

Making Podcasts in the Collegiate French Writing Course

Heather Willis Allen¹ and Sarah Gamalinda²

Abstract

This study argues for grounding the teaching of presentational communication in a foreign language (FL) in Making- and Design-related concepts. We use the example of creating personal narrative podcasts in an advanced collegiate FL course to demonstrate how these concepts facilitate student learning outcomes in relation to genre awareness, digital literacy, and student engagement in presentational writing and speaking. A description is provided of the process of gaining understanding and carrying out thematic, generic, linguistic, and technical components of podcasting—a task that student self-reflections revealed as challenging yet ultimately rewarding.

KEYWORDS:PRESENTATIONAL COMMUNICATION; MAKING; DESIGN; DIGITAL LITERACY.

Affiliations

¹University of Wisconsin-Madison, USA.
email: hwallen@wisc.edu

²University of Wisconsin-Madison, USA.
email: gamalinda@wisc.edu

Introduction

Identifying appropriate goals for US collegiate foreign language (FL) education has been an ongoing preoccupation of scholars and program leaders during the last two decades. Since 2001, collegiate FL programs have struggled to demonstrate their relevance to larger university missions in a time of budget cuts and focus on STEM fields, and to respond to sweeping calls for curricular revision (Lomicka & Lord, 2018; MLA, 2007). Among those calls for change, the 2007 Modern Language Association (MLA) Report urged reform of the undergraduate FL major to produce educated speakers with deep translingual and transcultural competence through learning using a broadened textual focus on a wide variety of cultural narratives. In 2009, the MLA elaborated further on the transformed FL major it envisioned, situating learning in the development of cross-cultural, historical information and digital literacies, and linking these foci to reading and writing. These recommendations were echoed by scholars such as Kumagai, López-Sánchez, and Wu (2016), who argued that collegiate FL programs need to “prepare students to be effective producers and consumers of multimodal texts” (p. xiii), and Sagnier (2016), who advocated “opportunities for students to analyze and appropriate various types of discourse in the FL, to reflect on ‘meaning-making,’ and to have the possibility of gradually gaining an understanding of discourse practices” at all curricular levels (p. 82).

It remains the case, however, that despite calls to redefine the goals and foci of undergraduate FL education, pedagogical models for developing FL learners’ capabilities as analysts and creators of multimodal texts are still lacking. The dearth of such models likely stems from FL student and instructor perceptions of presentational communication, namely, present(ing) information, concepts, and ideas in speech or writing to explain, inform, narrate, or persuade on a variety of topics using appropriate media and adapting to various audiences (National Standards Collaborative Board, 2015). Several studies have found that in comparison with interpretive and interpersonal modes, presentational communication holds less value as a personal goal for students (Magnan, Murphy, & Sahakyan, 2014) and an instructional focus for teachers (Abbott & Phillips, 2011). Investigations by Hubert and Bonzo (2019), Lefkowitz (2011), and Vyatkina (2011) highlighted the gap between the American Council on the Teaching of Foreign Languages’ (ACTFL) vision of presentational communication as linked to specific contexts, purposes, and audiences versus the narrow focus of much collegiate FL writing instruction, which tends to overemphasize lexico-grammatical accuracy while ignoring genre awareness, audience, and the quality of learners’ ideas.

This article aims to demonstrate how two complementary orientations, *Making* (Dougherty, 2012; Halverson & Sheridan, 2014) and *Design pedagogy* (Allen, 2018; Kern, 2000, 2015; New London Group, 1996), facilitate the teaching of multimodal presentational communication in an undergraduate FL course. Whereas Design pedagogy has been applied in numerous US collegiate FL contexts, Making-related concepts have not seen the same level of uptake. According to Alley (2018), “there has been little if any research on the Maker movement as a context for language instruction” (p. 1). Considering research that has demonstrated learners’ and instructors’ problematic associations with presentational communication, we view Making-related concepts as a promising avenue of exploration for collegiate FL educators. In line with recommendations that collegiate FL students participate in analysis and creation of multimodal texts (Kumagai, López-Sánchez, and Wu, 2016; Sagnier, 2016), this publication illustrates how creating personal narrative podcasts facilitates the development of students’ genre awareness and digital literacy, and provides an opportunity for students to engage in creative presentational writing and speaking.

Making and the Use of Design Pedagogy in Teaching Presentational Communication

The Maker movement that gained momentum during the past decade refers to people “engaged in the creative production of artifacts in their daily lives and who find physical and digital forums to share their processes and products” (Halverson & Sheridan, 2014, p. 496). Although the Maker movement is often associated with STEM learning, its tenets have also been taken up in the arts, humanities, design, and communications, and a wide variety of Makerspaces exist in schools, libraries, museums, homes, garages, and other community settings (Agency by Design, 2015; Halverson & Sheridan, 2014; Vossoughi & Bevan, 2014). Making can be defined as activity that involves people ideating, designing, and producing physical or virtual objects (Blikstein, 2013). As such, according to Vossoughi and Bevan (2014), Making aligns with inquiry-based educative practice but “looks and feels different from more traditional open-ended inquiry activities” (p. 4). Key elements of Making include its aesthetic and playful qualities, its collaborative nature, and its perspective that mistakes and struggle are essential parts of iteration and design processes (Vossoughi & Bevan, 2014). An example of how Making happens in a studio environment is through a combination of demonstration lectures, wherein teachers pose challenges to students, show exemplars, and demonstrate learning processes; “students-at-work” activities, in which students design art and teachers give “just-in-time” instruction; critiques, as reflection is made on student work;

and exhibitions, as student work is shared beyond the classroom (Hetland, Winner, Veenema, & Sheridan, 2013).

Researchers have identified numerous benefits associated with a Making orientation. According to Vossoughi and Bevan (2014), Making activities “create a particularly low barrier for participation” for learners (p. 4). Going a step further, Agency by Design (2015) claimed that “the most salient benefits of Maker-centered learning ... have to do with developing a sense of self and a sense of community that empower [learners] to engage with and shape the designed dimension of their worlds” (p. 7). In the one published FL-oriented study on Maker concepts that we know of—which focused on a collegiate-level “English for Makers” course for Mexican engineering students and creation of engineering related objects, machines, or projects—course outcomes were deemed successful as “students [explored] a new topic in a novel way through ... new tools, new methods, and all in a second language learning context” (Alley, 2018, p. 7).

In addition to Making-related concepts, we infused the advanced French writing course that is the focus of this article with notions of Design. This concept originated during the 1990s in work by education scholars who collaborated to rethink the premises of literacy pedagogy and goals of language learning in light of dynamic communicative practices of the late 20th century (Cope & Kalantzis, 2015). Literacy was no longer understood to equate with basic competence in reading and writing; instead, it was re-envisioned as the learner’s capacity to negotiate multiple discourses or “multiliteracies.” As the New London Group explained, “[a] pedagogy of multiliteracies ... focuses on modes of representation much broader than language alone. These differ according to culture and context, and have specific cognitive, cultural, and social effects” (1996, p. 64). From this perspective, learners engage in literacy events as both “inheritors of patterns and conventions of meaning and at the same time active designers of meaning” (New London Group, 1996, p. 65).

Meaning Design refers to the process of creating or interpreting a text and to the content, forms, and organization of a textual product. As Kern (2015) described, “design focuses our attention on creative human processes ... [and] signifies the products of those processes. These products of design are drawn upon as resources for subsequent acts of design, generating an ongoing cycle of transformation” (p. 2). Applying these notions to FL instruction, Meaning Design takes one of two forms: representations, or self-directed thinking processes and understandings such as textual interpretations; and communication, or expressions of meaning made to someone else, for example, through speech or writing, which are understood as ways of responding to a given communicative situation through making choices among meaning resources (Kalantzis, Cope, Chan, & Dalley-Trim, 2016). The FL instructor’s role, then, is to scaffold

the Design process by helping learners to use meaning-making resources, or Available Designs, appropriately and creatively (Kern, 2015).

Allen (2018) described five principles of Design pedagogy that serve as a framework for presentational FL writing instruction. These include the following.

1. Facilitating learner understanding and use of a wide range of *Available Designs* (i.e., linguistic, schematic, audio, visual, spatial, and gestural meaning-making resources) in relation to creating texts.
2. Incorporating a focus on *intertextuality* to sensitize learners as to how Available Designs are used in patterned ways in specific textual genres.
3. Focusing on *multimodality* to raise learners' awareness as to how linguistic and non-linguistic Available Designs interrelate and create meaning in texts.
4. Integrating opportunities for *perspective-taking*, or shifting one's viewpoint at various levels of language and meaning to gain awareness of new Available Designs, and to increase learner engagement with the process of creating presentational texts.
5. Including *collaboration*, or dialogic interaction and feedback among learners and between individual learners and their instructor, at all stages of the writing process.

Podcasting as a Means of Developing Presentational Communication

Arguments for using podcasts in education date back to 2005, and language learning was quickly identified as a discipline likely to benefit from this medium (Rosell-Aguilar, 2009). By 2010, FL educators were implementing and researching podcasting as a tool for various aspects of language learning, including speaking and pronunciation, listening, and vocabulary development (see Facer & Abdous, 2011, whose edited volume presents a collection of applications and outcomes of podcasting in FL education). Since that time, FL instructors have continued to capitalize on the affordances of podcasting for language learning listed above, while also exploring calls to expand their use, such as the recommendation made by Lomicka and Lord (2011) to focus on the development of digital literacy and to use multiple language skills simultaneously in relation to podcasts. At the same time as educational uses of podcasting have expanded during the past decade, so has the popularity of podcast use among Americans. Whereas in 2008 just 19% of US adults had downloaded a podcast at some point, the number had jumped to 55% by 2020 (Podcast Insights, 2020; Rosell-Aguilar, 2009). Moreover, according to a 2020 survey, 48% of 12- to 34-year-olds in the United States had listened to a podcast in the past month, suggesting the popularity of this medium with

younger Americans (Podcast Insights, 2020). Given podcasts' wide availability and multimodal nature, their potential to expose students to various Available Designs in the FL, and their compatibility with a Making orientation, we found it fitting to integrate podcasting as a means to facilitate presentational communication development in the course described below.

The Personal Narrative Podcast Module

The course is a third-year undergraduate offering in which French majors and students pursuing a certificate in French enroll. During spring 2019, the authors worked together as faculty instructor of record (first author) and graduate student reader-grader (second author), and both contributed to the course design and instruction for 26 enrolled students. The course met twice a week for 75 minutes per class. Course objectives included learners (1) gaining experience in writing and speaking in French by creating texts of various genres, (2) demonstrating a growing understanding of form-meaning relationships in texts or why certain linguistic and stylistic choices are made and what textual meanings emerge from those choices, (3) functioning as active participants in a writing community through collaboration with peers and the instructor, and (4) gaining awareness of the process of advanced FL learning and use, and their identity as a developing language user through goal setting and reflections. These learning outcomes were addressed in four modules, each focused on a different textual genre: short vignettes that describe a specific cultural product or practice (Module 1), ethnotexts that analyze scenes from everyday suburban life (Module 2), playful prose and verse interpretations of an everyday interaction (Module 3), and a personal narrative podcast (Module 4).

Recurrent activities in each module included an introduction to the genre of the model text, its author, and cultural context; thematic analysis of the model text or texts, content, and themes; detailed analyses of model text linguistic and schematic structures; a writing workshop; a peer review session to discuss students' first drafts; a one-on-one conference with an instructor to provide further feedback on students' texts; revisions and self-reflection on the writing process; and, finally, for Modules 1 through 3, a roundtable in which students read their writing aloud and received comments from peers and instructors. Evaluated course components included formative assessments (textual analyses, self-reflections on the process of writing texts in French, and preparation for class and participation in each class session and writing conference) and summative assessment in the form of a digital portfolio of students' texts and self-reflections.

Making and Design concepts thus functioned as complementary pedagogical foundations of the course, informing its learning outcomes, the cyclical

process of teaching and learning that occurred in each module, and the types of activities that occurred in each module as learners ideated, designed, and produced written and oral texts in French. The following sections describe how Making- and Design-related concepts were used to build learner awareness of meaning-making in podcast personal narratives, to scaffold the collaborative process of creating a personal narrative, and to produce a podcast episode in French.

Building Awareness of Genre and Analyzing Model Text Themes

In Module 4, students created a personal narrative in the style of *Transfert* (Transfer), a popular French Slate.fr podcast series that took its inspiration from the US podcast series *This American Life* and tells stories of people experiencing modern life. The model text for Module 4 was a 14-minute 2016 episode of *Transfert* called “L’histoire d’une course de taxi à plusieurs milliers d’euros” (“The story of a taxi ride costing thousands of euros,” hereafter referred to as “Taxi ride”), in which Delphine, a young French woman, tells the story of losing thousands of euros to a charming taxi driver, who tricked her into sharing her credit card information and how she made sense of this event and its aftermath (Pudlowski & Trahan, 2016).

To begin the first stage of the module, an instructional conversation and think-pair-share activity facilitated students reflecting on their understandings and experiences of the podcast genre and building further awareness of its conventions. After discussing definitions of podcasts and comparing this genre to other media, students read a short informational article (Podcast Suisse, n.d.) on the history of podcasting and responded to comprehension-check questions. The entertaining and relational qualities of a successful podcast narrative were then discussed. The notion of *pacte de confiance* (bond of trust) was introduced to emphasize the idea that the speaker-listener relationship was enhanced through the use of narrative techniques and rhetorical devices, verbal and non-verbal communication, and a clear thematic focus. Each of these introductory activities provided new Available Designs for students and helped to sensitize them to the multimodal, dialogic qualities of this genre.

Next, the *Transfert* podcast series was introduced using its logo and description. Following this class, students listened to the “Taxi ride” episode at home, read its transcription, and completed a thematic analysis. This guided activity enriched students’ understanding of the model text’s linguistic, audio, and schematic Available Designs, checked comprehension of the episode’s themes, and explored students’ interpretations of them (e.g., what was Delphine’s perspective on her victimization by the episode’s conclusion?). Back in class,

students worked in pairs to summarize the podcast episode's plot and themes before participating in an activity focused on questions such as why Delphine's story was compelling enough to be part of *Transfert*, and how specific themes were conveyed in the episode. These activities allowed students to compare understandings of the text's plot and themes, and begin sharing their own textual interpretations.

Analyzing Model Text Features and Engaging in Pre-Writing Activities

Following the thematic analysis of the "Taxi ride" episode, students completed a second activity at home focusing on linguistic, audio, and schematic elements that influence how a listener makes sense of Delphine's narrative. For example, students identified words and expressions that conveyed the narrator's confusion following the taxi ride and reflected on vocal techniques Delphine used to embody the voice of the taxi driver. In class, students worked in small groups to discuss these elements and the role of musical interludes in the narrative. Next, the instructors highlighted the organizational structure of the episode, and students discussed what techniques they judged to be particularly effective in setting the story's scene, recounting the taxi ride and its consequences, and reflecting on the story. Homework activities that followed deepened students' understandings of this podcast sub-genre as they read an article in French (Portois, 2017) describing techniques for creating an engaging personal narrative (e.g., starting with a "hook" to capture the listener's attention or leading listeners to get lost in the narrator's perspective). These elements led to a pre-writing activity in which students brainstormed foundational elements of their narratives including themes, a "hook," chronology of events, and potential resolution to the story. These activities sensitized students to the varied Available Designs that contribute to meaning-making in this genre, provided opportunities for collaborative textual interpretation, and facilitated students beginning to design their stories through intertextuality, namely, by using existing textual resources to create new narratives.

In the next class, a writing workshop began with students sharing essentials of their stories and discussing narrative techniques from the Portois (2017) article and *Transfert* episode that they wished to use in their own podcast. Students then focused on the introduction and setting of their narratives, and completed a textual borrowing exercise in which they identified key words, expressions, and phrases from the "Taxi ride" episode and considered how they might use or modify these elements to begin telling their stories. Students continued brainstorming material to incorporate into their narrative and had free-writing time to begin writing their texts.

Writing a Personal Narrative and Participating in Peer Review and Individual Conferences

Given the fact that a podcast such as “Taxi ride” is an oral presentational text, it is important to address why students created a written narrative before transforming it into an oral one. First, despite their status as adult FL learners with intermediate to advanced French proficiency, these students still faced challenges using precise and sophisticated language, manipulating verb tenses and modes, and navigating syntax. Moreover, writing their stories gave students an opportunity to find appropriate Available Designs to express and organize ideas, play with language and style, and refine their texts through various collaborative activities. Finally, having complete written narratives before creating podcast recordings allowed students to focus on using Available Designs specific to the podcast genre and delivering their oral narratives in an engaging way.

After students completed a first draft of their texts and submitted them for instructor review, they participated in a peer review session. First, students completed a self-evaluation of their texts, circling a portion of the draft with which they were pleased, underlining a portion they felt needed work, and indicating questions about their work to discuss with a peer. Then, each student exchanged their text with a partner and completed a second review document on their partner’s text. Finally, each duo used their completed review documents to structure a discussion of their texts; these discussions often uncovered aspects of the narratives that needed clarification or elaboration in the opinion of those who read them. Following this class, students submitted self-reflections, commenting on aspects of their texts with which they were satisfied and dissatisfied, and identifying elements to focus on during upcoming conferences. Each student then participated in a 20-minute individual conference during which an instructor provided written corrective feedback, made recommendations for revision and elaboration of the narrative, and responded to the student’s questions on their text.

A last step that helped students further hone their written texts was a workshop whose studio-type format was inspired by Making/Makerspace learning models. During this class, students had a choice among six stations, from which they selected four to rotate through during the 75-minute session. Station choices included introduction and setting, telling my story, conclusion, mini peer review, one-on-one consultation with an instructor, and independent work. This studio-type workshop highlighted the dialogic nature of the writing process and importance of the writer-reader relationship for creating engaging texts, and provided opportunities for students to exercise agency as meaning-makers navigating the podcast project.

Learning how to Record a Podcast, Rehearsing, and Creating an Oral Personal Narrative

The module's final stage began with activities that introduced students to techniques for digital audio recording and editing of podcasts using Audacity, a free, open-source software program selected for its accessibility and ease of recording and editing. In class, a guest presenter, who was a French graduate student instructor with past experience as a radio host in France, led an instructional conversation that demonstrated for students how the use of various Available Designs such as short musical interludes, pauses, and changing the volume could enrich a podcast. This demonstration was based on several sample tracks the presenter created to illustrate use of specific audio techniques, each of which were discussed as students were invited to share their interpretations of the impact they had from their perspective as a listener. Technical specifications and step-by-step instructions for making and editing podcasts using Audacity were provided in a written document for students, and the presenter offered one-on-one assistance to students by appointment. The second half of the class transitioned to students individually reflecting on ideas to orally present their stories in a captivating manner, and to create a sense of dialogicity between themselves and their listeners. Students listed specific examples of how and where to infuse their texts with oral language conventions and brainstormed ideas for non-linguistic techniques such as rising or falling intonation, or accelerating or slowing down delivery. A last roundtable read-aloud had students work in small groups to rehearse and receive feedback from peers on an excerpt of their podcast. In each roundtable group, those students in the role of "listeners" prepared comments on the presenter's delivery, intonation, and comprehensibility. Incorporating this feedback, the presenter then presented again and received another round of comments. Taken together, activities in this class reflect two elements of the studio-type format inspired by Making/Makerspace learning models—namely, demonstration lectures and critiques, both of which were carried out collaboratively. Further, these activities emphasized the multimodal nature of podcast narratives and the various types of Available Designs that co-exist and contribute to meaning-making in this genre.

Following this class, students digitally recorded and edited their personal narratives at home using Audacity software, and uploaded their texts to the course website along with a self-reflection on their work. Students' podcasts were then evaluated as part of their digital writing portfolio using an analytic rubric with five equally weighted criteria: development of ideas, style and genre conventions, clarity of expression, delivery, and task completion (i.e., participation in all stages of the module).

Student and Instructor Reflections on the Podcast Module

Recurrent themes in students' self-reflections related to their new awareness of the complexity of multimodal texts, their struggle to carry out the discursive moves of the personal narrative podcast, their enjoyment of working with an informal presentational textual genre, and their appreciation of the collaboration that occurred throughout the module. Several self-reflections addressed the podcast's multimodality as a unique challenge faced, as students adjusted their associations and conceptualizations of presentational communication to the task at hand. One student wrote, "It's a different style ... to write in a way such that it reads and transmits the emotions that I wanted." Similarly, another student explained how awareness of audience positively influenced his writing, stating, "I learned the importance of incorporating your audience ... While a podcast typically involves telling a story, it is also important to keep the audience engaged by asking rhetorical questions, or perhaps sharing intimate details or emotions to make them feel as though they are a part of your story." A third student described her efforts to "bring the text to life" and her sense that "hearing the text out loud" gave her a "very satisfying feeling because it showcases the way the subtle linguistic tools we used really lend themselves to an oral storytelling." These reflections each highlighted students' new understandings of the varied Available Designs used in oral presentational texts, and how they worked to integrate these into their own narratives.

Self-reflections also provided evidence of the challenges faced as students tried to create a coherent, engaging narrative. At the time of their individual conferences with the instructors, several students indicated that their text felt like a sequence of events rather than a story with flow and development. As one stated, "Sometimes it still just feels like I'm listing things off ... a bullet list." Another student highlighted the lack of meta-commentary in her text, saying, "I think I should add more comments about me talking about my own situation more than I do." However, some self-reflections showed how the personal narratives evolved over the course of the module, as one student explained:

It started as more of an essay or written anecdote that lacked critical and personal reflection. In many ways, I believe it transformed—not only to include more candid observations and sincere reflections about this experience and its impact on me, but it also was revised to be more informal in its style of writing to reflect how to appropriately address my audience concerning this topic.

In a similar vein, another student explained, "I use a lot of interior monologue ... I tried to mix the things I was thinking with what was happening so that the story would seem natural and not feel too much like a simple explanation." Both of these reflections show how engagement in this project facilitated a

shift in students' meaning-making practices in the presentational mode from "listing things off" to infusing their texts with voice and perspective. Further, these comments demonstrated the notion essential to Maker-oriented learning that mistakes and struggle are essential parts of iteration and design processes (Vossoughi & Bevan, 2014).

Two aspects of participation in the podcast module that students valued also surfaced in self-reflections. First, some expressed appreciation for writing and speaking in a less formal genre. As one student remarked, "We do a lot of formal essays in college, so I learned to appreciate the stylistic subtleties of an informal text." Another student drew a comparison between the podcast and more formal communicative contexts, noting that,

it's really important to be able to speak more informally in French ... you aren't in professional settings 24/7 so I think it was really helpful to be able to hear some people speak really informally and work on putting engagement and entertainment over perfect French.

These students' comments revealed both enjoyment of working with an informal entertainment genre and the fact that, beyond this enjoyment, they noted specific ways in which their understandings of the genre were nuanced. Finally, students' self-reflections underscored the benefits of collaboration and gaining diverse perspectives on their work. As one wrote,

[w]orking with others ... was very rewarding in that it allowed me to think about things I hadn't considered and/or noticed before ... I very much enjoyed reading others' texts and having the opportunity to converse directly with the authors and see their concerns, inspirations, etc.

Similarly, another student reflected on her increased sensitivity to the multiple ways meaning can be made and interpreted, writing, "It was particularly interesting to see how everyone's different backgrounds, stories, and histories informed their perceptions of the texts we encountered, and how we could then translate that to one another." These comments provide evidence of the benefits of Maker-centered learning for developing learners' sense of self and community, and for empowering learners "to engage with and shape the designed dimensions of their worlds" (Agency by Design, 2015, p. 7). These self-reflections also highlight learners' heightened awareness of how textual meaning-making is interpreted by different language users in light of personal experiences and viewpoints.

The instructors also reflected on the quality of students' work and the implementation of the podcast module after listening to and evaluating students' narratives and reading their self-reflections. Among the criteria used to

evaluate students' podcasts, task completion and development of ideas were scored highest, and style/genre conventions and delivery were scored lowest, although all the students' grades demonstrated varying degrees of approaching or meeting expectations for the project. Strong points noted in students' work were narration and commentary blended together in recounting of personal events and finding appropriate linguistic Available Designs to describe events in the past. Recurrent challenges related to coherence in informal oral register and other aspects of delivery, particularly in the second half of the podcast recordings, as it appeared some students had intonation problems and appeared to increase reliance on reading a written text as they grew fatigued while recording, rather than recording in different sections and later editing the sections together into one finalized podcast recording.

In light of the overall quality of students' work and their positive evaluations of the module, the instructors were generally satisfied with how the Design process of making podcasts was scaffolded as a step-by-step process of collaborative Making that broke down podcast design into its multimodal components. However, the instructors agreed that a future iteration of this module would expand its final stage (i.e., rehearsing and creating an oral narrative) to allow students more time (1) to prepare their narratives by noting throughout their text, rather than just in relation to a portion of it, where they planned to pause, use intonation and other voice techniques, etc., and (2) to incorporate digital techniques such as musical interludes and other sound effects in line with those used in the "Taxi ride" model text and which are typical for this genre. Several students remarked that they limited the use of such techniques due to time constraints and challenges related to using the Audacity software. In addition, students would have been well served to record and submit a "sample" of their podcast recording such as the introduction, context-setting, and "hook" for instructor review, so they would have the same opportunity for collaboration and feedback at this stage as they had in earlier stages of the project. Such feedback would be valuable in identifying challenges that individual students face in either oral or technical aspects of their podcast recording, and would enhance student confidence and the quality of the final versions of the personal narratives. Finally, a future iteration of the module would be enhanced by requiring students not only to share their podcasts via the course website, but also via a web platform more broadly accessible to the general public.

Conclusion

We began this article by describing imperatives for collegiate FL educators to facilitate students becoming effective consumers and creators of multimodal

texts and engaging in a wide range of meaning-making discourses, and by discussing historically problematic perceptions of presentational communication in collegiate FL programs. In our view, these challenges require new orientations to teaching oral and written communication in advanced FL courses, and a broader lens as to what constitutes desired forms of learning and roles played by teachers and learners. A narrow focus on teaching traditional forms of presentational communication and privileging linguistic accuracy at the expense of the rich array of Available Designs that contribute to textual meaning-making should be reconsidered. As demonstrated through the example of the personal podcast narrative module, Making and Design concepts offer a rich approach to infusing the teaching of presentational communication with intertextuality, multimodality, and collaboration, as students solve problems, make texts, and expand their repertoire of meaning-making in an FL. It is our hope that this model will serve as a starting point for other collegiate FL educators to implement Making and Design concepts in other languages and courses.

About the Authors

Heather Willis Allen is Associate Professor of French at the University of Wisconsin–Madison where she also serves as a core faculty member in the PhD program in second language acquisition. Her research on language-learning motivation, language teacher cognition, and multiliteracies and design pedagogies has appeared in numerous applied linguistics journals, and she is the co-author of *A Multiliteracies Framework for Collegiate Foreign Language Teaching* (2016) and *Alliages Culturels: La Société Française en Transformation* (2013).

Sarah Gamalinda is a PhD candidate and graduate research and teaching assistant in the department of French and Italian at the University of Wisconsin–Madison. Her doctoral research focuses on representations of race in contemporary French and francophone literature and cinema.

References

- Abbott, M., & Phillips, J. (2011). *A decade of foreign language standards: Impact, influence, and future directions*. Alexandria, VA: ACTFL.
- Agency by Design (2015). *Maker-centered learning and the development of self: Preliminary findings of the Agency by Design project*. Cambridge, MA: Harvard Graduate School of Education. Retrieved 29 February 2020 from https://pz.harvard.edu/sites/default/files/Maker-Centered-Learning-and-the-Development-of-Self_AbD_Jan-2015.pdf
- Allen, H. W. (2018). Redefining writing in the foreign language curriculum: Toward a design approach. *Foreign Language Annals*, 51, 513–532. <https://doi.org/10.1111/flan.12350>

- Alley, W. (2018). Making English speakers: Makerspaces as constructivist language environments. *Mextesol Journal*, 42(4), 1–8. Retrieved 29 February 2020 from http://mextesol.net/journal/index.php?page=journal&id_article=4451
- Blikstein, P. (2013). Digital fabrication and “making” in education: The democratization of invention. In J. Walter-Herrmann & C. Büching (Eds.), *FabLabs: Of machines, makers and inventors* (pp. 203–221). Bielefeld, Germany: Transcript Publishers.
- Cope, B., & Kalantzis, M. (Eds.) (2015). *A pedagogy of multiliteracies: Learning by design*. London, UK: Palgrave Macmillan. <https://doi.org/10.1057/9781137539724>
- Dougherty, D. (2012). The Maker movement. *Innovations: Technology, Governance, Globalization*, 7(3), 11–14. https://doi.org/10.1162/INOV_a_00135
- Facer, B. & Abdous, M. (Eds.) (2010). *Academic podcasting and mobile assisted language learning: Applications and outcomes*. Hershey, PA: Information Science Reference. <https://doi.org/10.4018/978-1-60960-141-6>
- Halverson, E. R., & Sheridan, K. M. (2014). The Maker movement in education. *Harvard Educational Review*, 84, 495–504. <https://doi.org/10.17763/haer.84.4.34j1g68140382063>
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). *Studio thinking 2: The real benefits of visual arts education* (2nd ed.). New York, NY: Teachers College Press.
- Hubert, M. D., & Bonzo, J. D. (2019). Theory and practice in U.S. university foreign language writing instruction. *Journal of Second Language Teaching and Research*, 7, 1–19.
- Kalantzis, M., Cope, B., Chan, E., & Dalley-Trim, L. (2016). *Literacies* (2nd ed.). Cambridge, UK: Cambridge University Press. <https://doi.org/10.1017/9781316442821>
- Kern, R. (2000). *Literacy and language teaching*. Oxford, UK: Oxford University Press.
- Kern, R. (2015). *Language, literacy, and technology*. Cambridge, UK: Cambridge University Press. <https://doi.org/10.1017/CBO9781139567701>
- Kumagai, Y., López-Sánchez, A., & Wu, S. (Eds.) (2016). *Multiliteracies in world language education*. New York, NY: Routledge. <https://doi.org/10.4324/9781315736143>
- Lefkowitz, N. (2011). The quest for grammatical accuracy: Writing instruction among foreign and heritage language educators. In T. Cimasko & M. Reichelt (Eds.), *Foreign language writing instruction: Principles and practices* (pp. 225–254). Anderson, SC: Parlor Press.
- Lomicka, L., & Lord, G. (2011). Podcasting—past, present and future: Applications of academic podcasting in and out of the language classroom. In B. Facer & M. Abdous (Eds.), *Academic podcasting and mobile assisted language learning: Applications and outcomes* (pp. 1–20). Hershey, PA: Information Science Reference. <https://doi.org/10.4018/978-1-60960-141-6.ch001>
- Lomicka, L., & Lord, G. (2018). Ten years after the MLA Report: What has changed in foreign language departments? *ADFL Bulletin*, 44, 116–120. <https://doi.org/10.1632/adfl.44.2.116>
- Magnan, S. S., Murphy, D., & Sahakyan, N. (2014). Monograph issue: Goals of collegiate language learners and the *Standards for Foreign Language Learning*. *Modern Language Journal*, 98(S1), 1–289. https://doi.org/10.1111/j.1540-4781.2013.12056_3.x
- Modern Language Association (MLA) (2007). *Foreign languages and higher education: New structures for a changed world*. Retrieved 26 February 2020 from <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Teaching-Enrollments-and-Programs/Foreign-Languages-and-Higher-Education-New-Structures-for-a-Changed-World>. <https://doi.org/10.1632/prof.2007.2007.1.234>
- Modern Language Association (MLA) (2009). *Report to the Teagle Foundation on the undergraduate major in language and literature*. Retrieved 29 February 2020 from

- <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Teaching-Enrollments-and-Programs/MLA-Report-to-the-Teagle-Foundation-on-the-Undergraduate-Major-in-Language-and-Literature>. <https://doi.org/10.1632/prof.2009.2009.1.285>
- National Standards Collaborative Board. (2015). World-readiness standards for learning languages (4th ed.). Alexandria, VA: ACTFL.
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66, 60–92. <https://doi.org/10.17763/haer.66.1.17370n67v22j160u>
- Podcast Insights (2020). *2020 podcast stats and facts*. Audio podcast, April 21. Retrieved 26 September 2020 from <https://www.podcastinsights.com/podcast-statistics>
- Podcast Suisse (n.d.). *Qu'est-ce qu'un podcast?* Retrieved 15 August 2020 from <https://www.podcastswisse.ch/quest-ce-quun-podcast>
- Portois, L. (2017). Le récit de l'intime en podcasts: Comment raconter les vies ordinaires de personnes extraordinaires? *Medium*. Retrieved 15 August 2020 from <https://medium.com/digital-storytelling-nouvelles-%C3%A9critures/podcast-recit-de-lintime-c6289bd29bc0>
- Pudlowski, C., & Trahan, C. (Producers) (2016). L'histoire d'une course de taxi à plusieurs milliers d'euros. Audio podcast, July 14. Retrieved 15 August 2020 from <http://www.slate.fr/podcast/120917/course-taxis-euros>
- Rosell-Aguilar, F. (2009). Podcasting for language learning: Re-examining the potential. In L. Lomicka & G. Lord (Eds.), *The next generation: Social networking and online collaboration in foreign language learning* (pp. 13–34). San Marcos, TX: CALICO.
- Sagnier, C. (2016). Multiliteracies and multimodal discourses in the foreign language classroom. In Y. Kumagai, A. López-Sánchez, & S. Wu (Eds.), *Multiliteracies in world language education* (pp. 81–106). New York, NY: Routledge.
- Sheridan, K. M., Halverson, E. R., Litts, B. K., Brahms, L., Jacobs-Priebe, L., & Owens, T. (2014). Learning in the making: A comparative case study of three Makerspaces. *Harvard Educational Review*, 84, 505–531. <https://doi.org/10.17763/haer.84.4.brr34733723j648u>
- Vossoughi, S., & Bevan, B. (2014). *Making and tinkering: A review of the literature*. Washington D.C.: National Academies Press. Retrieved 29 February 2020 from https://sites.nationalacademies.org/cs/groups/dbasseite/documents/webpage/dbasse_089888.pdf
- Vyatkina, N. (2011). Writing instruction and policies for written corrective feedback in the basic language sequence. *L2 Journal*, 3, 63–92. <https://doi.org/10.5070/L2319070>