My teaching is driven by three principles: cross-cultural sensitivity, inclusion, and customization for relevance, principles I have developed and refined through attending a variety of workshops at the Center for Key Competencies at Saarland University and the Center for Research on Learning and Teaching at the University of Michigan. I have found these principles effective for addressing some of the most important debates of our time, whether pertaining to challenges shared by a number of societies globally– population displacement, preserving the languages of minority cultures confronted by the domination of the perceived world language of English, or currently particular to French-language cultures, territorial inequalities in the Francophone world being just one example. These principles also inform my teaching objectives: to develop advanced speaking, reading, and writing skills in students and help them achieve a high level of proficiency in French; to train skilled and inquiring intercultural learners and critical thinkers; to help students identify how learning French may serve their sense of purpose, their values, and their commitment to lifelong learning, extending even beyond their career objectives.

In my themed courses, I explore various responses to cultural differences. For example, my advanced, seminar-style undergraduate course, “De la bande dessinée au roman graphique: Interculturalité et ethnicité/Vom Comic zum Graphic Novel: Interkulturalität und Ethnizität,” examines American, French, German, and French- and English-Canadian graphic narratives published since 2000, with a strong emphasis on issues of intercultural relations. I could readily adapt this course to encompass solely French-language works for your students. Class discussions tend to focus on how graphic narratives depict intercultural encounters and/or reflect on transcultural and ethnic issues, addressing topics such as race and cross-cultural communication through reflections on comics as a medium. An introduction to the distinctive features of and theoretical perspectives on comics not only sets thes ground for a general discussion, but also, importantly, discourages overly subjective reflections on such sensitive topics. As a student, I remember feeling awkward attending certain language courses when discussions of critical sociocultural issues took a Manichaean turn. Sometimes, students’ unfamiliarity with the primary language of discussion was responsible for this discomfort; however, sometimes it was the instructor’s unwillingness to engage thoughtfully with theories on the medium in which these issues arose that was problematic. I therefore make a point of introducing my students to theoretical approaches and methodologies from disciplines distinct from their own and of recognizing the challenge that authentic interdisciplinary work presents to students and teachers alike. Since learning a foreign language in adulthood can often make one feel vulnerable, I find it very productive to encourage activities that allow students to develop expertise on a particular topic that they have chosen and that I have approved over a number of weeks. All students in this course read a selection of seminal articles in English or French to enable them to learn how to interpret the medium of comics, and it has also proven proved highly productive to, in addition, assign each student readings in their specific area of expertise for at least two-thirds of the semester. Individual students are given responsibility for a specific subtopic, such as the use of color and symbols in comics, the representation of movement, and the relationship between text and image. I thereby encourage students to develop a leadership role in classroom discussions relating to their areas of expertise and thereby develop more confidence in speaking French in class.

My pedagogy is strongly informed and enriched by theories and fictional texts that challenge preconceived notions of identity. The first few weeks of my course “L’écriture migrante au Québec” offer a broad overview of immigration trends in Quebec and Canada and of key concepts developed to reflect on cultural diversity in Canada from the middle of the twentieth century to the present. The course also grapples with the very concept of migrant writing in the Quebec context, studying the various perspectives and debates on this literary current, which reached their peak in the 1980s before diminishing in importance as the concept becoming increasingly problematized by critics. The works studied (novels, theatre, and poetry) were carefully chosen to explore, in detail and in an explicit way and through the prism of fiction, key concepts and models developed in Canada (“multiculturalism” and “diversity”) and Quebec (“interculturalisme”) that address cultural multiplicity, and also the problematized category of the “migrant writer.” Thus, for example, Antonio d’Alfonso presents a locutor in *L’Autre Rivage* who refuses to perceive himself as “interculturel,” but rejects, in detail, seeing himself as “transcultural,” referring to the term articulated in a very specific way in the 1980s in the journal *Vice-Versa*. D’Alfonso rather claims a profoundly dual identity as both “Italien-Québécois” and “Italian-Canadian.” The course allows students to reflect on the implications of being a “minority within a minority” in North America. This is something which facilitates an understanding of the various forms of solidarity between writers associated with contemporary “migrant” writing in Quebec and writers of traditional French-Canadian ancestry whose privileged writing themes are often those found in the works of “migrant” writers recently arrived to Quebec. We also study works such as Ying Chen’s novel *Les lettres chinoises*, written in its rather “academic” French, as well as Marco Micone’s play *Gens du Silence,* in which the author attempts to create Italian-Canadians characters who speak in a vernacular that he imagines Italian-Canadians of Montreal using at the turn of the twenty-first century, in which French is of course predominant, but with a certain presence of Italian (especially in word endings) and English. Whenever I have taught this third-year seminar course, I have provided a list of Quebec French expressions in advance to help students navigate the play and also highlight the difficult French grammatical structures within it for discussion. This approach also helps to address the inequalities of education and background, based on class or race for example, in the classroom. I also facilitate role play of excerpts to render difficult passages more accessible, while still prioritizing rigorous textual analysis.

It is also important to me to make the content of my teaching is as relevant as possible to each student’s aspirations to ensure that my classroom is as inclusive as possible. My current scholarship draws on theories of emotions, especially motivational ones, and I translate this into a motivational approach to my teaching that is especially pertinent to language instruction. Even high-achieving students majoring in a foreign language will experience moments of difficulty and frustration, wondering, for example, whether they will ever be able to write with a high level of proficiency in the target language. In the classroom, of course, the target group must be taken into consideration, but I also try to gain a clear sense of individuals’ needs as well. I ask my students and mentees to complete a questionnaire in the first few weeks of a course or in the early days of the mentoring relationship, so that I can understand their motivations for learning French. I often ask students to fill out anonymous questionnaires or answer cards later in the semester as well, a strategy that is particularly useful when discussing highly sensitive issues, like race, class, gender identity, about which some students may be reluctant to speak. When I share student responses with the class, I always take care to “double-blind” them so as not to disclose the writer’s identity. Understanding the motivations of a student cohort or individuals within it, as teacher and/or mentor, is not always easy and requires strong interpersonal skills, such as tact and empathy, as well as a genuine interest in students’ backgrounds. This helps one choose optimal and appealing teaching materials while still maintaining an appropriate professional distance. My intermediate discussion class FRENCH 290 engages in a unique activity based on exploring the various accents found in the French-speaking world that allows me to gain a real sense of my students’ individual goals in relation to French. After introducing the subject by asking students what they know about various accents of French speakers around the world, I give an overview of the accent “zones” in metropolitan France and a general picture of the creolized influences on overseas French. I then provide students with a digital “carte des accents” (<http://www.cite-sciences.fr/au-programme/expos-temporaires/la-voix/exposition-la-voix-jeux.php#view>) and play a game with them in which they try to identify where recorded French speakers are from on a world map by their accent. While this is a challenging activity for intermediate level students, it is generally very-well received and helps them to reflect critically, in subsequent small group discussion activities , on the factors which may influence the evolution of languages and accents. It also, importantly, allows them to reflect upon discrimination through language use in general, in the context of the United States as well, a form of discrimination which I believe is often overlooked in contemporary diversity, equality, and inclusion policies. The class continues with an activity founded on the website “RFI Savoirs” (file:///Users/louisehfilion/Desktop/idees\_classe\_les-accents\_imprimable%20(1).pdf)M), in which students read Miguel Zamacoïs’ poem “L’Accent*.*”After developing an interpretation of the poem through focusing on its fourth verse, in which Zamacoïs evokes scenes from his native region with which he associates his own accent, students are asked to write at least one verse that includes images, sounds, odors, or other elements from their hometown or the place they feel they are from, and through which they feel they can describe their own accent in French. This not only fosters a creative use of French and provides for an emotive experience for student and teacher alike, but also allows me to understand how my students view themselves as both language learners and citizens of the world.

As a teacher, I make a commitment to my students’ and mentees’ personal growth. I regularly create anonymous online surveys asking to elicit specific student feedback on my teaching around mid-semester. They can also expect from me a commitment to enabling them to achieve excellence in French and Francophone studies, respect for them, integrity in my own actions, and a flexibility in accommodating their particular needs and schedules. I constantly strive for a relationship with them based on close personal attentiveness, even among larger groups, while maintaining the appropriate professionalism. They can also be certain of my commitment to choosing compelling class materials and to creating a pleasant and safe learning environment in which difference and diversity of opinion are carefully encouraged.