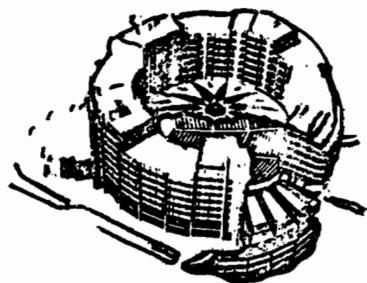


AATF National Bulletin

AMERICAN ASSOCIATION OF TEACHERS OF FRENCH

VOLUME 8, NUMBER 1, SEPTEMBER 1982

*vos congrès
vos manifestations
culturelles
en 1983 à Lille*



Palais des Congrès et de la Musique
"NOUVEAU-SIÈCLE"

Volume 8, Number 1
(September 1982)

Editor: James E. Becker

Reading Committee: Edward D. Allen, Ohio State University; Michael Oates, Univ. of Northern Iowa; Mathé Allain, University of Southwestern Louisiana; Phyllis Dragonas, Melrose Public Schools, (Mass.)

CALL FOR PAPERS

The 1983 AATF Convention will take place in Lille between 26 June and 2 July. As a general theme, we have adopted: "LA FRANCE D'HIER ET D'AUJOURD'HUI". President Joyaux is currently soliciting suggestions for sections and papers that emphasize the local setting, yet do not depart too radically from previous convention offerings. As of early summer 1982, the following section titles and chairs have been confirmed: "Gastronomie et Littérature" (Ronald Tobin, Univ. of Calif., Santa Barbara); "Où en est et où va la poésie française?" (Jean-Jacques Thomas, Duke Univ.); "Stendhal - bicentenaire de sa naissance" (Stirling Haig, Univ. of NC, Chapel Hill); "Littérature et Politique dans la France d'aujourd'hui" (Pierre Aubéry, SUNY, Buffalo); "Autour d'un poème: 'L'après-midi d'un faune'" (Albert Sonnenfeld, Princeton U.) "Franco-American Relations" (Laurence Wylie, Harvard U.)

Members are hereby invited to submit further topics and comments to:

President Georges J. Joyaux
Preliminary Program Chair, Lille Convention
Dep't. of Classical & Romance Languages
Michigan State University
East Lansing, MI 48823

SINCE THE PROGRAM MUST BE VIRTUALLY COMPLETE BY LATE FALL, TIME IS OF THE ESSENCE!

IN MEMORIAM

Francis W. Nachtmann
(1913-1982)

Executive Secretary, AATF
1969-1979

VOYAGE EN PENICHE

Quoi de plus agréable, de plus reposant, de plus insolite que de faire un voyage à bord d'une vraie péniche à travers les canaux, les fleuves et les rivières de France! Du pont, la vue est tout autre que celle qu'on peut avoir d'un train, d'une voiture ou d'un autocar. La vie sur l'eau est une vie où l'on rencontre des gens qui ont un mode de vie différent. L'équipage de la péniche d'abord; ensuite les éclusiers qui, il est vrai, habitent sur la terre ferme en général, mais connaissent cependant tous les équipages et qui, de temps à autre, partagent leurs repas. Les péniches commerciales, plus grandes, plus puissantes, nous dépassent en nous saluant. Echange de sifflements. Il y a des familles qui habitent ces grandes péniches, avec leurs chiens et chats, leurs bicyclettes ou mobilettes. Ils nous paraissent bien sympathiques.

Notre voyage à bord de "La Guêpe Buissonnière" a duré sept jours au début de l'été 1980. Il a commencé en plein coeur de Paris. Le jeune équipage (un capitaine français, une cuisinière française, deux Gallois, un Australien, une Américaine et deux Anglaises) nous a accueillis à bord avec du champagne. Nous n'étions que douze passagers sur une péniche faite pour en recevoir vingt-huit. Par conséquent nous n'étions pas à l'étroit. Notre hôtel flottant, sinon luxueux, était bien confortable, bien coquet. On descendait pour dormir. A l'étage supérieur, une grande salle à manger/ salle de séjour, la cuisine, un petit bar où l'on prenait le thé aussi bien que des consommations. A l'avant, un pont spacieux, en partie couvert, avec tables et fauteuils. Dans la salle de séjour, une bibliothèque et une discothèque: musique classique, rock et jazz.



Mais commençons le voyage. Nous voyons, en fin d'après-midi, en quittant Paris, des monuments familiers comme Notre-Dame et la Conciergerie, mais ce sont les ponts qui sont les plus impressionnants. Tous ces ponts historiques qu'on voit bien puisqu'on passe lentement dessous. Les bateaux-mouches qui nous dépassent vont beaucoup trop vite! Bientôt nous arrivons au confluent de la Seine et de la Marne. Nous voilà sur la Marne, belle rivière que nous allons connaître en détail jusqu'à Epernay.

Après un excellent dîner (décidément cette jeune Auvergnate est un cordon bleu!), nous faisons une petite promenade à l'Île de la Beauté près de Nogent-sur-Marne où nous passons la nuit. Loin des villes et des routes, on dort bien.

Le lendemain, sous la pluie, nous regardons les villégiatures sur les bords de la Marne, chaque maison d'une architecture différente. Le paysage change: ce sont des jardins, des champs, des bois, des prés tranquilles. On a l'impression d'être très loin de Paris, mais l'on n'est qu'à quelques kilomètres de la capitale.

De temps en temps l'on amarre quand il y a quelque chose d'intéressant à voir dans la région. Un petit car nous emmène visiter le Château de Champs où habitait Mme de Pompadour. Louis XV venait souvent l'y voir. Entièrement meublé, ce beau château est entouré d'un parc magnifique avec des jardins à la française. Le bureau du Général de Gaulle, qui se plaisait à travailler au Château, est toujours là.

Ce soir-là nous amarrons à Meaux, ville rendue célèbre par Bossuet, qui y fut évêque au XVII^e siècle. Encadrée sur les bords de la Marne, Meaux est une petite ville charmante, non-touristique. L'enceinte de la cathédrale imposante enferme de jolis jardins dits "de Bossuet", et une petite maison, devenue musée, où Bossuet écrivait des sermons.

Par un beau dimanche ensoleillé, nous faisons une longue promenade à la campagne. Huit kilomètres plus loin nous rejoignons notre "Guêpe" à St.-Jean-les-Deux-Jumeaux où nous allons passer la nuit. Pour ceux qui le préfèrent, il est possible de faire la promenade à bicyclette (il y en a une dizaine à bord).

Un autre jour, excursion au Château de Pierrefonds. En route, pique-nique somptueux dans la Forêt de Retz. Ce Château, XI^e - XIII^e siècles, a été reconstitué par Viollet-le-Duc.

Château-Thierry est une petite ville avec beaucoup de cachet. Pas loin, les cimetières américains, qui datent de la première guerre mondiale, assombrissent le paysage.

On voit toujours plus de vignes car nous sommes en pleine Champagne. Nous traversons lentement de nombreuses écluses. Une fois, un éclusier est venu dîner avec nous. Il nous a apporté un grand panier de fraises de son jardin. Quel dîner merveilleux, comme tous les dîners d'ailleurs. Du bon vin, des menus classiques et à la fois originaux, des conversations enrichissantes et pleines d'animation.

Le capitaine nous a raconté l'histoire d'une dame française qui habitait une maison d'où elle voyait passer régulièrement notre "Guêpe". Elle était si curieuse d'en savoir plus au sujet de ce voyage qu'elle a fini par le faire! Il paraît qu'elle en a été contente.

Partout c'est la campagne, les villages avec les fièches des petites églises: Port-à-Binsson, Châtillon, Hautvillers, Damery. Les gens du pays s'approchent de la péniche et nous regardent avec curiosité. Qu'est-ce que c'est que cette péniche et ces gens dont quelques-uns doivent certainement être des étrangers?

Près de Coulommiers nous avons visité une petite fabrique de fromage, une coopérative, où nous avons pu acheter des fromages superbes, des variétés de Brie qui s'appellent le Jehan et le Butte. Ce soir-là nous avons pu manger tout notre soûl de fromage bien frais . . . et moins cher qu'à Paris!

Ensuite ce fut Epernay et les Caves Moët-Chandon . . . dernière coupe de champagne avant de prendre le car qui s'arrêtera quand même à Reims pour que nous visitions brièvement la magnifique cathédrale.

Après un tel voyage, même de sept jours, nous sentons que nous connaissons une autre France, une France des petites villes, des villages, de la campagne et surtout des canaux et rivières. On a l'occasion de parler avec les gens qu'on ne rencontrerait pas autrement: les antiquaires dans les petites villes, le guide du Château, les employés à la fabrique de fromage, le capitaine et la cuisinière, et le monsieur français, le seul des voyageurs, sauf nous, à parler français.

Nous avons en même temps appris de l'histoire, car le passé nous entourait partout. Et la nourriture! Nous avons vu combien elle est importante--la façon de la préparer, de la présenter, de l'apprécier. La cuisinière, Véronique, sortait à mobylette chaque matin chercher des croissants et du pain frais pour notre petit déjeuner. C'est elle qui faisait les confitures.

Pour ceux qu'intéresseraient un tel voyage ou d'autres voyages semblables¹ dans d'autres régions de France, ils peuvent s'adresser à: Continental Waterways Ltd, 11 Beacon St., Suite 1110, Boston, Mass. 02108. Tel: (617) 227-3220. 127 Albert Bridge Road, London SW11 4PL England. Tel: (01) 228-8671.

Frances B. Nostrand
University of Washington

¹Lire l'article "The Rhône to Rhine Canal by Barge" by Elisabeth Lambert Ortiz in *Gourmet* magazine, September 1981, pp. 32-36; 108-113.

JNCL/CLOIS BIENNIAL REPORT SUMMARY (OCTOBER 1981 - MARCH 1982)

- * The Director of Liaison met regularly with Rep. Simon and his staff regarding H.R. 3231; monitored the Rules Committee to encourage and assess when and how it will be reported; and briefed other groups, meetings and organizations to win their active support for the bill's passage.
- * CLOIS maintained regular contact with other offices to determine the possibility and nature of amendments to H.R. 3231.
- * Assisted the Global Education Coalition in developing programs on current legislation and block grants.
- * Participated in a Congressional Study Group on "America and Americans in a Multicultural Political System."

- * Addressed the KSFLA, MLA, AATF, CIEE, WATESOL and the Regional Coalition of Foreign Language Organizations on national language policies.
- * Distributed over 250 copies of the political action workshop, which was run successfully in Washington, New York and Minnesota.
- * Completed production on a brochure describing the activities and membership of JNCL and CLOIS.
- * Released two comprehensive legislative updates and four CLOIS alerts detailing the status of legislation and policies relevant to foreign language and international studies.
- * Prepared two fact sheets on H.R. 3231 for distribution to Members of Congress.
- * Maintained a fluid record of support and opposition for H.R. 3231.
- * Prepared testimony for the National Advisory Council on Bilingual Education.
- * Provided support for new language requirements in Baltimore and New York City.
- * Worked individually and with other organizations to prevent the drastic budget cuts proposed in education.



Ville de Lille Le Maire

Monsieur le Président,

Je fais suite aux entretiens que vous avez eus avec Monsieur DEROSIER, Adjoint au Maire, à Cincinnati pour vous confirmer notre plaisir de vous recevoir en France, mais surtout à Lille et dans la région du Nord/Pas de Calais à l'occasion du 56ème Congrès de l'Association Américaine des Professeurs de Français, du 26 juin au 2 juillet 1983.

La ville de Lille est, en effet, comme vous avez pu le constater lors d'une visite qui vous a amené au Palais des Congrès une importante ville d'accueil, que lui vaut une situation géographique particulièrement favorable, au confluent des grands axes de circulation de l'Europe du Nord Ouest.

Cette vocation de la ville de Lille ne cesse d'ailleurs de s'affirmer et de progresser. Ainsi 1981 a vu notamment le Congrès National des Instituteurs et Institutrices des Ecoles Maternelles, qui a réuni à Lille 3 000 participants, les championnats d'Europe et du Monde d'Haltérophilie, le colloque de la Fédération Nationale des Offices Municipaux des Sports et de l'Union des Journalistes Sportifs Français; 1982, le Congrès National des Pharmaciens, le Congrès des Jeunes Avocats, le Congrès National de la Confédération Générale du Travail; 1983, verra entre autres le Congrès National de la Jeune Chambre Economique, et nous l'espérons, le vôtre.

C'est dire que nous serions heureux que votre choix se porte en 1983 sur la ville de Lille. Nous serons en tous cas prêts à vous apporter notre soutien logistique pour la meilleure organisation possible de votre congrès dans notre ville et notre région sur lesquelles vous trouverez sous ce pli quelques documents.

Dans l'attente du plaisir de vous lire à ce sujet, je vous prie d'agréer, Monsieur le Président, l'expression de mes sentiments les meilleurs.

Pierre MAUROY
Maire de Lille
Premier Ministre

SENDING MONEY TO FRANCE

It was just after noon when I walked in the door after my morning classes at the Lycée. My wife greeted me with, "You'll never believe who called! Patty is in Grenoble, and she is in some kind of trouble. She'll call back at 1 o'clock."

Patty was a student of mine from the States, and when she called back it was to tell me of her arrival in Grenoble a few hours earlier for a semester in France. Her problem: the bank would not honor her cashier's checks, issued in French francs. She was spending her last few francs on the phone and had no place to sleep that night. What should she do, and could I help. I was near LaRoche, hundreds of kilometers away, but I was able to wire Patty enough money to come and spend some time while we worked out her problems.

Where did she go wrong? She had ample funds, issued in cashier's checks, drawn on the Banque Nationale de Paris, through a New York City bank. After all, she had followed her banker's advice and had no way to foresee the problems that suddenly befell her.

To most travelers a "foreign" bank is simply a place to cash travelers checks every few days. But what happens when a teacher or a student spends a year in France, and has to have checks sent on a regular basis? The answers are not simple, but some basic information about the French banking system will help.

First, don't expect your knowledge gained from a trip to France a few years ago to be valid today, and with all due respect, don't expect to get detailed information on how French banks work from all U.S. banks. Most banks try to give accurate information, but it does not always go far enough.

Second, don't count on a single source of funds; be prepared with one or two good alternatives in case your masterplan fails. And third, if you will be in one city for an extended period, make friends with a banker and try to patronize the same branch whenever possible. It makes a big difference if you are known.

Now some specific suggestions. Don't have your money sent by Telex. Why not? Everyone knows that Telex is the fastest and most efficient way to transfer funds internationally. Everyone knows, that is, except those who have tried it. Colleagues in France during the past months assure me that such transfers required an average of 15 to 20 days, or over twice as long as an air mail letter. As an alternative, have a paycheck, or other funds, sent to a branch of Crédit Lyonnais in the U.S. with instructions to convert it to Francs, then a check can be sent to your personal address in France. When so doing, the check can be made payable through the local Crédit Lyonnais. For this operation, the Chicago office of Crédit Lyonnais is quite efficient and charges a fee of \$7.50.

Another possibility, although not one I have tried personally, is a system known as SWIFT, which stands for Society for Worldwide Interbank Finance Telecommunication. The acronym seems to imply something about the service, which international bankers insist is able to transfer funds to an existing account number in France at a fixed rate of exchange within about 48 hours. The

service is available through the New York City offices of Chase Manhattan Bank and Citibank. In other areas major banks should be able to avail themselves of these services through a correspondent arrangement.

I've saved the best for last. Amid all the confusion of contradictory information and frustrating disappointment at the teller's window, one system works like a fine tuned instrument--Visa. Don't go to France without one. All branches of Crédit Lyonnais and the Banque Nationale de Paris accept Visa, the international version of Carte Bleue, and will permit cash advances (retrait en espèce), with no account and no questions asked except for a piece of identification. The money can be taken in cash, traveler's checks, or deposited into a checking account. In order to avoid undue delays in receiving funds from the U.S., I simply instructed the business office at my college to deposit my monthly check in my personal checking account in the U.S., and provided a supply of deposit slips. Approximately a week before payday, I sent a check to my Visa Card account for an amount sufficient to cover the sum to be advanced. I thus avoided interest charges and was able to cash my check on the same day I would have had I been in the U.S.

Anyone who can plan several weeks ahead before leaving for France could consider sending funds to a branch bank in virtually any city. The bank can simply hold the funds pending the individual's arrival, which is called a mise à la disposition. Such a procedure has the advantage of making a given sum of money immediately available upon a person's arrival in France. It is also possible to write ahead for an account number, or to obtain one from a U.S. branch, then funds can be deposited directly into one's personal account prior to departure from home. But this alternative requires extra planning and perhaps extra cash as well.

Banking laws in France suddenly become more complex when a foreign depositor is involved. First, the normal delay for cashing a check drawn on a foreign bank in French francs is eight days. A check in U.S. dollars on a U. S. bank will be sent for collection and may require two weeks or more to clear. Usually such a check is accepted in dollars by the bank and sent to Paris the next day. On the sixth working day the check is deposited and can then be sold on the international exchange market. The rate in effect at the market's close determines the amount one will receive in francs. The local branch is then notified and an individual's account is credited with the deposit, and two days later an avis de crédit is sent to the depositor.

There is one final catch. Although there is no charge for writing checks, there is a charge for depositing checks drawn on foreign banks and sending them for collection. The minimum commission is 15^F for the first 3,000^F and 0^F.50 per 1,000 francs thereafter, plus the normal TVA charges (taxe à la valeur ajoutée), which amounts to 17.60% of the fee. For example, checks I deposited on June 9 totaling \$492 were credited to my account on June 19. Commission charges came to 30^F00. Expenses on an earlier deposit of \$21.50 amounted to 17^F64, of which 2^F64 was T.V.A. Cashing small checks this way is clearly a costly transaction.

Other rules governing foreign accounts are pretty much straight forward. A foreigner residing in France will have taxes withheld from any interest earned in a savings account, but this amount can presumably be deducted on a U.S. tax return. A checking account must always be solvent since an overwithdrawal would constitute a foreign loan. Also, unless a person anticipates returning to France on a regular basis, a checking account may only be kept open for a period of six months after one's departure. But all funds, without limit, are transferable to a U.S. account.

Financial details are not always the most pleasant aspect of a trip or an extended stay in France, and banking procedures are not always easy to understand. But the necessity of handling money matters in an intelligent and informed manner is obvious. Ask Patty.

Gary M. Godfrey
St. Mary of the Woods College
Indiana

STAGE DE CIVILISATION A MIDDLEBURY, VERMONT

En juillet, 1981, j'ai eu, pendant deux semaines, la grande chance de participer comme stagiaire à "La France de l'Alternance". J'avais toujours voulu assister au cours d'été de Middlebury College où ma mère, Mme Louise-Mathilde Glenn, avait enseigné lorsque l'Ecole Française était loin d'être aussi renommée qu'aujourd'hui. Qu'est-ce qui m'a poussé à m'inscrire avec une trentaine d'autres professeurs: l'envie d'investiguer un lieu connu pour l'étude des langues étrangères, l'envie de retracer un peu les pas d'un membre de ma famille, ou le désir de me familiariser avec la nouvelle politique de la France?

Au risque de paraître trop positive, je dois avouer que mes expectations furent satisfaites. Pendant l'été, le cadre de Middlebury comprend un groupe varié, d'une part de jeunes étudiants, adhérant fidèlement au serment de Middlebury de parler leur nouvelle langue à chaque instant, et d'autre part, des professionnels plus "mûrs", contents de pouvoir se perfectionner et de communiquer avec leurs collègues.

Nos professeurs furent de véritables mines d'or, malgré des changements à la dernière minute, dus aux élections de mai 1981. Jean-Luc Parodi, maître de conférences à l'Institut d'Etudes Politiques de Paris, nous a donné la base des institutions et des forces politiques de la France, en tenant compte des lois non-écrites et des contraintes majoritaires. M. Parodi est spécialiste en sondages, et, grâce à lui, nous avons accumulé des chiffres et des statistiques pour illustrer l'arrière-plan de l'alternance de mai 1981.

Mademoiselle Monique Lanoue, professeur agrégé au Lycée Buffon à Paris, démontra que les professeurs de jeunes lycéens ne se limitent pas nécessairement à leur sujet mais peuvent être actifs et bien informés en politique. Socialiste militante et féministe, elle présentait souvent des interprétations contrastant avec celles des deux autres conférenciers; elle fit un effort pour apprendre nos opinions et pour partager des expériences avec les stagiaires américains. Son aperçu de l'histoire française de 1920 à nos

jours nous a montré comment, pour la première fois depuis vingt-trois ans, les Français ont pu élire un Président de gauche.

François de Combret, "chief industrial adviser" de Giscard d'Estaing, selon la revue américaine *Fortune* (4 mai, 1981), fut notre troisième mentor. Puisqu'il venait de "perdre son emploi", pour citer ses propres mots, M. de Combret trouva une agréable consolation en servant de source d'information pour les stagiaires, avides d'apprendre les "secrets" politiques de quelqu'un qui les avait vécus. Enarque (diplômé de l'Ecole Nationale de l'Administration) et "mandarin" du système politique français, il nous expliqua les souches des divisions de la France, i.e., la population, le territoire, l'industrie, le commerce, l'agriculture, et la situation économique et sociale après les élections. Bref, il fut un vrai puits d'information.

Ce que je n'oublierai jamais, en plus de tous les renseignements et de la mise-au-point des actualités, c'est le cadre vibrant de l'Ecole Française de Middlebury: il y a d'abord le serment qu'il faut signer de parler exclusivement le français. Pour un professeur qui, peut-être, n'a l'occasion d'utiliser cette langue que dans l'enseignement, l'échange continu de notes et de chiffres écrits furieusement au cours des conférences, les distractions de films et de pièces de théâtre, des repas copieux sans vin - chose étrange! - où les étudiants débutants nous servent, employant un français "trébuchant", des matches de tennis et de volleyball et des randonnées dans les beaux alentours du Vermont, tout en s'exerçant en français, présentent un défi sans pareil. Et enfin, il y avait les tables-rondes de l'après-midi qui nous permettaient de franches discussions avec nos conférenciers sur des sujets si variés, tels que la presse féminine, les enfants et la famille, l'Elysée hier et aujourd'hui, être militant dans la France contemporaine, et surtout être professeur aujourd'hui.

Une fois rentrée de ces deux semaines stimulantes et attendant l'occasion de partager avec mes élèves ce que j'avais appris, j'ai eu la visite du Professeur Monique Lanoue, lors de son tour de mon coin du pays. Pour terminer sur une remarque personnelle, j'ajoute que j'étais la seule Californienne parmi les stagiaires; ce fait contribua encore davantage à l'échange d'idées entre collègues sur l'enseignement du français aux Etats-Unis.

En conclusion, j'encourage vivement les enseignants qui connaissent déjà bien la France à s'adresser à l'Ecole Française de Middlebury ou au Professeur Jean Carduner de l'Université de Michigan et Directeur de l'Ecole Française pour tous renseignements concernant ce stage.

Mme Michèle Shockey
Gunn High School
Palo Alto, CA 94306



"I'm on the wrong street," said the Frenchman, ruefully.

"Have you anything by Hugo?" asked Les, miserably.

"Have you ever read Voltaire?" the teacher asked, candidly.

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POUR VOS ETUDIANTS: A TRIP TO THE POMPIDOU CENTER

James E. Becker & Larbi Oukada
Malcolm Price Laboratory School
University of Northern Iowa

Description:

●The George Pompidou Center, located in the quarter of Paris known as Beaubourg, continues to attract tourists from all over the world by the thousands. With its four-story underground neighbor, Le Forum des Halles, only a couple of blocks to the west, this controversial structure has been the key to reviving city life that has been on the tranquil side since the central markets at Les Halles were removed several years ago. The 180 shops, stores, restaurants, cinemas, and other attractions of the ultra-modern Forum, coupled with the proximity of Beaubourg, make for a highly animated scene in Paris today. The centerfold of this volume is distributed by the Bureau de Renseignements at the Pompidou Center. The structure, named after former president Georges Pompidou, has been given a variety of names. Some call it the "tinkertoy Louvre"; many mockingly point out that it resembles a "giant gerbil cage"; others view the huge colorfully exposed pipes as an . . . "explosion in a junkyard". The modern structure must be seen in person to be appreciated. In mid-summer, arm-to-arm tourists crowd into the central cobblestone courtyard to enjoy a variety of entertainment. Mimes, jugglers, fire-eaters, musical groups, and magicians . . . they are all here. Opposite the center, the architecture of the 1800s is abruptly coupled with 20th century facades of steel, glass, and aluminum.

●**Baubourg** is the name of an old village that was included within the Philippe Auguste perimeter wall at the end of the 12th century. Situated in the heart of a very old quarter, cleaned up in 1936 of its decaying houses, included in the 1968 redevelopment plan for the site of the former Halles market, the plateau was to have been the site of a public library. However, in 1969, on the initiative of Pompidou (1911-1974), then president of France, a vast program, which would change the whole aspect of the quarter, was envisioned. It was decided to create a multi-purpose cultural center.

Two architects, Richard Rogers (British) and Renzo Piano (Italian), took part in the international competition held in the fall of 1970 and were selected by an international jury to create this multi-media cultural center. The result is a building (1972-1977) that is totally futuristic in conception. The building is divided into four departments: the Public Information Library, the Industrial Design Center, the Institute for Acoustic and Musical Research, and the National Museum of Modern Art. The Center is open from noon to 10 p.m. (10 a.m. to 10 p.m. on Saturdays and Sundays). It is closed on Tuesdays. To visit the National Museum of Modern Art, the cost is 5 FF. The view from the 5th floor is spectacular. The rooftops of Paris can be easily seen as well as various monuments that are clearly visible among the mansard roofs. Montmartre

and the Sacré Coeur dominate the view to the north as the Eiffel Tower, the Maine-Montparnasse Tower, Notre-Dame, the Panthéon and the Hôtel de Ville delight the eye of the visitor in the breathtaking panorama. (Reference: *Guide Vert*, 1980. pp 112-114)

Suggested activities

●The Center has been described in many recent publications. Students can be assigned to research its construction and to write a report using various resources. Beginning students can be asked to circle words that they recognize in this brochure. Advanced students can circle words that they **do not** know. A cloze procedure could be used as well, whereby the teacher deletes every 5th, 6th, 7th word, etc. and students fill them in. The entire class can translate the brochure into English. The application form can be filled out. With the aid of an up-to-date map of Paris, students can locate the Centre Georges Pompidou and note the arrondissement in which it is found. Other monuments in Paris can be classified according to arrondissements as well. It might be lots of fun to construct a miniature Centre as a class project, complete with all the different colored architectural features.

●Quelques questions:

1. Combien de peintures y a-t-il dans le Centre Pompidou?
2. Qu'est-ce que c'est le CNAC Magazine?
3. Quel est le prix de réduction à la librairie du Centre?
4. Qu'est-ce qu'on peut acheter à une réduction de 40%?
5. Combien de livres y a-t-il au Centre?
6. Combien coûte une carte valable pour 12 mois si l'on a 16 ans?
7. Décrivez les avantages de posséder un Laissez-Passer.
8. Le slogan du Centre Pompidou est le suivant: "La culture se vit, se met en cause, se partage, se transmet. . .". Imaginez un autre slogan.
9. Comment peut-on devenir un **Correspondant** du Centre?
10. Nommez les conditions privilégiées d'un **Correspondant** du Centre?



ASTROLOGY

Astrology came into English about 600 years ago from French *astrologie*, and can be traced back to Greek *astron*, meaning "a star," and *logos*, meaning "word, discussion."

GROTESQUE

Grotesque was borrowed from French *grotesque*, which came from Italian *grottesco*, meaning "of caves," and can be traced back to Greek *kryptē*, meaning "vault, crypt." Medieval underground ruins were often decorated with strange interwoven pictures.

Musique

Arts plastiques

Spectacles rencontres

1982

Entrée gratuite toute l'année au Musée

Le Laissez-Passer, c'est 12 mois d'entrées illimitées au Musée : deux étages de lumineux espaces de présentation, 1.500 peintures, de 1905 à nos jours, un cabinet de dessins, un jardin de sculptures, un cinéma... un musée différent à découvrir à loisir. Laissez Matisse vous séduire, le pop-art vous surprendre... et si vous souhaitez mieux connaître, mieux comprendre, joignez-vous à une animation, à une conférence, rencontrez les artistes...

Le Musée est à vous pour un an !

Entrée gratuite à toutes les expositions

Au Centre Pompidou, c'est un feu d'artifice d'expositions, toute l'année. Un seul Laissez-Passer : vous pouvez les voir toutes. Quant aux manifestations majeures, souvenez-vous : "Dali", "le temps des gares", "Paris-Berlin"... il faut les voir et les revoir - dans les meilleures conditions. Les adhérents, et c'est nouveau, y ont une priorité d'accès : la journée d'ouverture leur est entièrement réservée, en visite privée.

Abonnement gratuit à CNAC Magazine

CNAC Magazine, la nouvelle revue du Centre Pompidou : 6 numéros annuels servis à domicile à tous les adhérents ; un calendrier détaillé, jour par jour ; des articles de fond largement illustrés ; des analyses, des interviews sur l'art, le cinéma, les lettres, la musique, l'architecture... le seul moyen de tout savoir, pour mieux comprendre et mieux participer.

Les spectacles : 40 % de réduction

Théâtre, danse, concerts, performances, cycles cinématographiques : découvrez le chemin de la création dans ses formes les plus nouvelles. Tarif préférentiel et priorité de réservation avec votre Laissez-Passer.

Et encore :

Un bureau d'accueil pour les adhérents (au rez de chaussée) ouvert toute l'année, où vous orienter, vous informer, vous retrouver.

Une réduction de 10 % sur tous vos achats à la Librairie du Centre. Une visite guidée gratuite.

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 - des rencontres pour partager,
 - un programme annuel d'approche de l'art contemporain conçu pour les adhérents : cycle d'initiation à la peinture du XX^e siècle, de sensibilisation aux nouveaux domaines de la communication visuelle, du design..., introduction à la musique contemporaine...
- Déjà 125.000 adhérents ont adopté le Centre. Faites comme eux !

LE CENTRE EST A VOUS !

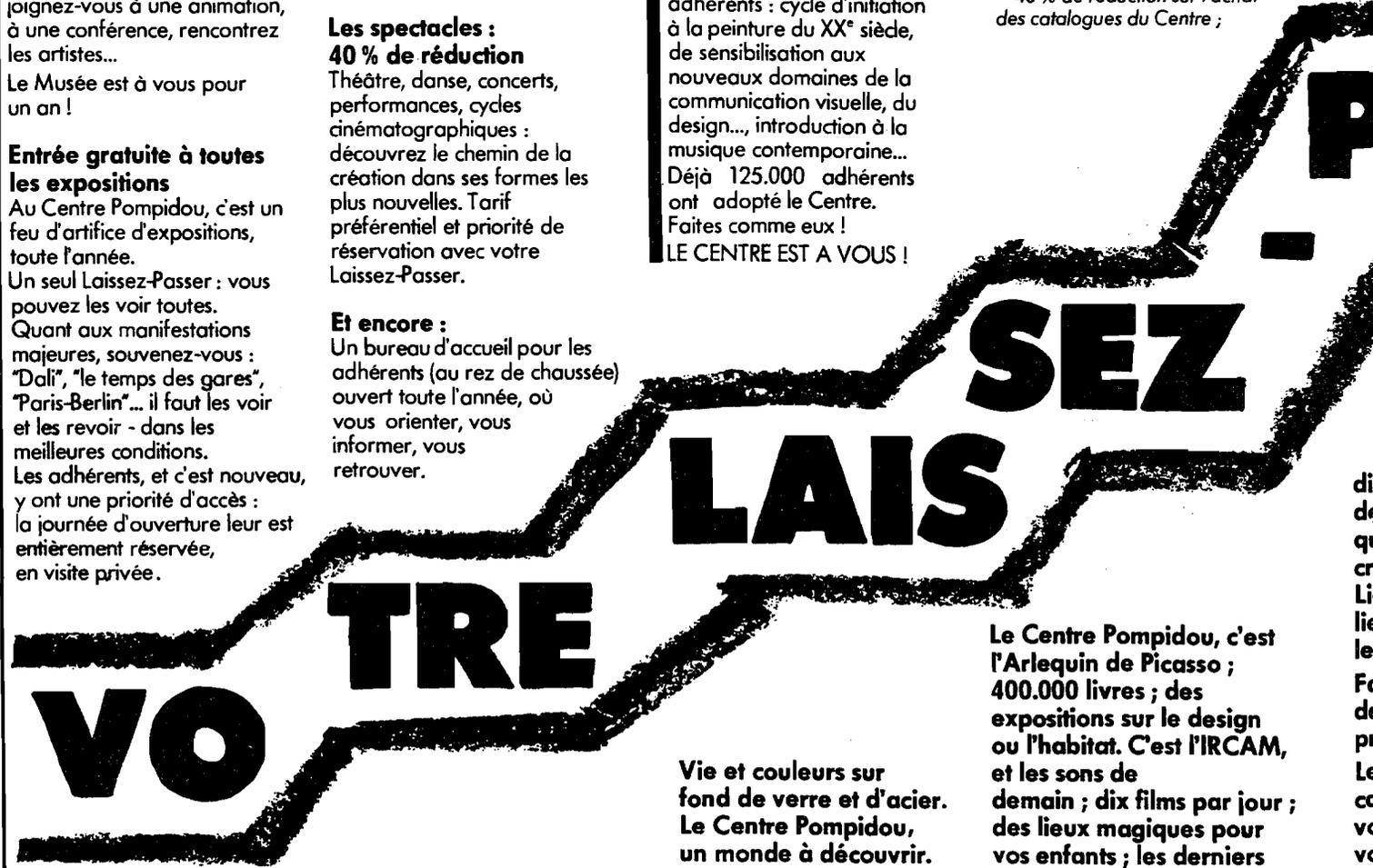
Les Correspondants et les groupes

Les Correspondants sont les relais du Centre auprès d'un groupe d'adhérents.

Pour devenir Correspondant, il vous suffit de réunir au moins 10 demandes de Laissez-Passer : vous faites ainsi bénéficier chaque adhérent du tarif de groupe.

Le Correspondant lui-même jouit de conditions privilégiées :

- un Laissez-Passer à tarif très préférentiel ;
- 40 % de réduction sur l'achat des catalogues du Centre ;



Le Centre Pompidou, c'est l'Arlequin de Picasso ; 400.000 livres ; des expositions sur le design ou l'habitat. C'est l'IRCAM, et les sons de demain ; dix films par jour ; des lieux magiques pour vos enfants ; les derniers

Vie et couleurs sur fond de verre et d'acier. Le Centre Pompidou, un monde à découvrir.

AU CENTRE POMPIDOU, LA CULTURE SE VIT, SE MET EN CAUSE, SE PA

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passer pour
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es facilités particulières pour
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ntre.

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à 22 h, fermé le mardi

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adhérent détachez ce
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adhérents (rez-de-chaussée
du Centre) : votre carte vous
sera remise immédiatement
- par correspondance : votre
carte vous sera
adressée à domicile.

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s rencontres
otidiennes avec des
tateurs...
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u de rencontres,
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venez adhérent,
enez un Laissez-Passer !
Laissez-Passer est une
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tre nom et votre photo,
ici ses avantages.

RTAGE, SE TRANSMET...

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- Demande de formulaires supplémentaires..... (nombre)
- Demande d'un dossier pour devenir Correspondant en formant un groupe d'au moins
10 adhérents.

55TH ANNUAL AATF CONVENTION
New York City
November 23-27, 1982

PRELIMINARY PROGRAM

Tuesday, Nov. 23

8:00-12:00 WORKSHOPS (Pre-registration required)
1:00-5:00 WORKSHOPS

1. Techniques de communication orale.
Leader: Anne Slack, Harvard Univ. (1 day)
2. Le français des affaires de l'école secondaire à l'université.
Leader: Claude Le Goff, Univ. of Neb. (1 day)

Wednesday, Nov. 24

8:00-12:00 WORKSHOPS (Pre-registration required)
1:00-5:00 WORKSHOPS

1. Careers in Foreign Languages. Leader: Marie Galanti, Journal français d'Amérique (1 day)
2. La Chanson québécoise: applications pédagogiques. Leader: André J. Sénécal, Univ. of Vermont (1 day)
3. Mainstreaming the FL Curriculum: Female and Male Stereotyping in Beginning-Level Teaching Materials.
Co-Leaders: Barbara D. Wright, Univ. of Connecticut; Betty Schmitz, Montana State Univ.;
Co-sponsored by AATG. (1 day)

Thursday, Nov. 25

Evening OPENING OF EXHIBITS.
Wine and Cheese Reception

Friday, Nov. 26

8:00 - 9:00 GENERAL SESSION (ACTFL/AATF/AATG)

10:00-11:30

1. GRADUATE STUDENT PAPERS
Chair: Joseph Golsan, Case Western Reserve Univ.
2. TEACHING FL'S IN THE ELEMENTARY & MIDDLE SCHOOLS: Table Ronde
Co-Chairs: Marie Goff-Tuttle, San Rafael H.S., San Rafael CA; Christine Brown, West Hartford Schools, W. Hartford, CT.
3. LITTERATURE DU MOYEN AGE: Les cours et la courtoisie
Chair: Deborah Nelson, Rice University.
4. CIVILISATION ET CULTURE: 1979 & 1981 NEH Institutes on Contemporary French Society
Chair: George Santoni, State Univ. of New York, Albany.

Friday, Nov. 26

11:45-12:45

1. INTEGRATING THEATRE INTO THE CLASSROOM.
Co-Chairs: Beverly Adams, AATF Regional Rep. Greater New York; Alex Szogyi, CUNY, Pres., Metropolitan NY Chapter AATF.
2. L'Autre France: Langue et Réalisation Scientifiques; Chair: Anne Duhamel-Ketchum, Univ. of Colorado.
3. CIVILISATION ET CULTURE: Le temple du plaisir: L'Opéra de Paris; Chair: Gloria M. Russo, Univ. of Virginia.
4. PHONOLOGIE; Chair: Jeffrey T. Chamberlain, Univ. of Louisville.

1:00-2:30 1. LITTERATURE DU 17^e SIECLE: Rêve et rêverie au XVII^e siècle. Chair: Susan Tiefenbrun, Sarah Lawrence College.

2. LITTERATURE AFRICAINE D'EXPRESSION FRANCAISE: Le roman de 1960 à nos jours. Chair: Jonathan Ngaté, Univ. of Michigan.

3. CARREFOUR PEDAGOGIQUE I. Co-Chairs: Brenda Benzin, AATF Rep., New York State Region; Dominick DeFilippis, AATF Regional Rep., Middle Atlantic Region.

4. ASSOCIATION DES PROFESSEURS DE FRANCAIS DES UNIVERSITES ET COLLEGES CANADIENS (APFUCC). Chair: Jean-Jacques Hamm, Queen's Univ. Kingston, Ontario, Canada.

2:45-4:15 SEANCE PLENIERE: adresse du Conseiller culturel de France, suivie d'une Table Ronde sur LA FRANCE DE MITTERAND.

4:30-6:00 1. LITTERATURE FRANCAISE DU 19^e SIECLE: Textes satellites, textes autonomes. Chair: Michael Issacharoff, Univ. of Western Ontario, London, Canada.

2. LINGUISTIQUES: Les découvertes en linguistique et les grammaires pédagogiques. Chair: Marguerite Mahler, Harvard Univ.

3. HOMMAGE A GEORGES BRASSENS. Chair: Robert L. Mitchell, Managing Editor, FRENCH REVIEW.

4. MATERIEL PEDAGOGIQUE: Le nouveau texte et son complément. Chair: Gisèle Kapuscinski, SUNY at Stony Brook.

6:15-8:45 RECEPTION, French Cultural Services. Francine Roussel: "Quelques pas vers la mer", spectacle de poésies et chansons.

Saturday, Nov. 27

8:15-9:45 1. LITTERATURE FRANCAISE DU 18^e SIECLE: Fiction et autorité au 18^e siècle. Chair: Ronald C. Rosbottom, Ohio State University.

2. THE GRADUATE STUDENT AND PROFESSIONAL OPPORTUNITIES. Chair: Stirling Haig, Univ. of NC at Chapel Hill, Editor-in-Chief, the FRENCH REVIEW. (co-sponsored by AATG and ACTFL)

3. NORTH-AMERICAN FRENCH: Franco-Americans Cajins and the French Language. Chair: Eloise A. Brêre, Rutgers Univ.

4. NATIONAL FRENCH CONTEST: Everything you always wanted to know about the GRAND CONCOURS, but were afraid to ask. Chair: Rebecca Valette, Vice President, AATF.

10:15-11:15

1. CHAPTER OFFICERS.
Chair: Fred M. Jenkins, Univ. of Illinois, Exec. Director, AATF.

2. CARREFOUR PEDAGOGIQUE II
Co-Chairs: Brenda Benzin and Dominick De-Filippis.

3. LA CULTURE FRANCAISE CONTEMPORAINE: Institut pour les enseignants du secondaire. Co-Chairs: Renée Waldinger, Graduate School, CUNY; Eve Sourian, City College, CUNY.

**BELGIAN NATIONAL TOURIST OFFICE
OFFERS FREE LOAN FILMS**

4. **MENTALITES POPULAIRES ET LITTERATURE:** Sponsored by the Société des professeurs français d'Amérique (SPFA). Chair: Gregor Dallas, Smith College.

11:30-1:00

1. **LITTERATURE FRANCAISE DU 20e SIECLE:** Aspects du moi dans la poésie et le roman contemporains. Chair: Catharine Savage Brosman, Tulane Univ.
2. **L'ENSEIGNEMENT DU FRANCAIS DANS LES ECOLES SECONDAIRES.** Chair: Joan L. Feindler, East Williston Public Schools, L'enseignement du français dans un "système" public.
3. **LITTERATURE ET CINEMA:** L'auteur cinématographique. Chair: Inez Hedges, Duke Univ.
4. **CULTURE ET CIVILISATION:** Des Radios Libres à l'ordinateur? Chair: Christophe Pinet, Montana State Univ.

12:00-1:00

Pi Delta Phi LUNCHEON

1:15-2:45

LE QUEBEC: Table ronde. Chair: Claude-Marie Senninger, Univ. of NM at Albuquerque.

3:00-4:30

1. **LITTERATURE QUEBECOISE:** Le fantastique dans la littérature québécoise. Chair: André J. Senécal, Univ. of Vermont.
2. **LITTERATURE FRANCAISE DE LA RENAISSANCE.** Chair: Betty J. Davis, CUNY.
3. **CIVILISATION ET CULTURE POPULAIRE:** Chair: Roland Simon, Univ. of Virginia.
4. **LE MARCHE COMMUN.** Sponsored by the American Council for French Social and Cultural Studies. Chair: Nicholas Wahl, NYU.

4:45-6:00

ASSEMBLY OF DELEGATES
Chair: Georges J. Joyaux, President, AATF;
Fred M. Jenkins, Executive Director, AATF.

8:00

FILM

The Belgian National Tourist Office has a film library which is available on a free-loan basis. The following films in 16mm, color and sound can be provided free of charge, with only the return postage required.

1. **A PLAY ON BELGIUM** - gives an overall view of Belgium in general. It covers Brussels, the art cities of Bruges and Ghent, Tournai, the coast, nature, art and folklore. (27 minutes)
2. **THE MAGNIFICENT SEVEN** - focuses on seven of Belgium's great art treasures: Peter Bruegel's "The Flight of Icarus", Peter-Paul Rubens' "Descent from the Cross", "The Shrine of St. Ursula" by Hans Memling, Van Eyck's "Adoration of the Mystic Lamb", the "Baptismal Font" by Renier of Huy, the "Treasures of Hugo of Oignies" and the "Shrine of Our Lady" by Nicolas of Verdun. (12½ minutes)
3. **SPARKLING WATERS OF THE ARDENNES** - covers this rich, forested region with its hunting, fishing and recreational facilities in marvelous natural settings and its charming small towns. (22 minutes)
4. **THE ANTWERP ZOO** - offers a delightful day's outing to this unusual zoo situated in the heart of downtown Antwerp. The beauty and variety of animals can be enjoyed in their most natural settings. (20 minutes)
5. **TREASURES OF STONE AND GOLD** - captures the architectural and sculptural diversity of Belgium's rich patrimony in these areas. (27 minutes)
6. **BRUGES - THE STORY OF A MEDIEVAL CITY** - illuminations from medieval manuscripts, paintings by Memling and Van Eyck, and live footage of Bruges and its reconstructed festivals capture the essence of Bruges when it was a flourishing center of European trade. (55 minutes)
7. **GHENT** - a lively city blending the masterful art and architecture of the past with the life of the present. (14 minutes)
8. **THREE FLEMISH CITIES OF ART** - covers the cities of Bruges, Ghent and Antwerp, their art and folklore. The film travels from one city to another through the peaceful, undulating Flemish landscape. (27 minutes)
9. **BELGIUM, THE SURPRISE PACKAGE OF EUROPE** - compact and sprightly; covers art cities, folklore and castles that abound every few kilometers. An excellent general film on Belgium. (4½ minutes)

In as much as the number of prints for each title is limited kindly give three alternate showing dates at least two weeks apart when requesting this free-loan service. Kindly return all prints promptly after showing date. Films can be requested as follows:

Belgian National Tourist Office
Attn: Film Library
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BELGIUM. THE SURPRISE PACKAGE OF EUROPE



● Une pincée de sel augmente la saveur de la crème vanillée

● Rendre une sauce au vin plus savoureuse en ajoutant durant la cuisson un petit morceau de blanc de poireau

● Le roti sera plus plaisant à l'oeil s'il est plus doré, pour se faire ajouter une pincée de sucre en poudre au jus avant arrosage

● Faciliter la prise des boutures en entaillant la tige et en plaçant dans l'incision un grain de céréale (blé ou avoine)

LISTENING, THE FORGOTTEN SKILL

Many articles have been written on the good listener, and they all underscore the fact that he is a rare individual. Perhaps the rarity of a careful listener explains in part the few listening exercises we find in textbooks. The first paradigm usually consists of "Écoutez et répétez: Bonjour, monsieur; bonjour madame; bonjour mademoiselle." The time the teacher spends teaching the student to listen to "Bonjour, monsieur," is very short indeed; he prefers receiving from the student an immediate response to the greeting, emphasizing the correct intonation, the pronunciation, and even the appropriate body language. This is the approach I have used for many years, and this is probably the same approach many teachers use. Teaching listening, however, had hardly ever been separated from my teaching oral responses, until a few years ago when I realized that my students could barely understand the language outside the classroom.

The "dictée" and a series of questions or statements taken at random from the classroom texts are typical examples of comprehension testing. On test days such items are read by the teacher, or, if they are multi-sections, are played on a type-recorder. Most often, the grading emphasizes not necessarily the comprehension, but the writing skill: the correct, grammatical answer.

It seems to me that such questions are based on the theory of stimulus-response: the student hears, "Avez-vous un frère?" and he answers by remembering to change the subject from "vous" to "je" or "nous" and to make the verb agree. But does he really comprehend? Did he really generate his answer? If it is a robot-like answer, as that of the computer, then I have not tested his comprehension ability. The type of questions mentioned above lack what I would call a natural environment. This natural environment would, of course, involve a speaker and a listener, and ideally the place where the conversation would occur, such as the kitchen, the railroad station, etc. The stimulus-response type of question does not seem to be the correct instrument to test accurately the student's comprehension, but tests rather his ability to manipulate the structure of a sentence. Quite often, the student cannot tell me the meaning of what he has said, even though his answers are correct.

The type of questions normally used for testing comprehension lacks context also. Unless a student was being interviewed, very seldom would he be asked such disparate questions as, "Comment vous appelez-vous? Où demeurez-vous? Combien de frères avez-vous? Vous êtes-vous brossé les dents ce matin? Avez-vous changé de train à Epernay?" Even in the context of an interview, the student would probably not be asked the last two questions. It seems to me that comprehension necessarily involves the context of a situation in which the speaker communicates not only with his voice, but also his gestures, his facial expressions, and his whole self. Listening to a person reading a question, or to an impersonal tape recorder, even if one takes into account the proper intonation of the speaker, is too demanding for beginning students. The video-tape of a live

speaker would come closer to solving the problem, but even then, the variety of subjects that the students are expected to manipulate, and for which they must create an answer demands a mental maneuvering that is too great for beginners. Even an abrupt change in an English conversation brings about quite often misunderstanding and confusion; how unfair it is to expect our students to change the topic of conversation as many as ten to twenty times under the pressure of a test!

Perhaps an introductory sentence could solve this problem; for example, "Première question. On parle de la famille: 'Combien de frères avez-vous?' Deuxième question. Vous êtes au guichet dans une gare: 'Faut-il changer de train à Epernay?' Troisième question. On vous demande ce que vous avez fait ce matin: 'Qu'est-ce que vous avez pris au déjeuner?'" Another solution could be a set of questions that would pertain to a certain situation, such as "le temps, le train, le lever, à la campagne," etc.

Abraham Keller, who had visited Japan, mentioned in "Le Canard déchaîné" his experience in trying to understand Japanese. He found it was easier for him to speak to the Japanese than to understand them: "J'ai trouvé qu'à un niveau élémentaire (après une année, par exemple,) comprendre la langue est bien plus difficile que parler. Avec beaucoup de fautes et d'hésitations, j'ai quand même réussi, plus ou moins, à m'exprimer; mais c'est moi qui choisissais toujours le vocabulaire et la vitesse de parler. Quand ils parlaient, eux, et surtout quand ils se parlaient les uns aux autres, c'est eux qui choisissaient les mots et la vitesse—qui, malheureusement, correspondaient trop peu aux miens."¹

Understanding, it seems, is much more difficult than speaking, reading, or writing. Professor Keller observed also that the Japanese spend a great amount of time in listening to the foreign language before attempting reproduction. He suggested "qu'il faut mettre plus d'accent sur la compréhension orale. Comme les linguistes ont fait remarquer, les enfants entendent et écoutent avant de parler. Peut-être avons-nous tort de faire parler nos élèves dès la première classe.... La possibilité existe même de leur faire entendre du français pendant plusieurs semaines avant de les faire parler, et surtout avant de leur faire étudier la grammaire. Pensons-y" (p. 1).

Professor Keller has some good suggestions, even though I find it difficult to imagine how we could sustain the students' interest for two or three weeks with just listening without a more active participation. Of course, listening is more than a passive activity, but perhaps a compromise would help in bringing more comprehension exercises in the classroom.

Margaret Lane, in her article, "Are you really listening?" advances that "listening is an act of caring, especially if it is done with the whole self."² I think the key word in Lane's statement for language teachers to impart to their students is "the whole self." Foreign language students especially need to listen with their whole selves. Rebecca Valette devoted a two-hour session to the listening skill at the recent Texas Foreign Language Association meeting, in Denton last October. Here are a few suggestions that

impressed me the most, and which I feel would be most helpful in beginning classes. She mentioned recorded language and written tests as possible sources for developing listening skills; however, these devices could better serve the more advanced students, since a "live" speaker is highly desirable for beginning students.

Professor Valette listed in a handout four ways to develop comprehension in beginning students. These four ways have the teacher as a source:

1. **caretaker talk:** examples (my own), "Ecoutez. Est-ce le climatiseur?" "Ecoutez. Quelqu'un frappe à la porte. Monsieur, allez voir qui est là."

2. **total physical response:** the student is to do what the teacher tells him to; examples, "Levez-vous. Asseyez-vous. Levez la main droite. Montrez-moi la carte, etc."

3. **guided listening:** that is, the student is to listen for certain things, such as a) grammar features, the agreement of the past participle, "Quelle grande faute a-t-elle commise!"; b) specific vocabulary, the student is to listen to the modifiers: "Jeanne était paresseuse et son frère était aussi paresseux qu'elle, mais leur cousine était bien studieuse."

4. **getting the gist:** the teacher reads a short paragraph and the student is to identify the "who, what, why, the time, etc." of the story or event. I do not believe that Professor Valette placed any significance on the order or importance of any of these suggestions. There are simply means to develop the listening skill.

I usually begin my class by telling the students something that happened at home the night before or on the way to school. If nothing worthwhile repeating has taken place, I invent a story, keeping in mind the vocabulary and experiences the students have had in the language. Here is such a story:

"Jean, qui avait à peine neuf ans, aimait son père d'un amour presque fou. Chaque jour, vers cinq heures et demie de l'après-midi, il s'asseyait sur la haute marche de l'escalier de pierre qui conduisait à la porte de devant la maison. Il attendait avec impatience son père qui lui dérangeait ses touffes de cheveux bien peignées.

Mais ce soir-là, il n'allait pas arriver à son heure habituelle, car c'était jeudi. A sept heures et demie, Jean n'avait pas faim, et à neuf heures, l'heure du coucher, il a eu de la peine à s'endormir, anticipant les cauchemars qu'il allait vivre dans les ténèbres. Le jeudi, son père entrait toujours très tard dans la nuit, et à cette heure-là, il était souvent ivre et maussade."

Before I begin the story, I place on the board certain words or phrases that I believe the students would not readily identify, such as "qui lui dérangeait ses touffes de cheveux;" "les cauchemars;" "maussade." Through appropriate gestures, I explain briefly in French these new terms. Then I read the story to the students with the appropriate gestures and animation. Sometimes I interrupt the narrative to tell the class that it would be continued at the next meeting, a means to preserve the interest. I expect the students to get the gist of the story. Once the story is told, then I ask a few questions to find out if the students understood. Sometimes the verification is done in English. If

many students did not understand (and if I remember what I said!), I repeat some of the main points. Such an exercise, like those suggested by Professor Valette, take just a few minutes of class time and are helpful in developing a good comprehension skill, and at the same time in preserving the creativity that is so important in language learning. On some days, because of the lack of time and the pressure to cover a certain amount of material, I have omitted this activity, and, from the teachers' evaluation report I discovered that many students missed on those days this type of exercise. In the future, I intend also to ask individual students to prepare similar narratives for the class.

I would like to conclude by repeating what I have said in a previous article in the *FRENCH REVIEW*, "that no single approach (and this includes exercises, materials, proposals, views, etc.) is suitable to all teachers. . . Any method or combination of methods is a good one if the student succeeds in using the language,"³ and by quoting Noam Chomsky, "It is the language teacher himself who must validate or refute any specific proposal."⁴

Arthur J. Gionet

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Notes

- ¹Abraham Keller, "Le Canard déchaîné," AATF Washington/Alaska, Vol. XVIII, No. 4, May 29, 1980, Western Washington University, Bellingham, Wa., p.1. Other page references are included in the text.
- ²Margaret Lane, "Are you really listening?" in *Readers' Digest*, November, 1980.
- ³Arthur J. Gionet, "Current Foreign Language Methods," in *The French Review*, Vol. XLVIII, No. 1, October 1974, pp 17-24.
- ⁴Noam Chomsky, "Linguistic Theory," in *Readings in Applied Transformational Grammar*, 2nd edition, by Mark Lester (Holt, Rinehart, and Winston, New York, 1973), p. 40.



LA MAISON DE LA RADIO (PARIS)

CE QUI SE CONCOIT BIEN J'AI OUBLIE LE RESTE

Jeanne-Andrée Nelson

Enseigner le français à des Américains,
Pour plus d'un professeur est un curieux destin.
Plus jeune je pensais qu'afin de mieux apprendre,
Les étudiants devaient rire un peu, se détendre,
Mais leur sens de l'humour soudain se flétrissait,
Devant le subjonctif et les temps du passé.
Quelquefois leurs regards tout pleins de méfiance,
Paraissaient comploter une sourde vengeance,
Le défi m'enivrait, j'avais une mission,
J'allais venir à bout de leurs hésitations,
Aux jeunes valeureux, aux futurs francophones,
J'énonçais lentement ces règles monotones:
"Gravez dans vos cahiers et dans votre mémoire,
Que 'bouvons' ne saurait être du verbe 'boire'.
Croyez-moi quand je dis que -c'est un fait connu-
Si 'vouloir' est 'voulu', 'pouvoir' n'est pas 'pouvu'.
Dites-vous 'le' ou 'leur'? 'Ils ont' ou bien 'ils sont'?
'Les yeux', 'les oeufs', 'les cieux'? Votre prononciation
Manque de précision. Pardon? Qu'est-ce j'entends?
Il y avait hier soir des 'peuples' au restaurant
Où vous avez mangé des 'fries' et du 'steak rare'?
Quelles sont je vous prie, ces tournures bizarres,
Et si vous persistez à dire 'les-z-héros',
Ne vous étonnez pas d'attraper un zéro."
Je guidais leur pensées, je guidais leurs paroles
Et ne m'attendais pas à flancher dans ce rôle.
J'ai fait depuis longtemps la guerre aux barbarismes,

Aux locutions vicieuses, aux fourbes anglicismes,
Je les ai pourfendus de ma plume farouche,
Je les ai poursuivis quinze ans de bouche en bouche.
A force de les voir nichés au creux des phrases,
Je laisse s'échapper mille expressions sournoises,
Leur aspect familier trompe ma surveillance,
Leur présence entêtée sape mon endurance,
Je faiblis peu à peu sous leurs coups redoublés,
Je sens que je succombe aux forces du français.
Dois-je le confesser, à présent malgré moi,
Ils cherchent quand je parle à recouvrir ma voix!
"Il est un professeur", "j'attends pour mon ami",
"Le plus bon", "vivement" ou bien "je suis fini".
Solécismes sifflant au-dessus de ma tête,
Mon cerveau fatigué est mûr pour la conquête . . .
"Mais quelle épaisse nuit tout à coup m'environne?
De quel côté sortir? D'où vient que je frissonne?"
Quel est donc ce tableau qui me remplit d'effroi?
L'aigle en sa serre tord le cou du coq gaulois?
Pourrais-je tolérer que notre Chantecler
Finisse entre les mains du Colonel Sanders?
Il faut me ressaisir! Malherbe, aide-moi!
Boileau, à mon secours! Je sombre, je me noie!
"O cruel souvenir de ma gloire passée!"
Mais quoi en ce conflit, pourrais-je balancer?
Brandissons à deux mains nos livres de grammaire,
Et jetons-les au front de nos fiers adversaires,
De tous ces étudiants rectifions les propos,
Et au nom du français, retrouvons le repos!

Stockton State College

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FROM THE EDITOR'S QUILL . . .



Being an editor is lots of fun. From the dozens of articles and stories received, I select those that I feel are worth sharing with over 10,000 teachers of French and other francophiles. I have learned a lot in my short tenure. Undoubtedly, the most memorable letters that I have received and that have singed the quill were for having printed incorrect addresses. I have concluded that . . . "Hell knows no fury like an incorrect address".

As editor, I am committed to making the *Bulletin* a publication that is easy to read and that contains much useful information focusing on "Monday-morning ideas". In my present position at the Price Laboratory School, I am encouraged to read a wide variety of materials and to experiment with various techniques and procedures. Personally, I do not feel that I would survive very long in our profession if I did not read on a regular basis to keep up with current options, trends, and ideas. I am convinced that language teachers are professionals who must draw more closely together. We are not to be French teachers or Spanish teachers, but foreign/modern language teachers. Each of us as professionals must read on a regular basis from a wide variety of sources. We must adopt and adapt those ideas and experiment on a regular basis in our classrooms in an on-going attempt to upgrade and improve instruction. One area that we have suddenly been forced into is public relations. Most language teachers have had very little training or none at all in this field and yet we must sell the value of language study to parents, students and administrators. I feel that we can be effective providing that we do not oversell, undersell or feed bad information to our clients. We can attract students . . . but can we keep them? Attrition rates indicate that we have not done a very good job of holding those that we have recruited.

We have a wide variety of fine reference texts available to help us "keep the fire lit". A text that I can recommend to all language teachers is *Caring and Sharing in the FL Class* (Moskowitz, 1978. Newbury House). Sharing is extremely important. Caring is crucial. Reading on a regular basis to keep informed about how we can do this is a necessity.

A professor of Chinese in a large eastern university stated to me a couple of years ago that among the professorial ranks, the perennial *sine qua non* of "publish or perish" should today be changed to another more important axiom "read or retire". One thing is certain; if you do not know where you are going . . . you are likely to end up somewhere else (famous quote). If you are on a long road and no one else is on that road . . . you probably are on the wrong road.

The "modern" modern language teacher needs to keep an active file labeled "PR Ammunition". Sooner or later you will need this ammunition to do battle with those around you who do not feel as FL educators do about the value of language study. If your files contain recent research findings and statistics as well as other pertinent articles, your arsenal can help you to "sway the battle" in your direction. We are fortunate to have a wealth of fine journals the capable leadership that direct our AATs, and other resources such as ACTFL, JNCL, ERIC and FIPLV.

My perception here in Iowa of the current status of language instruction nationally is optimistic. Leo Benardo, FL consultant for the city of New York, addressed the Central States Conference in Louisville and told the audience that each child in the school system of New York will be required to study at least one year of a second language beginning in 1984. Baltimore has legislated a similar requirement. Ohio State now requires a FL for entrance or for graduation. Iowa State will follow shortly. Harvard has reinstated the FL requirement as well. Perhaps we have turned an important corner. Maybe our discipline will be included by those persons who are crying for the 3 Rs to be re-emphasized in the curriculum. I have always felt that the back-to-basics movement included FL study. National politics, research findings, common sense economics, and career demands are all in our favor. Most of the time the bread goes to the wise, the race to the swift and the battle to the strong. People always get what they deserve in the long run. Be patient. Be persistent. Be prepared.

As my quill runs dry, I wish to thank Fred Jenkins for his continual support and good suggestions. A tip of the quill as well as to the four able readers whose names appear on the front cover. A special thank you goes to Dr. Larbi Oukada, my colleague here at UNI, who has spent many hours with me proofing, editing and writing the center-fold pages. Secondly, I would like to thank Coleen Wagner of the Price Lab AV Dep't. for typing the newsletter and for its general layout each quarter. She was assisted by Brenda Branstrator and Anna Weldon of the University of Northern Iowa. Their skill and assistance is greatly appreciated. Most important, however, are those contributors who have submitted articles for publication. Without authors, we would have no publication. As you are inspired in your reading, come across interesting articles that you feel should be shared, find a good address that you feel others would benefit from or discover new techniques and activities, please send them along to me at the address below. The theme of the NE Conference (1982) reads: *The Foreign Language Teacher: The Lifelong Learner*. Teachers who are "engaged" are always learning. If you think you are green . . . you'll grow. If you think you are ripe . . . you'll rot!! Let's grow together and support each other. Mille mercis! Send: Jim Becker, Editor, AATF National Bulletin, Malcolm Price Laboratory School, University of Northern Iowa, Cedar Falls, IA 50613 Phone: 319 273-2367.

CALENDAR OF EVENTS

European Studies Conference.

Dates: October 7-9, 1982. Information: Karen Soukup, Dept. of Foreign Languages, Univ. of Nebraska, Omaha, NEB 68182.

New York State Association of Foreign Language Teachers.

Dates: October 10-12, 1982. Place: Concord Hotel, Kiamesha Lake, NY. Information: Russell Webber, 3660 Monroe Ave., Pittsford, NY 14534.

Minnesota Council on the Teaching of Foreign Languages.

Dates: October 21-22, 1982. Information: David Green, Concordia College, Moorhead, MN 56560. Tel. (218) 299-3695.

Eighth Annual Colloquium on Nineteenth Century French Studies.

Dates: October 21-23, 1982. Information: Dennis Porter, Dept. of French and Italian, Univ. of Massachusetts, Amherst 01003.

Foreign Language Association of North Dakota.

Date: October 28, 1982. Information: Margaret Jacobson, Division of Literature and Languages, Dickinson State College, Dickinson, ND 58601.

Indiana Foreign Language Teachers Association.

Date: October 29, 1982. Information: Mary Carr, Lawrence North High School, 7802 N. Hague Rd., Indianapolis, IN 46256, Tel: (317) 849-9455.

Massachusetts Foreign Language Association Annual Conference.

Dates: October 29-30, 1982. Worcester Marriott, Worcester, MA. Mary F. Hayes, Conference Chairperson, 17 Pleasant St., Rockport, MA 01966.

Nebraska Foreign Language Association.

Dates: October 29-30, 1982. Lincoln, NE. Karen Soukup, Dept. of Foreign Languages, Univ. of Nebraska at Omaha, 68182.

Conference for Foreign Language Teachers.

Date: October 30, 1982. Information: Conference for FL Teachers, Dept. of Foreign Languages, Youngstown State Univ., Youngstown, OH 44555.

Rocky Mountain TESOL-Colorado Congress of Foreign Language Teachers-Colorado Assn. of Bilingual/Bicultural Educators.

Dates: November 19-20, 1982. Place: Brown Palace Hotel, Denver, CO. Info: Sam Butler, Colorado Congress of Foreign Language Teachers, use: (303) 555-1212 to find Denver telephone.

1982 ACTFL/AATF/AATG JOINT ANNUAL MEETING

DATES: PRECONFERENCE WORKSHOP: NOV. 22-25, 1982, ANNUAL MEETING: NOV. 25-27, 1982. GRAND HYATT, N.Y. CITY, REGISTRATION/INFO BY MAIL TO ALL MEMBERS IN THE FALL. OR WRITE: AATF, 57 E. ARMORY AVE., CHAMPAIGN, IL 61820 (217) 333-2842.

Modern Language Association.

Dates: December 27-30, 1982. Place: Los Angeles. Information: MLA, 62 Fifth Ave., New York 10011.

Eleventh Annual Conference on Twentieth-Century Literature.

Dates: February 23-25, 1983. Write to: Dr. Kathryn A. Wixon, Conference Chair, Department of Classical and Modern Languages, University of Louisville, Louisville, KY 40292.

Colorado Congress of Foreign Language Teachers.

Dates: March 11-12, 1983. Place: Broadmoor Hotel, Colorado Springs. Information: Sam Butler, Colorado Congress of Foreign Language Teachers, use: (303) 555-1212 to find Denver telephone.

13th Annual Linguistic Symposium on Romance Languages

Dates: March 24-26, 1983. University of North Carolina, Chapel Hill. Write: Larry D. King, Dept. of Romance Languages, Dey Hall 014-A, UNC, Chapel Hill, NC 27514.

Third Symposium on Comparative Literature & International Stud.

Dates: March 26-27, 1983. Write: Elizabeth Welt Trahan, Monterey Inst. of International Studies, 425 Van Buren Street, Monterey, Calif. 93940.

Ohio Modern Language Teachers Association.

Dates: April 14-16, 1983. Information: OMLTA, 5069 Tralee Circle NW, Canton, OH 44720.

American Association of Teachers of Spanish and Portuguese.

Dates: August 14-18, 1983. Boston. Information: Richard Klein, AATSP, Holy Cross College, Worcester, MA 01610.



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