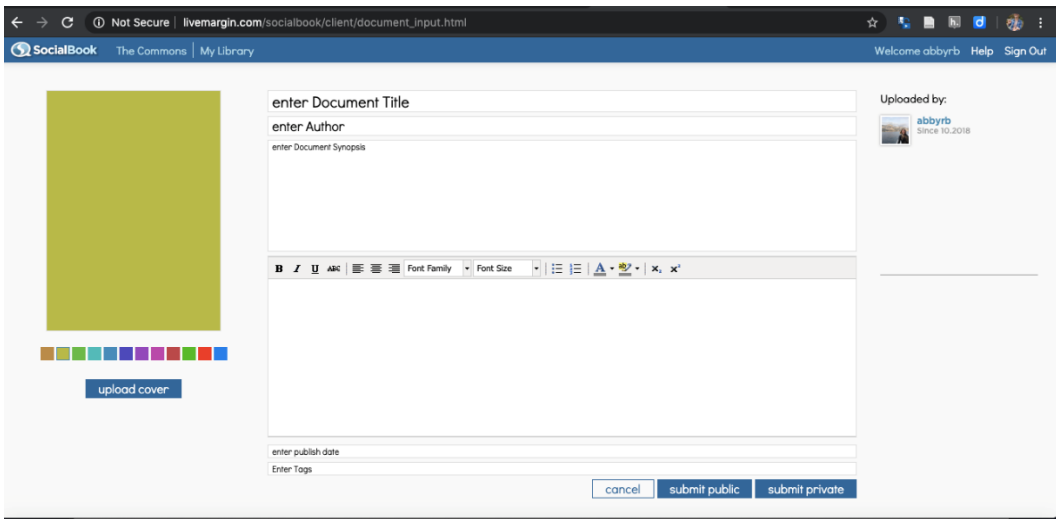
Implementing SocialBook

This section outlines the process used to upload text and create private groups on the digital annotation platform *SocialBook*. Before the study began, I purchased the electronic version of *Kiffe kiffe demain* on Amazon Kindle. I did this so that I could copy and paste excerpts of the novel into Microsoft Word documents, which allowed me to keep a record of the selected content and insert instructions and page numbers in the main body of text for the students. All participants and I owned a physical copy of the novel in order to ensure fair-use

copyright practices. I wrote the Friday syllabus to include four social reading "interventions," or instances when students would collaborate on the DAT. These four interventions were spaced evenly throughout the fourteen-week semester and fell during weeks 3, 6, 10, and 13. Each week during the semester, students were assigned to read approximately thirteen pages of text using their physical copy of the novel. The excerpts uploaded to *SocialBook* as part of the four interventions were taken from the week's assigned reading and were approximately three to five pages in length. In total, the number of pages uploaded to SocialBook throughout the semester consisted of less than 10% of the novel's total pagination.

To upload text onto *SocialBook* for the first intervention, I copied and pasted four pages of text (pp. 21-22 and pp. 27-28 of *Kiffe kiffe demain*) into Microsoft Word. I ensured correct formatting from the printed novel and inserted the page numbers in parenthesis so that students could easily compare their physical copy with the online text. On the home page of *SocialBook*, I selected "paste" and pasted my text into the online form provided. Figure 4.2 depicts the online form that allows users to type or paste their own content.

Figure 4.2 *SocialBook* Form Used to Insert Text

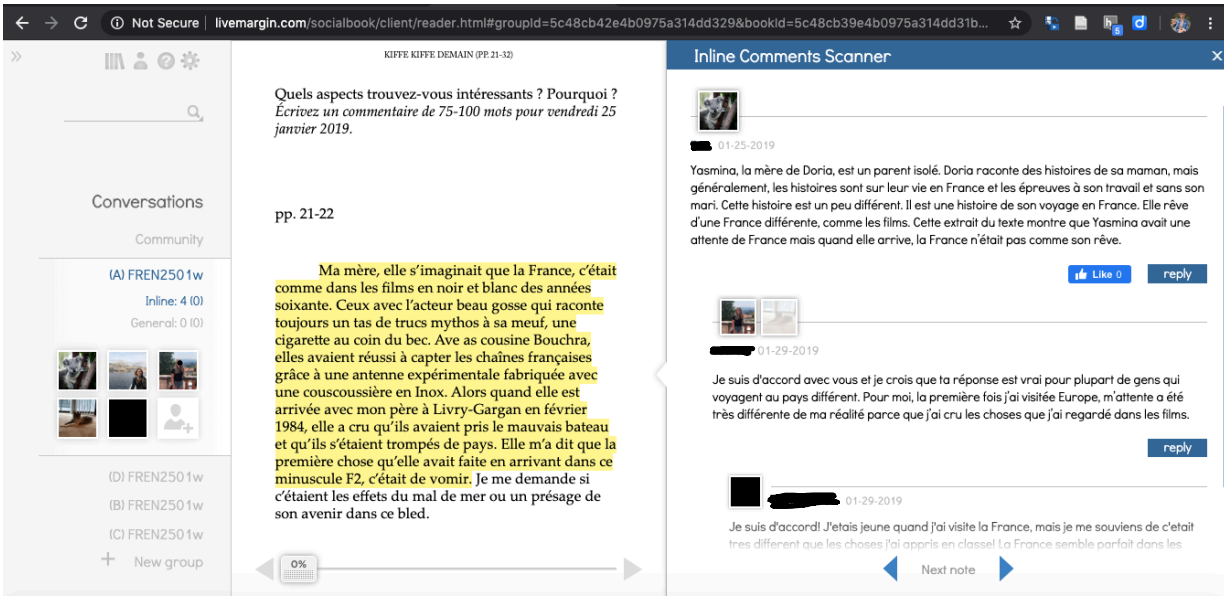


SocialBook prompts the user to enter the document title, author, document synopsis, publish date, and any tags one could use to search for the text, such as themes. Users may select a specific font to use, as well as font size, color, and other features common to word processors. Users may also upload a cover image. The body of the text is typed or pasted into the blank box in the middle of the page. My username for the current study, "abbyrb," is visible on the right-hand side of the image, as is my profile photo.

Once the text is pasted into the form, the user has the option of submitting the content publicly or privately. If "submit public" is selected, the text appears in *SocialBook*'s library of texts, named "The Commons," and is made available for any *SocialBook* user to read and annotate. If "submit privet" is selected, the user will be taken to a new page that prompts the user to begin reading the text. Selecting the option "read now" prompts the user to "Create a group" or "Read on your own within the open community." For the purposes of creating private groups to use in the classroom, "Create a group" is the more secure option. *SocialBook* generates unique links for each private group, which the creator can share with others. At the beginning of the semester, I created four groups by assigning students a letter (A, B, C, or D) in descending alphabetical order. Once I created the groups on *SocialBook*, I emailed the groups' unique links individually to the students. Each group has a unique link that may be sent to anyone with an email address. In order to participate in annotating the text, users must create an account, as previously described. During the process of creating the groups, a notice indicates that private groups may contain no more than 45 members. For the current study, groups were named based on their group letter (A, B, C, and D) and the course title. "(A) FREN2501w" is one example. The text precedes the group, meaning that the creation of groups is done after text has already

been uploaded. The present study features four uploaded texts, each containing four groups. Figure 4.3 is a screenshot of how the text and student comments appear on *SocialBook*, using an image from Intervention 1, Group A. The group's profile images are visible on the left-hand side of the figure. Links to groups B, C, and D are below. These links to other groups are not visible to the students. The center of the figure depicts the text from the novel, headed by the assigned task. The highlighted text and corresponds to the original comment found on the right side of the image. Underneath the comment, members of the group respond to the comment in turn.

Figure 4.3 Screenshot of *SocialBook*, Intervention 1



Data Collection

Data from the current study consists of student text posted on the DAT, which I pulled from *SocialBook* by means of copy and paste into Microsoft Word documents. I created documents for each original comment and included responses to the comment on the same page.

Appendices E-T present each of the documents created from Group B's data. For each *SocialBook* assignment, students were required to post one original comment. In total, I created 59 documents from the entire class' *SocialBook* contributions. The present study focuses exclusively on content written on the online platform, but future studies will include data as it relates to recordings from students' journals and other in-class assignments. The IRB-approved consent form indicated that all work related to the novel *Kiffe kiffe demain* assigned as part of the course's "regular, required tasks" (Appendix B) could be included for data collection and analysis.

Data Analysis

Data analysis of the current study follows analytic strategies proposed by grounded theory (Glaser & Straus, 1967; Strauss & Corbin, 1990). Though grounded theory often refers to interview techniques, this study uses written participant comments and replies as the primary source of data. Participant text uploaded to *SocialBook* is static and seemingly represents what Strauss and Corbin refer to as "the reality of the data" (1990, p. 85). In order to analyze the data, I followed Charmaz's (2000) guidelines of a "two-step data coding process," in which the data is coded twice (p. 510). Content analysis is the core of the data. The comments and replies added to *SocialBook*, in addition to the pre- and post-study surveys, serve as the content. This data allows me to describe and interpret the social reading experience based on participants' own words (Marshall & Rossman, 2006).

The data is the heart of the current study, and codes emerged from the data as I read student interactions and made sense of their content. This exercise in meaning-making led to what LeCompte and Schensul (1999) refer to as an "emergence of patterns [that] actually occurs

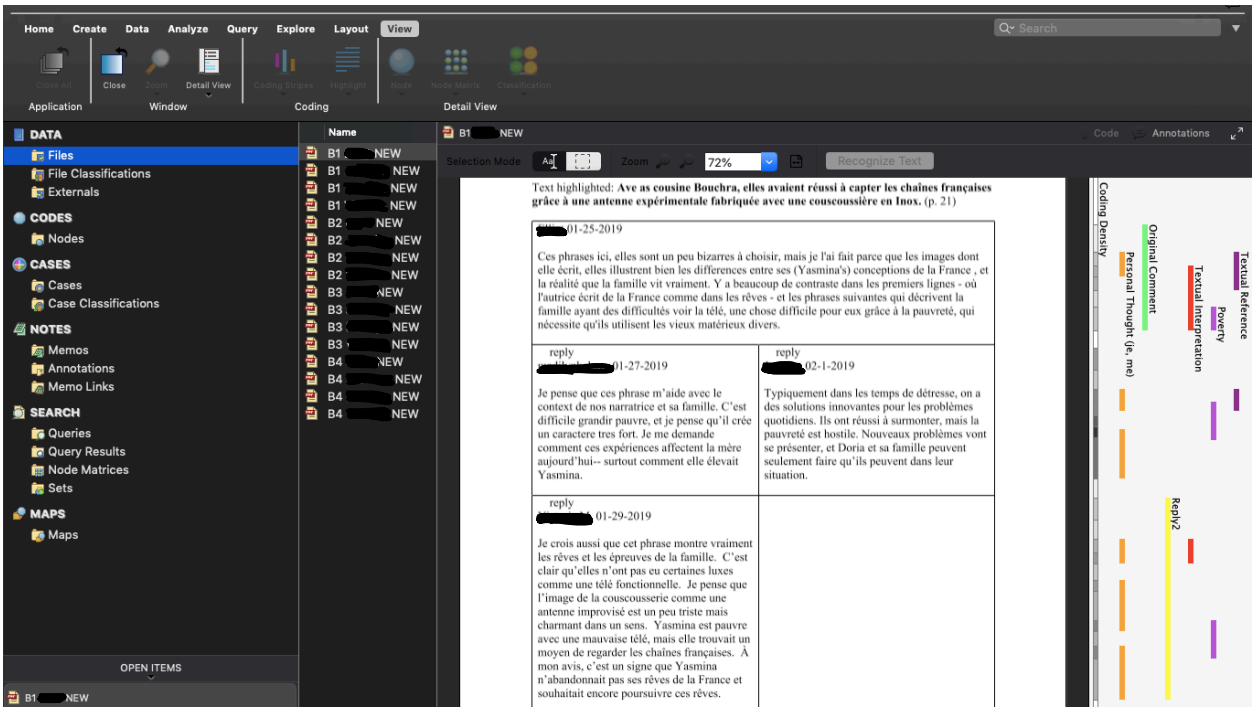
because the researcher is engaged in a systematic inductive thought process that clumps together individual items at the specific level into more abstract statements about the general characteristics of those items as a group" (p. 68). Item level analysis and open coding allowed me to dissect participant comments and understand the type of information the words reveal.

NVivo 12

The qualitative data analysis software NVivo 12 was the exclusive material used to code student content. Developed by QSR International, this software allows researchers to import, store, and organize data to facilitate coding and analysis. The software also generates data visualizations and runs queries. I purchased the NVivo 12 Pro Student License for $99.00 in October 2018, which lasts 24 months. Upon purchasing the program, I downloaded the software and installed it on my computer's hard drive. NVivo 12 is its own application that is not web-based.

Figure 4.4 shows an image-capture of the way the software presents Group B's first original comment. The top menu has tabs for the following functions: Home, Create, Data, Analyze, Query, Explore, Layout, and View. "View" is selected in Figure 4.4, which shows the various sub-categories. These categories provide different ways to view data analyses. Figure 4.4 shows the "Coding Stripes," which indicate which codes are used in the selected document. These coding stripes appear on the right side of Figure 4.4. On the left are folders of data files, information relating to cases, files for notes and annotations, and folders of queries. The next column shows the list of files, whose names are obscured in Figure 4.4. Finally, the center of the image presents the selected data file, which was imported from Microsoft Word. As stated previously, all of Group B's data files are represented in full in the Appendix.

Figure 4.4 Screenshot of NVivo 12, “View” Mode



Coding

NVivo 12 facilitates the coding and analysis of data. In the current study, the coding process was organized into three categories: pre-coding, first round (open) coding, and axial coding. I used Charmaz’s (2006) definition of qualitative coding to guide my coding process. Charmaz writes:

> Qualitative coding, the process of defining what the data are about, is our first analytic step. Coding means naming segments of data with a label that simultaneously categorizes, summarizes, and accounts for each piece of data. Coding is the first step in moving beyond concrete statements in the data to

> making analytic interpretations. We aim to make an interpretive rendering that begins with coding and illuminates studied life. (Charmaz, 2006, p. 43)

Charmaz notes that coding is fundamental to understanding and interpreting data. She adds that "[c]oding is the pivotal link between collecting data and developing an emergent theory to explain these data. Through coding, you *define* what is happening in the data and begin to grapple with what it means" (Charmaz, 2006, p. 46).

Pre-Coding

After final grades were posted, I attempted to experience the social reading task in a similar manner to my students. When beginning the coding process for each of the four interventions, I read the week's assigned pages using my physical copy of *Kiffe kiffe demain*. I read as I typically read in academic contexts and underlined significant or surprising moments and annotated striking passages with notes or symbols. Next, I logged into *SocialBook* and read the excerpt of the novel online. I started reading the text in Group A's private group and toggled between all four groups to read student comments and replies as I went along. For me, this transformed the reading process. The text was alive with multiple voices and I felt like an invisible witness to a private group conversation. During the initial pre-coding read-through, I did not take field notes. It must be noted that my experience was not the same as when the students read the text online, especially for the first student to log into the group. Since I did not log in until after the due date for both comments and replies had passed, I had the privilege of experiencing all four participant voices at once in an "unobtrusive and nonreactive" setting (Marshall & Rossman, 2006, p. 108).

First Round (Open) Coding

After transferring the data from *SocialBook* to NVivo 12, I open coded the data line-by-line in order to discover "background ideas that inform the overall research problem" (Charmaz, 2000, p. 515). As I slowly read the comments and replies, I created codes to categorize the overall phenomena of the thought (Strauss & Corbin, 1990). These codes are labeled "nodes" in NVivo 12. I divided the comments by idea, rather than sentence, which resulted in the potential for sentences to contain multiple different codes (Strauss & Corbin, 1990). I created my own categories in addition to "in vivo" codes, or terms the students used themselves (Strauss & Corbin, 1990, p. 69). One example of an "in vivo" code is "Sadness (triste)". This code is found in all four groups' data and indicates that a student finds an element of the text "sad." As the students wrote in French, this typically meant that they used the word "*triste*," which I then used to name the code. An example of a code of my own creation would be any of the codes relating to "interpretation." As I read through the documents, it became easier to make coding decisions, and subsequently the latter documents I read were coded much quicker than the first. I coded the data using what I term the waterfall method. Table 4.2 illustrates my waterfall method used to open code the data. The horizontal axis indicates the intervention and the vertical axis indicates the order in which data was reviewed and coded.

Table 4.2 Waterfall Coding of Student Data

Intervention	1	2	3	4
Order of Open Coding	*A – B – C – D*	*B – C – D – A*	*C – D – A – B*	*D – A – B – C*

Per intervention, I thoroughly coded each group's data in its entirety. This means that I open coded the data from every group from the first intervention before moving on to the second, third, and fourth interventions. I coded the data using the waterfall system to ensure that each group's data was reviewed first at some point. Coding took several hours per intervention. No two interventions were open-coded the same day. In addition, I went through the data a second time in order to verify that my initial coding was consistent. This first round of open coding produced various totals of open codes per group. Table 4.3 indicates the number of open codes produced for each group during first round coding.

Table 4.3 Number of Open Codes per Group

Group	A	B	C	D
Number of First Round Codes	*30*	*30*	*26*	*29*

The unique codebooks for each individual group, inclusive of all interventions, are found in Appendices U, V, W, and X. These codebooks were aggregated by NVivo 12 and include the name of the code (or node), a description of the code, the number of files the code appears in, and the total number of references of the code. NVivo 12 pulls the descriptions from the information on the code, which I manually added when creating a new code or case. All descriptions of codes and cases are my own.

While open coding, I also assigned cases to the data. Cases describe categories of data and can include demographic data or other categorical information. I created seven cases to help classify and sort the data on NVivo 12. Table 4.4 presents the case data from Group B in

alphabetical order. The horizontal axis designates the name of the case, the number of files the case appears in, and the total number of references.

Table 4.4 Case Data from Group B

Name	Files	References
Late	*8*	*13*
On Time	*14*	*40*
Original Comment	*16*	*16*
Reply1	*14*	*28*
Reply2	*7*	*7*
Reply3	*2*	*2*
Split Reply	*9*	*9*

The last five cases refer to the type of content uploaded: *Original Comment*, *Reply1*, *Reply2*, *Reply3*, and *Split Reply*. The case *Original Comment* refers to the 75-100 word original comment students were required to post for each intervention. The four cases that refer to replies indicate the order of reply (1-3) and if the reply was "split," indicating that multiple students replied directly to the original comment instead of to one another. Table 4.4 indicates that only two instances of Reply3 are found in Group B's data, which reveals that student content did not appear on the digital annotation tool as anticipated. This discrepancy will be discussed in Chapter 4 as it relates to a social network analysis of student interactions. The first two cases, *Late* and *On Time* refer to the timeliness of the student comments or replies. Assigning cases to the data allowed me to quickly assess general statistics about the data and maintain a big-picture mentality.

Axial Coding

After open coding the data line-by-line, I merged the open code nodes into broader categories, each of which contain their own properties (Strauss & Corbin, 1990). These categories were created using the paradigm model, which meant that the subcategories were "link[ed] to a category in a set of relationships denoting casual conditions, phenomenon, context, intervening conditions, action/interactional strategies, and consequences" (Strauss & Corbin, 1990, p. 99). Using Harry, Sturges, and Klingner's (2005) data analysis map as a loose model, I established four categories that emerged from the nodes created during open coding: Cultural, Interactional, Personal, and Textual. These axial codes, along with the open codes, are described in detail in the following chapter.

Trustworthiness

The trustworthiness of this study was operationalized by the following criteria: credibility, transferability, and dependability and confirmability. This section analyzes the trustworthiness of the study and includes preliminary limitations to trustworthiness.

Credibility

This study took place over four months and included weekly interactions and prolonged engagement (Spradley, 1980) with the student participants in the intermediate French course. The students in the study are all Vanderbilt University students of French, a culture I know well from engaging and participating in this community over the past four years (Lincoln & Guba, 1985). My interactions with students were formal, as I was their instructor, but friendly, which allowed for trust building between me and the students. Lincoln and Guba (1985) refer to trust as "a *developmental* process to be engaged in daily" (p. 303). To follow through with this process,

the principal investigator's role is as follows: "to demonstrate to the respondents that their confidences will not be used against them; that the pledges of anonymity will be honored; that hidden agendas […] are not being served; that the interests of the respondents will be honored as much as those of the investigator; and that the respondents will have input into, and actually influence, the inquiry process" (Lincoln & Guba, 1985, p. 303). As every Friday was dedicated to the study of *Kiffe kiffe demain*, students expressed trust in their ability to critique the text openly in class, as well as share positive opinions. Several students freely voiced a neutral opinion of the novel, which indicated that they had no strong feelings of appreciation or dislike. Students debated with one another and with me when I asked questions throughout the semester. I worked to build and develop trust over the course of fourteen weeks through my prolonged engagement (Lincoln & Guba, 1985).

Peer debriefing with Scott was continuous throughout the study. When I first open coded the data, I had conversations with Scott about the emerging codes and interesting comments students made. These conversations helped form the methodological design and were integral to the discussion of findings (Lincoln & Guba, 1985).

Credibility lacked in this study in respect to negative case analysis, triangulation, and member checking. All students participated in the social reading experience and completed the same task. Students who differed in thought with regards to the text represent participants' multiple realities and individual sociocultural factors that impact their ideas. As one of the key points of the experience was to generate conversation outside the classroom, differing opinions are celebrated in my data analysis. In terms of triangulation, data used in the present study consists of content posted to the digital annotation tool and responses to the pre- and post-study questionnaires. Each Friday in class, students wrote for 5-10 minutes. These journal entries could

be compared with the content posted on *SocialBook* and will be included in future studies. Finally, the limitations in member checking are explored in Chapter 5 to illustrate best practices of study design for future research.

Transferability

While programs and students of a second language maintain their own personal histories and realities, the design of this study is readily replicable due to thick description of the setting, the participants, the social reading platform, and how the data was coded. Social reading highlights students' multiple realities through comments and replies. As such, no one claim will be made about the novel *Kiffe kiffe demain* and its assumed success or failure in the classroom. The current study depicts one approach to using online tools to engage students with a literary text and with each other outside the second language classroom. All quotations from participants are translated into English so that teachers of any language who read English may adapt the task to suit their classroom. The thick description and attention to design-based detail allow for transferability judgements to be made on the part of the reader, or future applier (Lincoln & Guba, 1985).

Dependability and Confirmability

Four different groups participated in the present study and performed the same tasks. No students had access to the data from groups other than their own. Though not reported in depth in the current discussion of findings, comparing the four groups will explore and confirm consistency and reliability. Furthermore, each group participated in four separate tasks, which leads to trackable variances of the ways students respond to literature on the social reading

platform. An audit trail, as recommended by Lincoln & Guba (1985), consists of records of the codebooks, Microsoft Word documents of all the student content written on *SocialBook*, and materials from Friday classes, including PowerPoint presentations that guided in-person discussion and student journals. A thorough reflexive journal, as suggested by Lincoln & Guba (1985) would have been helpful to maintain records of personal thoughts and decisions and will be considered in future research.

CHAPTER 5

DISCUSSION OF FINDINGS

This chapter presents findings from the current study on social reading in a fourth semester university-level French classroom. Divided into four sections, the chapter begins with a general overview of the ways social reading offers a space for students to read and interpret a text collaboratively. This first section provides a summary of the interactions of the entire class as they read the novel *Kiffe kiffe demain* via the digital annotation tool *SocialBook*. In the second section, emergent patterns that occurred in all four groups are explored using quantitative methods to analyze student participation and code prevalence. The third section describes a detailed, case study analysis of Group B to highlight various aspects of the findings and respond directly to the three research questions. Student content posted on *SocialBook* are presented exactly as they were posted, followed by a translation in English, which is my own. These translations allow for wider readership and highlight the study's relatability to second language pedagogy in general. The appearance of translated content is modeled after Palmer, Martínez, Mateus, and Henderson (2014) and presents the student content in French in italics, immediately followed by a bracketed English translation set inside single quotation marks. Student quotes of all lengths are centered and separated from the main body of text to highlight their importance and clearly attribute value to student voices. Appendices E-T present Group B's data as collected from *SocialBook* and formatted in Microsoft Word documents. These documents are used throughout this chapter to refer to original comments and subsequent replies. The chapter concludes with an examination of the pre- and post-study questionnaires.

Rooted in educational design research, which in itself is not a linear process (McKenny & Reeves, 2016), three unrestricted research questions guide this study to highlight what happens when new strategies are employed to integrate digital practices of literacy into the second language classroom.

Research Question 1: How do students interact in a social reading format in a second language?

Research Question 2: In what ways does social reading affect students' interpretive abilities?

Research Question 3: In what ways does social reading of a literary text promote a sense of cultural awareness of the world and students' roles in it?

These three questions serve as a guide to analyze the patterns and outliers that were produced within the case study group and within the scope of the entire class.

General Findings

Participation

Fifteen students were enrolled in French 2501W. All students agreed to participate in the study and were divided into four groups by the two instructors, Scott and Broughton (the teacher and author of this study), at the beginning of the semester. I met with students on Fridays to discuss the novel *Kiffe kiffe demain*. Students read an average of thirteen pages of text per week, with no formal assignments other than the four interventions on the DAT *SocialBook*. During the four interventions, students were asked to post one original comment and respond to every

member of their group. I anticipated a total number of 228 posts. In reality, I recorded 208 posts, which indicates a 91% rate of whole-class participation.

Table 5.1 presents a quantitative overview of student participation in the assigned tasks. The four columns represent the data for Groups A, B, C, and D, respectively. Along the vertical axis, headers describe whether the data is reported for the Original Comment or the Reply, along with the participation rate, followed by the combined participation on the platform. Finally, the total class participation is recorded. Percentages are calculated based on the anticipated number of comments and replies.

Table 5.1 Participation on the Digital Annotation Tool *SocialBook*

Participation	**Group A (4 students)**	**Group B (4 students)**	**Group C (3 students)**	**Group D (4 students)**
Original Comments	*16 of 16 (100%)*	*16 of 16 (100%)*	*12 of 12 (100%)*	*15 of 16 (93.75%)*
Total Number of Replies	*45 of 48 (93.75%)*	*37 of 48 (77.08%)*	*24 of 24 (100%)*	*43 of 48 (89.58%)*
Total Interaction Participation (per Group)	*61 of 64 (95.31%)*	*53 of 64 (82.81%)*	*36 of 36 (100%)*	*58 of 64 (90.62%)*
Total Class Participation	*208 of 228 (91.23%)*			

As indicated in Table 5.1, participation ranged from 83% to 100% for students in all four groups. Group B recorded the lowest rate of participation, at 83%. Group D followed, with 91% participation, with Group A slightly ahead at 95% participation. Group C is the only group with 100% participation, indicating that all students successfully posted one original comment per intervention, as well as responded to each member of their group. It is worth noting that Group C was the only group with three students, instead of four. Group C originally had an additional

group member; however, this student dropped the course after groups had already been assigned. Students in Group C could therefore consider themselves fortunate, as their workload consisted of responding to one less comment per assignment. The total participation rates among the groups indicates that smaller groups could lead to increased participation, due to the reduced workload.

Timeliness

In order for all students to successfully participate to the fullest extent, the original comments had to be posted on time so that students had content to reply to. Students were not required to follow-up on the replies, however, and some replies were posted after the assignment due date. These replies were used in the data collection phase and contributed to students' overall grades, though points were removed for tardiness. In terms of student communication on the platform, this variation in timeliness means that some students posted replies several days after the assignment due date, making it likely that other students did not see the replies. Table 5.2 indicates the timeliness of each group in terms of original comments and replies. The horizontal axis represents the four individual groups, and the vertical axis indicates the comments and replies that were posted on time and late, and the resulting percentages of overall timeliness.

Table 5.2 Timeliness of Comments and Replies on *SocialBook*

Timeliness	**Group A (four students)**	**Group B (four students)**	**Group C (three students)**	**Group D (four students)**
Original Comments: On Time	*16 of 16 (100%)*	*13 of 16 (81.25%)*	*11 of 12 (91.67%)*	*13 of 15 (86.67%)*
Original Comments: Late	*0 (0%)*	*3 (18.75%)*	*1 (8.33%)*	*2 (13.33%)*
Replies: On Time	*30 of 45 (66.67%)*	*27 of 37 (72.97%)*	*20 of 24 (83.33%)*	*38 of 43 (88.37%)*
Replies: Late	*15 (33.33%)*	*10 (27.03%)*	*4 (16.67%)*	*5 (11.63%)*
Total Content: On Time:	*46 of 61 (75.41%)*	*40 of 53 (75.47%)*	*31 of 36 (86.11%)*	*51 of 58 (87.93%)*
Total Content: Late	*15 (24.59%)*	*13 (24.53%)*	*5 (13.89%)*	*7 (12.07%)*
Total Class Content: On Time	*168 of 208 (80.77%)*			
Total Class Content: Late	*40 (19.23%)*			

In general, all students participated actively on the social reading platform. In total, the class posted content to *SocialBook* on or before the assigned due date 81% of the time. This number is inflated due to the dates of the replies posted on the first assignment, in which students were disproportionately late as compared to later interventions. All of the students were unfamiliar with *SocialBook* as a platform and therefore required instruction, as well as an easing-in period, in order to confidently use the tool. In the future, a trial run is advised to ensure that all students are comfortable with their abilities to post content and respond to their peers. The rate of timeliness is best examined when considering if original comments were posted on time. Groups B, C, and D all had instances where students posted original comments late. If a student posted a comment after the due date for the replies had passed, the comment would go unnoticed and therefore affect the rate of participation for future replies.

Emergent Patterns

Upon coding the data from all four groups in a waterfall pattern, as described in Chapter 3, thirty-seven unique codes, labeled "nodes" on the qualitative data analysis tool NVivo 12, emerged. These codes were subsequently axial coded into four main categories. Table 5.3 presents the thirty-seven open codes as they fall under the four axial codes: Cultural, Interactional, Personal, and Textual.

Table 5.3 Axial Coding of Open Codes from All Groups

Cultural	**Interactional**	
Cultural Interpretation	Agreement	General Comment-Thought
Cultural Relation	Comment Furthering	Hopefulness
Discrimination-Racism	Comment Reference	Humor
Foreign	Emotional	Interesting
Immigration	Exclamation	Questioning
Media-Arts	Misinterpretation	Sadness (triste)
Poverty	New Ideas	Self-Reply
Socioeconomic	Non-Agreement	Shock-Surprise
Stereotype	Community-Oriented Thought (nous, on)	Speculation
	Feeling	
Personal	**Textual**	
Personal Anecdote	Character Description	
Personal Relation	Character Interpretation	
Personal Thought (je, me)	Language	
	Reading	
	Textual Interpretation	
	Textual Reference	

The axial codes "Cultural," "Interactional," "Personal," and "Textual" represent a thematic indication of communication among students on the digital annotation tool *SocialBook*. Table 5.4 presents the codes from all groups in alphabetical order, with bold font representing the codes in

common with all four groups. The numbers in parenthesis indicate the number of references for each code. In total, 1,613 references were coded into NVivo 12 for the current study. The data was multi-coded, in that phrases were open coded to multiple nodes. For example, in response to Elijah's first original comment (Appendix E), Valeria writes:

> *Je crois aussi que cet phrase montre vraiment les rêves et les épreuves de la famille*. ['I also believe that this sentence really demonstrates the family's dreams and hardships.']

This one sentence is coded at *Personal Statement (je, me)*, in reference to Valeria's use of the personal pronoun "*je*" ['I'], *Textual Reference*, because she refers specifically to one sentence in the text ("*cet phrase*") ['this sentence'], and *Textual Interpretation*, due to her connection between the text and the broader notions of one's hopes and hardships. Of the individual open codes in each group, nineteen were shared among all four groups.

Table 5.5 lists the open codes shared by all groups ranked by total group frequency. The far-right column presents the sum of references for each open code in all the groups in order to provide a general idea of the most prevalent themes. This number does not reflect the popularity of the open code in a particular group, but rather all groups combined. The number of references of each open code per individual group is reflected in the parentheses.

Table 5.4 Open Codes for All Groups

Group A (4 students)	Group B (4 students)	Group C (3 students)	Group D (4 students)
Agreement (38)	**Agreement** (16)	**Agreement** (12)	**Agreement** (26)
Character Description (9)	**Character Description** (6)	**Character Description** (1)	**Character Description** (6)
Character Interpretation (96)	**Character Interpretation** (91)	**Character Interpretation** (65)	**Character Interpretation** (63)
Comment Furthering (5)		Comment Furthering (2)	
Comment Reference (1)	**Comment Reference** (14)	**Comment Reference** (3)	**Comment Reference** (7)
Community-Oriented Thought (nous, on) (9)	**Community-Oriented Thought (nous, on)** (18)	**Community-Oriented Thought (on, nous)** (7)	**Community-Oriented Thought (on, nous)** (16)
Cultural Interpretation (19)	**Cultural Interpretation** (30)	**Cultural Interpretation** (16)	**Cultural Interpretation** (40)
Cultural Relation (2)	Cultural Relation (6)		Cultural Relation (10)
Discrimination-Racism (6)	Discrimination-Racism (12)		Discrimination-Racism (4)
	Emotional (2)		
Exclamation (15)	Exclamation (2)		Exclamation (1)
Feeling (2)	Feeling (2)	Feeling (4)	
Foreign (1)			
General Comment-Thought (43)	**General Comment-Thought** (51)	**General Comment-Thought** (16)	**General Thought-Comment** (39)
Hopefulness (1)	**Hopefulness** (2)	**Hopefulness** (2)	**Hopefulness** (3)
Humor (2)		Humor (3)	Humor (1)
Immigration (4)	**Immigration** (6)	**Immigration** (1)	**Immigration** (4)
Interesting (6)	**Interesting** (5)	**Interesting** (2)	**Interesting** (9)
Language (3)			Language (8)
	Media-Arts (6)	Media-Arts (2)	Media-Arts (15)
Misinterpretation (1)			Misinterpretation (1)
New Ideas (1)	New Ideas (2)		
Non-Agreement (1)			
Personal Anecdote (4)	**Personal Anecdote** (5)	**Personal Anecdote** (5)	**Personal Anecdote** (20)
Personal Relation (9)	**Personal Relation** (8)	**Personal Relation** (8)	**Personal Relation** (13)
Personal Thought (je, me) (52)	**Personal Thought (je, me)** (82)	**Personal Thought (je, me)** (51)	**Personal Thought (je, me)** (72)
	Poverty (5)	Poverty (2)	
Questioning (1)	**Questioning** (13)	**Questioning** (1)	**Questioning** (2)
Reading (3)	**Reading** (5)	**Reading** (9)	**Reading** (3)
Sadness (triste) (14)	**Sadness (triste)** (13)	**Sadness (triste)** (13)	**Sadness (triste)** (14)
	Self-Reply (1)		
		Shock-Surprise (4)	Shock-Surprise (5)
	Socioeconomic (6)		Socioeconomic (1)
Speculation (12)	**Speculation** (9)	**Speculation** (9)	**Speculation** (12)
	Stereotype (1)	Stereotype (2)	Stereotype (10)
Textual Interpretation (28)	**Textual Interpretation** (36)	**Textual Interpretation** (20)	**Textual Interpretation** (25)
Textual Reference (24)	**Textual Reference** (17)	**Textual Reference** (15)	**Textual Reference** (24)
412 References	472 References	275 References	454 References

Table 5.5 Open Codes Ranked by Frequency

Group A (4 students)	**Group B (4 students)**	**Group C (3 students)**	**Group D (4 students)**	**Total**
Character Interpretation (96)	Character Interpretation (91)	Character Interpretation (65)	Character Interpretation (63)	315
Personal Thought (je, me) (52)	Personal Thought (je, me) (82)	Personal Thought (je, me) (51)	Personal Thought (je, me) (72)	257
General Comment-Thought (43)	General Comment-Thought (51)	General Comment-Thought (16)	General Thought-Comment (39)	149
Cultural Interpretation (19)	Cultural Interpretation (30)	Cultural Interpretation (16)	Cultural Interpretation (40)	105
Agreement (38)	Agreement (16)	Agreement (12)	Agreement (26)	92
Textual Interpretation (28)	Textual Interpretation (36)	Textual Interpretation (20)	Textual Interpretation (25)	89
Textual Reference (24)	Textual Reference (17)	Textual Reference (15)	Textual Reference (24)	80
Sadness (triste) (14)	Sadness (triste) (13)	Sadness (triste) (13)	Sadness (triste) (14)	54
Community-Oriented Thought (nous, on) (9)	Community-Oriented Thought (nous, on) (18)	Community-Oriented Thought (on, nous) (7)	Community-Oriented Thought (on, nous) (16)	50
Speculation (12)	Speculation (9)	Speculation (9)	Speculation (12)	42
Personal Relation (9)	Personal Relation (8)	Personal Relation (8)	Personal Relation (13)	38
Personal Anecdote (4)	Personal Anecdote (5)	Personal Anecdote (5)	Personal Anecdote (20)	34
Comment Reference (1)	Comment Reference (14)	Comment Reference (3)	Comment Reference (7)	25
Character Description (9)	Character Description (6)	Character Description (1)	Character Description (6)	22
Interesting (6)	Interesting (5)	Interesting (2)	Interesting (9)	22
Reading (3)	Reading (5)	Reading (9)	Reading (3)	20
Questioning (1)	Questioning (13)	Questioning (1)	Questioning (2)	17
Immigration (4)	Immigration (6)	Immigration (1)	Immigration (4)	15
Hopefulness (1)	Hopefulness (2)	Hopefulness (2)	Hopefulness (3)	8

As Table 5.5 indicates, *Character Interpretation*, *Personal Thought, General Comment-Thought, Cultural Interpretation,* and *Agreement* were the most common open codes when the data from

the entire class are combined. *Character Interpretation* is described as "Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text" (Appendices U-X). I intentionally gave students an open-ended assignment for *SocialBook* activity so I could document what students do on their own when commenting on a literary text. Because *Character Interpretation* was the number one code for three of the four groups, students appear to be most interested in exploring and explaining the inner thoughts and motivations of characters. Making an interpretation about a character presents the student's ideas as fact, even though the novel does not explicitly describe a character in such a particular way. Students offered interpretations of a character, principally Doria, 315 times throughout the four interventions. This number translates to 19.53% of the total code references, or one fifth of the total conversation. The second most common open code, *Personal Thought (je, me)*, indicates a comment written in the first person (using the personal pronoun "*je*" ['I'] or reflexive "*me*" ['me'/'myself']. *Personal Thought (je, me)* highlights the tendency of students to use the first person when posting a comment and stands in contrast to *General Comment-Thought*, where students present comments in an impartial manner and *Community-Oriented Thought (nous, on)*, where students use collective, plural pronouns.

When looking at groups individually, a slightly different picture emerges of the most common codes. Table 5.6 indicates the five most common open codes for each individual group, as well as the number of references in parenthesis. Group D, as shown in Table 5.6, relied most heavily on personal pronouns when writing comments and replies. The use of numerous personal pronouns indicates a level of comfort in revealing personal information, whether that be personal anecdotes or personal opinions of the text. *Cultural Interpretation* does not appear on Group A's top five code list, though it does appear in the other three groups' lists. The ability to relate the

text to cultural situations or events is key to making the leap from the page to authentic, lived experiences.

Table 5.6. Top Five Open Codes in Each Group

Ranking	Group A (4 students)	Group B (4 students)	Group C (3 students)	Group D (4 students)
1	Character Interpretation (96)	Character Interpretation (91)	Character Interpretation (65)	Personal Thought (72)
2	Personal Thought (52)	Personal Thought (82)	Personal Thought (51)	Character Interpretation (63)
3	General Comment-Thought (43)	General Comment-Thought (51)	Textual Interpretation (20)	Cultural Interpretation (40)
4	Agreement (38)	Textual Interpretation (36)	General Comment-Thought (16)	General Thought-Comment (39)
5	Textual Interpretation (28)	Cultural Interpretation (30)	Cultural Interpretation (16)	Agreement (26)

Case Study: Group B

A case study approach benefits this study because of its ability to respond in depth to the three research questions. Gillham (2000) states that "the use of multiple sources of evidence, each with its strengths and weaknesses is a key characteristic of case study research" (p. 2). Evidence comes from closely analyzing the comments and responses from Group B's interactions on the online platform, which enhance the general findings from the whole class. The pre- and post-study questionnaires also provide additional evidence to support findings. The case study approach attempts to reveal what interacting on the online platform was like, how students used the tool, and what they gained from the experience. This "search for meaning" (Gillham, 2000, p. 10) is ongoing and changeable, and the data presented in this study represents only a snapshot of the student experience. The following section tells the story of Group B's involvement in the Spring 2019 study on social reading in the intermediate French classroom. The account presented in response to each of the three research questions will be "a narrative

following the logic and chronology of [the] investigation and reasoning" (Gillham, 2000, p. 22). As mentioned previously, Appendices E-T present full transcripts of Group B's files and will be referred to throughout the following presentation of findings.

Group B includes three female students and one male student. On the pre- and post-study questionnaires, Jade,*[1] Madison,* and Valeria* all indicated a preference for the pronouns "she/her/hers," while Elijah* indicated a preference for the pronouns "he/him/his." At the end of the semester, Jade and Madison were nineteen years old, and Elijah and Valeria were twenty-one years old. Madison was a first-year student, Jade, a second-year student, Elijah, a third-year student, and Valeria, a fourth-year, graduating, student. Group B was chosen for closer analysis for three main reasons:

1) Class rank diversity
2) Classroom seating arrangements
3) Varying levels of participation on the social reading platform

The first reason involves the diversity in class rank. This variation in college experience likely contributed to the diversity in the participants' responses. The group members' lack of interaction in class was the second reason for choosing this group. These four students sat in different areas of the classroom and rarely interacted during class time. The third reason for choosing Group B was their relatively low level of participation on the social reading platform. Group B participated at a rate of 83%, whereas Groups A, C, and D participated at rates of 91% to 100%. This lower rate of participation indicates a divergence between classroom expectations and what students actually do when assigned an unfamiliar, out of class, task.

[1] * Indicates name has been changed.

Research Question 1: How do students interact in a social reading format in a second language?

The first research question investigates how students interact when using digital annotation tools in a second language setting. A social network analysis of Group B's interactions throughout the four interventions presents a visual image of student communication. Next, an evaluation of the codes produced in Group B's interactions exposes the types of comments and replies posted on *SocialBook* and how the students interacted with one another.

Social Network Analysis

The following four figures present a visual image of the ways the comments and replies were formatted on *SocialBook*. This visualization is important because it differs from what I anticipated would happen on the platform. When the assignment was originally presented in class, I told the students to post one original comment each and then respond to their peers' original comments in a chain format. During Intervention 1, Jade's comment thread (see Figure 5.1) is the only thread that matches what I assumed would happen. Figure 5.1 depicts a hierarchy chart of interaction among students in Group B during the first intervention. The original comment was due January 25, 2019, and the responses were due January 28, 2019. Text in bold font on a red background represents the student who posted the original comment. The replies descend below the original comment in blue. Replies responding to other replies also descend in a vertical manner. If a second student responded to the original comment instead of the previous reply, it is illustrated in a horizontal manner. Upon reading the replies, I realized that secondary and tertiary responses to the original comment are somewhat hidden behind the first response and are seemingly easy to overlook.

Figure 5.1 Hierarchy Charts of Interaction among Students in Group B, First Intervention

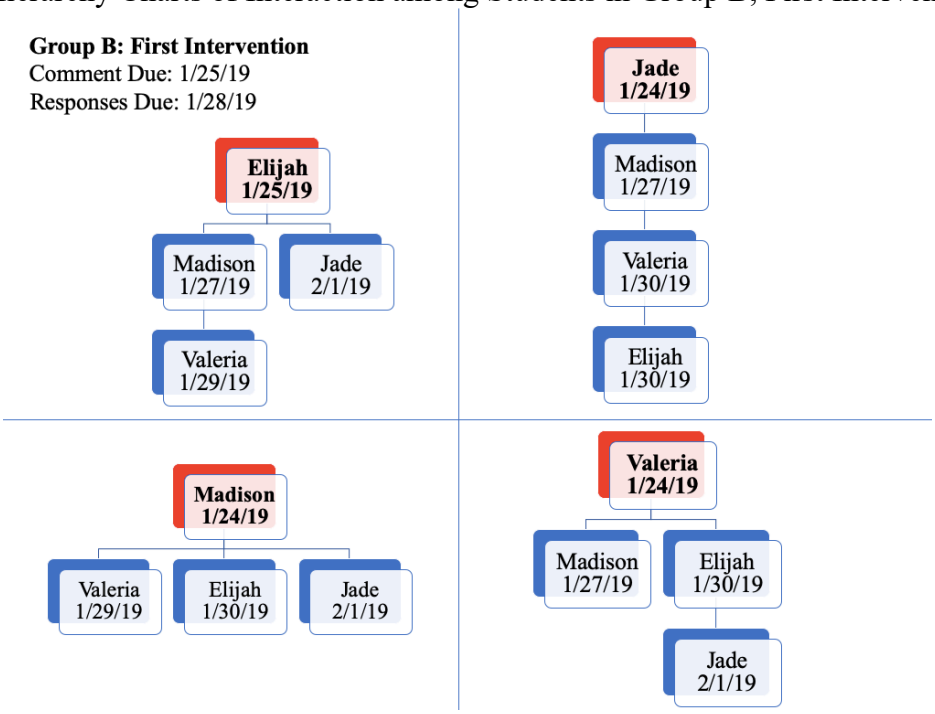


Figure 5.1 shows that both Madison and Jade responded to Elijah's original comment. This is problematic because it indicates that Valeria only responded to Elijah and Madison's content, not Jade's, which means that Jade is excluded from the conversation. Jade posted a response after the assignment due date, which reinforces the fact that her thoughts were likely not seen by other members of the group. Jade's original comment, on the contrary, resulted in a true chain format of replies. Madison responded directly to Jade, Valeria responded to Madison, and Elijah responded to Valeria. This format ensures that all four of these posts were visible for all members of the group to see. Madison's original comment resulted in all of the other members of the group responding directly to her. Because Madison's peers responded directly to her, instead of the other replies, the result is a scenario in which each response dialogues only with the

original comment, rather than with all members of the group. Finally, the action responding to Valeria's original comment mirrors Elijah's original comment, in which two students responded directly to the original comment and one student responded to only one of the replies. Intervention 1 produced every type of comment-response scenario available. Figures 5.2, 5.3, and 5.4 illustrate the comment-response situations for the following three interventions throughout the semester, as well as the due dates for the assignments and the dates the students posted content.

Figure 5.2 Hierarchy Charts of Interaction among Students in Group B, Second Intervention

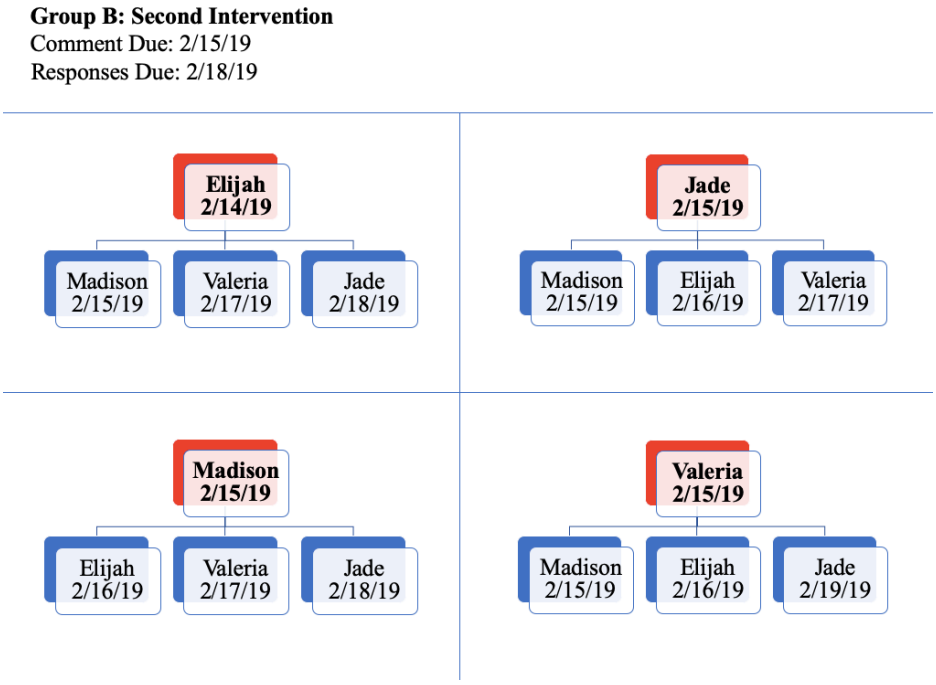


Figure 5.3 Hierarchy Charts of Interaction among Students in Group B, Third Intervention

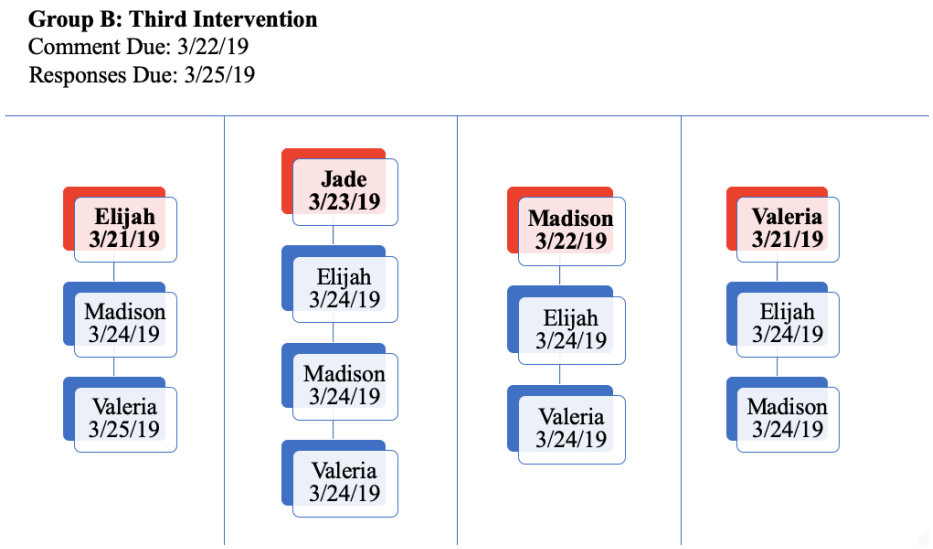
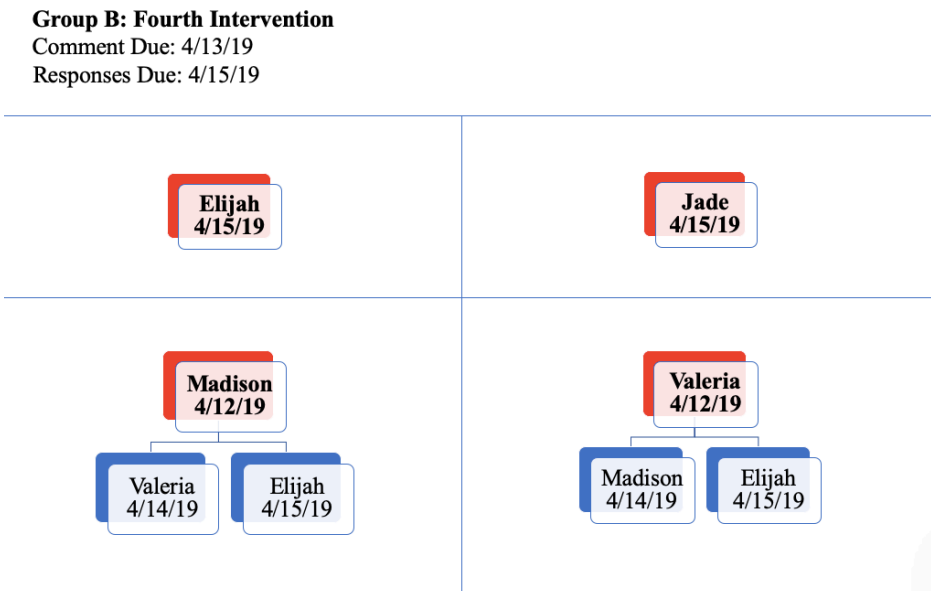


Figure 5.4 Hierarchy Charts of Interaction among Students in Group B, Fourth Intervention



It is interesting to note that Intervention 2 produced the same response scenarios in all four posts. Each student responded directly to the main comment and disregarded their peers' replies. This bi-directional method of communication indicates that each student wished to respond directly to the original comment instead of interacting with one another's replies. On the other hand, the act of responding only to the original comment ignores the intent of the assignment, which was to create a space for dialogue among all members of the group. Figure 5.2 also reveals that the students completed the assignment in a timely fashion. Jade posted one reply a day after the deadline, but all other replies were on time. *SocialBook* does not indicate the time students post content, so her response may have been posted after midnight on the due date.

Intervention 3, represented in Figure 5.3, produced the chain-response format I had originally anticipated among all four students. With the exception of Jade, who did not respond to any of her peers' comments, all student content was posted on time, in response to the previous replies. This suggests that the students read one another's replies and interacted as a group.

Figure 5.4 shows the interactions from the fourth intervention. For Intervention 4, two students, Elijah and Jade, posted original comments two days after the original assignment due date. This tardiness resulted in no acknowledgement of their posts from their peers. Madison and Valeria did post their comments on time and received two replies directly to their comments.

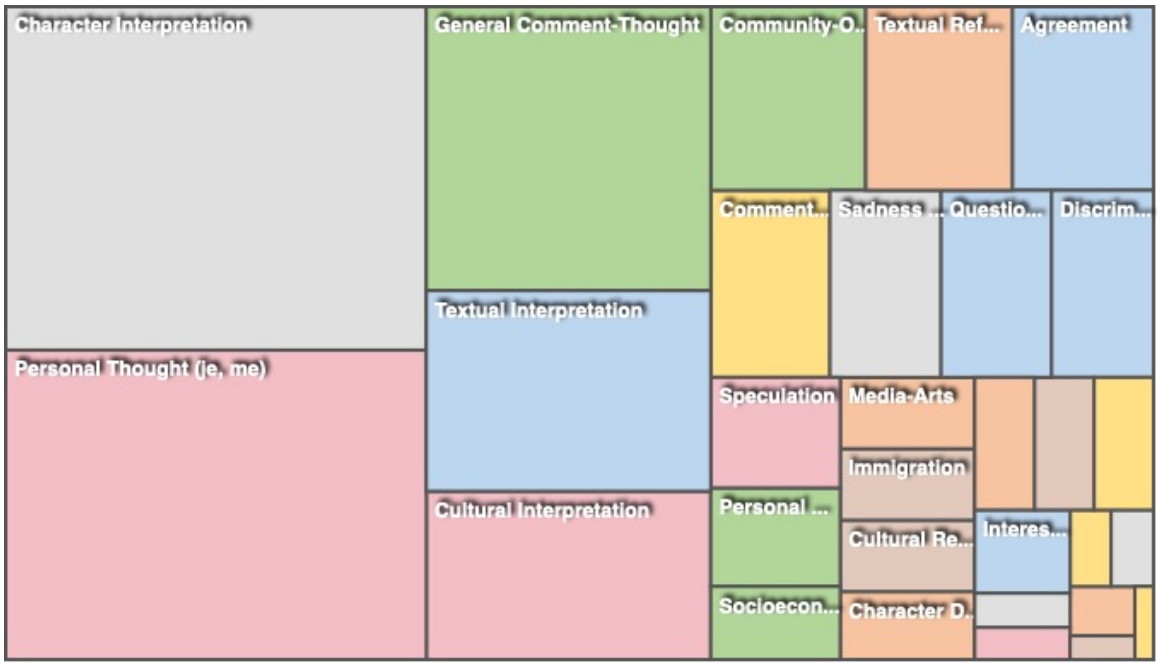
It is unclear why members of the group would choose to respond directly to the original comment, as opposed to their peers' replies. The results of the social network analysis demonstrate the need for task design and instructor scaffolding. I originally believed all replies would automatically appear on the platform in chain format. It was not until late in the semester that I realized that some replies were layered, and therefore hidden. During the mid-semester

participation assessment, I overlooked the concealed replies and marked students down for not participating in the social reading assignment. Students expressed concern, and I found the hidden content and corrected the grades. In terms of the first research question, which interrogates how students interact on a digital annotation tool, it is evident interactions can have various forms, and students require explicit training to ensure successful formatting.

Coding: Nodes and Interaction

472 references were coded from Group B's data, the most of any group. Though Group B had the most problems with participation and timeliness, the content that was posted was rich and insightful. Figure 5.5 shows the Treemap visualization created by NVivo 12 that presents nodes scaled in size to the number of references.

Figure 5.5 Treemap Visualization of Group B's Codes Produced by NVivo 12



As was noted in Table 5.6, Group B's five most common nodes were *Character Interpretation, Personal Thought (je, me), Textual Interpretation, General Comment-Thought, and Cultural Interpretation.* Axial coding of the open codes included "Personal" and "Interactional" as two of the four main categories of responses. This section focuses on Group B's codes that fall under these two headings, as they most closely respond to the first research question's interest in how students interact in an online social reading context.

Axial Code: Personal

Three codes make up the axial code "Personal": *Personal Anecdote, Personal Relation,* and *Personal Thought (je, me)*. Of these three, 82 instances of *Personal Thought (je, me)* were recorded from Group B's complete dataset. There were eight instances of *Personal Relation* and five instances of *Personal Anecdote*. This section will provide examples of each of these three codes in order to discover how students post about themselves on the digital annotation platform.

Personal Thought (je, me) indicates that the student comments are written in the first-person by using either "*je*" ['I'] or the reflexive "*me*" ['me'/'myself']. Using the first-person occurred at some point in every file uploaded to *SocialBook*.[2] Often the first-person "*je*" ['I'] appears in comments including phrases such as "*je pense*" ['I think'], or "*je crois*" ['I believe']. Another way students write in the first person is by stating "*à mon avis*" ['in my opinion'], which indicates a point of view. Jade's first original comment in Intervention 1 is an example of the varied ways students use the first-person in their writing (Appendix F). Jade's comment relates to pages 21 and 22 of *Kiffe kiffe demain*, in which Doria recounts the last time she visited

[2] A file consists of one original comment and the corresponding replies.

Morocco with her mother and overheard the elderly Moroccan women telling her mother that she needed to find her daughter a husband. Jade begins her comment in the first person:

> *Je trouve intéressant que Doria ait quinze ans, et en ce moment, elle est plus jeune ici*. ['I find it interesting that Doria is fifteen years old, and at this point in time she is even younger.']

She next suggests that it is part of Moroccan culture to find a husband at a young age. Jade writes that Doria has a heavy burden and ends her comment by stating:

> *Elle a un lourd fardeau mais il passe inaperçu. À bien des égards, obligation culturelle est plus important que les sentiments personnels*. ['She has a heavy burden, but it goes unnoticed. In many ways, cultural obligations are more important than personal feelings.']

Jade's conclusion is written without the use of personal pronouns but represents her point of view, as reflected in the initial "*je*" ['I'] of her comment. Madison's reply, posted three days later, responds directly to Jade's comment and begins in the first-person:

> *Je pense que votre idée que les sentiments de la culture est plus important que les sentiments du individu est très intéressante*. ['I think your idea, that the feelings of the culture are more important than the feelings of the individual, is very interesting.']

Madison finds Jade's comment curious and restates it in her post. Her next line is written as a general idea, and she states that Jade's point of view could be said for all cultures. Madison's then offers a new perspective, which is distinguished by the term "*mais*" ['but']. Madison writes:

> *Mais, je pense que les sentiments du individu peut-etre plus important aux quelques cultures--par exemple, aux Etats-Unis, nous donnons beaucoup*

> *d'importance à un individu et ses sentiments*. ['But, I think that the individual's feelings can be more important to some cultures–for example, in the United States, we grant a lot of importance to the individual and their feelings.']

This last sentence does not directly contradict Jade's thoughts, but rather provides a different idea about the divide between community and individualism as culture specific. Madison offers an example of how in the United States, the individual and independent feelings are given importance. Madison uses the personal pronoun "*nous*" ['we'] in order to convey her sense of belonging in American culture, as well as relate American culture to her peers in the group. Three days later, Valeria responds to Madison's reply. She begins her post writing:

> *À mon avis, le problème ici est que Doria doit confronter á deux cultures avec deux attentes différentes*. ['In my opinion, the issue here is that Doria has to confront two cultures with two different expectations.']

By explicitly stating her opinion, Valeria neither contradicts nor agrees with the previous two posts. Instead, she works with both Jade and Madison's comments to conceive the new idea that Doria is torn between two cultures with two different expectations. The rest of her post offers thoughts on the differences between Moroccan and French cultures and ends by stating that the social pressures are different in the two contexts. Finally, Elijah responds to Valeria's post with an affirmative "*Oui*" ['Yes'], which seems to indicate agreement. He writes:

> *Oui je pense que c'est cette confluence de deux cultures qui rend difficile sa vie*. ['Yes, I think that this confluence of two cultures is what makes her life difficult.']

Restating what Valeria wrote about Doria's confrontation with two different cultures, Elijah adds that Doria has not decided to which culture she truly belongs, which leads to her confusion

about her place in the world. Though Elijah's first sentence is written in first-person, his second sentence is presented neutrally and as matter of fact. These four posts, written for the first assignment, represent the varied ways students write opinions regarding the text in the first person.

The code *Personal Relation* is found in Group B's dataset eight times, spread across six different files. This code indicates that the student relates personally to the text, whether culturally or to a character. The first instance of the code *Personal Relation* appears in the first intervention. In Madison's original post (Appendix G), she mentions how in high school she participated in a play that parodied the 1941 film *The Maltese Falcon.* She relates this experience to Doria's mother's misconstrued and romanticized notions of France and concludes:

> *Donc, ce lien entre ce texte et ma expérience personnelle crée des bonnes images*. ['Therefore, this link between the text and my personal experience brings up good images.']

Madison explicitly mentions the link between the text and her personal experiences by telling her peers a story about her activities in high school. None of her peers comment on this experience, though they do all agree with her comments regarding the text and Doria's mother. Madison's comment is coded as both a *Personal Relation* and a *Personal Anecdote*, as she both directly relates her life to the text and tells a story to go along with this relation.

During the second intervention, the code *Personal Relation* is found four times. In a reply to Elijah's original comment (Appendix E) about Doria's relationship with her mother (inspired by page 80 of the novel), Valeria responds that she understands Doria's positive feelings about seeing her mother more. Valeria writes:

> *La licenciement de Yasmina est mauvaise bien sûr, mais je peut comprendre que Doria est heureuse de voir sa mère souvent. J'espère que Doria et sa mère peuvent maintenir cette intimité même si Yasmina trouve un nouveau travail*. ['Yasmina's dismissal is certainly bad, but I can understand that Doria is happy to see her mother more often. I hope Doria and her mother can maintain this closeness even if Yasmina finds a new job.']

Valeria relates to the main character by empathizing with Doria's situation and understanding her perspective when she writes, "Comme ça, je la verrai beaucoup plus et ça me permettra d'oublier moins souvent que j'ai une mère" (Guène, 2004, p. 80) ['That way, I will see her more, which will allow me to forget less frequently that I have a mother']. Jade's original comment during the second intervention (Appendix J) prompts two separate instances of *Personal Relation*. Jade's original comment also responds to page 80 of the novel, in which Doria notes her mother's apprehensiveness to begin a literacy course. Jade first writes that she believes Yasmina's hesitation is due to doubt or uncertainty ("*incertitude*"). She next writes:

> *Sa situation me rappelle la situation de beaucoup d'autres. Le travail doit avoir priorité toutes les autres activités*. ['Her situation reminds me of many others'. Work must take priority over all other activities.']

Jade does not describe who these "others" are but does relate this portion of the text to people she is familiar with, whether personally or in general. Throughout her comments and replies on *SocialBook*, Jade indirectly provides a window into her own experiences with the immigrant community. In a reply to Jade's comment, Madison also indicates her relation to the text by using the personal pronouns "*on*" and "*nous*" ['we']. Jade's last statement notes that when work takes priority over all other aspects of life, it can be a great disadvantage. She writes:

> *Cela peut se faire au détriment de la santé, de la stabilité financière et de l'avancement personnel*. [‘This could be at the detriment of health, financial stability, and personal advancement.’]

Madison responds that Jade’s comment is sad but true. Whereas Jade’s comment focuses on disadvantaged adult workers, Madison relates Jade’s ideas to an American university context. She writes:

> *Si on considère nos vies, nous faisons beaucoup de choses pour nos carriers dans l’avenir et pour notre éducation. Nous perdons le sommeil, nous avons beaucoup de stress, et nous sommes en concurrence tous le temps. La santé des étudiants est horrible-mentalement et physicalement*. [‘If we consider our lives, we do a lot of things for our future careers and for our education. We lose sleep, we have a lot of stress, and we are in competition all the time. Student health is horrible–mentally and physically.’]

Using a community-oriented pronoun suggests that the other students in Group B hold the same opinion regarding this true but sad reality about university students. Due to her first-hand knowledge of student life, Madison compares the novel’s depiction of an unhealthy work culture to Vanderbilt University in order to comment on mental and physical stress. Madison’s comment can be read as both general and specific. By avoiding the first-person “*je*” [‘I’] and using the community-oriented “*nous*” [‘we’], Madison relates both Jade’s comment and the novel to humanity at large. In referencing university students in particular, Madison creates an illusion of closeness and understanding among her peers and assumes everyone in the group shares similar experiences.

A final example of the code *Personal Relation* comes from Jade's original comment during the third intervention (Appendix N). Jade posts a comment responding to page 121 from the novel, in which Doria states that Hamoudi's Mediterranean features are the reason he was unjustly accused for stealing equipment at his job and subsequently fired. Jade begins her comment by writing that she knows how it feels to be a victim of discrimination. She writes:

> *Je comprends les sentiments qu'on se sent comme une victime de discrimination*. ['I understand the emotions one feels as a victim of discrimination.']

Jade reveals her personal experiences by relating Hamoudi's experiences to racism on Vanderbilt's campus, using the modifier "*ce*" ['this'] to designate the university her peers all attend ("*ce campus*"). She states that it is depressing to be familiar with racism. Jade writes:

> *Cependant pour beaucoup de personnes de couleur, ils doivent naviguer autour le préjudice et les barrières systematiques*. ['However, for many people of color, they must navigate around prejudice and systemic barriers.']

Jade's experience is written as both first-hand and generalized. Using the third person "*ils*" ['they'], she speaks broadly, for real people and for the characters in the novel. She comments that something as small as a stereotype can get someone fired. Of the three responses from her peers, Madison and Valeria both responded directly to Jade's post about first-hand experiences with racism on campus. Elijah, who posted the first reply, did not mention Jade's personal comment and instead focused solely on the novel. Madison addresses Jade directly about her experiences. She writes:

> *Jade,* je suis triste d'écoute que tu avais expérience avec le racisme sur notre campus. Je pense que, pour la plupart, notre communauté travaille à combattre le*

racisme. [‘Jade, I am sad to hear that you have had experience with racism on our campus. I think that, for the most part, our community is working to fight against racism.’]

Madison’s comment indicates that she is potentially unsettled by Jade’s revelation. She is sad to hear that Jade has experienced racism because she previously thought that the entire campus community was mostly working to fight against it. Valeria follows up the chain of replies with a comment that bridges all three previous posts, including Elijah’s, and contributes her own personal relationship to the text. Valeria writes:

C’est difficile et triste de confronte le racisme dans la fiction et la réalité. Notre université n’est pas malheureusement immune à la discrimination et au préjuge. Quelquefois, j’ai l’impression qu’il y a partout des rappels constants des tensions raciales. Je trouve ça fatigant. Et donc je peux comprendre les soucis de Hamoudi. Mais comme Elijah a dit, Hamoudi n’a pas d’évidence tangible de la discrimination. L’histoire des trafics des stupéfiants de Hamoudi ne voit pas bon au employeur aussi. C’est une situation qui ressemble une incident de la discrimination mais est peut-être plus compliqué.* [‘It is difficult and sad to confront racism in fiction and in reality. Our university is unfortunately not immune to discrimination and prejudice. Sometimes, I have the impression that there are constant reminders everywhere of racial tensions. I find it tiring. And so, I can understand Hamoudi’s worries. But as Elijah said, Hamoudi does not have any tangible evidence of discrimination. Also, Hamoudi’s history of drug trafficking does not look good to the employer. It’s a situation that looks like an incident of discrimination but is perhaps more complicated.’]

Valeria addresses racism on campus, remarking that "our" university is not immune to discrimination or prejudice. She highlights her own recognition of racial tension on campus and her weariness toward it. She next relates to Hamoudi by saying that she can understand his concerns. Valeria also recognizes Elijah's reply, which ignored Jade's experiences with racism and directly confronted Hamoudi's situation in the text. She points out Hamoudi's troubled past, in which he sold drugs, and writes that there is no concrete evidence of discrimination. She concludes with a neutral position connecting all three of her peers' posts that recognizes that perhaps Hamoudi's firing was due to discrimination, but also that there could be more to the story. This thread is a key example of the node *Personal Relation*, but it is important to recognize its value as a representation of students' interpretative abilities, which is addressed in the discussion of Research Question 2. Both Madison and Valeria's replies to Jade's original comment indicate that the students are relating to one another on a personal level and are confronted with destabilizing real-world issues because of what they are reading–both in the novel and in the social reading comments.

The final node that corresponds to the axial code "Personal" is *Personal Anecdote*, which appears in five references across two files. While *Personal Statement (je, me)* and *Personal Relation* both reveal students' individual experiences in the first-person, the node *Personal Anecdote* indicates a comment that reveals a story, or anecdote, that describes students' prior experiences. Group B's number of references (five) is similar to Group A and Group C, who recorded four and five references, respectively. Group D's participants revealed the most about their personal lives and recorded twenty references. For Group B, the two most representative examples of the node *Personal Anecdote* were both written by Madison. The first incident appears during the first intervention (Appendix G), in which Madison writes a comment referring

to page 21 of *Kiffe kiffe demain*. Briefly mentioned previously, Doria describes her mother's preconceived, romanticized notions of Paris from what she had seen in black and white films from the 1960s and the discrepancy between how she imagined France and her reality upon arrival. In her first original comment, Madison writes:

> *A mon avis, ce phrase est un très fort début de la nouveau chapitre. Immédiatement, je pense à le films noirs de les années soixante, qui ont un style artistique très reconnaissable. En lycée, j'ai réalisé une pièce de théâtre qui parodie le film, "The Maltese Falcon." Donc, ce lien entre ce texte et ma expérience personnelle crée des bonnes images. Et aussi, je pense que sa mère était romantique et un peu naïve, m'aidant à caractériser elle.* ['In my opinion, this sentence is a very strong beginning to the new chapter. Immediately, I think about film noir from the sixties, which have a very recognizable artistic style. In high school, I participated in a play that parodies the film *The Maltese Falcon*. So, this link between the film and my personal experience brings up good images. And also, I think that her mother was romantic and a little naïve, which helps me characterize her.

Madison's anecdote reveals that she was once involved in theater and is familiar with old films. Her personal story does not provoke any response from her peers, however her characterization of Doria's mother does, which is discussed in the following section regarding the code *Agreement.* Of note, Madison responded to her own comment with a language correction, in which she corrects the gender of the article corresponding to "*chapitre*" ['chapter']. This is the only instance across the whole class where it is obvious that a student corrects her own work.

The second instance of *Personal Anecdote* is found in Madison's original comment during the second intervention (Appendix K). Madison's comment references page 81 of *Kiffe kiffe demain*, in which Doria references a storm in the Caribbean named Franky. Doria narrates that her mother finds the western habit of naming natural disasters silly or stupid ("*bête*"). Madison's comment relates to the theme of naming inanimate objects or happenings. She writes:

> *Ça m'intéresse beaucoup parce que je donne un nom à tous les choses. Et je suis sûre que c'est un résultat de ma culture et comment j'ai grandi. Peut-être c'est juste moi, mais je traite tous les objets comme un vrai personne. Par exemple, le camp que j'allais quand j'étais jeune a dit "donner les araignées un nom, donc vous n'êtes pas effrayés." Ça marche parce que je suis effrayée d'un araignee, mais pas de "Joey." Et, c'est le même pour les ouragans. Je n'avais pas envisager que les gens aux autre pays ne font pas le même chose.* [It really interests me because I give everything a name. And I'm sure it's a result of my culture and how I grew up. Maybe it's just me, but I treat all objects like a real person. For example, at the camp I went to when I was young, they would say "give spiders a name, and you won't be afraid." It works because I was afraid of a spider but not of "Joey." And it's the same for hurricanes. I hadn't thought that people from other countries don't do the same thing.']

First, Madison begins her comment by responding to Doria's mother's feelings on naming natural disasters. She relates the text to her own life, noting that she names everything, which she decides is likely a cultural trait. Her personal example from camp is an anecdote about her past that reveals an aspect of her life before coming to university. In describing her humorous example and relating it to the text, Madison realizes that she had not previously been aware that

people from other countries might not name things the way she does, as is shown in the example of Franky the Caribbean storm. This realization also responds to Research Question 3, in which Madison's cultural awareness of the world is changed, and she recognizes that her worldview is not universal. Madison's comment sparked lively replies among her three groupmates. All three remaining members of the group responded directly to Madison's original comment, which means that the general conversation was not inclusive of all members but that all members participated in mentioning the act of naming non-human things. Elijah addresses Madison directly using "*tu*" ['you,' informal] exclaiming:

> *Tu n'es pas seule dans ce régard à propos des noms des trucs inanimés! Moi je fais fréquemment la même chose*. ['You are not alone in naming inanimate things! I frequently do the same thing, myself.']

Elijah's use of an exclamation mark highlights his enthusiasm in finding someone who behaves similarly to himself. Elijah then gives his own opinion of the scene described in the novel. He writes:

> *À mon avis c'est vraiment possible que ces phrases qui parlent de l'ouragan, ells sont assez pertinents au texte parce qu'elles discutent ce qu'on peut faire de rendre des choses étranges plus reconnues pour l'individu, comme tu as écrit*. ['In my opinion, it's really possible that these sentences that talk about the hurricane are quite pertinent to the text because they talk about how we can make strange things more familiar for the individual, like you wrote.']

Elijah reinforces Madison's ideas about the importance of making the unfamiliar known, while also speculating about the excerpt's role in the overall novel. In a second reply to Madison,

Valeria's writes that she always considered the concept of naming objects and concepts to be a universally human phenomenon. She asks:

> *Les concepts abstraits comme la Justice et la Mort ont des modèles humains. Pourquoi un ouragan devrait-il être différent?* ['Abstract concepts like Justice and Death have human models. Why would a hurricane be different?']

Valeria's comparison of naming hurricanes to the practice of using human representations to conceptualize philosophical, abstract terms elevates the conversation beyond what is described in the novel. Valeria's question is rhetorical, and she skips a line before continuing her reply, which is written in the first-person and refers to Yasmina's description of naming storms as a western habit. She writes:

> *Je ne considère pas que ce phénomène est seulement une tradition occidentale. Peutêtre donner un nom aux ouragans spécifiquement n'est pas normal pour d'autres pays*. ['I don't think that this phenomenon is only a western tradition. Perhaps giving a name to hurricanes specifically is not normal for other countries.']

Like Madison, Valeria did not realize that naming storms might not be standard for other cultures. This comment also reveals Valeria's evolving cultural awareness and vulnerability in recognizing that her worldview is different from others', while simultaneously defending her opinion. The use of the present tense verb "*considérer*" ['think'/'consider'] is ambiguous, as either Valeria contradicts Yasmina or indicates that she had not previously considered Yasmina's point of view to be true. Finally, Jade's reply indicates that she personally likes when inanimate objects are named, stating that doing so is a uniquely human practice. Jade's comment is similar to Madison and Elijah's opinion that naming something makes it easier to handle. She writes:

> *Je pense que nommer des objets signifie l'attachement à quelque chose. Ce n'est pas forcément quelque chose que l'on aime. Par exemple, la plupart des individus n'aiment pas les ouragans ou autre catastrophes naturelles. Cependant, nommer des choses désagréables aide à les gérer*. ['I think that naming objects signifies attachment to something. It's not necessarily something we like. For example, most people don't like hurricanes or other natural disasters. However, naming unpleasant things helps manage them.']

Jade writes both using her own personal pronoun ("*je*"), as well as the community-oriented personal pronoun "*on*" ['one'/'we']. In doing so, Jade's comment aligns with her statement that naming objects is a human practice and is demonstrates inclusivity toward her group, as well as humanity in general. Group B's replies to Madison's personal anecdote about naming spiders ignited a conversation that covered personal thoughts, views of humanity, and realizations about cultural differences and similarities.

Axial Code: Interactional

To restate, Research Question 1 investigates how students interact in a social reading format in a second language. To fully respond to this question, an analysis of the "Interactional" axial code is essential. Group B produced fourteen nodes that fall into this axial code: *Agreement*, *Comment Reference*, *Emotional*, *Exclamation*, *New Ideas*, *Community-Oriented Thought (nous, on)*, *Feeling*, *General Comment-Thought*, *Hopefulness*, *Interesting*, *Questioning*, *Sadness (triste)*, *Self-Reply*, and *Speculation*. These codes represent the types of responses students posted on *SocialBook*. The above section addressing the axial code "Personal" briefly covered the use of "*on*" and "*nous*" pronouns as community-oriented statements in opposition to

personal statements. This section will focus on how students agreed with one another and the ways they expressed emotion.

Although the code *Agreement* does not feature as prominently in Group B's interactions as it does in the three other groups, it remains an important code when discussing findings relating to student interaction on the DAT. The code's lack of prominence indicates that students were perhaps less interested in agreeing with one another and more interested in stating their own opinions or ideas. The lack of agreement is also the result of the diverse ways in which students responded to one another (see Figures 5.1, 5.2, 5.3, and 5.4), in that they often chose to respond directly to the original post instead of creating an inclusive conversation that listed all replies equally visibly under the original post. In terms of evaluating interaction, analyzing the code *Agreement* is a clear means to understand how students converse with one another in an online format.

Madison's first original comment from Intervention 1 (Appendix G) sparked agreement from all three of her peers. As described in the earlier section concerning the node *Personal Anecdote*, Madison tells a story about her involvement in a high school play that parodied the film *The Maltese Falcon*. Madison then characterizes Doria's mother as romantic and a little naïve. Though her peers did not respond to her anecdote, Valeria, Elijah, and Jade each begin their replies in the same way, all writing "*Je suis d'accord*" ['I agree']. Valeria agrees with Madison's idea that Doria's mother, Yasmina, was naïve and romantic. Elijah also agrees that Yasmina is naïve. Jade agrees with "*chacun d'entre vous*" ['each of you'], indicating that she read her peers' replies as well as the original comment. In each instance of agreement, the students continue the conversation by adding their own new perspectives and ideas. Valeria focuses her reply on the romantic notions of old films. Elijah's reply centers on Yasmina's

naiveté and his lack of surprise that France was not the same as how Yasmina had pictured it before arriving. Jade furthers the comment by writing about the immigrant experience and compares Yasmina's situation to many immigrants arriving to a new country. Each of the three replies offers a new and profound perspective on Madison's original comment. The online platform clearly provides a unique space for students to further original comments and offer their own ideas. The students successfully completed the task of writing open, insightful responses and avoided shutting down the conversation.

Valeria's first original comment from Intervention 1 (Appendix H) presents an alternate way that students agreed with one another. Writing about page 28 in *Kiffe kiffe demain*, in which Doria describes Hamoudi's family, Valeria comments that the passage represents Doria's internal conflicts regarding the value of family. She writes:

> *On peut voir que la famille est importante à Doria, parce qu'elle est devenue trés perturbée et amère sur le divorce de ses parents. Hamoudi rejette aussi l'idée du mariage comme une contrainte. Dans ce cas, c'était bien que le mariage des parents de Doria n'était pas réussi*. ['We can see that family is important to Doria, because she became very troubled and bitter after her parents' divorce. Hamoudi also rejects the idea of marriage as an obligation. In this case, it was good that Doria's parents' marriage was not successful.']

Valeria defends why she believes family is important to Doria by providing an example from the text. She neutrally expresses her opinion that it is perhaps positive that Doria's parents' marriage did not succeed because of the bitterness involved. In response, Madison writes that she appreciates Valeria's point of view and agrees. She writes:

> *J'apprécie votre point de vue, et je pense que c'est très vrai. Je m'intéresse aux relations de Yasmina, et à la façon que le divorce de ses parents l'affecte.* ['I appreciate your point of view and think it's very true. I'm interested in Yasmina's relationships and how her parents' divorce affects her.']

She continues the conversation by including what specifically interests her about the passage. Elijah also agrees with Valeria's original comment. He indicates his agreement by writing that he likes what she wrote and cites her own words. Elijah responds:

> *J'aime que tu as écrit que Hamoudi il "rejette aussi l'idée du mariage comme une contrainte." Je me demande, qu'est-ce que c'est l'amour pour Doria, quels idées représent-elle?* ['I like that you wrote that Hamoudi "also rejects the idea of marriage as an obligation." I wonder, what is love for Doria, what concepts does it embody?']

Elijah turns his agreement into a question in order to continue the discussion. Unfortunately, due to the nature of the assignment, students were not required to provide additional responses to the replies and his question goes unanswered.

Madison's third original comment (Appendix O) presents a point of view that caused her peers to agree with her and challenge their own perceptions of the novel. In responding to the section of *Kiffe kiffe demain* that recounts Hamoudi's firing, possibly due to discrimination, Madison highlighted the text in which Doria states her belief in Hamoudi's innocence by saying, "*En tout cas, moi, je l'ai cru*" (Guène, 2004, p. 121) ['In any case, me, I believed him']. Madison's comment reveals that she is not as confident in Hamoudi's character as is Doria. She writes:

Je pense que Hamoudi est un bon mec, et qu'il est assez intelligent. Personnellement, je pense que Doria lui donne peut-être trop de crédit. Elle l'aime (plus qu'un ami), et c'est possible qu'elle soit aveuglée par ça. Beaucoup de jeunes filles sont aveuglées par l'amour ou les garçons. Oui, il pourrait être innocent... mais aussi, il pourrait être coupable de vol. Si tout le monde dit qu'il est coupable, ça me force à penser critiquement de notre narratrice. ['I think that Hamoudi is a good guy and that he is pretty intelligent. Personally, I think Doria might give him too much credit. She likes him (more than a friend), and it's possible that she is blinded by that. Many young girls are blinded by love or boys. Yes, he could be innocent…but also, he could be guilty of theft. If everyone says he is guilty, it forces me to think critically about our narrator.']

In the first person, Madison writes that she thinks Hamoudi is a decent person who is reasonably intelligent, however she questions Doria's faith in him. She generalizes about young girls, noting that many are blinded when they like someone as more than a friend. She speculates about Hamoudi's innocence, hazarding that perhaps he is innocent, but perhaps he could have stolen the equipment. Madison looks past Doria's certainty to critically question the novel's narrator. Elijah's reply corresponds with Madison's conjecture, and he writes that he likes her idea:

J'aime ce proposition de penser plus critiquement de la narratrice en ce cas-ci. ['I like this proposition of thinking more critically about the narrator in this case.']

By indicating that he likes her idea, Elijah indicates that Madison raises a point he hadn't previously considered. Valeria's reply also indicates that she agrees with Madison's depiction of Doria. She writes:

Je suis d'accord avec vous que Doria est une narratrice faillible. ['I agree with you that Doria is an unreliable narrator.']

She then reconsiders her own thoughts toward Hamoudi, and notes that she also wrote an original comment on this section where she was sympathetic, but that perhaps Doria's point of view affected her. Madison's original comment allowed Valeria to recognize a new perspective and reconsider her own opinions of the novel. Jade did not respond to any original comments during this intervention. She did write her own original post, analyzed previously, which commented on her own experiences with discrimination, but it is likely she forgot to complete the assignment, since she did not respond to any member of her group.

The final four nodes that contribute to an understanding of how students interact on the online platform are *Emotional*, *Feeling*, *Hopefulness*, and *Sadness (triste)*. Closely related, *Emotional* and *Feeling* describe instances where students record feeling emotional or another strong sentiment from reading either the text or their peers' posts. *Sadness (triste)* is similar, except it is coded independently due to the numerous times students in all four groups write that something is "sad" by using the word "*triste*." *Hopefulness* is used to indicate moments when students project feelings of hope for characters in the novel or for real-world situations. These codes expose the willingness of students to share intimate reactions with one another and reveal their individual feelings. The node *Emotional* appears only twice, both in the file corresponding to Valeria's original comment during the second intervention (Appendix L). Valeria responds with emotion to page 79 of the novel, in which Doria describes the way her mother makes the beds at the hotel where she works. Doria comments that if she were to leave, the hotel would immediately go bankrupt because she is such a good worker. Valeria writes:

> *Je trouve que la défense de Doria sur sa mère est émouvante*. ['I find Doria's defense of her mother touching.']

She notes the way Doria hints about her mother's integrity and hard work by describing the way she makes the hotel beds with such care. Valeria notes that even if Yasmina's boss does not recognize her value, Doria does. She writes:

> *Même si M. Schihont ne voit pas la valeur de sa employée, Doria donne à sa mère la reconnaissance qu'elle mérite. Doria et Yasmina confrontent beaucoup d'épreuves, et elles doivent se protéger mutuellement. Doria se sent concerné vraiment par sa mère là*. ['Even if Mr. Schihont does not see his employee's worth, Doria gives her mother the recognition she deserves. Doria and Yasmina are faced with many hardships, and they must protect one another together. Doria feels truly concerned for her mother here.']

Valeria's comment highlights Doria and Yasmina's relationship and recognizes the narrator's love for her mother. To this, Madison writes a reply announcing her emotional reaction to this section and Valeria's comment both, using an exclamation mark to reinforce her response:

> *Ce sentiment est émouvante, oui, et votre poste est émouvante aussi!* ['This feeling is touching, and your post is touching as well!']

Madison both agrees with Valeria and is inspired by her peer's comment. She adds her own perspective by pondering the reason Doria is so proud of her mother and wondering if it is due to her father's absence. Elijah responds to Valeria's post with a comment indicating his feeling of happiness. He first recalls an earlier part of the text in which Doria describes her mother as not being very smart and comments that the present excerpt recognizes Yasmina's essential role in other peoples' lives. He writes:

> *Malgré la famille veut s'améliorer leur position dans la vie, il m'a rendu hueureux d'avoir vu qu'il y a aussi des aspets positifs dont Doria peut parler*. ['Despite that the family wants to improve their position in life, it made me happy to have seen that there are also positive aspects that Doria can talk about.']

Elijah reacts positively to Doria's appreciation of her mother and connects with the text on an emotional level. Jade's reaction to Valeria's comment is more practical and less emotional than her peers' replies. She compares Yasmina's story to that of many other immigrant mothers. She writes:

> *L'histoire de Yasmina est semblable à celle de nombreuses mères immigrées. Souvent, ils travaillent très dur pour très peu de salaire et de reconnaissance*. ['Yasmina's story is similar to that of many immigrant mothers. Often, they work very hard for very little pay and recognition.']

Jade empathizes with these working immigrant mothers, noting that she believes they deserve more compensation. She next emphasizes the beauty in Doria's recognition of her mother. Jade writes:

> *Dans cette situation défavorable, la belle chose est que Doria est très préoccupée par le bien-être de sa mère. Elle veut le meilleur pour Yasmina parce que Doria croit qu'elle le mérite. Elle a traversé des moments difficiles, mais Yasmina travaille toujours sans se plaindre*. ['In this negative situation, the beautiful thing is that Doria is very preoccupied by the well-being of her mother. She wants the best for Yasmina because Doria believes she deserves it. She has experienced difficult times, but Yasmina always works without complaining.']

Jade highlights that Yasmina works hard in silence and relates the situation to an earlier sentence she wrote in this reply, in which she notes that immigrants are the backbone of many economies. Jade's reply differs from her peers' comments, due, at least in part, to her personal familiarity with the immigrant experience.

In contrast to the happy and emotional reactions to Doria and her mother described above, the notion that an aspect of the text, such as a character's situation, is "sad" occurred frequently among all members of the class. In Group B, thirteen references were coded to the node *Sadness (triste)*. "*Triste*" ['sad'] is specifically highlighted due to its frequency, though sometimes the word "*déprimant*" ['depressing'] was used instead. Valeria is the first to remark on the sadness of a situation, when she replies to Elijah's first comment regarding page 21 (Appendix E). At this point in the narrative, Doria tells a story of her mother's life in Morocco, in which she managed to make her own antenna out of a stainless-steel couscous pot in order to capture French television channels. Valeria writes:

> *Je pense que l'image de la couscousserie comme une antenne improvisé est un peu triste mais charmant dans un sens*. ['I think that the image of the couscous pot as an improvised antenna is a bit sad but charming in a sense.']

In this reply, Valeria appreciates Yasmina's ability to make the most out of a meager situation. Though the situation might appear a bit sad, Valeria also recognizes Yasmina's ingenuity. Throughout the novel, many students refer to Yasmina's situation as sad or refer to their own sadness in reading about Yasmina. Jade, in her original comment for the second intervention (Appendix J), writes that she is personally sad that Yasmina has to work such stressful and toxic jobs. She writes:

> *Dans ces circonstances que Yasmina devait fonctionner, je suis triste par le fait qu'elle est habituée à travailler les emplois stressants et néfastes pour la santé*. ['In these circumstances that Yasmina had to work, I am sad about the fact that she is used to working jobs that are stressful and harmful to her health.']

To Jade's comment, Valeria agrees and responds that up until this moment of the novel, Yasmina's life has been sad and hard.

Yasmina is not the only character who inspires sadness. In the fourth intervention, Madison's original comment (Appendix S) reflects on page 170 of *Kiffe kiffe demain*, in which Doria monologues that life would have been better if she were born a boy. Madison writes:

> *Pour moi, cet extrait est triste et remplie de pitié*. ['For me, this excerpt is sad and filled with pity.']

Madison continues to state that she also believes it is sad for Doria to credit her father's absence as the root of all her problems, because life is more complicated than that. She writes:

> *C'est triste, à moi, croire que son père est la seule chose manquante. La vie est trop complexe pour just une chose-un mec-de la ruiner. Son père ne peut pas corriger tout les choses*. ['It's sad, to me, that she believes that her father is the only thing missing. Life is too complex for just one thing–a guy–to ruin it. Her father can't fix everything.']

Madison's comment demonstrates empathy for the main character, as well as exposes the way she interprets Doria's situation. In a similar vein, Valeria records another instance related to Doria that highlights a "sad" moment in the text, also found during the fourth intervention. Valeria's original comment (Appendix T) refers to page 169 of the novel, in which Doria reveals

that nobody has remembered her sixteenth birthday, not even her mother. The first words of Valeria's comment clearly state how she reads the situation. She writes:

> *Je trouve l'extrait d'être très triste*. ['I find the excerpt very sad.']

Valeria's post pivots to focus on the importance of turning sixteen, especially in the United States. She speculates how she would feel if she were in Doria's position before commenting on Doria herself and sympathizing with the situation. Valeria writes:

> *Je sais que je serais triste si tout le monde dans ma vie avait oublié mon anniversaire. J'imagine la tristesse et la déception de Doria sont profondes*. ['I know I would be sad if everyone in my life had forgotten my birthday. I imagine Doria's sadness and disappointment are deep.']

As a counterpoint to the students' sadness in reading *Kiffe kiffe demain*, two instances of the node *Hopefulness* were recorded, in which a comment indicates a feeling of hopefulness regarding the text or hope in general. Both instances of hope occurred in replies to Elijah's original comment during Intervention 2 (Appendix I). As noted previously, Elijah comments on page 80 of the novel, in which Doria remarks that having her mother home more frequently will perhaps help her remember that she has a mother in the first place. Valeria and Jade's replies are similar to Elijah's. They both agree with Elijah's assessment of the situation, in which he analyzes the complicated relationship between Doria and her mother. Valeria, who replies first, describes her hope for the characters' futures. She writes:

> *J'espère que Doria et sa mère peuvent maintenir cette intimité même si Yasmina trouve un nouveau travail*. ['I hope Doria and her mother can maintain this closeness even if Yasmina finds a new job.']

As though the characters were real people, Valeria projects hopes for a better future onto Doria and Yasmina. Not knowing how the second half of the *Kiffe kiffe demain* unfolds, Valeria also indirectly expresses her wishes for the future of the novel. Jade, too, expresses a similar wish for the characters. She writes:

> *C'est évident que l'absence de Yasmina affecte beaucoup Doria. J'espere que leur relation se renforcera*. ['It's obvious that Yasmina's absence affects Doria a lot. I hope their relationship will get stronger.']

These two instances of hopefulness demonstrate how the students empathize with the text and treat the characters as individuals with agency and emotion. All of the previously described examples of Group B's members' capacities to understand the characters in the novel and interpret their emotions indicate that reading and annotating *Kiffe kiffe demain* in an online environment allows students to relate to the novel by articulating their feelings and interactions within the context of a new worldview.

RQ1: Summary of Findings

Student interactions in a social reading format are influenced by the classroom culture, how comfortable students are sharing their thoughts and opinions, and their level of participation on external classroom assignments. For the first research question concerning how students interact in a social reading format in a second language, this section summarizes three main outcomes. First, students post content on the digital annotation platform in multiple formats, which affects the follow-through of replies. Second, the axial code "Personal" highlights the ways students infuse their comments with personal opinions and points of view by writing in the first person. Third, the axial code "Interactional" reveals that students are likely to agree with

one another, glean new perspectives from their peers, and reconsider their own opinions and preconceptions.

When the framework for this study was originally developed, the intention for each task was for students to work in groups of four to post one original comment per assignment and respond to each of their peers' original comments in turn. The imagined result was one continuous thread, or chain of interaction. Of the sixteen original comments posted to *SocialBook*, only five were posted in this chain format. Instead, students responded in various ways. Notably, students responded directly to the original comment instead of responding to a previous peer's reply. Because of the format of *SocialBook*, students need intentional and focused training to ensure successful formatting, even if the tool is seemingly user-friendly.

The axial code "Personal" reveals that students shared personal experiences, stories, and other details about their lives in relation to the text and main characters. Written in the first person, personal statements often served to process cultural and socioeconomic situations, which indicates that social reading platforms provide a forum for students to process and understand the world. Group B's data on *SocialBook* document revelations of personal thoughts, opinions of humanity, and interpretations of cultural differences. Student comments also record written acts of realization and consciousness-raising, in which students indicate that their point of view evolved upon reading and reflecting on a peer's input. Collaborative interactions with peers challenged students' perceptions and preconceived notions in a respectful and learning-centered environment.

In a similar way, the axial code "Interactional" interrogates how students interact with one another on the DAT and documents communication among groupmates. Group B's comments and replies indicate personal identification with and empathy toward the novel's

characters and one another. The social reading platform transformed the reading experience into a gathering place for authentic, lived experiences, both textual and real.

Research Question 2: In what ways does social reading affect students' interpretive abilities?

The second research question seeks to understand the particular ways social reading affects students' interpretive abilities. To recall, Kern (2000) conceptualizes literacy as "the use of use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts" (p. 16). To interpret a text, learners must think critically about what they are reading and be able to extract a sense of meaning that encompasses the text both within and outside of itself. Three open codes specifically record instances of interpretation on the digital annotation tool *SocialBook*: *Cultural Interpretation*, *Character Interpretation*, and *Textual Interpretation*. The code *Cultural Interpretation* is discussed in the following section that addresses the third research question, which examines how social reading promotes a sense of cultural awareness of the world. This section focuses on students' abilities to form interpretations of the text itself and centers on the codes *Character Interpretation* and *Textual Interpretation.*

Open Code: Character Interpretation

The open code *Character Interpretation* refers to a comment that explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text. *Kiffe kiffe demain* is written in the first person. The main character, Doria, however, is often vague when talking about her personal emotions. The inner-monologue style leaves room for interpretation, which allows readers to project their own thoughts onto the

characters. *Character Interpretation* is the most recorded code for all four groups, at 315 total references, class wide. Group B recorded 91 instances of *Character Interpretation*, which represents 19% of the group's total references. Of the sixteen original files, fifteen contain elements of *Character Interpretation*. This section analyzes how students interpreted the novel's primary characters, notably Yasmina, Doria, and Hamoudi.

The first recorded instance of *Character Interpretation* is found in replies to Elijah's first original comment (Appendix E). Valeria, in reference to Yasmina's ingenuity in making an antenna out of the stainless-steel couscous pot, writes:

> *Yasmina est pauvre avec une mauvaise télé, mais elle trouvait un moyen de regarder les chaînes françaises. À mon avis, c'est un signe que Yasmina n'abandonnait pas ses rêves de la France et souhaitait encore poursuivre ces rêves*. ['Yasmina is poor with a bad television, but she found a way to watch French channels. In my opinion, it's a symbol that Yasmina did not give up her dreams of France and still wished to pursue these dreams.']

That Yasmina is poor with a malfunctioning television is not an interpretation in itself. Valeria describes these elements of Yasmina's life in order to provide a foundation for her interpretation, mentioned in the second sentence. Written in the first person and unambiguously calling out her opinion, Valeria writes that Yasmina's actions are a sign that she has not given up and wishes to follow her dreams. Nowhere in the text does it state Yasmina dreams of moving to France, nor any of her dreams at all. Valeria formed an interpretation of Yasmina's character that allowed her to better understand Yasmina as representing an authentic person outside of the novel. Madison's original comment (Appendix G) during the first intervention also relates to Yasmina, in which Madison refers to her as "*un peu naïve*" ['a little naïve']. This characterization

prompted both Valeria and Elijah to agree, with Elijah adding that Yasmina does not live in the real world due to her falsely imagined ideals of France. He writes:

> *Je suis d'accord avec ton discription de Yasmina comme "naïve." Elle ne vit pas dans le réalité, elle a des idées fausses à propos de la vie en France*. ['I agree with your description of Yasmina as "naïve." She doesn't live in reality, she has false ideas about life in France.']

While Elijah's comment seemingly projects a negative characterization of Yasmina, it also highlights the difference between her life in Morocco and her expectations of a new life in France.

The most common form of character interpretation of Yasmina revolves around her impoverished, difficult life and her relationship with her daughter, Doria. Jade's second original comment (Appendix J) relates to Yasmina's apprehension toward her new opportunity to learn French. Jade's opinion that for many people living in poverty, work takes priority above all else, inspired peers to contribute their own interpretations of Yasmina's new opportunity, as well as her previous working conditions. Elijah writes:

> *Yasmina est plus habituée à ces emplois et par conséquent, elle se trouve rarement dans une position de changer les faits de sa vie depuis plusieurs ans. Maintenant, quand elle a de la chance pour le faire, elle a sans doute beaucoup d'hésitation et de l'indécision à propos de changer les choses de sa vie qui aient été plus ou moins statiques*. ['Yasmina is more used to these jobs and consequently has rarely found herself in a position to change the facts of her life for many years. Now, when she has the chance to do so, she undoubtedly has a lot

> of hesitation and indecision about changing things in her life, which has been more or less static.']

Noting that Yasmina is used to working menial jobs, Elijah infers that she is hesitant and indecisive about changing her stationary life. Valeria, also responding to Jade's original comment, interprets Yasmina's situation differently and insinuates that her hesitation is due to a lack of financial resources. Valeria writes:

> *Des mauvaises conditions de travail, un employeur raciste, et une grève causait beaucoup de stress pour elle. Peut-être il serait probablement bien si Yasmina trouve un nouveau travail, mais sa incertitude vient du besoin d'argent. Maintenant elle doit confronter un marché imprévisible du travail ou la menace de la pauvreté*. ['Poor work conditions, a racist boss, and a strike caused her a lot of stress. Maybe it would likely be good if Yasmina could find a new job, but her uncertainty comes from a need of money. Now she must face an unpredictable job market or the threat of poverty.']

Valeria refers to Yasmina's racist boss and the strike that caused Yasmina so much stress because it forced her to work more than usual. Valeria speculates that finding a new position might be best for Yasmina, however she recognizes the family's unstable economic situation and attributes financial stress as the cause of Yasmina's apprehension. Valeria's reply relates to Jade's original comment and agrees in content, if not directly, about the stressors and uncertainties of poverty.

The relationship between Yasmina and Doria prompts further interpretations of character dynamics in *Kiffe kiffe demain*. In Elijah's second original comment (Appendix I), he suggests that the mother-daughter relationship is "*assez compliqué*" ['rather complicated'], mostly due to

the family's socioeconomic status. Valeria agrees, and replies that it is unfortunate the mother-daughter relationship is not stronger. Valeria writes:

> *C'est dommage que Yasmina n'a pas une bonne relation avec sa propre fille. En plus de l'absence de sa père, Doria doit sentir une grande solitude la plupart du temps*. ['It's a shame that Yasmina does not have a good relationship with her own daughter. In addition to the absence of her father, Doria must feel a great solitude most of the time.']

By highlighting Yasmina as the subject of her phrase, Valeria indicates that Yasmina does not have a good relationship with Doria, rather than the inverse. In the novel, Doria's narration indicates that she is often alone, as Valeria notes, yet it does not allow the reader access to any of Yasmina's inner thoughts. Jade's reply to Elijah's comment suggests that the relationship is mutually strained. Jade writes:

> *Je suis d'accord avec cette affirmation, et c'est très regrettable que la relation entre Doria et Yasmina soit tendue parce que les circonstances socioéconomique*. ['I agree with this statement, and it's very unfortunate that the relationship between Doria and Yasmina is tense because of socioeconomic circumstances.']

Jade's interpretive reply focuses on how Yasmina's absence affects Doria, yet it is curious to recognize that students do not actively interpret how Yasmina feels about the distant relationship. Group B's focus on Doria likely stems from the fact that Yasmina is a secondary character in the novel and distant from readers.

Students described Doria as protective of her mother. Upon Yasmina's firing, Valeria's second original comment (Appendix L) highlights Doria's concern for her mother and indicates

that the two must mutually protect one another, as previously noted. To this comment, Madison's reply focuses on Doria's independence. While Valeria wrote about both mother and daughter protecting one another, Madison's reply states that it is Doria who feels the need to protect others, which in turn demonstrates her love. She writes,

> *Elle est vraiment indépendante, et elle se sent le besoin de protéger les autres. Elle est très protectrice avec sa mère et aussi avec Hamoudi. Elle montre son amour quand elle adore les gens pour ce qu'ils sont, et elle les défendra toujours.* ['She is really independent, and she feels the need to protect others. She is protective of her mother and also of Hamoudi. She shows her love when she admires people for who they are, and she will always defend them.']

Madison's comment directly describes how Doria is feeling, without qualifying that she is speculating or writing what she thinks Doria is experiencing. This direct explanation of a character is the most representative form of the node *Character Interpretation*, as it provides explicit analysis of a character without concrete references from the novel to support it. Comments like Madison's draw on context clues and other critical thinking skills to make the leap from what is written and what may be inferred. Jade's reply to Valeria's original comment similarly interprets this passage as indicating that Doria wants the best for her mother because she feels she deserves it, as previously mentioned. In choosing the words "*Doria croit*" ['Doria believes'], Jade interprets not only how Doria feels, but what she, Jade, also believes.

Doria lends herself easily to reader interpretation because of the novel's intimate narration and select access to her stream of consciousness. During the first intervention, Valeria's original comment (Appendix H) addresses her perceptions of Doria's ideas toward family, as well as her feelings toward others. In the excerpt of text, Hamoudi expresses his belief

that marriage does not serve any purpose and that it is just one more pressure in life. Valeria understands this passage as a demonstration of Doria's own internal conflicts and interprets Doria's attitude as troubled and bitter due to her parents' divorce, as previously mentioned. Valeria also interprets Doria's frame of mind as angry at the world because of these internal conflicts of bitterness and longing. She writes:

> *Cependant, Doria se sent maintenant fâchée contre le monde. Je pense que Doria reconnaît les problèmes du mariage tout en voulant une famille heureuse encore une fois*. ['However, Doria now feels angry at the world. I think Doria recognizes the problems from the marriage, all while desiring a happy family again.']

To this comment, Elijah does not form his own interpretations of Doria's character, but rather asks a rhetorical question about her own interpretations of love and what it means to her. Jade responds to Elijah's reply by referencing a different sort of internal struggle for Doria. She comments on the constrictive nature of cultural marriage customs and interprets both Hamoudi and Doria's negativity toward marriage as a result of this cultural imposition. Jade writes:

> *Il est évident que la culture impose les coutumes de mariage, et les deux luttent avec la possibilité de marriage. Il y a un thème de crainte, et il semble qu'ils pensent que le mariage est restrictif. Cependant, je ne pense que Doria est opposée complètement à l'idée*. ['It's obvious that the culture imposes marriage customs, and the two fight against the possibility of marriage. Fear is a theme, and it seems like they think that marriage is restrictive. However, I do not think that Doria is totally opposed to the idea.']

Like Valeria, Jade does not interpret Doria's feelings as being absolutely contrary to marriage, all while recognizing the character's uncertainty.

Doria's love life, specifically her mixed and ever-changing feelings toward her neighbor, Nabil, provided students with ample material to interpret Doria's character and feelings. Elijah's third original comment (Appendix M) responds to a line in the text where Doria questions her relationship with Nabil. Guène (2004) writes, "C'est bizarre, mais j'arrête pas de penser à Nabil le nul et j'arrive toujours pas à comprendre pourquoi il a fait ça" (Guène, 2004, p. 123) ['It's weird, but I can't stop thinking about Nabil the nothing and I still can't figure out why he did that']. Elijah's comment, similar to one of his earlier posts, questions how to interpret Doria's character. He writes:

> *Je me demande, est-ce que Doria trouve l'embrasse avec Nabil une type de déception? Est-ce que cela la raison qu'elle a parlé du conseil de Mme Burlaud juste avant qu'elle ne révisite ses actions passées encore une fois dans la tête?* ['I wonder, does Doria think Nabil's kiss is a type of disappointment? Is that the reason why she talked about Mrs. Burlaud's advice right before she revisits these past actions in her mind?']

Elijah's questions prompt his own analysis of the situation, in which he speculates that Nabil's kiss sparked an obsession in Doria that led to amorous feelings. Elijah first speculates and offers his own opinion second. He writes:

> *Mais peut-être en raison de cette embrasse soyant l'une la prémière pour elle, elle a devenu plus obsédée avec l'histoire de l'évenement et avec l'identité du garçon, et elle commence d'avoir des sentiments pour lui. Alors à mon avis, elle pense que les actions de Nabil servent d'un exemple de la décéption positive en vraie vi*e. ['But maybe because this was her first kiss, she became more obsessed with the story of the event and the identity of this boy, and she starts to have feelings for

him. So, in my opinion, she thinks that Nabil's actions serve as an example of a positive disappointment in real life.']

Elijah responds to his own rhetorical question from the beginning of the comment, offering both an opening and a conclusion to his interpretation. Madison and Valeria both responded to this interpretation of the kiss, qualifying their replies with "*à mon avis*" ['in my opinion'] to indicate their opinion. First, Madison states what she thinks, followed by a speculation of Doria's feelings. She writes:

> *A mon avis, elle pense que le bisou était une type de déception, mais elle n'est pas fâchée. Je pense qu'elle essaie justifier le moment, donc elle peut penser de l'histoire affectueusement. Peut-être, c'est pourquoi leur opinion a changé*. ['In my opinion, she thinks that the kiss was a type of disappointment, but she isn't mad. I think she's trying to justify the moment so she can think of the story affectionately. Maybe it's why her opinion changed.']

Whereas Elijah's comment indicates confusion as to Doria's state of mind, Madison believes that Doria is not angry Nabil kissed her and is attempting to justify what happened. Valeria's comment, much like many of her previous comments, provides a middle ground that bridges all of her peers' evaluations. She writes:

> *À mon avis, Doria trouve le bisou avec Nabil d'être un moment significatif dans sa vie, pour le meilleur ou pour le pire. Elle semblait considérer le bisou comme une déception d'abord, mais elle ne peut pas oublier ce qui s'est passé. Je pense que Doria voulait son premier bisou d'être un bon souvenir. C'est difficile depuis que c'est arrivé contre sa volonté. Elle doit avoir du sens avec le moment et ses sentiments conflictuels.* ['In my opinion, Doria considers the kiss with Nabil to be

> a significant moment in her life, for better or for worse. She seemed to think of the kiss as a disappointment at first, but she cannot forget what happened. I think Doria wanted her first kiss to be a good memory. It's hard because it happened against her will. She must make sense of the moment and her conflicted feelings.']

Valeria's opinion provides a balanced interpretation that signals the significance of the kiss in Doria's life. Valeria reminds her peers that the kiss happened without Doria's consent, which must have been confusing. Valeria writes her opinion using the verbs *sembler* ['seem'] and *devoir* ['must'], which are both speculative and indicate that what seems to be or should occur may not be reality.

The final main character students offered interpretations of is Hamoudi, Doria's in- and out-of-work neighbor, who spends his time smoking marijuana and hanging around the neighborhood. When Hamoudi is accused of stealing and is fired from his job, students posted varying opinions of the character. Valaria's third original comment (Appendix P) notes that Hamoudi has made poor decisions in his life, however she argues that the text shows that he is a sweet, intelligent man who respects Doria. Valeria writes:

> *C'est vrai que Hamoudi a fait quelques mauvaises choix dans sa vie. Mais au cours du livre, nous apprenons que Hamoudi est un homme gentil et intelligent qui a le respect rare de Doria*. ['It's true that Hamoudi has made a few bad choices in his life. But throughout the book, we learn that Hamoudi is a kind and intelligent man who has rare respect for Doria.']

Madison's reply presents an opposing, skeptical approach to Hamoudi's character. Madison introduces her reply by recognizing that discrimination exists in the world, however she does not rule out Hamoudi's role in his firing. She writes:

> *Je comprends qu'il y a les injustices dans le monde, et il y a beaucoup de personnes qui sont discriminés. Ce n'est pas d'accord, et la discrimination peut vraiment des personnes innocentes. Mais, a le même temps, je crois que ses actions et ses choix le représentent. Quand on a l'histoire de comportement pauvre, c'est juste que les autres traitent lui comme ça*. ['I understand that there are injustices in the world, and that there are a lot of people who are discriminated against. It's not right, and discrimination can really [missing verb] innocent people. But at the same time, I believe that his actions and his choices represent him. When one has a history of poor behavior, it's fair that others treat him like that.']

Madison's comment does not directly interpret Hamoudi as a thief, yet her clear statement on his prior bad behavior presents an alternate view to Doria's firm belief in her friend. Madison, as described earlier, does not accept Doria's narration as fact, and uses the novel's overall context to form her own opinions and interpretations. Madison's reply to Valeria mirrors her own original comment on a similar excerpt of text. It is worth recalling that Madison's skepticism of Doria as an unreliable narrator caused Valeria to reconsider her own opinion, which she mentions in her reply to Madison. Jade, whose original comment on this plot line (Appendix N) provides a personal relation to Hamoudi and a revelation of racism on Vanderbilt's campus, did not reply to any of her peers' original comments during the third intervention, which causes her voice to be lost.

Open Code: Textual Interpretation

The open code "Textual Interpretation" refers to the ways students use the novel as a guide for general interpretations. More inclusive than the code *Character Interpretation*, *Textual Interpretation* relates to ideas concerning the author's intentions, general situations described in the novel, and other ways students formed interpretations about the text itself. The data for Group B reveals thirty-six references of *Textual Interpretation* throughout the semester. This code often coincides with the code *Textual Reference*, in which students refer directly to the text or provide a citation in their comment. An early example of a *Textual Interpretation* refers back to Elijah's first original comment (Appendix E), in which Valeria's reply addresses the citation Elijah highlighted, rather than his comment. As discussed previously, Valeria refers to the stainless-steel couscous pot antennae Yasmina uses to watch French television and indicates that this sentence in particular indicates a greater idea than what is written, notably the family's dreams and hardships. Valeria forms an interpretation using explicit, textual content as a base to explore her own ideas.

Elijah's second original comment (Appendix I) produced multiple references of *Textual Interpretation*. Discussed earlier when analyzing the node *Emotional*, Elijah begins his comment by expressing his emotional reaction to Doria's statement that if Yasmina is home instead of working, she will be able to actually remember she has a mother. Elijah summarizes the content of this excerpt, provides his interpretation of Doria's feelings, and concludes his comment with an analysis of the quote itself. He writes:

> *Cette phrase, elle représent un moment dans le texte où tout ne semble pas futile, l'avenir pour les deux se semble plus prometteur qu'avant*. ['This sentence

represents a time in the text where everything doesn't seem pointless, both of their futures seem more promising than before.']

Elijah's comment indicates that he understands this sentence as a key moment in the text that represents a hopeful future. Elijah's comment, which began as an emotional reaction to Doria's cynicism, shows his analysis of Doria's situational evolution, which though socioeconomically bleak, is promising. Madison also responds to this interpretation of hopefulness. She writes:

> *Aussi, je suis heureuse voir les événements dans ce roman qui sont optimiste*. ['Also, I'm happy to see optimistic occasions in this novel.']

Madison's use of the word "*optimiste*" ['optimistic'] adjusts Elijah's interpretation of the scene from promising to optimistic, which establishes her own characterization of the quote.

Acts of *Textual Interpretation* overlap seamlessly with nearly all other codes, many of which were described in earlier analyses of student interaction. One final scene stands out as a fundamental moment in the text that provoked a salient example of the code. The excerpt posted for the fourth intervention centers on the plot of Doria's forgotten birthday, in which Doria describes her absent relationship with her father and mourns her birthday, which nobody has remembered. Jade's original comment (Appendix R) refers to Doria's remark that she is nobody special. Jade's comment interprets this moment as universally recognizable for some people. She writes:

> *Pour certaines personnes, il semble que le monde les ait oubliées. Les sentiments de solitude et d'isolement s'aggravent lorsque tous les gens autour de eux reçoivent beaucoup d'attention. Je crois qu'il est important d'atteindre toutes les personnes même s'il n'est pas évident qu'elles traversent une période difficile. Le passant moyen ne connaît pas la vie personnelle de toutes les personnes qu'il*

> *rencontre, mais tout le monde a traversé des périodes de grande solitude. Doria semble prétendre qu'elle s'en fiche et qu'elle n'a pas besoin de cette attention, mais la vérité est qu'elle est très blessée par l'oubli de son anniversaire. La situation indique que les gens dans la vie de Doria ont priorisé différentes choses sur elle. C'est horrible de penser que l'on peut se sentir inutile ou sans importance pour les gens de sa vie.* ['For some people, it seems like the world has forgotten them. Feelings of loneliness and isolation get worse when everyone around receives a lot of attention. I believe it is important to reach out to everyone, even if it's not obvious they're going through a difficult time. The average bystander doesn't know the personal life of everyone they meet, but everyone has gone through periods of great loneliness. Doria seems to claim that she doesn't care and that she doesn't need this attention, but the truth is that she's very hurt by her forgotten birthday. The situation indicates that the people in Doria's life prioritized various things over her. It's horrible to think that one can feel useless or unimportant to the people in their life.']

Jade relates Doria to others in the world who feel forgotten, lonely, and isolated. Jade believes that everyone has experienced periods of great loneliness, even if it is not apparent. Jade reads Doria's unique situation as familiar and interprets her birthday scene as representing a feeling that anyone could experience. Jade interprets Doria's attitude as pretending to not care but secretly feeling wounded. Jade pushes her analysis outside of Doria and onto the supporting characters by suggesting that they have prioritized other things in life over Doria. Jade's analysis goes beyond Doria's description of being forgotten to explain the larger concept of prioritization in human relationships. Furthermore, Jade evaluates this situation as provoking feelings of

uselessness or unimportance, even though the novel only describes Doria's projected nonchalance. Unfortunately for Group B, Jade's original comment was posted after the deadline, meaning that she received no replies from her peers. Jade's textual interpretation remained hers alone. Jade's comment indicates that social reading platforms give students the time and space to reflect on the ways a text has personal meaning. In a traditional class setting, students typically do not have the time for extended reflection, and when reading at home, students do not have the forum.

RQ2: Summary of Findings

Research Question 2 focuses directly on social reading's potential to affect students' interpretive abilities. Interpretation relies on critical thinking and the ability to create meaning from what students encounter. The open codes *Character Interpretation* and *Textual Interpretation* record concrete examples of interpretation and document the pedagogical value of using digital annotation tools to elevate the interpretive mode. These codes trace the evolution of student commentaries from personal revelations to broader connections between the text and authentic experiences. To interpret, students write their ideas of what is going on "between the lines" (Furstenberg, 2003) and glean an understanding of characters and culture through their peers' own experiences. Analyzing how students first understand an unfamiliar text provides the groundwork for realizing how they make broader interpretations about the world they live in.

Unsurprisingly, the majority of instances of *Character Interpretation* center on Doria. Students comment on Doria's protective attitude toward her mother, her independence, and her underlying insecurities. By placing themselves inside the main character's head, students interpret more than the angst of a fifteen-year old Parisian teenager. Doria's intimate narration

allows access to her thoughts but not her feelings. Speculation is one way students use the social reading platform to ponder another's life and relate the novel to real-world circumstances. In a similar fashion, student content producing the code *Textual Interpretation* indicates participants' ability to use the text as a base from which new ideas may be formed and explored.

Research Question 3: In what ways does social reading of a literary text promote a sense of cultural awareness of the world and students' roles in it?

The third research question investigates how reading a literary text in an online, social setting promotes a sense of cultural awareness of the world and students' roles in it. This research question originates from the axial code "Cultural," which represents student data concerned with various aspects of culture.

Axial Code: Cultural

Axial coding of the nodes revealed "Cultural" as one of the four main categories of content. For the entire class, nine codes fall into this grouping. Group B's data produced references of eight of these codes: *Cultural Interpretation*, *Cultural Relation*, *Discrimination-Racism*, *Immigration*, *Media-Arts*, *Poverty*, *Socioeconomic*, and *Stereotype* (the code *Foreign*, which directly refers to foreignness by name, was not coded in Group B). This section analyzes student content that demonstrates critical reflection on cultural awareness and written contemplation of participants' roles in the world. The code *Cultural Interpretation* is the most significant code for this section and is double coded with many other codes. Using the code *Cultural Interpretation* as the starting point, this section encompasses analyses of other codes while simultaneously using this main code as a general framework. The code *Cultural*

Interpretation signifies that a comment forms an idea about culture, either the student's own culture or another. This idea is not strictly based on fact and includes possible generalizations or speculations. Group B's data produced thirty instances of *Cultural Interpretation* in nine unique files.

As noted previously, *Kiffe kiffe demain* portrays Doria, a French teenager living within multiple cultures. Her mother and father were born and raised in Morocco and immigrated to France before she was born. Doria's neighborhood is multicultural and presents an image of France that is far from the romanticized, traditional narrative. Doria tells stories about her mother's past and Yasmina's own experiences with culture shock when realizing her new reality. Students first posted comments eliciting the code *Cultural Interpretation* when responding to pages 21-22 of the novel. These two pages describe Doria's last visit to Morocco, in which the old women of the village insisted it was time for Yasmina to find Doria a husband. Though briefly discussed in an earlier section concerning the node *Personal Thought*, Jade's first original comment (Appendix F) and the following responses deserve further analysis. Jade begins her comment by remarking on Doria's young age, which would have been younger than fifteen at the time of the visit. Participants in Group B ranged from eighteen to twenty-one years old, so Doria's youthful age forces all groupmates to reflect on the past. From this excerpt in the novel, Jade generalizes that in Moroccan culture, it is appropriate to begin looking for a husband once girls have reached puberty. Jade writes:

> *Cependant, la culture du Maroc impose que les filles a cet âge commencent à trouver un mari. Il semble qu'il y ait une pression sociale pour les jeunes filles à se marier lorsqu'elles atteignent la puberté*. ['However, Moroccan culture

requires girls at this age to start finding a husband. It seems there is a social pressure for young girls to get married once they reach puberty.']

Valeria agrees with this generalization in her reply. She writes:

> *Doria est une origine du Maroc, et la culture marocain déclare qu'une jeune femme doit se marie*r. ['Doria is from Morocco, and Moroccan culture declares that a young woman must get married.']

The words "*origine du Maroc*" ['from Morocco'/'originates from Morocco'] are ambiguous in this context, as Doria's family heritage is Moroccan, yet Doria herself is French by birth. Valeria's next sentence mentions Doria's French nationality and describes the cultural differences as a contrast between marriage and freedom. She writes:

> *Cependant, Doria est aussi français, et elle est habituée à la liberté que les jeunes femmes aiment*. ['However, Doria is also French, and she is used to the freedom that young women enjoy.']

In his reply, as noted previously, Elijah names this dual heritage as a "confluence of two cultures" which contributes to Doria's troubles. Elijah pushes his cultural interpretation further by describing Doria's heritages as binary. He writes:

> *Elle n'avait pas encore décidé à quelle culture elle appartient vraiment, donc ses idées de la libération des femmes et de son place au monde sont confus dans la tête*. ['She hasn't decided yet which culture she really belongs to, so her ideas about women's liberation and her place in the world are confused in her mind.']

Including Madison's reply, which was analyzed previously and contemplates cultural and individual values, Jade's original comment provoked all three of her peers to evaluate the differences between Moroccan and French cultures and how these two cultures converge in

Doria's character. By using Doria's narration as the only entrance into Moroccan culture, however, the differences emerge starker than the similarities.

A second example of *Cultural Interpretation* illustrates how students reflect on their own culture, as well as another's. Valeria's fourth original comment (Appendix T) refers to page 169 of *Kiffe kiffe demain*, in which Doria describes her forgotten sixteenth birthday. While discussed briefly during the analysis of the code *Sadness (triste)*, Valeria's post prompted her peers to reflect on the value of birthdays in the United States and the particular importance of one's sixteenth. Valeria begins the conversation by using her prior knowledge of the tradition in the United States. She writes:

> *Les adolescents regardent généralement un seizième anniversaire comme une grande événement, au moins dans les Etats-Unis. À cet âge, beaucoup des filles deviennent leur propre personne, un quelqu'un special*. ['Teenagers generally see a sixteenth birthday as a big occasion, at least in the United States. At this age, many girls become their own person, a special someone.']

Valeria speaks in general about American children, then specifically signals the importance of the day to young women. She references the text for support, in which Doria mentions that films call the birthday "seize printemps" (Guène, 2004, p. 169) ['sixteen springs']. Madison and Elijah both independently respond to Valeria's comment. Madison generalizes that nobody wants to feel unimportant, especially on their birthday, which highlights a culturally non-specific generalization of the cultural significance of birthdays to everyone. Madison then muses about the importance of the sixteenth birthday. She writes:

> *Je ne comprenne pas pourquoi la passage à l'âge adulte est seize. C'est plus tard pour la puberté, et plus tôt pour la maturité totale du corps, même pour l'âge*

adulte légale. [‘I don’t understand why the age to cross into adulthood is sixteen. It’s too late for puberty and too early for total maturity of the body, even for the adult legal age.’]

Madison’s reply is rooted in her own experiences and knowledge of adolescents. She ends her reply with the opinion that the tradition of an adolescent becoming an adult at sixteen is old-fashioned. Madison’s comment indirectly describes this cultural tradition, as well as the age of maturity, as universal, rather than focusing on one specific heritage. Elijah’s rely to Valeria focuses on Doria’s comment that references the importance of the “seize printemps” [‘sixteen springs’] in film. He posts that it is dangerous for Doria to idolize media representations but notes that she is not alone in doing so. Elijah’s reply is a universal cultural commentary on the presence of the media. He writes:

C'est dangereux que Doria idolâtre les films/médias dans ce façon, mais elle n'est pas sûrement seule dans cets pensées. Elle compare sa vie avec les vies idéales qu'elle voit à la télé et dans les magazines, òu tous les garçons et les filles célèbrent leurs anniversaires avec tous leurs cadeaux et les parents et les amis qui n'arrêtent jamais de sourire -- c'est evidente qu'elle les chérit dans autres endroits du texte. Mais en fait c'est pas réalité pour beaucoup de personnes. En même temps cependant je suis compatissant de son sentiment que ce type de chose se passe un peu fréquemment dans sa vie - je sais que la plupart des adolescents célèbre des fêtes dans d'une certaine manière. [‘It’s dangerous for Doria to idolize films/media in this way, but she is surely not alone in these thoughts. She compares her life to perfect lives she sees on television and in magazines, where all the boys and girls celebrate their birthdays with all their presents and parents

and friends who never stop smiling–it's obvious she cherishes them in other parts of the text. But in fact, it's not reality for a lot of people. At the same time, however, I sympathize with her feelings that this type of thing happens a little too often in her life–I know that most teenagers celebrate birthdays to some degree.']

Elijah's post transitions from directly referencing the text to observing and interpreting society at large. This comment follows a progression of critical thinking, where Elijah first offers his opinion that idolizing films is dangerous, next uses past textual references to support his opinion, and then uses his description of Doria to represent youth in general who are obsessed with media. He then demonstrates introspection in noting that he is sympathetic toward the main character because she is often forgotten, and he knows that most adolescents do have the opportunity to celebrate their birthdays. Elijah does not offer a window into his personal experiences with birthdays and chooses to remain outside of the narrative.

The codes *Cultural Relation* and *Discrimination-Racism* converge in Jade's original comment during Intervention 3 (Appendix N). This example was previously described during an analysis of the code *Personal Relation*. The file begins with Jade's original comment that she understands how it feels to be a victim of discrimination because she has experienced racism on campus. Jade relates Hamoudi's firing to her own experiences with campus culture and next broadens the scope of her post to include a commentary on the realities of people of color in general who must work around barriers and systemic prejudice, as discussed previously. Jade concludes her comment by writing:

> *La discrimination dans le milieu de travail fait plus mal à une personne parce que le fait que l'argent est impliqué. La subsistance de cette personne a été perturbé par quelque chose d'aussi petit qu'un stéréotype*. ['Workplace discrimination

> does even more damage to a person because of the fact that money is involved. This person's means of survival have been disrupted by something as small as a stereotype.']

Jade uses the text as a starting point to comment on greater, real-world problems. Using Hamoudi's firing as a point of departure, Jade argues that the fact that money is involved makes the discrimination even worse because it affects one's livelihood. Her last two lines are both general and specific, relating to anyone and Hamoudi together.

The nodes *Poverty* and *Socioeconomic* meet when students discussed Doria's family's financial and living situations. These nodes are axial coded as "Cultural" because they appear when students form their own interpretations of Doria's life, as well as her standing in French society. Elijah's first original comment (Appendix E), which refers to the makeshift stainless-steel couscous pot antenna, interprets Yasmina's resourcefulness as an indicator of poverty. He writes:

> *Y a beaucoup de contraste dans les premiers lignes - où l'autrice écrit de la France comme dans les rêves - et les phrases suivantes qui décrivent la famille ayant des difficultés voir la télé, une chose difficile pour eux grâce à la pauvreté, qui nécessite qu'ils utilisent les vieux matérieux divers*. ['There is a lot of contrast in the first lines–where the author writes about the France of daydreams–and the next sentences that describe how the family has difficulty watching the television, something that is difficult for them because of poverty, which requires them to use old, miscellaneous equipment.']

Madison's response follows Elijah's interpretation of the family's socioeconomic status by commenting that it is difficult to grow up poor and that doing so produces someone with a strong character. She writes:

> *C'est difficile grandir pauvre, et je pense qu'il crée un caractere tres fort*. ['It's hard to grow up poor, and I think it creates really strong character.']

Jade interprets the situation as successfully overcoming a daily problem, but that poverty in general is hostile. She uses "*on*" ['one'/'we'] to speak inclusively and generally about poverty, both within and outside of the text, and the adverb "*typiquement*" ['typically'] reinforces her comment's wide-ranging intentions. Jade writes:

> *Typiquement dans les temps de détresse, on a des solutions innovantes pour les problèmes quotidiens. Ils ont réussi à surmonter, mais la pauvreté est hostile*. ['Typically, in times of distress, one has creative solutions for daily problems. They succeeded at overcoming, but poverty is hostile.']

Written as a general statement, Jade's declaration that "poverty is hostile" suggests a prediction for Doria's future livelihood, as well as for people living in poverty outside of the text.

RQ3: Summary of Findings

Participants in Group B use the text to make interpretations about Doria's culture, her Moroccan heritage, and her socioeconomic status in the Parisian suburbs. Students offer opinions presented as fact and read between the lines to form generalizations about the world. *Kiffe kiffe demain* presents an alternative reading of Paris, far from the stereotypical images of the Eiffel Tower and stately museums. Students demonstrate an ability to interpret Doria's life as an individual, yet they do not pursue further interpretations of how Doria fits into French culture in

general or make any cultural interpretations about France. Overall, Group B remains close to the text, unlike their peers in other groups.

Research Question 3 situates social reading technology as a setting for experiential learning, with the potential to promote a sense of cultural awareness of the world and students' roles in it. The axial code "Cultural" validates instances of crucial cultural reflection and situational cultural awareness. In addition to interpreting Doria's culture, students also used the social reading platform to explore their own culture and the world in general. Though Group B maintained a relative closeness to the text, their content proves an ability to reflect on the multiplicities of French culture.

Pre- and Post-Study Questionnaires

All students participated in two questionnaires during the semester (Appendix C). The identical questionnaires were designed to assess the participants' feelings toward reading, technology, and collaboration in class, as well as to understand how students perceive their own abilities in French. The first questionnaire was administered during the second week of the semester, before any *SocialBook* assignments. The second was administered on the last Friday of classes, coinciding with the final *SocialBook* intervention. This section presents findings from the questionnaires on a question-by-question basis in order to compare and contrast responses before and after the study. The questionnaire represents a mixed-methods approach to attitude measurement (Van Peer, Hademulder, & Zyngier, 2012). Six questions use a Likert scale in order to gauge student agreement or disagreement with statements relating to their perceived abilities in French and their attitudes toward reading and technology. Three questions are yes/no questions, and one question provides a space for written responses. Of the fifteen participants,

fourteen responded to the pre-study questionnaire and fourteen responded to the post-study questionnaire. The two missing students are different participants each time, which allows for the general analysis of the questionnaires to reflect the entire class and for the collection of accurate demographic data.

The headings of the questionnaires allowed me to gather general information about the participants. Figure 5.6 depicts the heading of each questionnaire, using the first questionnaire as an example.

Figure 5.6 Heading of Pre- and Post-Study Questionnaires

FREN 2501-W-01 STUDENT QUESTIONNAIRE 1

Name _____
Age _____
Preferred Pronouns _____ (Circle 1) Fresh / Soph / Jr / Sr

As described in Chapter 4, a composite analysis of both questionnaire headings reveals that at the end of the spring 2019 semester, of the fifteen participants, six were eighteen years old, six were nineteen years old, one was twenty years old, and two were twenty-one years old. Eight students self-identified as first-year students, five students self-identified as second-year students, one student self-identified as a third-year student, and one student self-identified as a fourth-year, graduating student. Thirteen students self-identified as using the pronouns “she, her, hers,” and two students self-identified as using the pronouns “he, him, his.”

Next, a textbox in bold font introduced the Likert scale and described how the numbers 1-5 correspond to an attitude statement. Figure 5.7 shows the textbox as it was represented on the pre- and post-study questionnaires.

Figure 5.7 Likert Scale Presented in Pre- and Post-Study Questionnaires

1-strongly disagree 2-disagree 3-neutral 4-agree 5-strongly agree

During both the pre- and post-study questionnaire, students asked no questions and worked independently without complaint for approximately ten minutes. Questions 1 and 2 assess how students feel toward reading in French and English. Table 5.7 illustrates the student responses from both the pre- and post-study questionnaires. The numbers in italics correspond to the number of students who chose the response. Students chose only one response per question.

Table 5.7 Student Questionnaires, Questions 1-2

Question 1. My feelings toward reading in French are positive:					
Likert Scale	**1**	**2**	**3**	**4**	**5**
Student responses, pre-study	*0*	*0*	*0*	*10*	*4*
Student responses, post-study	*0*	*0*	*0*	*6*	*8*
Question 2. My feelings toward reading in English are positive:					
Likert Scale	**1**	**2**	**3**	**4**	**5**
Student responses, pre-study	*0*	*0*	*2*	*4*	*8*
Student responses, post-study	*0*	*0*	*0*	*1*	*13*

Over the course of the semester, participants indicated an increase in positive feelings toward reading in French. Before the study, ten students indicated they agreed with the statement, and four students strongly agreed with the statement "My feelings toward reading in French are positive." After the study, four more students strongly agreed with the statement. This subtle increase from agree to strongly agree indicates that student enjoyment of reading in French improved throughout the semester. Question 2 asked the same question about participants' feelings toward reading in English. This question assumes all students are strong readers in English, though it would have been better to ask the question as it relates to any native language. Question 2 provides a comparative base to determine whether there is a difference in student attitudes toward reading in a first or second language. Before the study, two students indicated neutral feelings toward reading in English, four students agreed with having positive feelings, and eight students strongly agreed with the statement. After the study, the majority of participants (thirteen) strongly agreed with having strong feelings toward reading in English, while one student agreed. Though the students did not read anything in English for the current study, it is interesting to note the improvement in attitude toward reading in English at the end of the semester.

Question 3 assessed participants' perceptions of their own abilities in French. Students were asked to respond to the statement "In French I am good at…" in reference to four categories: speaking, listening, writing, and reading. Figures 5.8, 5.9, 5.10, and 5.11 present the results from Question 3 of the pre- and post-study questionnaires using marked line graphs. The pre-study results are plotted using circles and a blue line, while results from the post-study are plotted using squares and a red line. Figure 5.8, which refers to speaking abilities, indicates a clear increase in the number of participants who agree or strongly agree with the positive

statement that they are good at speaking. While digital annotation tools do not directly influence students' speaking abilities, this increase in self-assessment indicates that students felt they improved their speaking skills during the semester.

Figure 5.8 Student Questionnaires, Question 3.1 (Speaking)

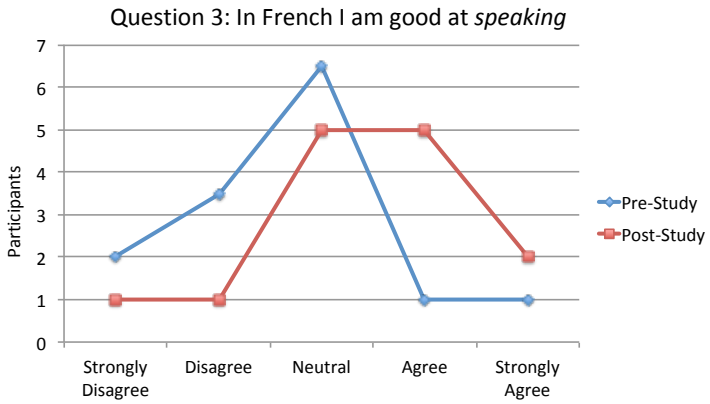


Figure 5.9, which reveals listening abilities, depicts a slight increase in the number of students who self-evaluated as being good at listening. The line graphs follow one another closely, with the only major increase being two additional students indicating they agree with the statement during the post-study questionnaire. It is encouraging to note that at the end of the semester, zero participants self-assessed as strongly disagreeing or disagreeing with the main statement.

Figure 5.9 Student Questionnaires, Question 3.2 (Listening)

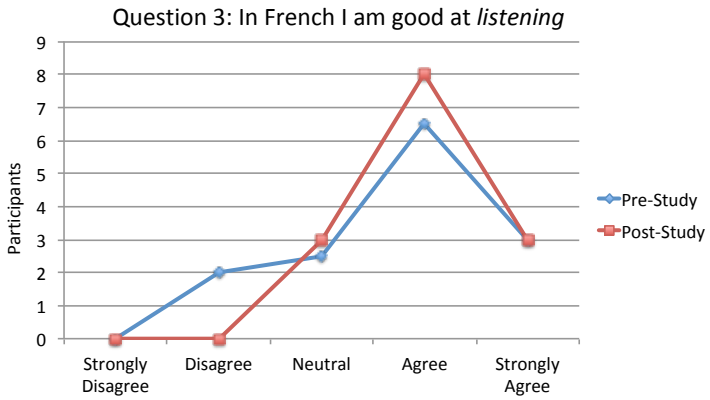
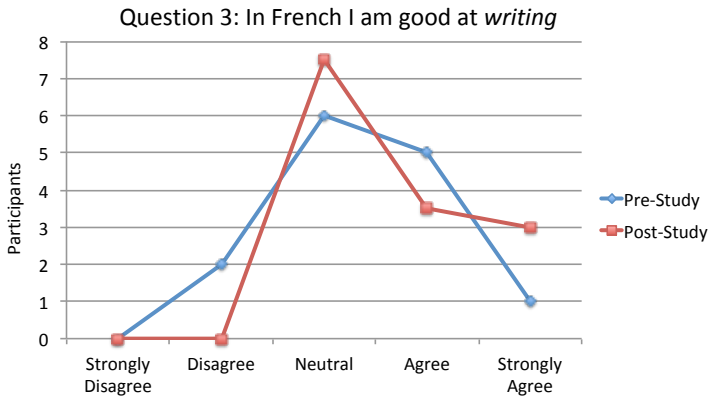


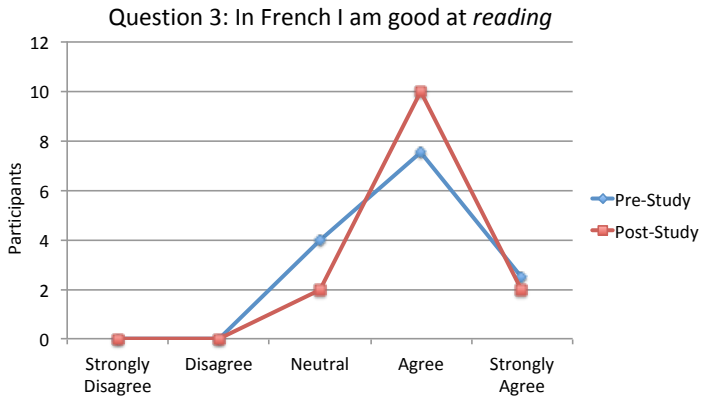
Figure 5.10 depicts participants' self-perceptions of their writing abilities. This sub-question is possibly the most important query on the questionnaire, as the course was designated a writing course. To begin optimistically, as in the previous figure (listening), no students indicated that they strongly disagreed or disagreed with the statement that they are good at writing. However, the number of participants (six) who either agreed or strongly agreed with the statement remained the same during the pre- and post-study questionnaires. This neutral stance on writing abilities prompts a need for reflection on the overall course design, as well as the role of social reading platforms in the second language classroom. Figure 5.10 indicates that overall, students did not self-assess as being more confident in their writing abilities, despite the course being aimed specifically at developing this skill.

Figure 5.10 Student Questionnaires, Question 3.3 (Writing)



Finally, Figure 5.11 shows how participants responded to the statement that they are good at reading in French. To this question, zero students reported that they either strongly disagreed or disagreed with the statement in both the pre- and post-study questionnaires. The number of students who agreed or strongly agreed with the statement rose from ten during the pre-study questionnaire to twelve at the end of the semester. This subtle increase indicates a rise in participants' self-assurance with regard to their reading abilities, possibly due in part to reading an entire novel throughout the semester. Along with the sub-question referring to writing, these answers respond to the effectiveness of social reading platforms, which at a minimum raise the rate of exposure to authentic texts in the second language classroom and at a maximum transform and increase students' reading abilities.

Figure 5.11 Student Questionnaires, Question 3.4 (Reading)



Question 4 required participants to assess their feelings toward collaborating with peers in the classroom. Table 5.8 indicates how students responded, both in the beginning of the semester and at the end. No students stated that they strongly disagreed with enjoying collaborating, and one student in each questionnaire disagreed with the statement. The number of students who responded as neutral decreased by five, and the number of students who agreed or strongly agreed with the statement increased from seven to twelve. Collaboration was a key component of the course, both in and outside the classroom. In class, students worked in teams to discuss elements of *Kiffe kiffe demain* and peer-edit one another's work. Outside the class, students collaborated on the digital annotation platform *SocialBook*. Question 4 suggests that students became more comfortable collaborating with their peers throughout the semester.

Table 5.8 Student Questionnaires, Question 4

Question 4. I enjoy collaborating with my peers in the classroom:					
Likert Scale	**1**	**2**	**3**	**4**	**5**
Student responses, pre-study	*0*	*1*	*6*	*1*	*6*
Student responses, post-study	*0*	*1*	*1*	*6*	*6*

Table 5.9 illustrates participants' responses to question 5 of the questionnaires, in which students indicated their attitudes toward reading in a digital format. This question did not specify reading in a second language, but instead references reading any language digitally. The number of students who responded negatively (i.e., strongly disagree or disagree) was the same during the pre- and post-study questionnaires. The number of students who responded positively (i.e., agree or strongly agree) increased from five to seven. This slight increase suggests that reading *Kiffe kiffe demain* via the digital annotation tool *SocialBook* was a positive experience that increased students' enjoyment of reading in a digital format.

Table 5.9 Student Questionnaires, Question 5

Question 5. I enjoy reading (in any language) in a digital format:					
Likert Scale	**1**	**2**	**3**	**4**	**5**
Student responses, pre-study	*0*	*5*	*4*	*4*	*1*
Student responses, post-study	*0*	*5*	*2*	*5*	*2*

The final question that used the Likert scale asked students to evaluate how frequently they depart from the text in order to look up references for clarification when reading in any

language. Table 5.10 depicts participants' responses during the pre- and post-study questionnaires to the sixth question.

Table 5.10 Student Questionnaires, Question 6

Question 6. When I read (in any language), I frequently depart from the text in order to look up references for clarification:					
Likert Scale	**1**	**2**	**3**	**4**	**5**
Student responses, pre-study	*0*	*0*	*1*	*7*	*6*
Student responses, post-study	*0*	*1*	*3.5*	*6.5*	*3*

At the beginning of the semester, no students strongly disagreed with the statement and one student responded neutrally. Thirteen students responded positively and indicated that they frequently depart from the text in order to look up references for clarification. At the end of the semester, one student disagreed with the statement and four students indicated neutrality. Table 5.10 notes a half value for both "neutral" and "agree" on the Likert scale because one student circled both numbers, indicating that they fall somewhere in between. Ten students indicate that they agreed or strongly agreed with the statement, which is a decrease of three. This decrease is intriguing, as it indicates that reading *Kiffe kiffe demain* in an online setting did not increase the frequency with which students departed from the text in order to research or seek clarification. This finding is of particular interest in evaluating the use of digital annotation tools in the classroom, as I originally thought it would encourage Internet searches due to ease of accessibility.

The remaining three questions on the questionnaires were posed in a yes/no format. Question 7 required students to indicate if they had used digital tools in other courses at Vanderbilt University, such as discussion boards, classroom chatroom, and blogs. During the

pre-study questionnaire, I verbally instructed students to answer in reference to previous courses at Vanderbilt University. During the post-study questionnaire, I verbally instructed students to refer to other courses at Vanderbilt during the current semester (spring 2019). During the pre-study questionnaire, twelve students indicated that they had used digital tools previously in the classroom, while two indicated that they had not. During the post-study questionnaire, eight students indicated that they had used digital tools during the semester in other courses, while six students responded negatively. Table 5.11 depicts how participants responded when asked to explain their affirmative answer to the prompt "if YES, please explain." Student responses are typed as they appeared on the questionnaires in terms of capitalization, punctuation, and spelling. The majority of students had used digital tools in the classroom before taking the intermediate French writing course. Students mainly described their previous interactions with digital tools as discussion boards on the learning management systems (LMS) Brightspace and Blackboard, and two students mentioned using blogs in other courses. One student described collaborating with peers to create Wikipedia pages in a course on African politics. During the post-study questionnaire, students again referred to LMS discussion boards and also noted the use of Google Docs and blogs. Two students referenced *SocialBook*. One student called *SocialBook* by name and wrote that it was "an interesting way to practice French while interacting with others." One student seemingly referenced *SocialBook* indirectly in a comment stating, "this semester, something new for me was using digital tools collaboratively." It is unclear whether this student used digital tools collaboratively in other courses or if their experience using *SocialBook* was the only one. Learning that participants have mainly used digital tools within the university's LMS indicates that using a digital annotation tool like *SocialBook* is a new experience for most students.

Table 5.11 Student Questionnaires, Question 7

Question 7. Have you used digital tools in your other courses at Vanderbilt? (Ex. discussion boards, classroom chatrooms, blogs, etc)	
Student responses, pre-study: 12 students indicated YES	*Student responses, post-study: 8 students indicated YES*
• "discussion boards on brightspace." • "In my African Politics class, we collaborated and created Wikipedia pages over the course of the semester." • "In my commons seminar, our weekly homework is to post on a blog that we all share." • "In another writing class (in English), we would post responses to readings and occasionally make comments on others' posts, all on Brightspace." • "I used a blog in one other course." • "I have used like online modules for psych/chemistry homework, but nothing like a message board/chatroom/blog." • "Mostly brightspace an then I have one discussion she called Prazza that I use in comp. sci." • "yes, we use Slack messaging in mechanical engineering" • "Mostly brightspace discussion boards and blogs" • "Using discussion/classroom boards for comparative politics class." • "Discussions/comments on Bright Space" • "I have used discussion boards on Blackboard but not on Brightspace. I have also made a blog for one course using WordPress."	• "Socialbook; it was an interesting way to practice French while interacting with others. In addition, word references like Linguee was helpful." • "discussion boards on Brightspace about course readings" • "Brightspace/Google Doc co-editing, online activities/modules" • "this semester, something new for me was using digital tools collaboratively" • "I have used discussion boards in multiple political science classes." • "Brightspace discussion posts" • "Sometimes we are asked to blog in other classes" • "Used chatrooms for class as an assignment grade and many articles."

The final two questions were printed on the back of the questionnaire and refer to how students imagine their future involvement with French at Vanderbilt University. Though the questions did not prompt students to write any text, several students added a few words to explain their yes/no response. Table 5.12 indicates the number of participants who responded yes and no to question 8, and transcribes any text written on the page, as the students wrote it.

Table 5.12 Student Questionnaires, Question 8

Question 8. Do you plan to take the next French course in the series? [3101 / 3102]		
Student responses, pre-study	YES: 9	NO: 1
Student comments, pre-study	"maybe?" "I am graduating"	
Student responses, post-study	YES: 9	NO: 4
Student comments, post-study	• "(if I can get into it haha)" • "maybe" • "if only I had the time…" • "I plan to continue in grad school" • "But am taking medical french"	

It is worth noting that only eleven students responded to the eighth question in the pre-study questionnaire. One student did not respond yes or no but did write in a comment. Only eleven students responded to the ninth question during the pre-study questionnaire as well, indicating that three students may not have seen the questions on the reverse side. Between the pre- and post-study questionnaires, the number of students indicating that plan to take the next French course in the series remained steady at nine. This stability indicates that completing the intermediate writing course did not have an impact on students' overarching goals. Students at Vanderbilt typically schedule out their courses during their first and second years, and therefore most participants had likely already decided if they planned to continue French or not in the future. During the post-study questionnaire, one student wistfully suggested they would take another French course if they had the time ("if only I had the time…"), and one student wrote that they would not be taking the next course in the series but would be taking the elective course on medical French. It is worth noting that French 2501W is not a required language course for the university's core requirements, as the level is beyond what is necessary. The course does count for the major or minor in French.

The final question asked if students plan to study abroad in a Francophone country. This question is useful in response to Research Question 3, which considers how social reading affects students' critical cultural awareness and students' roles in the world. Table 5.13 shows student responses during the pre- and post-study questionnaires. Nine students responded affirmatively at the beginning of the semester, and ten students responded affirmatively at the end of the semester. These numbers indicate that two-thirds of the class do plan to study abroad in a French-speaking country. This number is significant to note when considering how to prepare students for future experiences with unfamiliar cultures and suggests that what is taught in the classroom can and will have practical implications on students' futures.

Table 5.13 Student Questionnaires, Question 9

Question 9. Do you plan to study abroad in a francophone country?		
Student responses, pre-study	YES: 9	NO: 2
Student comments, pre-study	• "maybe" • "I would like to one day" • "someday…"	
Student responses, post-study	YES: 10	NO: 4
Student comments, post-study	• "hopefully!"	

Student Questionnaires: Summary of Findings

The pre- and post-study questionnaires present a mixed-methods glimpse into students' perceptions of themselves in the French classroom. The questionnaires gave students a space in which to reflect on their abilities, their likes and dislikes, and their plans for the future. Using the questionnaire at the beginning of the study allowed me to better understand the participants and gauge their levels of interest in various topics. Students wrote their names on each questionnaire,

which gave me the opportunity to reflect on how students perceive themselves in comparison to how I perceived them in class. This presentation of findings is anonymous and evaluates the class as a whole instead of dividing the participants into their individual social reading groups. This decision allows for the class to be seen as a collective of students who, despite having differing opinions, worked collaboratively toward the common goal of completing the intermediate French writing course. With only fifteen students in the course, even small changes, such as the overall increase in enjoyment in collaboration with peers (Table 5.8), or that four more students strongly agreed instead of agreed with the statement that their feelings toward reading in French were positive at the end of the semester (Table 5.7) are significant. Surveys and questionnaires do not present a holistic impression of the individual students in second language courses, but they do allow quick and simple access to generalizable impressions of who is in the classroom.

Conclusions

Digital annotation tools provide a forum for experiential learning, interpretation, and student reflection. Participants in the spring 2019 study on social reading in the intermediate French classroom demonstrate an ability to reflect critically on an authentic text and an unfamiliar culture, as well as collaborate and learn from their peers. This general overview of the student participants and an analysis of the emergent patterns in all four groups offers a broad understanding of the ways students used *SocialBook*. The detailed analysis of the data from Group B allows for more focused responses to the three research questions. Finally, evaluating responses to the pre- and post-study questionnaires brought closure to understanding the participants in a more detailed manner.

The findings from the current study suggest that students engage in critical reflection and interpretation when using a DAT. The social reading platform gives students agency to connect personal experiences with the text, which increases personal reflection and provides students with a platform on which they may express their reflections. Due to its collaborative nature, reading a text via a social reading platform gives students the opportunity to work together to make meaning and interrogate their own thoughts and presuppositions, as well as learn from one another's own histories. This approach clearly transforms the reading experience in the second language classroom. Findings also suggest, especially as seen in the case study, that students maintain a classroom mindset by posting comments similar to those that could be said aloud in the classroom with no technology involved, such as in discussion groups. The redistribution of the cognitive workload does reduce the classroom mindset by allowing students an undisclosed amount of time in which to reflect on an authentic text and write a comment. Students potentially require extra training or more pointed assignments to make full use of the variety of resources available through DATs.

Finally, it is critical to emphasize that social reading is not a substitute for classroom discussion. It enhances the reading experience by allowing for preparation outside of class, and it transforms students' abilities to reflect critically on what they are reading by demonstrating multiple perspectives and realities, but it is not meant to replace in-class discussion or face-to-face interactions. Social reading is one tool among many educators can use to elicit and document the interpretive mode in a collaborative environment. Collaboration is the most valuable component of DATs. Findings from the current study insist on the transformative aspects of learning from others and making meaning of unfamiliar characters and scenarios collaboratively.

CHAPTER 6

CONCLUSION

Prioritizing texts in the second language curriculum offers learners the opportunity to expand their worldview and directly engage with the target culture. Social reading centers authentic texts and facilitates communicative collaboration among students. Effective language instructors must reexamine traditional practices of pedagogy in order to redefine literacy and inspire transformative learning. The elimination of language departments in universities across the country and the reduction of in-class hours allotted for coursework (Koop, 2011) requires instructors to seek out efficient and engaging task design to inspire student learning and sustain language departments. The multiliteracies framework argues for the regular integration of authentic texts at every level. Social reading is one way to center texts in the second language syllabus and facilitate communicative collaboration between students, both in and outside the classroom.

As with all pedagogical research, organization, task design, and data management are key to the success of the study. This chapter concludes the current study by reflecting on what was learned throughout the process and by detailing strengths and limitations. Suggestions for future research precede a final reflection on the project and its impact on my own work, as well as the field. Though social reading has been used in the second language classroom for more than ten years (e.g., *eComma*), the concept feels equally familiar and nascent. The familiarity comes from centuries of practices of marginalia, as well as the current rise in popularity of online discussion forums and comment sections of webpages. The relative novelty of social reading can be

attributed to its unexplored potential for transforming the learning experience, documenting the interpretive mode, and acting as a physical space for experiential learning inside the classroom. This study responds to the need for new studies and paths of inquiry.

Insights and Empirical Generalizations

Findings from this study suggest high levels of student engagement across cultural, interactional, personal, and textual fields in the intermediate French classroom. At this level–a fourth-semester composition and grammar course–students were able to make insightful comments about themselves, the text, and the world around them. Responses to peers' comments document intentional efforts to understand unfamiliar experiences. This section presents five empirical generalizations based on a combined study of participant data collected from the whole class and the specificities of the case study. These empirical generalizations are sometimes referred to as statistical generalizations, which occur when "an inference is made about a population (or universe) on the basis of empirical data collected about a sample" (Yin, 2003, p. 32, cited in Maxwell & Chmiel, 2013, p. 540).

Insight 1: Evidence suggests that students engage in critical reflection and interpretation when using a social reading platform.

Findings provide concrete examples of student engagement in critical reflection and interpretive abilities. The idea for the current study came about after serious reflection on the American Council for Teaching Foreign Language's 2012 Performance Descriptors for Language Learners. As a language teacher, I have often questioned the effectiveness of assessment and ways to accurately gauge student growth. Although asking students to turn in an

individual writing assignment, such as a traditional essay, may provide insight into interpretive abilities, individual assessments disregard the benefits of collaboration and fail to record peer-based, community-oriented learning. Transitioning my mindset from a *learner* centered teaching (Doyle, 2011) to *learning* centered teaching (Fink, 2013) reinforces the importance of collaboration and helps transform my approach to language pedagogy.

Research on active learning emphasizes the ways writing can promote critical thinking. Halpern and Riggio (2002) state that "[w]hen people write, they are required to organize thoughts, make decisions about what is relevant and what is not, select the words that convey their thoughts, and arrive at a conclusion" (p. 4). Social reading, which requires readers to publicly post written content, provides a platform for learners to document their thoughts, not only for themselves and the instructor, but for their peers as well. The public-facing aspect of writing on a digital annotation tool (DAT) goes beyond traditional practices of composition by encouraging learners to share thoughts and formulate new content that includes and considers their peers' insights. The current study focuses on students' abilities to reflect critically on their cultural awareness of the world and their role in it. Student comments written in the first person and codes relating to culture, such as *Cultural Interpretation* and *Cultural Relation* prove the participants' willingness to share their understanding of the world in writing.

Interpretive abilities are evident when students are able to bridge the gap between page and application, or from theory to practice. As it relates to social reading, I refer to practice as the ability to use the text as a base for further exploration. Student anecdotes about previous personal experiences or assumptions regarding real-world cultural issues serve as a means to record the "leap" and document student thought processes. One example of an evolving thought process is found in Valeria's reply to Madison's third original comment (Appendix O), in which

Valeria admits that Madison's comment reshapes the way she views the character Hamoudi. Valeria writes (emphasis added):

> *Je suis d'accord avec vous que Doria est une narratrice faillible**. J'ai fait un commentaire dans laquelle j'étais sympa envers Hamoudi et ses problèmes. Mais je pense que la point de vue de Doria m'influençait. Doria a certainement une tendresse particulière pour Hamoudi, et elle ne le critique pas souvent**. Hamoudi est un bon mec bien sûr, mais je dois considérer que Doria est aussi une adolescente très biaise. Elle a tendance à voir la vie en rose avec Hamoudi.*
>
> [I agree with you that Doria is an unreliable narrator. **I posted a comment in which I was sympathetic toward Hamoudi and his problems. But I think that Doria's point of view influenced me. Doria certainly has a particular soft spot for Hamoudi, and she does not criticize him often.** Hamoudi is a good guy, for sure, but I have to consider that Doria is also a biased adolescent. She has a tendency to see the rosy side of life with Hamoudi.]

In this comment, Valeria references her own previous comment (Appendix P), in which she wrote about the sad unfairness of Hamoudi's treatment when he was fired for alleged theft. Madison's original comment is much more critical of Hamoudi and his previous poor life decisions, and this critical lens transformed Valeria's point of view and forced her to reconsider her own relationship to the narrator and the text. Valeria's comment demonstrates interpretive abilities to go beyond the text to form individual opinions and ideas and reflects the evolution of critical thinking skills. Social reading platforms provide a space to document this transformative process in a previously unseen way.

Educators are familiar with the "aha moment" in the classroom, where we visibly see the moment when a student understands what was previously unfamiliar. This understanding often comes from one-on-one interaction with the instructor or when students are given the time and space to think aloud and muse over a quandary. When students are assigned to read a text at home, however, "aha moments" are private. DATs document the thinking-while-reading experience and provide a physical roadmap for both the students and the instructor. Though the current study did not incorporate tasks that required students to revisit their previous comments, future research on task design should include assignments that require students to compare their own previous comments with their evolving thoughts throughout the semester. Valeria is not the only student whose comments reflect a shift in mindset from the beginning to the end of the novel. Witnessing and questioning this shift is an exercise in critical self-reflection and experiential learning that documents yet another way students process their understanding of the world and their role in it.

Insight 2: Social reading gives students agency to connect personal experiences with the text, which increases personal reflections and provides a space to do so.

In the current study, students often write in the first person and typically begin their original comments or replies with the word "*je*" ['I']. This first-person narrative is directly linked to the student's personal thoughts and experiences and was axial coded into the category "Personal." This axial code included the following codes: *Personal Anecdote*, *Personal Relation*, and *Personal Thought (je, me)*. These codes indicate direct uses of personal pronouns to describe students' thoughts, opinions, and revelations about their past. In general, the pronoun "*je*" ['I'] is one of the most commonly used words throughout the entire dataset. Table 6.1 provides a brief

overview of the number of times the word "*je*" ['I'] is used in the student datasets, as compared to the most used word when the stop words are filtered out. When stop words and a three-character minimum are taken into consideration, (i.e. the default setting for NVivo 12), the most commonly used word is "*Doria*" in all four groups. Once stop words are reinserted into the query and the character limit is lowered, "*je*" ['I'] figures prominently ahead of "*Doria*" in all groups. Stop words are commonly used words that usually do not relate to content, such as pronouns, prepositions, and conjunctions.

Table 6.1 Frequency of Common Words "Doria" and "je" in Dataset

Group	Most common word (with stop words) and word count	Word count of "*je*" (stop words removed)
A	Doria: 74	je: 95
B	Doria: 55	je: 86
C	Doria: 39	je: 70
D	Doria: 56	je: 93

That the personal pronoun "*je*" ['I'] is used more frequently than the otherwise most common word is to be expected, as it is common for students to express themselves and their opinion in the first person. On the other hand, the popularity of the code *General Comment-Thought* indicates that students are willing to write neutrally in the third person and have agency over their writing. This agency is particularly pertinent when considering whether students choose to preface their thoughts with "*je*" ['I'] or present them as general commentary.

Reacting in the first person is the first skill students learn when studying a second language. Activities are often centered around the student's personal environment, likes, and dislikes. It is to be expected that students would rely heavily on first person narratives in their comments on the DAT. Writing in the first person is familiar and requires little to no prompting.

Future research on DATs could focus on task design that decenters the first-person narrative and instead centers on understanding and interpreting others.

Insight 3: Social reading decreases the potential anxiety of reading what appears to be a daunting text (length and linguistic complexity).

Without research on students' anxiety levels before reading *Kiffe kiffe demain* on a social reading platform, it is difficult to report on the reduction of anxiety when using a DAT. What can be asserted, however, is that students often do not have the opportunity to read full-length novels in the second language classroom until advanced levels of study, and even then, students are traditionally exposed to two semesters of upper-level literary survey courses that rely on excerpts of text to cover multiple centuries of literature. An informal survey of hands in the classroom revealed that only two students had read a full-length book in French before enrolling in French 2501W. Working with students every Friday for fourteen weeks certainly allowed for reading the novel in short, manageable chunks. Yet for students unaccustomed to discussing literature in a second language, the social reading platform provides a space for them to organize their ideas before coming to class. This approach serves as a flipped classroom for the intermediate student, where students must think critically about the text and formulate a comment in writing before coming to class to discuss the novel.

In terms of linguistic difficulty, *Kiffe kiffe demain* is a novel written in the first person narrating the point of view of a fifteen-year-old Parisian teenager. As such, the language is informal and relies heavily on slang vocabulary and expressions not conventionally taught in the second language classroom. The main character's Moroccan heritage adds an additional layer of linguistic complication, as many of the words used in the novel are not found in French-English

dictionaries, either in print or online. DATs grant students instant access to the Internet so they may more easily look up unfamiliar words or cultural references. The pre- and post-study surveys indicate a certain nonchalance toward departing from the text for clarification. Though students indicated in both instances that they do frequently seek clarification, student responses did not indicate that they did so more after the study. This result indicates that using digital tools may not encourage students to read more closely than they would in a traditional format and that their practices of reading do not change. In the future, students could be explicitly trained to explore outside the text to enrich their reading comprehension and experience.

Insight 4: Students maintain a "classroom mindset" and require training for using the variety of resources available through SocialBook.

SocialBook, much like many other social network platforms, offers students a forum on which they may post links, GIFs (i.e., Graphics Interchange Format), embed video, and even "like" one another's' comments and replies. Students in the current study, however, did not visibly prove their use the Internet's vast resources when reading the text. While students did post content that indicates external cultural artifacts, such as mentioning films and plays, they did not provide additional information for their peers. In the assignment, I only asked students to post comments and replies and did not provide any additional, formal instruction. Future research should inquire into the types of tasks that encourage students to provide links for additional exploration or images without falling into the trap of being overly pedantic or juvenile. In a personal interview, Blyth described how he uses digital annotation tools in the classroom. An educator at the University of Texas at Austin who has been involved with

eComma since its inception, Blyth stated that he has witnessed his students go beyond traditional methods of writing. Blyth described his experiences as follows:

> One way I like to do [social reading] is to give [students] a text to explore. So instead of interpreting the text and commenting on the text and trying to sound smart, I want them to read through it and simply free associate. In the French context, it's called *écriture automatique*, which has been used a lot as a linguistic process to get your mind going. And so, I tell them that I want them to simply write their reaction. So, highlight part of the text and say, this made me think of this. Sometimes your associations will be imagistic, they may not be language. It can make you think of a song. One of the things that happened in doing this activity with poetry was that they started putting in pictures. I hadn't told them that, but instead of glossing a text with more texts, they were actually using different kinds of linguistic signs. And then they started seeing from each other, wow, I can do anything. So, it became much more of a multimodal reading, which is what I would classify as an activity that's really about experiencing the text and developing the notion of critical feeling. You're paying attention to your feelings as a way of critically analyzing a text. (C. Blyth, personal communication, January 16, 2019)

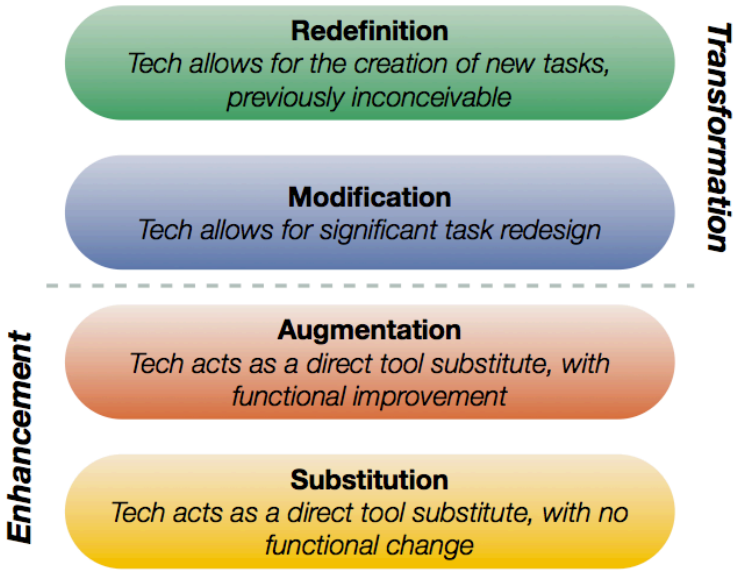
Blyth mentioned that he did not specifically ask students to post images, yet students did so on their own. In setting up social reading as a practice of *écriture automatique*, Blyth scaffolds the task by encouraging free-thinking. Due to my biases as a former student of literature, the current study perhaps presented social reading as a conduit to more traditional practices of reading literature, therefore anchoring students in the "classroom mindset." Encouraging students to go

beyond traditional methods of writing requires specific instruction. The current study asked students to meet a 75-100 word-length in their original comments, which inherently conveys the idea that students write in paragraph form. More in-depth conversations with students in the initial phase of the study could encourage them to provide extra details in the form of links and media, on their own terms.

Insight 5: Social reading is not a substitute for classroom discussion. It modifies the classroom experience by transforming the reading experience at home but requires guided follow-up discussion.

Puentedura's SAMR Model (2012), a tool for assessing digital resources, provides a framework for evaluating the ways social reading impacts students both in the classroom and at home. Figure 6.1 depicts the SAMR Model, in which Puentedura (2012) illustrates how technology can either enhance or transform learning.

Figure 6.1 SAMR Model (Puentedura, 2012)



The SAMR model argues that technology can be used as a substitution or augmentation, which *enhances* learning, or as a modification or redefinition, which *transforms* learning. The current study demonstrates that social reading transforms the learning experience. Collaboratively reading a text from home on a digital platform redefines the reading experience itself. Witnessing the ways peers understand the text while reading individually is a "previously inconceivable" task (Puentedura, 2012). Reading and discussing the novel in class over fourteen weeks, however, leads me to reconsider the role of social reading in the classroom itself. For second language classes that are limited in resources and cannot afford to devote ample class time to the discussion of authentic texts, social reading is a means to extend class time and structure reading assignments. The students who participated in the current study spent fourteen weeks on one novel, and as such, were able to dedicate ample time to reading and understanding *Kiffe kiffe demain*. In-class presentations on cultural elements of the novel reinforced their understanding, and collaborative groupwork in class fostered a collaborative learning experience. Future research on the value of social reading when students do not have as much time will clarify what students are able to accomplish on their own and collaboratively, without such guided instruction.

Strengths and Limitations

The current study presents a detailed analysis of the use of DATs in a semester-long intermediate French course. The length of the study and my personal involvement with the students over the course of fourteen weeks facilitates a thorough understanding of the microcosm of the second language classroom at an American university. Limitations are recognized as

avenues for future research and do not inhibit general understanding of the use of social reading technologies in the French classroom.

Strengths

First, selecting the DAT *SocialBook* and testing it for usability is a strength in itself. A preliminary study served as design research, but the current study explores the platform in detail and provides a guideline for future educators. Due to the tool's user-friendly interface, students had few technical questions and were able read collaboratively with little instruction or guidance. Before choosing to use *SocialBook*, several other platforms were considered, including *eComma*, *Hypothesis*, *Lacuna*, and *Diigo*. I determined that *SocialBook* was the best fit for this study and its timeline. *SocialBook*'s layout presents text in a format similar to a traditional book, and the highlighting and comment features are easily accomplished.

Thick description and depiction of the study design, the platform, task instructions, and representations and examples of participant data represent additional strengths. Research on social reading platforms is minimal, and this study provides a task and design guide for future second language instructors who wish to integrate text into the classroom at any level. Furthermore, the study's open-ended task design serves as a common ground for future research, which can explore particularities and specific goals. The present study's intentionally broad instructions allowed students to make their own decisions about how to use the tool, which shows how students interact organically and independently when using a DAT.

Limitations

Upon completing the study, I recognized two principal limitations. The first limitation is also the strength of the integrated approach of teaching the novel over fourteen weeks. In my experience, this level of detail is uncommon in the second language classroom. In previous courses, I have taught texts in a shorter timeframe. Survey courses, for instance, attempt to expose students to numerous texts that span multiple centuries. Introductory literature courses introduce students to excerpts of texts that represent literary movements. The unprecedented attention to *Kiffe kiffe demain* in fourteen Friday courses helped students gain a deep understanding of the novel, its characters, and cultural elements, which surely influenced their interpretation of the novel when reading at home. The four interventions on the social reading platform were spread out over the course of the semester, which means that students spent ten weeks not interacting on the social reading platform. Future research should compare in-class interactions during weeks that required students to interact online and during weeks where students read independently.

The second limitation is a lack of triangulation of data other than student content posted on the DAT and in the pre- and post-study surveys. The missing gap includes data in the form of first-hand narratives of students' experiences using *SocialBook*. These narratives include member-checking and follow-up interviews. The last intervention on *SocialBook* was assigned for the second to last week of classes, which meant that students posted their replies on the Monday of the final week of class. During my final interaction with students on the following Friday, class time was spent evaluating the last fourteen pages of the novel instead of discussing the DAT. Originally, I had planned to interview students to better understand their thoughts on the novel and member check my interpretations of their data. At the end of the semester, I was confronted with the choice of concluding the novel or discussing the DAT. Due to time

constraints, I chose to not conduct follow-up interviews. In the future, I believe that interviews must take place before the semester ends. Students' lives are fast-paced, and energy resources are limited. My future research on social reading will include and feature the student perspective. As it stands, the current study is rich in data, and the detailed analysis of Group B's interactions represent a microcosm of the student experience of reading *Kiffe kiffe demain* on the social reading platform.

Implications and Future Directions

The current study provides a knowledge base and wealth of data to be used in future research. The primary research question simply asks what happens when students interact on a social reading platform. Future research should extend the study to understand how task design affects student participation and interpretation of authentic texts. In following principles of grounded theory (Glaser & Straus, 1967; Strauss & Corbin, 1990; Charmaz, 2000), emerging questions arose from the data and encourage new avenues of enquiry. Findings from this study suggest a positive correlation between reading a literary text in an online platform with others and the development of interpretive abilities and cultural awareness. Student comments depict an ability to understand the text and make connections to current global realities.

Questions Guiding Future Research

Four questions indicate the direction I intend to take when designing future studies of social reading in the second language classroom. These questions emerged as the result of examining the findings of this study for nearly one year. This timeframe has provided an

opportunity for both intimacy and space as it relates to this project, and I am eager to embark on future research, guided by the following questions.

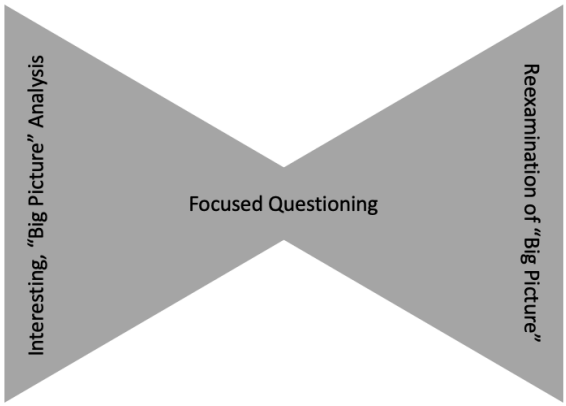
Question 1: What kinds of tasks engage students to explore the linguistic, cultural, and literary aspects of a text?

As previously discussed, task design is a key aspect of implementing social reading in the second language classroom. Instructing students to concentrate specifically on certain textual elements will focus their critical thinking, which could potentially produce richer conversation. Using a text like *Kiffe kiffe demain*, which is linguistically rich, provides an obvious vehicle for discussing the varieties of language, as well as heightens students' own language awareness.

Question 2: What kinds of tasks encourage students to transform traditional practices of literacy into a multimodal experience by inserting links, images, and other digital resources?

Scaffolded tasks should guide students to focus their interactions on a DAT. In the future, tasks could require students to assume a "bow tie" approach to their comments. I imagine a "bow tie" approach as one that asks learners to first consider a "big picture" analysis, in which students comment on a textual element they find interesting, such as was done in the current study. Next, learners should hone their comment and closely question their presuppositions and opinions. In this phase, links to external sources could provide additional information and clarification, for both the original student and their peers. Finally, students could step back from their close analysis in order to reexamine the greater idea at large. Figure 6.2 depicts my conceptualization of a "bow tie" task design.

Figure 6.2 Bow Tie Task Design



Question 3: In what ways can social reading serve as a "flipped classroom" for the literature/culture class?

The flipped second language classroom traditionally refers to the practice of tasking students with learning grammatical and linguistic structures before coming to class to focus on practicing communication. In the literature and culture classroom, reading is typically the pre-class activity, followed by in-class discussion, and concluding with a writing assignment. Pedagogical strategies, such as the "minute paper" and "think-pair-share," task students with writing or reflecting before collaborating with peers in the classroom. Social reading platforms transform the collaborative process by facilitating communication and the exchange of ideas before arriving in class. Future research should provide examples of concrete methods that "flip" the literature classroom and transform intermediate and advanced content courses.

Question 4: How does social reading affect second language writing proficiency?

Social reading platforms provide a forum for students to exchange ideas in writing. Besides reporting findings of students' self-assessments of their writing abilities from the pre-

and post-study questionnaires, the current study did not examine participants' evolution in writing proficiency. The current study highlighted students' abilities to form and express profound interpretive abilities in an intermediate French class. As universities reexamine learning outcomes for students completing majors and minors in second languages (Tang, 2019), it is important that educators celebrate student achievements at all levels and focus on what students can do at all levels of proficiency (NCSSFL-ACTFL, 2017). Using social reading platforms to document progress in second language writing proficiency, however, is a logical progression of future research. DATs provide a physical documentation of progress throughout the semester, and tasks could solicit students to assess their own progress and provide evidence from previous posts. Research on writing could also query the role of side-by-side layouts of authentic text and spaces for writing found on DATs like *SocialBook*. Furthermore, novels like *Kiffe kiffe demain* present the multiplicities of language and could be used when comparing student responses to novels written in formal registers.

Final Conclusions

In general, future research should replicate the present study in multiple second language education environments, at all levels. Furthermore, researchers should modify the parameters of the task in order to better understand the role teacher intervention plays in impacting student learning. The present study gave students little direction, which resulted in a wide variety of comment types and levels of engagement. While effective for the scope of this study, future implementation should provide students with clear guidelines for commenting and responding, as well as multiple opportunities for follow-up in person, if work is done outside the classroom.

The current study presents findings from American university students in an intermediate French writing course who collaboratively read the novel *Kiffe kiffe demain* on the social, digital annotation tool *SocialBook*. This study reflects on the value of digital technologies in and outside the second language classroom and reports on the role of reading authentic texts collaboratively in order to elicit and explore the interpretive mode. As the principal investigator of the current study, I would like to conclude the current study by thanking the fifteen participants who willingly shared their data. Reading the content posted to *SocialBook* was a privilege and proved to be an exceedingly rich experience. Translating the comments and replies allowed me to closely read and interpret students' ideas even more so than in their original format, and I am pleased to share findings in French and in English. I hope this research inspires future evaluations of social reading platforms, the use of authentic texts at all levels of proficiency, and the ways educators use technology to transform second language learning.

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Appendix A

Approved IRB Application

Study Type and Performance Site Information

Type of study:

[ ] Standard or Expedited
[x] Exempt
[ ] Umbrella Review for funds release
[ ] Comparative Effectiveness Research
[ ] Non-Human Subject Determination
[ ] Quality Improvement/Non-Research Determination
[ ] Request review by another IRB
[ ] Coordinating Center ONLY

Please indicate which Committee is most appropriate to review your project:

[x] Social and Behavioral Sciences
[ ] Health Sciences

Is this project cancer-related?

[ ] Yes
[x] No

Study Purpose and Description

Provide a brief abstract of the study in lay language. The IRB Committees are comprised of scientists with varied backgrounds, non-scientists, and community members.

This study entitled "Digital Collaborative Reading in the French Classroom" will analyze how students use the digital collaborative reading tool Socialbook (www.livemargin.com) while reading in French. The study participants will be students in Professors Virginia Scott and Abby Broughton's FREN 2501w French Composition and Grammar course. As part of their regular course work, students read a standard print version of a contemporary French novel (Kiffe kiffe demain by Faïza Guène) and keep a weekly journal in which they independently analyze both the form and content of the work. For this study, each Friday during the semester students will read Kiffe kiffe demain with Broughton. Four times during the semester, they will read excerpts of the novel in a digital environment that allows them to work as a group to annotate and comment on the text. Using a qualitative research approach, the investigators will analyze students' written comments in the digital environment to assess their experience of collaborative, social reading, as well as in-class journal entries, field notes of classroom interaction, pre- and post- online interaction questionnaires, and optional interviews at the end of the semester.

Does your study fit into one or more of the listed categories of exemption (45 CFR 46.104)?

[ ] (d)(1) Research involving normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction such as: (1) Most research on regular and special education instructional strategies; or (2) Research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management.
[ ] (d)(2) Research that only includes interaction involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior (including visual or auditory recording) if at least one of the following is met: (1) Information obtained is recorded by the investigator in such a manner that the identity of human subjects cannot be readily ascertained, directly or through identifiers linked to the subjects; or (2) Any disclosure of the human subjects' responses outside of the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation or; (3) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can be readily ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by 45 CFR 46.111(a)(7). Children may only be included in research under this exemption when involving educational tests or observation of public behavior if the investigator(s) do not participate in the activities being observed and the information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot be readily ascertained directly, or through identifiers linked to the subjects.
[ ] (b)(3) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior AND the subject are elected or appointed public officials or candidates and the information is kept confidential.
[ ] (b)(4) Research involving the collection or study of existing data, documents, records, pathological specimens or diagnostic specimens, if the sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified directly or through identifiers linked to the subjects.
[ ] (b)(5) Research and demonstration projects which are conducted by or subject to the approval of department or agency heads, and which are designed to study public benefit or service programs, procedures for obtaining benefits or services under those programs, possible changes in or alternatives to those programs or possible changes in methods or levels of payment for benefits or services under those programs.
[ ] (b)(6) or 21 CFR 56.104(d) Taste and food quality evaluation.
[ ] No category fits what I want to do.
[x] (d)(1) Research involving normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction such as: (1) Most research on regular and special education instructional strategies; or (2) Research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management.

[x] (d)(2) Research that only includes interaction involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior (including visual or auditory recording) if at least one of the following is met: (1) Information obtained is recorded by the investigator in such a manner that the identity of human subjects cannot be readily ascertained; or (2) Any disclosure of the human subjects' responses outside of the research would not reasonably place the subjects at risk or; (3) The information obtained is recorded by the investigator in a manner that could identify the human subjects directly or through identifiers linked to the subjects.
[ ] (d)(3): Research involving benign behavioral interventions in conjunction with the collection of information from an adult subject through verbal written responses (including data entry) or audiovisual recording if the subject prospectively agrees to the intervention and information collected and at least one of the following is met; (1) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot be readily ascertained; (2) Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk; or (3) The information obtained is recorded in a manner that could identify the human subjects directly or through identifiers linked to the subjects. Note: Children may not be included in research under this exemption.
[ ] (d)(4): Secondary research for which consent is not required: Secondary research uses of identifiable private information or identifiable biospecimens, if at least one of the following criteria are met: (1) The identifiable private information or biospecimens are publically available; or (2) Information, which may include information about biospecimens, is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, the investigator does not contact the subjects, and the investigator will not re-identify subjects; or (3) The research involves only information, collection, and analysis involving the investigator's use of identifiable health information when that use is regulated under HIPAA for the purposes of "health care operations" or "research", or for "public health activities and purposes" under HIPAA; or (4) The research is conducted by, or on behalf of a Federal department or agency using government-generated or government-collected information obtained for non-research activities.
[ ] (d)(5) Research and demonstration projects which are conducted by or subject to the approval of federal department or agency heads, and which are designed to study public benefit or service programs for federally supported projects and most appropriately invoked with authorization by the funding agency, procedures for obtaining benefits or services under those programs, possible changes in or alternatives to those programs or possible changes in methods or levels of payment for benefits or services under those programs.
[ ] (d)(6) or 21 CFR 56.104(d) Taste and food quality evaluation.
[ ] No category fits what I want to do.

Will you be recording or keeping any of the 18 HIPAA identifiers?

[x] **Yes**
[ ] No

Indicate how appropriate protections are incorporated to ensure the privacy of subjects and confidentiality of data:

Only names will be kept in locked files on a personal work computer or on a USB drive in a locked office. Any publication of research will protect individuals' privacy through the use of pseudonyms and the removal of identifying characteristics.

Describe any procedures to be used during the study:

Student data will be collected via the online platform SocialBook (www.livemargin.com). Students will converse online (in private, protected groups) about the French novel Kiffe kiffe demain. Students will be given pre- and post- study questionnaires which will document their interest in reading and using digital tools. The PI will take field notes during in-class discussion. Finally, students will be given the option to interview with the PI in order to assess their opinions of digital collaborative reading.

Will children be the subjects of your study?

[ ] Yes
[x] No

Recruitment

Will the study provide compensation to research participants?

[ ] Yes
[x] No

PHI/Consent

Are you requesting a waiver of authorization to access/obtain Protected Health Information (PHI)?

[ ] Yes
[x] No

Does this research disclose Protected Health Information (PHI)?

[ ] Yes
[x] No

Conflict of Interest Disclosure

Is there a potential conflict of interest for the Principal Investigator or key personnel? • The PI is responsible for assuring that no arrangement has been entered into where the value of the ownership interests will be affected by the outcome of the research and no arrangement has been entered into where the amount of compensation will be affected by the outcome of the research. • Assessment should include anyone listed as Principal Investigator, or other research personnel on page 1 of this application. Please note that ownership described below apply to the aggregate ownership of an individual investigator, his/her spouse, domestic partner and dependent children). Do not consider the combined ownership of all investigators.

[ ] Yes
[x] No

Appendix B

IRB Consent Form

IRB approved informed consent form

This informed consent document applies to all eligible volunteers agreeing to participate in the Spring 2019 Study Digital Collaborative Reading in the French classroom, supervised by Instructors Virginia Scott and Abby Broughton.

Name of participant: _____ Age: _____

Preferred pronouns: _____

The following information is provided in order to inform you of a research project we will be conducting in FREN-2501W-01. Please read this form carefully before signing and feel free to ask the researchers any questions.

Your participation in this research study is voluntary. You are free to withdraw from this study at any time.

1. **Purpose of the study:**
   The purpose of the study is to analyze the use of digital reading tools in the advanced French classroom. The novel *Kiffe Kiffe demain* (Faïza Guène, 2004) will be used for this study.

   You are asked to participate in this research study because you are a student in Scott and Broughton's French Composition and Grammar course (FREN-2501W-01).

2. **Procedures to be followed and approximate duration of the study:**
   All work required for this study follows the course's regular, required tasks and assignments related to *Kiffe kiffe demain* by Faiza Guène. The purpose of this consent form is to obtain your permission to use any data we collect during the semester for analysis *after* the end of course.

   Your grade in FREN-2501W-01 will *not* be affected in any way by your participation in this study.

   After the end of course, the researcher **Abby Broughton: abby.broughton@vanderbilt.edu** will contact willing participants to schedule individual 30-minute in-person interviews. These interviews will be securely recorded and transcribed. Please indicate your consent to participate in this optional interview by checking one of the boxes below. Should you not wish to be interviewed, you may still participate in the study.

   ☐ I agree to participate in a follow-up interview after the end of course.
   ☐ I do not agree to participate in a follow-up interview after the end of course.

3. **Expected costs:**
   There is no cost to you for taking part in this study.

4. **Description of the discomforts, inconveniences, and/or risks that can be reasonably expected as a result of participation in this study:**
   The risks associated with this study are minimal. The main risk is potential breach of confidentially, despite the researchers' precautions. You will be asked to choose a pseudonym to minimize risk.

5. **Unforeseeable risks:**
   There are no unforeseeable risks associated to this study.

6. **Compensation in case of study-related injury:**
   N/A

7. **Potential positive effects of this study:**

   a) **The benefits to science and humankind that <u>might</u> result from this study:** Researchers hope to understand the effectiveness of digital tools in the second language classroom.

   b) **The benefits you <u>might</u> get from participating in this study:** Your participation in this study could influence the way you approach your coursework, thus enhancing your experience reading and interpreting French texts.

8. **Alternative treatments available:**
   N/A

9. **Compensation for participation:**
   N/A

10. **Circumstances under which the Principal Investigator may withdraw you from study participation:**
    Failure to complete the assignments for this study may result in your withdrawal from the study by the investigator.

11. **What happens if you choose to withdraw from study participation:**
    Should you choose to withdraw from this study, please address a written notice to **Abby Broughton: abby.broughton@vanderbilt.edu**. You have the right to request that any data collected over the course of your involvement in the study be omitted. In that case, please mention this in your written notice.

12. **Contact Information:**
    If you have any questions about this research study, please feel free to contact **Abby Broughton: abby.broughton@vanderbilt.edu** to arrange a meeting.

    For additional information about giving consent or your rights as a participant in this study, to discuss problems, concerns, and questions, or to offer input, please feel free to contact the Vanderbilt University Human Research Protections Protection Program at (615) 322-2918.

13. Confidentiality:

All efforts, within reason, will be made to keep your personal information confidential, but total confidentiality cannot be guaranteed. Any data related to your participation will be private and secure and will not be shared with other participants. Only the researchers will have access to said records.

Should you have questions about the confidentiality of this study feel free to contact **Abby Broughton: abby.broughton@vanderbilt.edu** to arrange a meeting.

14. Privacy:

Your information may be shared with Vanderbilt or the government, such as the Vanderbilt University Institutional Review Board, Federal Government Office for Human Research Protections, Department of Education etc. if you or someone else is in danger or if we are required to do so by law. Vanderbilt may give or sell your data without identifiers for other research projects not listed in this form. There are no plans to pay you for the use or transfer of this de-identified information.

15. <u>STATEMENT BY PERSON AGREEING TO PARTICIPATE IN THIS STUDY</u>

I have read this informed consent document and the material contained in it has been explained to me verbally. All my questions have been answered, and I freely and voluntarily choose to participate.

_____ _____

Date Signature of Participant

Consent obtained by:

_____ _____

Date Signature

_____

Printed Name and Title

Appendix C

Student Questionnaire

FREN 2501-W-01 STUDENT QUESTIONNAIRE 1

Name _____
Age _____
Preferred Pronouns _____ (Circle 1) Fresh / Soph / Jr / Sr

1-strongly disagree	**2-disagree**	**3-neutral**	**4-agree**	**5-strongly agree**

1. My feelings toward reading in French are positive:

1 2 3 4 5

2. My feelings toward reading in English are positive:

1 2 3 4 5

3. In French I am good at:

speaking:	1	2	3	4	5
listening:	1	2	3	4	5
writing:	1	2	3	4	5
reading:	1	2	3	4	5

4. I enjoy collaborating with my peers in the classroom:

1 2 3 4 5

5. I enjoy reading (in any language) in a digital format:

1 2 3 4 5

6. When I read (in any language), I frequently depart from the text in order to look up references for clarification:

1 2 3 4 5

7. Have you used digital tools in your other courses at Vanderbilt? (Ex. discussion boards, classroom chatrooms, blogs, etc.) YES_____ NO_____

If YES, please explain: _____

_____

_____

_____

8. Do you plan to take the next French course in the series? YES_____ NO_____
[3101 / 3102]

9. Do you plan to study abroad in a Francophone country? YES_____ NO_____

Appendix D

Participation Rubric

CLASS PARTICIPATION ASSESSMENT (1)
FREN 2501w – A. Broughton

Name: _____

IN CLASS CONTRIBUTION	**0**	**1-2**	**3**
Is alert and stays on task for all activities	Never	Usually	Always
Comes to class prepared, having thoroughly read the assigned pages	Never	Usually	Always
ONLINE CONTRIBUTION	**0**	**1-2**	**3**
SocialBook Assignment 1			
Original comment is thoughtful and unique	Not at all	Somewhat	Certainly
Replies to peers are considerate and add a new element to the conversation	Not at all	Somewhat	Certainly
SocialBook Assignment 2			
Original comment is thoughtful and unique	Not at all	Somewhat	Certainly
Replies to peers are considerate and add a new element to the conversation	Not at all	Somewhat	Certainly
ATTENDANCE & PUNCTUALITY	**0**	**1**	**2**
Attends class (excluding excused absences)	Never	Usually	Always
TOTAL			_____ / 20

Student Comments:

Appendix E

Elijah, Original Comment 1

B1 *Elijah

Text highlighted: **Ave as cousine Bouchra, elles avaient réussi à capter les chaînes françaises grâce à une antenne expérimentale fabriquée avec une couscoussière en Inox.** (p. 21)

<table>
<tr><td colspan="2">*Elijah 01-25-2019

Ces phrases ici, elles sont un peu bizarres à choisir, mais je l'ai fait parce que les images dont elle écrit, elles illustrent bien les differences entre ses (Yasmina's) conceptions de la France , et la réalité que la famille vit vraiment. Y a beaucoup de contraste dans les premiers lignes - où l'autrice écrit de la France comme dans les rêves - et les phrases suivantes qui décrivent la famille ayant des difficultés voir la télé, une chose difficile pour eux grâce à la pauvreté, qui nécessite qu'ils utilisent les vieux matérieux divers.</td></tr>
<tr><td>reply
*Madison 01-27-2019

Je pense que ces phrase m’aide avec le context de nos narratrice et sa famille. C’est difficile grandir pauvre, et je pense qu’il crée un caractere tres fort. Je me demande comment ces expériences affectent la mère aujourd’hui-- surtout comment elle élevait Yasmina.</td><td>reply
*Jade 02-1-2019

Typiquement dans les temps de détresse, on a des solutions innovantes pour les problèmes quotidiens. Ils ont réussi à surmonter, mais la pauvreté est hostile. Nouveaux problèmes vont se présenter, et Doria et sa famille peuvent seulement faire qu’ils peuvent dans leur situation.</td></tr>
<tr><td>reply
*Valeria 01-29-2019

Je crois aussi que cet phrase montre vraiment les rêves et les épreuves de la famille. C’est clair qu’elles n’ont pas eu certaines luxes comme une télé fonctionnelle. Je pense que l’image de la couscousserie comme une antenne improvisé est un peu triste mais charmant dans un sens. Yasmina est pauvre avec une mauvaise télé, mais elle trouvait un moyen de regarder les chaînes françaises. À mon avis, c’est un signe que Yasmina n’abandonnait pas ses rêves de la France et souhaitait encore poursuivre ces rêves.</td><td></td></tr>
</table>

Appendix F

Jade, Original Comment 1

B1 *Jade

Text highlighted: **La dernière fois que nous sommes retournées au Maroc, j'étais égarée. Je me souviens des vieilles tatouées qui venaient s'asseoir à côté de Maman pendant les mariages, baptêmes ou circoncisions.**
– Tu sais, Yasmina, ta fille devient une femme, il faudrait que tu penses à lui trouver un garçon de bonne famille. Tu connais Rachid ? Le jeune homme qui fait de la soudure… (pp. 21-22)

*Jade 01-24-2019 Je trouve intéressant que Doria ait quinze ans, et en ce moment, elle est plus jeune ici. Cependant, la culture du Maroc impose que les filles a cet âge commencent à trouver un mari. Il semble qu'il y ait une pression sociale pour les jeunes filles à se marier lorsqu'elles atteignent la puberté. Doria a exprimé sa fatigue et son mécontentement avec sa situation actuelle. Elle a un lourd fardeau mais il passe inaperçu. À bien des égards, obligation culturelle est plus important que les sentiments personnels.
reply *Madison 01-27-2019 Je pense que votre idée que les sentiments de la culture est plus important que les sentiments du individu est très intéressante. Jusqu'à un certain point, c'est vrai pour tous les cultures, parce que c'est culture en générale. Mais, je pense que les sentiments du individu peut-etre plus important aux quelques cultures--par exemple, aux Etats-Unis, nous donnons beaucoup d'importance à un individu et ses sentiments.
reply *Valeria 01-30-2019 À mon avis, le problème ici est que Doria doit confronter á deux cultures avec deux attentes différentes. Doria est une origine du Maroc, et la culture marocain déclare qu'une jeune femme doit se marier. Cependant, Doria est aussi français, et elle est habituée à la liberté que les jeunes femmes aiment. Les pressions sociales sont très différentes dans le calibre.
reply *Elijah 01-30-2019 Oui je pense que c'est cette confluence de deux cultures qui rend difficile sa vie. Elle n'avait pas encore décidé à quelle culture elle appartient vraiment, donc ses idées de la libération des femmes et de son place au monde sont confus dans la tête.

Appendix G

Madison, Original Comment 1

B1 *Madison

Text highlighted: **Ma mère, elle s'imaginait que la France, c'était comme dans les films en noir et blanc des années soixante. Ceux avec l'acteur beau gosse qui raconte toujours un tas de trucs mythos à sa meuf, une cigarette au coin du bec.** (p. 21)

<table>
<tr><td colspan="3">*Madison 01-24-2019

A mon avis, ce phrase est un très fort début de la nouveau chapitre. Immédiatement, je pense à le films noirs de les années soixante, qui ont un style artistique très reconnaissable. En lycée, j'ai réalisé une pièce de théâtre qui parodie le film, "The Maltese Falcon." Donc, ce lien entre ce texte et ma expérience personnelle crée des bonnes images. Et aussi, je pense que sa mère était romantique et un peu naïve, m'aidant à caractériser elle.

reply
*Madison 01-24-2019

*du nouveau chapitre</td></tr>
<tr><td>reply
*Valeria 01-29-2019

Je suis d'accord que la mère de Doria, Yasmina, était naïve et romantique. Je pense que les film affectent les gens dans telle manière. Pour moi, les vieux films en noirs et blancs représentent le glamour et la gloire du cinéma. Ils créent une image magnifique et merveilleux de la vie. Ils ont généralement les acteurs charmants et les histoires fantastiques que Yasmina et beaucoup de gens admirent. C'est facile de idéaliser un lieu où on ne visite pas. Les films intensifient ce sentiment.</td><td>reply
*Elijah 01-30-2019

Je suis d'accord avec ton discription de Yasmina comme "naïve." Elle ne vit pas dans le réalité, elle a des idées fausses à propos de la vie en France . Alors je n'étais pas surpris du tout lorsqu'elle a réalisé que la vie là-bas n'est pas quand dans son imagination.</td><td>reply
*Jade 02-1-2019

Je suis d'accord avec chacun d'entre vous, et je trouve que la mère de Doria est comme beaucoup d'immigrants lorsqu'ils arrivent pour la première fois dans un nouveau pays. Il y a un niveau d'attente que tout sur la vie en un nouveau pays sera mieux que la vie avant dans leur pays d'origine.</td></tr>
</table>

Appendix H

Valeria, Original Comment 1

B1 *Valeria

Text highlighted: **En roulant un énième joint, il m'a dit : « La famille, c'est ce qu'il y a de plus sacré. » Il sait de quoi il parle : il a huit frères et sœurs et ils sont presque tous mariés. Mais Hamoudi, il dit qu'il s'en fout du mariage, que ça sert à rien, que c'est une contrainte de plus, comme si on en avait déjà pas assez comme ça.** (p. 28)

<table>
<tr><td colspan="2">*Valeria 01-24-2019

Je crois que cet extrait représente quelques conflits internes de Doria. Hamoudi dit que «la famille est sacrée», et sa famille réflète cela. On peut voir que la famille est importante à Doria, parce qu'elle est devenue trés perturbée et amère sur le divorce de ses parents. Hamoudi rejette aussi l'idée du mariage comme une contrainte. Dans ce cas, c'était bien que le mariage des parents de Doria n'était pas réussi. Cependant, Doria se sent maintenant fâchée contre le monde. Je pense que Doria reconnaît les problèmes du mariage tout en voulant une famille heureuse encore une fois.</td></tr>
<tr><td>reply
*Madison 01-27-2019

Quand j'ai lu ce passage, je n'ai pas pensé à la relation entre ses parents et comment elle affecte sa vie amoureuse. J'apprécie votre point de vue, et je pense que c'est très vrai. Je m'intéresse aux relations de Yasmina, et à la façon que le divorce de ses parents l'affecte.</td><td>reply
*Elijah 01-30-2019

J'aime que tu as écrit que Hamoudi il "rejette aussi l'idée du mariage comme une contrainte." Je me demande, qu'est-ce que c'est l'amour pour Doria, quels idées représent-elle?</td></tr>
<tr><td></td><td>reply
*Jade 02-1-2019

Il est évident que la culture impose les coutumes de mariage, et les deux luttent avec la possibilité de marriage. Il y a un thème de crainte, et il semble qu'ils pensent que le mariage est restrictif. Cependant, je ne pense que Doria est opposée complètement à l'idée.</td></tr>
</table>

Appendix I

Elijah, Original Comment 2

B2 *Elijah

Text highlighted: **Comme ça, je la verrai beaucoup plus et ça me permettra d'oublier moins souvent que j'ai une mère.** (p. 80)

<table>
<tr><td colspan="3">*Elijah 02-14-2019

Cette phrase là je l'ai trouvé très émouvante. Avant que maintenant, on a vu que la liaison entre les deux personnages Doria et sa mère est assez compliqué. À cause des situations économiques et sociaux de la famille, Doria ne voit pas souvent sa mère parce qu'elle est toujours occupée de travaille. Pour cette raison je crois que Doria ait pitié de sa mère et ses sacrifices, mais en même temps elle est optimiste que leurs vies vont s'améliorer. Cette phrase, elle représent un moment dans le texte où tout ne semble pas futile, l'avenir pour les deux se semble plus prometteur qu'avant.</td></tr>
<tr><td>reply
*Madison 02-15-2019

Oui, c'est très émouvant pour moi aussi. Je comprends qu'il faut travailler donc on peut provider pour sa famille. Mais, c'est triste et frustrant que sa mère ne peut pas travaille pour Formule 1 dans la même façon et aussi a une bon relations avec sa fille.

Aussi, je suis heureuse voir les événements dans ce roman qui sont optimiste. Quelque temps, cet émotion peut-être difficile pour les auteurs à créer.</td><td>reply
*Valeria 02-17-2019

Je suis d'accord avec toi. Cette phrase me fait de la pitié pour Doria. Sa mère a travaillé constamment, sous les conditions terribles pas moins. C'est dommage que Yasmina n'a pas une bonne relation avec sa propre fille. En plus de l'absence de sa père, Doria doit sentir une grande solitude la plupart du temps. La licenciement de Yasmina est mauvaise bien sûr, mais je peut comprendre que Doria est heureuse de voir sa mère souvent. J'espère que Doria et sa mère peuvent maintenir cette intimité même si Yasmina trouve un nouveau travail.</td><td>reply
*Jade 02-18-2019

Je suis d'accord avec cette affirmation, et c'est très regrettable que la relation entre Doria et Yasmina soit tendue parce que les circonstances socio-économique. Ne pas voir sa mère pendant de longues périodes n'est pas bon. C'est évident que l'absence de Yasmina affecte beaucoup Doria. J'espere que leur relation se renforcera.</td></tr>
</table>

Appendix J

Jade, Original Comment 2

B2 *Jade

Text highlighted: **C’est marrant parce que Maman appréhende beaucoup cette formation. Elle est jamais allée à l’école alors elle flippe. Se lever à cinq heures du matin pour aller travailler et se ruiner la santé dans un hôtel à quatre sous, elle s’en foutait un peu. Mais là pour elle, c’est pas de la blague.** (p. 80)

<table>
<tr><td colspan="3">*Jade 02-15-2019

Dans ces circonstances que Yasmina devait fonctionner, je suis triste par le fait qu'elle est habituée à travailler les emplois stressants et néfastes pour la santé. L'opportunité d'apprendre est plus une tâche décourageante que de travailler dans un hôtel pour Yasmina. Cependant, je crois que l'hésitation de Yasmina est à cause de quelque incertitude. Sa situation me rappelle la situation de beaucoup d’autres. Le travail doit avoir priorité toutes les autres activités. Cela peut se faire au détriment de la santé, de la stabilité financière et de l'avancement personnel.</td></tr>
<tr><td>reply
*Madison 02-15-2019

C’est triste, bien sur. Malheureusement, c’est comment le monde marche. Si on considère nos vies, nous faisons beaucoup de choses pour nos carrières dans l’avenir et pour notre éducation. Nous perdons le sommeil, nous avons beaucoup de stress, et nous sommes en concurrence tous le temps. La santé des étudiants est horrible--mentalement et physicalement.</td><td>reply
*Elijah 02-16-2019

Je suis d'accord avec ton description de cette "incertitude." Yasmina est plus habituée à ces emplois et par conséquent, elle se trouve rarement dans une position de changer les faits de sa vie depuis plusieurs ans. Maintenant, quand elle a de la chance pour le faire, elle a sans doute beaucoup d'hésitation et de l'indécision à propos de changer les choses de sa vie qui aient été plus ou moins statiques.</td><td>reply
*Valeria 02-17-2019

Jusqu’à ce chapitre, la vie de Yasmina était très triste et dure. Des mauvaises conditions de travail, un employeur raciste, et une grève causait beaucoup de stress pour elle. Peut-être il serait probablement bien si Yasmina trouve un nouveau travail, mais sa incertitude vient du besoin d’argent. Maintenant elle doit confronter un marché imprévisible du travail ou la menace de la pauvreté. La sécurité financière est vraiment importante pour la santé et la tranquillité d’esprit.</td></tr>
</table>

Appendix K

Madison, Original Comment 2

B2 *Madison

Text highlighted: **Là, il annonçait un gros cyclone dans les Caraïbes, un truc de ouf qui se préparait à faire pas mal de dégâts. L'ouragan, il s'appelait Franky. Maman m'a dit qu'elle trouvait ça vraiment bête cette manie occidentale de donner des noms à des catastrophes naturelles.** (p. 81)

*Madison 02-15-2019 Ça m'intéresse beaucoup parce que je donne un nom à tous les choses. Et je suis sûre que c'est un résultat de ma culture et comment j'ai grandi. Peut-être c'est juste moi, mais je traite tous les objets comme un vrai personne. Par exemple, le camp que j'allais quand j'étais jeune a dit "donner les araignées un nom, donc vous n'êtes pas effrayés." Ça marche parce que je suis effrayée d'un araignee, mais pas de "Joey." Et, c'est le même pour les ouragans. Je n'avais pas envisager que les gens aux autre pays ne font pas le même chose.		
reply *Elijah 02-16-2019 Tu n'es pas seule dans ce régard à propos des noms des trucs inanimés! Moi je fais fréquemment la même chose. C'est très intéressant que tu aies mentionné que c'est peut-être à cause de la peur qu'on donne des noms comme ça; avec un titre, un truc devient moins obscur. À mon avis c'est vraiment possible que ces phrases qui parlent de l'ouragan, elles sont assez pertinents au texte parce qu'elles discutent ce qu'on peut faire de rendre des choses étranges plus reconnues pour l'individu, comme tu as écrit.	reply *Valeria 02-17-2019 Je pensait toujours que donner un nom aux objets et concepts était une chose humaine universelle. Des humains personnifient souvent les objets inanimés, comme un animal en peluche ou les planètes. Les concepts abstraits comme la Justice et la Mort ont des modèles humains. Pourquoi un ouragan devrait-il être différent? Je ne considère pas que ce phénomène est seulement une tradition occidentale. Peut-être donner un nom aux ouragans spécifiquement n'est pas normal pour d'autres pays.	reply *Jade 02-18-2019 Personnellement, j'aime quand objets inanimés sont nommés par des personnes. C'est une caractéristique unique de l'homme. Je pense que nommer des objets signifie l'attachement à quelque chose. Ce n'est pas forcément quelque chose que l'on aime. Par exemple, la plupart des individus n'aiment pas les ouragans ou autre catastrophes naturelles. Cependant, nommer des choses désagréables aide à les gérer.

Appendix L

Valeria, Original Comment 2

B2 *Valeria

Text highlighted: **Et puis, sans Maman, l'hôtel de M. Schihont, il va tout droit à la faillite. Elle a vraiment une façon bien à elle de faire les lits, avec douceur et force à la fois, histoire qu'il y ait pas un pli sur le drap, mieux qu'à l'armée.** (p. 79)

<table>
<tr><td colspan="3">*Valeria 02-15-2019

Je trouve que la défense de Doria sur sa mère est émouvante. Le licenciement est un revers horrible, mais Doria fait encore d'éloge de sa mère. Elle parle de l'intégrité et le travail dur de Yasmina. C'est vrai que personne peut jamais faire des lits comme Yasmina, parce qu'il y a seulement un de Yasmina dans le monde. Même si M. Schihont ne voit pas la valeur de sa employée, Doria donne à sa mère la reconnaissance qu'elle mérite. Doria et Yasmina confrontent beaucoup d'épreuves, et elles doivent se protéger mutuellement. Doria se sent concerné vraiment par sa mère là.</td></tr>
<tr><td>reply
*Madison 02-15-2019

Ce sentiment est émouvante, oui, et votre poste est émouvante aussi!

Je me demande si Doria a ce fierté pour sa mère a un resultat de quoi se passe avec son père. Elle est vraiment indépendante, et elle se sent le besoin de protéger les autres. Elle est très protectrice avec sa mère et aussi avec Hamoudi. Elle montre son amour quand elle adore les gens pour ce qu'ils sont, et elle les défendra toujours.</td><td>reply
*Elijah 02-16-2019

Avant que cette partie du texte, ce que Doria a écrit de sa mère n'était pas trop brillante, elle parle des choses compliqués et durs la plupart du temps et on sait qu'elle ait pitié de Yasmina. Enfin on peut voir la mère comme une personne essentielle dans les vies d'autres. Malgré la famille veut s'améliorer leur position dans la vie, il m'a rendu hueureux d'avoir vu qu'il y a aussi des aspets positifs dont Doria peut parler.</td><td>reply
*Jade 02-19-2019

L'histoire de Yasmina est semblable à celle de nombreuses mères immigrées. Souvent, ils travaillent très dur pour très peu de salaire et de reconnaissance. Les travailleurs immigrés sont l'épine dorsale de nombreuses industries. Je crois qu'ils méritent plus de compensation pour leur travail. Dans cette situation défavorable, la belle chose est que Doria est très préoccupée par le bien-être de sa mère. Elle veut le meilleur pour Yasmina parce que Doria croit qu'elle le mérite. Elle a traversé des moments difficiles, mais Yasmina travaille toujours sans se plaindre.</td></tr>
</table>

Appendix M

Elijah, Original Comment 3

B3 *Elijah

Text highlighted: **C'est bizarre, mais j'arrête pas de penser à Nabil le nul et j'arrive toujours pas à comprendre pourquoi il a fait ça.** (p. 123)

*Elijah 03-21-2019 Je me demande, est-ce que Doria trouve l'embrasse avec Nabil une type de déception? Est-ce que cela la raison qu'elle a parlé du conseil de Mme Burlaud juste avant qu'elle ne révisite ses actions passées encore une fois dans la tête? C'est très évident qu'après plus de pensée, ses sentiments à propos de sa situation avec Nabil ont changées. Au début, elle était trop choquée en pensant de l'audace de ce garçon qui elle régardait seulement comme un tuteur ou une connaissance. Mais peut-être en raison de cette embrasse soyant l'une la prémière pour elle, elle a devenu plus obsédée avec l'histoire de l'évenement et avec l'identité du garçon, et elle commence d'avoir des sentiments pour lui. Alors à mon avis, elle pense que les actions de Nabil servent d'un exemple de la décéption positive en vraie vie.
reply *Madison 03-24-2019 A mon avis, elle pense que le bisou était une type de déception, mais elle n'est pas fâchée. Je pense qu'elle essaie justifier le moment, donc elle peut penser de l'histoire affectueusement. Peut-être, c'est pourquoi leur opinion a changé.
reply *Valeria 03-25-2019 À mon avis, Doria trouve le bisou avec Nabil d'être un moment significatif dans sa vie, pour le meilleur ou pour le pire. Elle semblait considérer le bisou comme une déception d'abord, mais elle ne peut pas oublier ce qui s'est passé. Je pense que Doria voulait son premier bisou d'être un bon souvenir. C'est difficile depuis que c'est arrivé contre sa volonté. Elle doit avoir du sens avec le moment et ses sentiments conflictuels.

Appendix N

Jade, Original Comment 3

B3 *Jade

Text highlighted: **Hamoudi, il est très brun, assez mat de peau et il a de grands yeux noisette… Une pure tête de Méditerranéen. Il dit que c'est la raison pour laquelle on l'a accusé injustement.** (p. 121)

*Jade 03-23-2019 Je comprends les sentiments qu'on se sent comme une victime de discrimination. Quelquefois même sur ce campus, il y a les cas occasionnels où le racisme se produit. Connaître la réalité du racisme est très déprimant. Cependant pour beaucoup de personnes de couleur, ils doivent naviguer autour le préjudice et les barrières systematiques. La discrimination dans le milieu de travail fait plus mal à une personne parce que le fait que l'argent est impliqué. La subsistance de cette personne a été perturbé par quelque chose d'aussi petit qu'un stéréotype.
reply *Elijah 03-24-2019 J'avais une question dans la tête quand j'ai lu ce paragraph du roman. L'entreprise l'accusait parce que ses actions d'avant peuvent indiquer qu'il soit coupable de l'avait faire. Mais lorsqu'il a reçu ces criticismes, il dénonçait l'entreprise parce qu'il a dit que c'est bien sûr à cause de son ethnicité seulement. Est-ce qu'on crois que c'est raisonnable pour lui dire sans évidence que c'est à cause de cette chose spécifiquement qu'il était accusé?
reply *Madison 03-24-2019 *Jade, je suis triste d'écoute que tu avais expérience avec le racisme sur notre campus. Je pense que, pour la plupart, notre communauté travaille à combattre le racisme. Et, en réponse à *Elijah, je souhaite que Hamoudi soit plus concentré sur les solutions-- pas juste accuser les autres sans l'evidence.
reply *Valeria 03-24-2019 C'est difficile et triste de confronte le racisme dans la fiction et la réalité. Notre université n'est pas malheureusement immune à la discrimination et au préjuge. Quelquefois, j'ai l'impression qu'il y a partout des rappels constants des tensions raciales. Je trouve ça fatigant. Et donc je peux comprendre les soucis de Hamoudi. Mais comme *Elijah a dit, Hamoudi n'a pas d'évidence tangible de la discrimination. L'histoire des trafics des stupéfiants de Hamoudi ne voit pas bon au employeur aussi. C'est une situation qui ressemble une incident de la discrimination mais est peut-être plus compliqué.

Appendix O

Madison, Original Comment 3

B3 *Madison

Text highlighted: **En tout cas, moi, je l'ai cru.** (p. 121)

*Madison 03-22-2019 Je pense que Hamoudi est un bon mec, et qu'il est assez intelligent. Personnellement, je pense que Doria lui donne peut-être trop de crédit.Elle l'aime (plus qu'un ami), et c'est possible qu'elle soit aveuglée par ça.Beaucoup de jeunes filles sont aveuglées par l'amour ou les garçons. Oui, il pourrait être innocent... mais aussi, il pourrait être coupable de vol. Si tout le monde dit qu'il est coupable, ça me force à penser critiquement de notre narratrice.
reply *Elijah 03-24-2019 J'aime ce proposition de penser plus critiquement de la narratrice en ce cas-ci. Depuis le début du roman, elle était la seule voix par laquelle on peut apprendre les événements de l'histoire, mais elle a bien sûr des fautes et des préjugements comme n'importe qui, ce qui est aggravé peut-être par l'amour comme tu as écrit. C'est un chose assez dangereux à faire, de donner l'autre trop de crédit grâce à une prédisposition mentale.
reply *Valeria 03-24-2019 Je suis d'accord avec vous que Doria est une narratrice faillible. J'ai fait un commentaire dans laquelle j'étais sympa envers Hamoudi et ses problèmes. Mais je pense que la point de vue de Doria m'influençait. Doria a certainement une tendresse particulière pour Hamoudi, et elle ne le critique pas souvent. Hamoudi est un bon mec bien sûr, mais je dois considérer que Doria est aussi une adolescente très biaise. Elle a tendance à voir la vie en rose avec Hamoudi.

Appendix P

Valeria, Original Comment 3

B3 *Valeria

Text highlighted: **Même ses parents ne l'ont pas cru quand il a nié. De toute façon, eux, ils sont convaincus que c'est un bon à rien et le lui disent tout le temps.** (p. 121)

*Valeria 03-21-2019 À mon avis, c'est dommage que Hamoudi a perdu probablement son travail sous de faux prétextes, et personne ne le croit. Sauf Doria, tout le monde a un piètre opinion de Hamoudi, même ses parents. Je pense que cette situation est un peu injuste. C'est vrai que Hamoudi a fait quelques mauvaises choix dans sa vie. Mais au cours du livre, nous apprenons que Hamoudi est un homme gentil et intelligent qui a le respect rare de Doria. Il essaie de changer sa vie pour le mieux par trouver les travails légales. Donc je trouve ça triste que personne ne reconnaît les efforts de Hamoudi ou lui ne donne une chance.
reply *Elijah 03-24-2019 Est-ce que tu penses qu'Hamoudi soit méritant de ces criticismes dont Doria a écrit? Hamoudi a fait assez de mauvaises choix dans sa vie, c'est vrai; alors, crois-tu que c'est raisonnable pour lui d'expecter les jugements similaires à propos de ses autres décisions qu'il a pris? Mais en même temps c'est admirable qu'il choisisse de les améliorer.
reply *Madison 03-24-2019 Je comprends qu'il y a les injustices dans le monde, et il y a beaucoup de personnes qui sont discriminés. Ce n'est pas d'accord, et la discrimination peut vraiment des personnes innocentes. Mais, a le même temps, je crois que ses actions et ses choix le représentent. Quand on a l'histoire de comportement pauvre, c'est juste que les autres traitent lui comme ça.

Appendix Q

Elijah, Original Comment 4

B4 *Elijah

Text highlighted: **« t'es un bon gars toi ! »** (p. 170)

*Elijah 04-15-2019

Je trouve intéressant que Doria croit que si elle soit un garçon, tout serait mieux; alors, elle pense que c'est à cause d'être une femme une grosse partie pourquoi elle se sent assez misérable. Je me demande, pourquoi est-ce qu'elle croit que si elle était un homme, elle n'aurait pas de problèmes? Elle dit qu'elle serait "gosse," que son père serait resté là, qu'elle recevrait les cadeaux de Noël... comme si les garçons n'ont pas de leurs propres problèmes, ou de plus les mêmes problèmes qu'elle avait discuté? Je sais pas en vérité la raisonne pourquoi elle croit qu'être un homme peut résoudre tout ses difficultés.

Appendix R

Jade, Original Comment 4

B4 *Jade

Text highlighted: **Et puis franchement, je comprends. Je suis pas quelqu'un d'extraordinaire. Il y a des gens, tout le monde se rappelle leur fête. Y en a même c'est marqué à l'éphéméride dans le journal. Mais moi, je suis personne. Et je sais pas faire grand-chose.** (p. 169)

*Jade 04-15-2019

Pour certaines personnes, il semble que le monde les ait oubliées. Les sentiments de solitude et d'isolement s'aggravent lorsque tous les gens autour de eux reçoivent beaucoup d'attention. Je crois qu'il est important d'atteindre toutes les personnes même s'il n'est pas évident qu'elles traversent une période difficile. Le passant moyen ne connaît pas la vie personnelle de toutes les personnes qu'il rencontre, mais tout le monde a traversé des périodes de grande solitude. Doria semble prétendre qu'elle s'en fiche et qu'elle n'a pas besoin de cette attention, mais la vérité est qu'elle est très blessée par l'oubli de son anniversaire. La situation indique que les gens dans la vie de Doria ont priorisé différentes choses sur elle. C'est horrible de penser que l'on peut se sentir inutile ou sans importance pour les gens de sa vie.

Appendix S

Madison, Original Comment 4

B4 *Madison

Text highlighted: **Déjà, mon père serait encore là. Il ne serait pas reparti au Maroc. Ensuite à Noël 1994, j'aurais sûrement eu les rollers alignés Fisher Price et par la même occasion une réponse à la lettre que j'avais envoyée au Père Noël. Ouais, tout se serait mieux passé si j'avais été un mec. J'aurais eu plein de photos de moi étant gosse, comme la petite Sarah.** (p. 170)

*Madison 04-12-2019

Pour moi, cet extrait est triste et remplie de pitié. Bien que il peut être amusant de penser a les autres réalités, on ne peut jamais savoir ce qui se passerait. Elle pense que si son père reste avec elle, sa vie serait meilleur. Mais, ce n'est pas vrai. C'est triste, à moi, croire que son père est la seule chose manquante. La vie est trop complexe pour just une chose-un mec-de la ruiner. Son père ne peut pas corriger tout les choses.

reply
*Valeria 04-14-2019

Je trouve que cet extrait expose certaines des inquiétudes profondes de Doria. Elle manque vraiment son père et souhaite qu'il était dans sa vie. Cependant, étant donné les descriptions de son père, je crois que la vie de Doria est mieux sans lui. Il a quitté sa famille parce qu'il voulait un fils et ne pense pas que sa fille est assez bonne. Il est préférable que les enfants aient les deux parents, mais Doria n'a pas besoin quelqu'un comme cela dans sa vie.

reply
*Elijah 04-15-2019

Je me suis dit, si son père soit un homme qui a déjà abondonné la famille pour faire d'autres choses, quelle est la raison qu'elle est si résolue de le trouver encore une fois -- pour qu'elle puisse prouver quoi? Elle cherche l'approbation de son père mais en même temps elle le déteste. Je ne croit pas qu'elle sache si ou non elle veut vraiment se réunir avec lui. Être un homme ne change pas les sentiments de l'autre personne comme ça.

Appendix T

Valeria, Original Comment 4

B4 *Valeria

Text highlighted: **Ça y est. J'ai eu seize ans. Seize printemps, comme ils disent dans les films. Personne ne s'en est rappelé. Même pas Maman. Cette année, on m'a pas souhaité mon anniversaire.** (p. 169)

*Valeria 04-12-2019

Je trouve l'extrait d'être très triste. Les adolescents regardent généralement un seizième anniversaire comme une grande événement, au moins dans les Etats-Unis. À cet âge, beaucoup des filles deviennent leur propre personne, un quelqu'un special. Doria note même que les films idéalisent les"seize printemps." Mais Doria se sent malheureuse, parce que personne ne s'est souvenu de son seizième anniversaire. Je sais que je serais triste si tout le monde dans ma vie avait oublié mon anniversaire. J'imagine la tristesse et la déception de Doria sont profondes.

reply
*Madison 04-14-2019

Vos reponse est tellement vrai. Personne ne veut sentir qu'on n'est pas important--spécialement pour l'anniversaire. Je ne comprenne pas pourquoi la passage à l'âge adulte est seize. C'est plus tard pour la puberté, et plus tôt pour la maturité totale du corps, même pour l'âge adulte légale. Cette tradition culturelle est un peu démodée, à mon avis.

reply
*Elijah 04-15-2019

C'est dangereux que Doria idolâtre les films/médias dans ce façon, mais elle n'est pas sûrement seule dans cets pensées. Elle compare sa vie avec les vies idéales qu'elle voit à la télé et dans les magazines, òu tous les garçons et les filles célèbrent leurs anniversaires avec tous leurs cadeaux et les parents et les amis qui n'arrêtent jamais de sourire -- c'est evidente qu'elle les chérit dans autres endroits du texte. Mais en fait c'est pas réalité pour beaucoup de personnes. En même temps cependant je suis compatissant de son sentiment que ce type de chose se passe un peu fréquemment dans sa vie - je sais que la plupart des adolescents célèbre des fêtes dans d'une certaine manière.

Appendix U

Codebook, Group A

CODEBOOK: Group A

Nodes

Name	Description	Files	References
Agreement	Comment written indicating agreement with previous comment/reply. Indicates direct response to and engagement with previous comment.	15	38
Character Description	Comment describing a character based on textual references.	6	9
Character Interpretation	Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text.	16	96
Comment Furthering	Comment replies to peer by furthering the conversation. Could present as "yes, but/and" in order to add something new.	5	5
Comment Reference	Student directly refers to a peer's comment (more so than simple agreement). Possible citation of peer's comment.	1	1
Community-Oriented Thought (nous, on)	Comment uses group pronouns ("we" - nous, on) to express an idea/opinion/interpretation.	4	9
Cultural Interpretation	Comment forms an idea about a culture (their own or another) that is not strictly based on fact. Possible generalization, speculation, or other sort of interpretation.	6	19
Cultural Relation	Comment relates two (or more) cultures – compare and contrast, using a cultural reference, etc.	2	2
Discrimination-Racism	Comment directly references discrimination and/or racism.	2	6
Exclamation	Use of exclamation point (!) in comment	11	15
Feeling	Similar to emotional, comment indicates that a student feels something from reading the text or a peer's comment.	2	2
Foreign	Comment references being foreign (étranger) or the idea of foreignness.	1	1
General Comment-Thought	Comment is presented as neutral, in that there are no pronouns guiding the thought.	13	43
Hopefulness	Comment indicates a feeling of hopefulness regarding the text, or student indicates personally hoping something for a character/the text.	1	1

Name	Description	Files	References
Humor	Comment indicates that something is humorous (amusing, drôle, etc.).	2	2
Immigration	Comment references immigration or the immigrant experience (textual or real life).	3	4
Interesting	Comment indicating that something is “interesting”	4	6
Language	Comment addresses word choices, slang, or other linguistic aspects.	1	3
Misinterpretation	Comment indicates a misinterpretation of the text.	1	1
New Ideas	Comment indicates that the student learned something new or gained a new perspective (either from the text or from a peer’s comment).	1	1
Non-Agreement	Comment/reply indicates a contradiction to previous comment. Not necessarily antagonistic or in disagreement, this comment could also offer a new perspective.	1	1
Personal Anecdote	Comment reveals an anecdote about or references to the student’s own experiences.	3	4
Personal Relation	Comment indicates that student relates to the text or a character.	5	9
Personal Thought (je, me)	Comment written in first person (using “je” or reflexive “me”).	16	52
Questioning	Comment formed as a question (either direct or indirect). Does not speculate about the outcome, open-ended.	1	1
Reading	Reference to the act of reading the text or the literary production of a text.	2	3
Sadness (triste)	Comment notes that something is sad (usually using the word “triste”).	7	14
Speculation	Comment speculates about a hypothetical situation (either personal or textual). Usually involves “si clause”.	9	12
Textual Interpretation	Less factual than a textual description, a textual interpretation forms an idea about the text in general (more so than a specific character interpretation).	10	28
Textual Reference	Comment directly references the text, possibly using a citation.	13	24

Appendix V

Codebook, Group B

CODEBOOK: Group B

Nodes

Name	Description	Files	References
Agreement	Comment written indicating agreement with previous comment/reply. Indicates direct response to and engagement with previous comment.	10	16
Character Description	Comment describing a character based on textual references.	4	6
Character Interpretation	Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text.	15	91
Comment Reference	Student directly refers to a peer's comment (more so than simple agreement). Possible citation of peer's comment.	7	14
Community-Oriented Thought (nous, on)	Comment uses group pronouns ("we" - nous, on) to express an idea/opinion/interpretation.	11	18
Cultural Interpretation	Comment forms an idea about a culture (their own or another) that is not strictly based on fact. Possible generalization, speculation, or other sort of interpretation.	9	30
Cultural Relation	Comment relates two (or more) cultures – compare and contrast, using a cultural reference, etc.	4	6
Discrimination-Racism	Comment directly references discrimination and/or racism.	2	12
Emotional	Comment references emotions – the student feels emotional by the text, the text is emotional, etc. Could refer to any type of emotions.	1	2
Exclamation	Use of exclamation point (!) in comment	2	2
Feeling	Similar to emotional, comment indicates that a student feels something from reading the text or a peer's comment.	2	2
General Comment-Thought	Comment is presented as neutral, in that there are no pronouns guiding the thought.	15	51
Hopefulness	Comment indicates a feeling of hopefulness regarding the text, or student indicates personally hoping something for a character/the text.	1	2
Immigration	Comment references immigration or the immigrant	2	6

Name	Description	Files	References
	experience (textual or real life).		
Interesting	Comment indicating that something is “interesting”	3	5
Media-Arts	Reference to cultural products, such as cinema, music, art, etc.	2	6
New Ideas	Comment indicates that the student learned something new or gained a new perspective (either from the text or from a peer’s comment).	2	2
Personal Anecdote	Comment reveals an anecdote about or references to the student’s own experiences.	2	5
Personal Relation	Comment indicates that student relates to the text or a character.	6	8
Personal Thought (je, me)	Comment written in first person (using “je” or reflexive “me”).	16	82
Poverty	Comment directly references poverty.	2	5
Questioning	Comment formed as a question (either direct or indirect). Does not speculate about the outcome, open-ended.	9	13
Reading	Reference to the act of reading the text or the literary production of a text.	2	5
Sadness (triste)	Comment notes that something is sad (usually using the word “triste”).	7	13
Self-Reply	Student replies to own comment in order to correct language or add more content.	1	1
Socioeconomic	Reference to socioeconomic situations or comments about money contributing to a social factor. Often related to “poverty” node.	4	6
Speculation	Comment speculates about a hypothetical situation (either personal or textual). Usually involves “si clause”.	7	9
Stereotype	Comment refers to a recognized stereotype of a place, culture, etc., either directly or indirectly.	1	1
Textual Interpretation	Less factual than a textual description, a textual interpretation forms an idea about the text in general (more so than a specific character interpretation).	13	36
Textual Reference	Comment directly references the text, possibly using a citation.	10	17

Appendix W

Codebook, Group C

CODEBOOK: Group C

Nodes

Name	Description	Files	References
Agreement	Comment written indicating agreement with previous comment/reply. Indicates direct response to and engagement with previous comment.	8	12
Character Description	Comment describing a character based on textual references.	1	1
Character Interpretation	Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text.	11	65
Comment Furthering	Comment replies to peer by furthering the conversation. Could present as "yes, but/and" in order to add something new.	2	2
Comment Reference	Student directly refers to a peer's comment (more so than simple agreement). Possible citation of peer's comment.	3	3
Community-Oriented Thought (on, nous)	Comment uses group pronouns ("we" - nous, on) to express an idea/opinion/interpretation.	4	7
Cultural Interpretation	Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text.	5	16
Feeling	Similar to emotional, comment indicates that a student feels something from reading the text or a peer's comment.	4	4
General Comment-Thought	Comment is presented as neutral, in that there are no pronouns guiding the thought.	9	16
Hopefulness	Comment indicates a feeling of hopefulness regarding the text, or student indicates personally hoping something for a character/the text.	2	2
Humor	Comment indicates that something is humorous (amusing, drôle, etc.).	1	3
Immigration	Comment references immigration or the immigrant experience (textual or real life).	1	1
Interesting	Comment indicating that something is "interesting"	2	2
Media-Arts	Reference to cultural products, such as cinema, music, art,	1	2

Name	Description	Files	References
	etc.		
Personal Anecdote	Comment reveals an anecdote about or references to the student's own experiences.	4	5
Personal Relation	Comment indicates that student relates to the text or a character.	4	8
Personal Thought (je, me)	Comment written in first person (using "je" or reflexive "me").	12	51
Poverty	Comment directly references poverty.	1	2
Questioning	Comment formed as a question (either direct or indirect). Does not speculate about the outcome, open-ended.	1	1
Reading	Reference to the act of reading the text or the literary production of a text.	6	9
Sadness (triste)	Comment notes that something is sad (usually using the word "triste").	6	13
Shock-Surprise	Comment indicates shock or surprise (regarding the text, culture, etc.).	2	4
Speculation	Comment speculates about a hypothetical situation (either personal or textual). Usually involves "si clause".	7	9
Stereotype	Comment refers to a recognized stereotype of a place, culture, etc., either directly or indirectly.	1	2
Textual Interpretation	Less factual than a textual description, a textual interpretation forms an idea about the text in general (more so than a specific character interpretation).	9	20
Textual Reference	Comment directly references the text, possibly using a citation.	9	15

Appendix X

Codebook, Group D

CODEBOOK: Group D

Nodes

Name	Description	Files	References
Agreement	Comment written indicating agreement with previous comment/reply. Indicates direct response to and engagement with previous comment.	13	26
Character Description	Comment describing a character based on textual references.	4	6
Character Interpretation	Comment explains, speculates about, or describes a character's thoughts, feelings, or actions in a way that goes beyond what is indicated in the text.	12	63
Comment Reference	Student directly refers to a peer's comment (more so than simple agreement). Possible citation of peer's comment.	7	7
Community-Oriented Thought	Comment uses group pronouns ("we" - nous, on) to express an idea/opinion/interpretation.	7	16
Cultural Interpretation	Comment forms an idea about a culture (their own or another) that is not strictly based on fact. Possible generalization, speculation, or other sort of interpretation.	13	40
Cultural Relation	Comment relates two (or more) cultures – compare and contrast, using a cultural reference, etc.	6	10
Discrimination-Racism	Comment directly references discrimination and/or racism.	2	4
Exclamation	Use of exclamation point (!) in comment	1	1
General Thought-Comment	Comment is presented as neutral, in that there are no pronouns guiding the thought.	12	39
Hopefulness	Comment indicates a feeling of hopefulness regarding the text, or student indicates personally hoping something for a character/the text.	3	3
Humor	Comment indicates that something is humorous (amusing, drôle, etc.).	1	1
Immigration	Comment references immigration or the immigrant experience (textual or real life).	1	4
Interesting	Comment indicating that something is "interesting"	5	9

Name	Description	Files	References
Language	Comment addresses word choices, slang, or other linguistic aspects.	1	8
Media-Arts	Reference to cultural products, such as cinema, music, art, etc.	4	15
Misinterpretation	Comment indicates a misinterpretation of the text.	1	1
Personal Anecdote	Comment reveals an anecdote about or references to the student's own experiences.	10	20
Personal Relation	Comment indicates that student relates to the text or a character.	8	13
Personal Thought (je, me)	Comment written in first person (using "je" or reflexive "me").	15	72
Questioning	Comment formed as a question (either direct or indirect). Does not speculate about the outcome, open-ended.	2	2
Reading	Reference to the act of reading the text or the literary production of a text.	2	3
Sadness (triste)	Comment notes that something is sad (usually using the word "triste").	6	14
Shock-Surprise	Comment indicates shock or surprise (regarding the text, culture, etc.).	3	5
Socioeconomic	Reference to socioeconomic situations or comments about money contributing to a social factor. Often related to "poverty" node.	1	1
Speculation	Comment speculates about a hypothetical situation (either personal or textual). Usually involves "si clause".	7	12
Stereotype	Comment refers to a recognized stereotype of a place, culture, etc., either directly or indirectly.	2	10
Textual Interpretation	Less factual than a textual description, a textual interpretation forms an idea about the text in general (more so than a specific character interpretation).	10	25
Textual Reference	Comment directly references the text, possibly using a citation.	11	24