

# AATF National Bulletin

AMERICAN ASSOCIATION OF TEACHERS OF FRENCH

VOLUME 9, NUMBER 3 JANUARY 1984

## 1984 AATF CONVENTION

Chicago: November 16-18

The 1984 AATF Convention will take place in Chicago in conjunction with ACTFL and AATG, on November 16-18. The workshops will be held after the conference, November 19-21.

The program committee for the joint conference is composed of Ed Scebold and Helen Loew for ACTFL, F. Govier for AATG, and Rebecca Valette and Jean Carduner for AATF. A first meeting was held in San Francisco; a meeting will be held at the end of February to establish the final program.

I urge all of you who are faithful participants in AATF conventions to write to me, Jean Carduner, before February 15 to propose individual papers, topics for sessions, and workshops, in the areas of Literature, Linguistics, Culture, and Pedagogy. We hope to receive many proposals from colleagues who have not given papers in previous conventions. As we would like to give all AATF sessions a true French atmosphere, we strongly encourage presentations in French; however, you should feel free to submit proposals for papers in English: some professional subjects are easier to discuss in English.

We hope to have the benefit of a joint convention while maintaining the pleasure of immersion in French.

Jean Carduner, President, AATF  
Department of Romance Languages  
University of Michigan  
Ann Arbor, MI 48109

### IN MEMORIAM

Jacques Hardé  
(1915-1983)

Regional Representative,  
South Atlantic, 1949 - 1959  
President, AATF, 1962 - 1966  
Editor, FRENCH REVIEW, 1968 - 1974

### ATTENTION MEMBERS!

If you received your October issue of the *French Review* late, it was due to an administrative error on the part of the mailing service of Waverly Press, our printer. Approximately half the usual number of copies were mailed in mid-October and the remainder in mid-November. If you have not as yet received your October issue or the 1983 Membership Directory (if requested on your renewal invoice), please contact National Headquarters immediately for replacement(s): AATF, 57 East Armory Avenue, Champaign, IL 61820.

F.M. Jenkins  
Executive Director

### EDITOR'S NOTE

I am pleased to have this opportunity to serve as editor of the *AATF National Bulletin*. I want to thank former editor James E. Becker for his help in making a smooth transition and I wish him well in his current endeavors. Please help me make this publication informative and interesting by sending contributions in French and in English: information of all types, new materials, teaching techniques, addresses, and so forth, to share with other AATF members. Manuscripts should be typewritten, double-spaced. Authors should keep in mind the space limitations of the *Bulletin*. Please send materials to the editor at The Seven Hills Middle School, 2726 Johnstone Place, Cincinnati, OH 45206.

Jane Black Goepper

## THE SHORTWAVE RADIO: THE UNDERUTILIZED MEDIUM FOR FRENCH CLASSES

The newly recognized importance of learning to speak a modern language has produced a general re-appraisal of teaching practices. Audio-visual approaches in textbooks and various film and filmstrip series have become effective supplements to the foreign language teacher's repertoire, but the use of the shortwave radio has not become standard practice in schools. This is rather unfortunate, as authentic newscasts, music, and cultural information can be heard and taped during regular school hours, as well as during the afternoon for the teacher who seeks a different kind of activity.

The first point to be considered when planning to use taped materials from shortwave broadcasts is the consistent availability of a station that does not change frequencies erratically. Most of the firmly established broadcasters such as the BBC, the Voice of America, Radio France, Radio Suisse, and Radio Canada rarely waver in frequency. The second point to be considered is the uniform transmission of natural and spontaneous speech. Most shortwave broadcasters outside the Francophonic world tend to employ native speakers of French from Europe, Canada, and Africa. This listening experience can benefit those who are interested in the phonological variance within the Francophonic world.

The third point to be considered is the listener's intent and objectives. Teachers and students who have limited aural-oral experience can increase their listening comprehension and fluency by regular use of taped materials or direct broadcasts. It is best to begin with the predictable French language transmissions of Radio Havane Cuba, gradually move toward Radio Canada Internationale or Radio Suisse, and ultimately to Radio France. Understandably, this method spares the beginner some of the frustration of his or her initial contact with spontaneous French. In addition, newscasts have a high cognate level, in fact so high that they can be attempted first, especially if the French transmission is preceded by the newscast in English such as on the VOA and Radio Canada Internationale. The listener can benefit from this preview of the news in the native language, and predictably

focus upon the vocabulary and upon the grammatical structures in French. A teacher can clarify unintelligible words and structures for classes or easily prepare appropriate exercises based on the taped material when there is this preview.

With regard to intonation, shortwave broadcasts can be used to improve the "accent" as well as some of the involuntary manifestations of emotion peculiar to oral French. Many teachers employ taped materials based upon their textbooks, and it is the lack of freshness that taped or direct broadcasts can remedy by offering more accentual variety for students.

### AATF NATIONAL BULLETIN

Volume 9 Number 3

January 1984

*Editor: Jane Black Goepper*

*Reading Committee:* Mathé Allain, University of Southwestern Louisiana; Phyllis Dragonas, Melrose Public Schools, Massachusetts; Arlene Malinowski, North Carolina State University; Judith Muyskens, University of Cincinnati; Susan Redd, Mount Vernon High School, Mount Vernon, Washington.

The *AATF National Bulletin* (USPS 1310-9000) has its editorial offices in The Seven Hills Middle School, 2726 Johnstone Place, Cincinnati, OH 45206. Correspondence and manuscripts should be sent to the editor at this address. The American Association of Teachers of French publishes the *AATF National Bulletin* four times a year, in September, November, January and April, as a service to its members in supplement to the official journal of the association, the *French Review*. Subscription to the *AATF National Bulletin* requires membership in the organization. The *AATF National Bulletin* is composed on a word processor in the Department of Romance Languages and Literatures at the University of Cincinnati. Second class postage paid at Urbana, Illinois. Office of Publication: 1002 West Green Street, Urbana, IL 61801. *Postmaster:* Send address changes to AATF, 57 East Armory Avenue, Champaign, Illinois 61820

With regard to spontaneous and rapid speech, shortwave broadcasts provide the uninhibited and natural speech of native speakers that the more advanced students require in order to understand contemporary French, as well as the linguistic differences between the sexes and among socio-economic levels. Other phenomena such as colloquial variants and linguistic shortcuts can be examined as they occur.

Last of all, the teacher or listener needs a set capable of receiving the 13, 16, 19, 25, 31, 41, and 49 meter bands. The most usable bands tend to be the 16, 19, 25, 31, and 49 meter bands. Most sets require little technical expertise and are no more complicated than the AM/FM radio; however, the ability to locate the correct megahertz or kilohertz within the meter band takes a little finesse if there is no digital display on the set. Also, the conversion from EDT (Eastern Daylight Time) or EST (Eastern Standard Time) to UTC (Universal Time Coordinated) poses few problems if your program schedule supplies a time conversion chart.

Listed below are indications of consistent broadcasts in EST; all these broadcasts are from Radio Canada Internationale.

16m	14h30	Monday-Friday
19m	14h30	Monday-Friday
16m	15h00	Sunday (African Service)
19m	15h00	Sunday (African Service)
16m	16h00	Sunday (European Service)
19m	16h00	Sunday (European Service)
31m	20h30	Monday-Friday
	22h30	Monday-Friday
49m	20h30	Monday-Friday
	22h30	Monday-Friday

I offer the following addresses to those interested:

Radio France Internationale, Boite Postale 95-16, 75016, Paris, France

Radio Suisse, 3000 Berne, 15 Switzerland

Radio Canada Internationale, P.O. Box|C.P. 6000, Montréal, Canada H3C 3A8

BBC World Service, Bush House, London, England

Radio Deutsche Welle, Postfach 10 04 44, 5000 Köln, FRG (West Germany)

Radio Gabon Afrique No. 1, Boite Postale 1, Libreville, Gabon

The shortwave radio can open up new avenues of learning and growth in oral-aural skills, and can aid in the development of global insights. You and your students have Paris, Montreal, London and Libreville at your fingertips every day. *Vous serez à l'écoute du monde.*

Carl L. Garrett  
Lexington, KY

## SEMINAR ON BUSINESS FRENCH CHICAGO, SPRING 1984

The French Cultural Services in Chicago and the Department of Foreign Languages and Literatures of Purdue University announce their Third Seminar on Business French, to be held at the Hotel Continental in Chicago May 29-June 2, 1984.

The seminar is designed for university faculty, commercial translators, high school teachers and graduate students wishing to acquire a concrete knowledge of French business terminology and practices.

The program will run for five days from 8:30 A.M. to 4:30 P.M. and will include two courses by faculty members of the *École Supérieure de Commerce de Paris*: one on commercial translation by Dr. Lionel Dahan, the other on the organization of business enterprises in France by Dr. Pierre Morel. In addition, workshops will be conducted on business correspondence and various business functions--such as computer terminology, business law, accounting, banking, marketing, personnel management, import-export policies--by field specialists and representatives from French private business enterprises in Chicago and the French Commercial Services.

Enrollment is limited. Application forms must be received by April 1. For information, write to: Professor Maud S. Walther, Department of Foreign Languages and Literatures, Purdue University, West Lafayette, IN 47906, or call (317) 494-3828.

## SUPER-8 FILMS AND STUDENT-CREATED SLIDE-TAPE UNITS

As a high school teacher of French, I am always experimenting with new ways to spark the interest of students. One very successful project stemmed from my hobby of Super-8 home movies.

One summer, while vacationing at the beach, I wrote a simple shooting script centered around a family's activities at the beach, then filmed it using my family as the "actors." I used sound film, but shot it, without the microphone, as a silent film. Back in the classroom in September, students wrote and recorded onto the film their own script in French, using beach vocabulary with which they were familiar from a story in their text. Because of this familiarity, the project went

quickly, without a lot of dictionary work, and served as a creative reinforcement activity (and a welcome alternative to a composition, skit, or conversation group).

The procedure used is as follows. First, I tried to imagine what students--levels 2 and 3--would be able to describe using structure and vocabulary already learned. Then I wrote a simple shooting script and narration. The students, of course, never heard the script, but created their own (which was similar) after seeing the film.

Next, I filmed the movie. The filmstock was Kodachrome 40 Super-8 Sound Movie Film and I used a Sankyo Sound XL-60S Super-8 movie camera. If you don't have access to a sound camera, you could use a silent movie camera and record the script onto a cassette tape, then play them simultaneously. As I shot the film, I recorded no sound onto it, leaving the soundtrack empty.

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## STAGE IN FRANCE

Five U.S. teachers, coordinators, and administrators were chosen by the *Fondation Franco-Américaine* to participate in a stage in France from June 4-25, 1983. They visited resource centers in Paris and provincial towns, as well as city halls, schools, nuclear centers, a model farm, and numerous national monuments. Interested educators who feel they are qualified to participate in the stages should send a detailed *curriculum vitae* and a strong letter of application to La Fondation Franco-Américaine, 38, avenue Hoche, 75008 Paris, France.

The film, 3 minutes, 20 seconds long, was divided into six segments of approximately 30 seconds each. The class was divided into six groups of four. The teacher can assign students to groups to distribute ability evenly, or let them choose their own groups. An advantage of this project is that it works with large or small classes, depending on the number of film segments or how many students are in a group. At the end of the first class, each group received its segment, then the group viewed the film once. Each student was to bring back five written sentences the next day pertaining to his segment.

At the beginning of the next class, the film was shown again. The students had thirty minutes to work in their groups, combine their ideas, and produce the final segment of script. This went reasonably quickly because of their preparation the previous night. If you do it without preparation, allow more time for the creative process. As the students finished, their final script was corrected and graded. Their individual homework sentences were corrected to make sure that each student had contributed an acceptable effort to the project.

The sound was put onto the film by having one student from each group read the group's script. To do this, a GAF Super-8 sound movie projector was used, which has sound-on-sound capability. This simply



(left to right) Edward ALLEN of Columbus, OH, Susan REDD of Mount Vernon, WA, Reid BAKER of Columbus, OH, Gladys LIPTON of Silversprings, MD, Michael HYDAK of Austin, TX. June 23, 1983. Visit to Mairie de Paris.

means that by plugging a microphone into the projector and pushing the record button, you can record onto the film, even over an existing sound track. The students recorded their voices onto the film and thus completed the production of their own "French film."

Because this original film was so successful, we have begun to plan and work on others, starring the students themselves (a marvelous incentive for the extroverts, regardless of their general performance in French). With some guidance on camera shots and techniques, the students can plan the film and script.

Once a film is shot, Levels 1, 2, or 3 can write scripts and the structural difficulty will vary according to the students' capabilities. One script can be put onto the film's sound track, others can be recorded onto cassette tapes and played while viewing the film (turning the projector sound off, of course). Films can be used from year to year by recording over the existing sound track or by using cassettes.

I must emphasize that one doesn't have to be an expert film maker to attempt this project. Much of the equipment that is on the market today is designed for beginners and is simple to operate. As many people are Super-8 hobbyists, if you don't own equipment yourself, a little asking around will probably turn up all you need. Film and processing cost between \$10 and \$12. Whether it comes out of the department budget or the pocket, it is money well spent in terms of learning value and enthusiasm. Another very successful project was a unit on student-created slide and tape shows.

Throughout the four-year French program, students see filmstrips and slide presentations on topics ranging from history, literature and geography to contemporary music, sports, and leisure activities. Their familiarity with this audio-visual format and their desire to share our culture with their French penpals led to a project where French 3 students created their own slide-tape units.

There were twenty-eight students in the class and they formed seven groups of four. Students choose their own groups, as the photography had to be done outside the classroom. The students were enthusiastic about the project and had no difficulty obtaining cameras capable of taking slides.

Each group chose one of the following topics representative of aspects of American culture:

1. *La cuisine américaine*
2. *Les sports aux Etats-Unis*
3. *Un week-end typique pour les jeunes Américains*
4. *Le "shopping center" américain*
5. *Les Américains au travail*
6. *Les fêtes américaines: Halloween et Thanksgiving*
7. *Noël en Amérique*

The first step was for each group to outline the topic and take slides that covered it in a representative manner. They had one month to take and process the slides. Each group had 20-24 slides.

On a given date (posted well in advance), students brought their slides to class and were given another period to organize them sequentially and discuss the text. Then each student had to write a descriptive text to accompany his share of the slides--approximately 5-6 slides in consecutive order. This text was collected two weeks later and each student received an individual grade for his writing based on both creativity and grammatical correctness. All mistakes were corrected by the students and checked. From this point on, students were working with correct French.

The students were given a third class period to work in groups for the purpose of arranging the text and slides in sequence, composing a list of new vocabulary (20-30 words), and making up ten comprehension questions. The last assignment was to put the vocabulary and comprehension questions on ditto masters (done by two people) and for each person to practice the pronunciation of his segment. A week was allowed for this homework.

On the final day of the project, each group turned in a ditto master for vocabulary and comprehension questions and made a cassette tape of their text. Some students brought their own cassette recorders; the rest were from the school's A-V department. Because of noise, students had to be sent to different quiet places, empty classrooms or resource centers, arranged in advance. At the end of the period each group turned in a slide presentation accompanied by a cassette tape, a vocabulary list, and a set of comprehension questions ready to be reproduced.

Each person was evaluated on the following:

1. individual writing (for his portion of the text)
2. group grade (comprehensiveness of photos and meeting deadlines)
3. individual pronunciation on the tape

This project could be condensed into a much shorter period of time. As outlined above it fits in with the regular course of study. With only regular class periods and some carefully planned assignments and deadlines, a great deal was accomplished. The groups who did holidays had deadline adjustments in order to get the necessary slides.

The projects were completed by the end of the first semester and by the end of the year each had been viewed and used as a teaching unit for the entire class. The students learned much new vocabulary and improved their listening comprehension, while thoroughly enjoying seeing each other's work. The projects were also used from time to time the following year in other classes.

From a teacher's point of view, the slide-tape project was successful for the following reasons:

1. It provided a new and stimulating format for the students to increase vocabulary, writing skills, and listening comprehension.
2. It gave the students great freedom to be creative, with the result that some of the presentations were outstanding.
3. It provided a structure for students to examine closely certain aspects of their own culture and compare them to the French culture.
4. The students' enthusiasm for the project (probably because it was different) made it fun for both the class and the teacher.

Carolyn Freas Rapp  
Bishop O'Connell  
High School  
Arlington, VA

## DIALOGUE RECITATION: DESIGN AND ADJUDICATION

Learning to speak a foreign language by means of a dialogue that concentrates upon a social situation, such as greetings, introductions, dealing with menus and waiters, and so forth, has enjoyed popularity in this country for over twenty-five years. Having, for the most part, abandoned the grammar-translation approach to the teaching of French, teachers now choose from among a growing variety of texts that present an inductive method to grammar and syntax using dialogues.

Whereas there is wide acceptance of this method, the hard fact of time versus enrollment discourages optimum benefit.

(continued next page)

## FRENCH LANGUAGE TEACHING ASSISTANT PROGRAM

The Foreign Language Teaching Assistant Program offers U.S. educational institutions an opportunity to engage a native French speaker for their language teaching programs. The Foreign Language Teaching Assistant Program is designed to help U.S. institutions complement and upgrade the capabilities of foreign language departments in universities, colleges and schools.

Assistants help by teaching, correcting, supervising language labs, animating and directing clubs and extracurricular activities. Under the Foreign Language Teaching Assistant Program, French university students and young teachers come to schools, colleges and universities as native speakers, serving in teaching departments or in language houses on campuses throughout the United States.

For more information write or telephone: Mrs. Nina Davis Miles, Office of English and Special Services, Institute of International Education, 809 United Nations Plaza, New York, NY 10017. Telephone: (212) 883-8459.

The ideal of ten to fifteen students meeting an hour a day rarely occurs, particularly in large state universities. If students are to learn to speak by actually doing it, a means of allowing large classes of twenty-five or more students having only three hours of contact with a teacher per week, to get involved with oral recitation through dialogue, must be employed.

In another article ("The Power of a Prop." *AATF National Bulletin*, Vol. 7, No. 1, September 1981, p. 4), I discussed the use of properties in dialogue recitation as a means of encouraging students to interact in French. In small classes one may include every student in a single session of playing the scene, even switching roles several times. Dedicated as one may be to the idea of frequent oral work within limited contact hours, the prospect of thirty beginners to be led into such experience tends to be overwhelming.

Although fifty minutes a session is still fifty minutes, the tactic of "divide and conquer" has eased the pressure of limited time and impossible numbers. It is said necessity is the mother of invention. Hence, the adjudication sheet which has evolved helps to facilitate the recitation sessions.

It is the adjudication sheet that prevents lengthy pauses between change of cast and the notation of errors, strengths, and grades. On a blank sheet of paper, either 8½ X 11 or legal size, lines and boxes are drawn so that dozens may be duplicated and filled in according to the needs of a particular class. At the top right hand corner a short line is labeled "Dialogue \_\_\_\_\_." If the subject is *Le Restaurant*, that goes on this line. Then on the left, upper, corner is a line for the particular class: "Classe: \_\_\_\_\_." At a glance one can see which class is acting out any particular situation. The vertical lines which block off the various sections are labeled according to the following sequence: *Personnage, Etudiant, Note, Personnage, Etudiant, Note*. This gives two identical sets of columns with the columns labeled *Etudiant* as the widest of the three. About twelve or so horizontal lines allow space for twelve names of students per column--more if one uses the legal size paper. The instructor may prepare the adjudication sheet in advance by noting the *personnages* in the appropriate boxes and penciling in the

students' last names. This is a useful sheet attached to a clipboard, for it allows mobility to the adjudicator who makes notes on the performance and may prompt students from a position out of the way of the action.

Once the dialogue has been introduced and the class as a whole has had opportunity to pronounce and understand the lines, it is up to the student to make the most of the enactment. In class, the cast is read for the scene, and while the students take their places and play their roles, the adjudicator notes errors in pronunciation or structure as well as good points in the box with the students' names. The evaluation or overall grade is placed under *Note*. For example, if two people are to go to dinner and order a meal from a menu, the situation calls for two diners, André(e) and Marie (Marc), plus a *garçon* or *serveuse*. On the adjudication sheet the *personnages* will be tested throughout the sheet, using just the first letter of each or an abbreviation of each once they are established. This will cut down on the time necessary to set it up for class. With the class roll, the instructor pencils in the names of participating students so that all may do two or more of the roles required by the situation to be enacted. The class may be large enough to require two or three such sheets per dialogue.

If a student is absent, his place for that role may be filled by another student whose name appears later on the list next to that *personnage*. Usually, the absences even up eventually if the absent one is scheduled to do other roles. If Peabody is absent when he is to be the *garçon*, Smith may take his place, and his adjudication and grade will be written next to his name. A small *ab* next to Peabody's name keeps the record straight as to who has had opportunity to do what. Another student will be brought in for Smith's scheduled appearance as *garçon*.

A small number 2 or 3 placed after the student's name will indicate his second or third role in a particular scene. It is a good practice to try to allow every student to be one of the players when the dialogue is first done. It seems to prime them for their subsequent roles no matter how small the beginning one. On following days, the students may switch roles, and if the class is very large, the adjudicator must budget the time for oral role playing over two or

## JNCL/CLOIS Quarterly Summary

The AATF is a constituent member of the Joint National Committee for Languages. A summary of the JNCL's activities on behalf of language teaching follows.

- Submitted testimony to the appropriate Congressional committees on the issue of educational quality, the impact of budget reductions and the Bilingual Education Improvement Act.
- Cosponsored with ACE, COSSA, IELLG and two Congressional organizations a luncheon for Members and Staff on the role of languages, research and exchanges in international trade.
- Summarized and distributed the summary of eleven national and regional commission reports on education such as *A Nation at Risk*, the Twentieth Fund Taskforce Report, etc.
- Contacted and compiled reactions from every Representative's office on support (or lack thereof) for H.R. 2708, the Foreign Language Assistance for National Security Act.
- Set up a luncheon meeting for representatives for 30 national organizations with Rep. Gus Yatron, Chairman of the House International Organization and Human Rights Subcommittee, to discuss international concerns.
- Developed and distributed alerts on H.R. 2708, S. 1795, the Bilingual Education Improvement Act, the Math and Science bill and Department of Education reorganization.
- Continuously monitored current legislation to update the CLOIS legislative summary.
- Regularly met with legislative staff and members to discuss pending legislation, legislative concerns relating to reauthorization, appropriations and possible legislative initiatives.
- Attended and delivered the keynote address at the AATSP annual convention. Briefed the Board of Directors of the Northeast Conference on current legislative policy concerns.
- Provided assistance to GPE in putting together a day-long meeting of organizational representatives to plan a National Assembly on International Educational issues in 1984.
- Updated and expanded CLOIS mailing lists to facilitate effective networking.

### ATTENTION CHAPTER SECRETARY/TREASURERS

Please send your minutes and chapter news to the *Bulletin*. These contributions may be in English or in French, but please keep them brief. Deadline for the April issue is February 15, 1984.

three days. The adjudication sheet permits the resumption of the activity without further preparation on the part of the teacher.

If the situation can be played equally well by either men or women, such as two diners in a restaurant, one may simply change the names and have Marie and Andrée served by a *serveuse* for a female cast, and conversely, Marc and André to be served by a *garçon*. One need not change anything on the adjudication sheet.

The few minutes devoted to setting up such an adjudication sheet before the class repays the effort, whatever the size of the

class. Experience shows that occasionally, when in error, or by design due to timing problems, a student is not scheduled to play a certain role, he will speak up and ask to be assigned to do it. It seems that if the activity is important enough to be adjudicated, the students take to it seriously and offer some imaginative approaches even to the small parts assigned. One especially appreciates the efficiency of this system of tracking oral work in larger groups.

Delores Holder  
University of Texas at  
Arlington



## 1984 SUMMER SEMINARS FOR COLLEGE TEACHERS

The National Endowment for the Humanities announces the 1984 Summer Seminars for College Teachers. Each year this program provides teachers in two-year, four-year and five-year colleges with a unique opportunity for advanced study or research.

Each of the twelve participants in a seminar will receive a stipend of \$3,000 to cover travel to and from the seminar location, books, and research and living expenses. For eight weeks during the summer, those selected will work under the direction of a distinguished scholar in an area of mutual interest, and have access to the collections of a major library; they will discuss a body of common readings with their colleagues in the seminar, prepare a written report, and, outside the seminar, will pursue an individual project of their own choosing and design.

Copies of the NEH brochure describing the content of each seminar are available at most colleges in the Office of Sponsored Research or from department chairpersons. For more detailed information about the requirements and subject matter of individual seminars, about the availability of housing, and for application instructions and forms, please write directly to the seminar directors at the addresses indicated.

The following seminars may be of interest to college teachers of French:

French Classical Literature: A Textual Approach, June 25-August 17. Jules Brody, Department of Romance Languages and Literatures, 201 Boylston Hall, Harvard University, Cambridge, MA 02138.

French Poetry and Poetics, June 18-August 10. Alfred Glauser, Department of French and Italian, 618 Van Hise Hall, University of Wisconsin, Madison, WI 53706.

Modern Critical Theory and French Narrative, June 25-August 17. François Rigolot, Department of Romance Languages and Literatures, Princeton University, Princeton, NJ 08544.

The Modern Anti-Hero, June 25-August 17. Victor H. Brombert, 187 Library Place, Department of Comparative Literature, Princeton University, Princeton, NJ 08544.

## THEATRE NATIONAL POPULAIRE

Projet de Tournée aux U.S.A.

Octobre - Novembre - Décembre, 1984

Sous les auspices du *THEATRE NATIONAL POPULAIRE* et avec l'appui des Services Culturels de l'Ambassade de France aux Etats-Unis, GÉRARD GUILLAUMAT propose son spectacle:

### *LES CONTES PAYSANS*

de Guy de Maupassant

Textes contés par Gérard Guillaumat

Il s'agit d'un récital tout à fait remarquable, qui a déjà connu un très grand succès en Europe, et qui est d'un grand intérêt pour un public universitaire ou scolaire américain.

Le spectacle ne pose aucun problème technique, se joue de préférence sur une scène de théâtre, mais peut se jouer également dans n'importe quelle salle.

Gérard Guillaumat aime assurer une animation (workshop) avec les étudiants, où les sujets suivants pourraient être abordés:

Le travail du comédien et du conteur  
Le Théâtre National Populaire et la  
Décentralisation théâtrale en France  
Sartre - Maupassant - Hugo - Prévert

Si ce spectacle vous intéresse et pour tous renseignements complémentaires, veuillez vous adresser à:

LAVINIA BRUNEAU  
16, Chemin Roche-Bozon  
Collonges au Mont d'Or, 69660, FRANCE  
tél: (7) 822.69.18

ou au

THEATRE NATIONAL POPULAIRE  
8, Place Lazare-Goujon  
Villeurbanne, 69100, FRANCE

## MODERN SLANG-FRENCH VOCAB: CAI AT HOLLINS COLLEGE

One of the unique features of the French program at Hollins College is the practice of employing two native speakers each year to conduct small-group tutorials in pronunciation and conversation for the beginning- and intermediate-level classes. Confronted with the responsibility of teaching an advanced course, "Daily Life in Contemporary France," for students who would subsequently embark on the college's year-long program in Paris, I was challenged to find the most effective way to maximize the potential of the already overburdened *assistantes*. A viable solution presented itself when the department acquired *The Linguist* (Copyright 1981, Synergistic Software) for its Apple II computer.

Given the necessity of covering more crucial topics such as banks, post office and subway system, I realized that little or no class time would be devoted to the particularly important study of student slang vocabulary. By using *The Linguist* master disk and its "Phrasebook" format to create my own lesson/drill, "Modern Slang-French Vocab.", I developed a series of three phrase sets of twenty sentences each. My three phrase sets, after final updating by the *assistantes*, consisted of such standard student slang as "Je bosse," "Alors, ça boume?" and "Il m'a posé un lapin." In addition, each *assistante* composed twenty sentences of her own, thus creating two more phrase sets and setting the total number of items at one hundred. The *assistantes*' phrase sets contained more current and changing expressions such as "C'est le pied," "Quel flemmard!" and "On va chez l'italien?" In this manner, I was able to equip my students with a vocabulary which they would certainly hear and most probably use during their year in Paris. Another positive factor involved in this system stemmed from the fact that with each passing year and the arrival of two new *assistantes*, the five phrase sets could be kept as up-to-date as possible and, consequently, be of the most effective practical use to the students.

Of course no computer program would be worthwhile if students, especially those with little or no computer experience, found it boring, frightening, or difficult to manipulate. *The Linguist* makes the learning/drill process not only easy, but fun. All the student needs to do is to

gain access to the "Phrasebook" format and the appropriate language combination (in this case, French-English) via *The Linguist* master disk and then switch to the prepared "Modern Slang-French Vocab" disk to begin the lesson. The student has the option of listing all the sentences in a particular phrase set in order to study them at her own pace, changing to one of the other four phrase sets for drill or study, or commencing the drill sequence, which can be in random or fixed order. The drill itself is simple and consists of displaying a sentence in either French or English to which the student must respond with the appropriate translation. *The Linguist* also supplies hints for students having difficulty remembering the phrases. By typing "?" the student will be prompted with the first letter of the sentence. If she types "?" again, the student will be shown by a series of blank lines the number of words and letters the phrase contains. Finally, correct or incorrect answers are met with a suitable musical accompaniment and a colorful, flashing "Right!" or "Wrong!" cue. The correct answer is then provided, and the student moves on to the next sentence or ends the drill session by pushing the return key twice. At the termination of each drill, the student's score is displayed to keep her informed of her performance.

Student response to the "Modern Slang-French Vocab" program has been extremely positive. Time spent at individual drill sessions has ranged from fifteen to fifty minutes with the frequency of use remaining fairly high. When asked what they thought about the program, students overwhelmingly agreed that it was fun and they were convinced that the vocabulary they had acquired through its use would be of great value to them in the future.

Having just begun to work extensively with computer-assisted instruction in French, I would like to offer the following observations for the benefit of those who have hesitated to experiment with this aspect of teaching. With all the new software and authoring packages available today, a knowledge of complicated programming languages and procedures is not necessary. The most important prerequisites are commitment to helping students learn and imagination. What the teacher brings to the computer is the knowledge of the French language, its structures and nuances, and the methods by

## ATTENTION CHAPTER PRESIDENTS AND SECRETARY/TREASURERS

Are you in need of publicity for your chapter and funds for your treasury? One way to attract interest and to earn extra funds would be to follow the example of the Washington State Chapter. For three years, the chapter has prepared a calendar based on a different theme each year: 1982, gourmet specialties of Francophone countries; 1983, old Citroën automobiles; 1984, sports champions of Francophone areas. In addition, these calendars list holidays of Francophone regions, important professional meetings for language teachers and other useful information.

These calendars are sold at state language meetings and by mail (see notice in *National Bulletin*, November 1983). The chapter also buys posters abroad and re-sells them at meetings for \$1 above cost. Teachers flock to the meetings early just to have the best selection of posters.

The Washington State Chapter uses the funds raised for scholarships for member-teachers to pay their registration fees to attend conferences anywhere in the world--up to \$100 per conference. The monies are not awarded until the teacher has returned and submitted an article regarding the conference for publication in the chapter's newsletter.

Another idea for publicity and fund-raising might be posters or greeting cards, reproduced from slides of Francophone regions taken by chapter members. If other chapters have developed ideas for publicity, please share those inspirations by writing to the editor of the *National Bulletin*.

The Editor

which students ultimately acquire it. Granting that it may take some time to create and develop good computer programs, the resultant benefit to the student and the eventual reduction in the teaching burden doubtlessly overshadow this initial drawback.

Edwina Spodark  
Hollins College,  
Virginia

## FROM THE READERS

As interest continues to widen in the teaching of commercial French our profession is finding support in the increased offerings of textbooks, bibliographies, pedagogical articles, colloquia, and programs of preparation for teachers. Touching on this last and in the spirit of passing along some potentially helpful information I should like to summarize my experience in the three-week program initiated this year by the *GROUPE INTERNATIONAL DE L'ECOLE SUPERIEURE DE COMMERCE DE LYON*. This organization, operating under the *Ministère d'Éducation*, is officially charged with the pursuit of research in commerce and in pedagogical techniques for training in commerce. An indicator of the school's stature is that annually three to four thousand students apply for 140 entrance spots in its three year program in international business. As our own *stage* got under way these students were still arriving in large groups for oral examinations and their intellectual intensity was quite apparent. The fact that this extraordinary educational institution extends its facilities to serve French studies in America is consistent with general French practice of the past half century; however, its implementation of a specific program to serve our current need is due directly to the open-mindedness of the group's director, M. Patrick Tardy and to the personal initiative of Dr. Robert Crane, an American who is a full-time member of the school's language department.

The school and its dormitories are new. They are located in Ecully, a suburb of Lyon. The living quarters assigned to those in the *stage* were private *studios*, consisting of bedroom, study, full bath combination, having kitchen and private refrigerator space nearby. A continental breakfast and lunch were provided on class days in modern facilities in the classroom and office complex. "Lunch" is a misnomer, for it was a one and a half hour typically French dinner. The highlight of each dinner was to have as a guest at table the professor to whom we had been listening all morning.

At the first class meeting we found name cards, notebooks and writing materials awaiting us. It was an early indication of the business-like attention to detail which characterized the entire program. With

some little exception, each day a new topic was presented by a specialist in the field. It is a policy of the school that its professors be current practitioners in their fields, for which reason we never had the feeling of listening to a cursory review of a chapter from a textbook. On the contrary, the lectures were fast-paced and dynamic. It was not unusual for us to sense that we were being pushed to our limits of comprehension, and yet, when clarification was requested there was never a suggestion that any given level of prior preparation was expected of us. The lecturers were apprised in advance that our needs were to attain a familiarity with the French manner of doing business, with stress on vocabulary and documentation.

The emphasis of the program can be perceived in the following statements lifted from the first three questions of the evaluation form at the end of the stage.

- *L'objectif principal de ce séminaire était de vous fournir le vocabulaire et les expressions de français, langue des affaires dans leur contexte.*
- *Le deuxième but du séminaire était de vous présenter le fonctionnement quotidien d'une entreprise en France.*
- *Une troisième cible du séminaire était de vous présenter des notions de base dans les différents domaines commerciaux.*

The sequence of areas of commerce treated by as many different professors during the three weeks of the stage were:

- *l'environnement socio-économique des entreprises en France*
- *la fonction financière dans l'entreprise*
- *le marketing en France et comportement du consommateur français*
- *l'environnement social de l'entreprise et la fonction personnel*
- *la fonction production*
- *la distribution*

- *l'environnement légal*
- *les marchés français à l'exportation*
- *le système bancaire en France*
- *les relations syndicats-patronat en France*
- *le management à la française*
- *le rôle de l'Etat*

In addition, the respective professors accompanied us on several organized tours to such places as a factory, large commercial outlets, the information center of the *Banque Nationale de Paris*, the research center for computer-based instruction, a labor union headquarters and the *Chambre de Commerce* of Lyon. Everywhere we were presented, received and treated as professional colleagues by the highest level managerial staffs. We were given pamphlets, circulars and documents in such abundance that we were all obliged to make up postal parcels to send them home.

A bonus of the program was that the *Chambre de Commerce* arranged for everyone in the stage to dine in private homes, resulting in an extraordinary level of good will and understanding, as well as an exchange of notes and flowers and additional invitations to dinner.

All indications are that the *Ecole Supérieure de Commerce de Lyon* will again offer the stage "Introduction to the French Business Enterprise" in summer 1984. For information one can write to either Dr. Robert Crane or Monsieur Patrick Tardy at the following address:

Groupe Ecole Supérieure de Commerce  
de Lyon  
Centre de Coopération Internationale  
23, avenue Guy de Collongue  
69130 ECULLY  
France

It is most important to remember that the stage is intended to respond to the needs of college teachers of French who are making the transition from the literary|cultural orientation to a commercial one.

Pasquale Paglia  
Le Moyne College

## LA NOURRITURE DANS LA CIVILISATION FRANCAISE

La gourmandise et la coquetterie sont deux éléments primordiaux de la civilisation française. Sur dix magasins à Paris environ quatre sont pour remplir l'estomac et trois pour couvrir la nudité. Aujourd'hui je vais vous parler d'un de ces éléments, de la cuisine et de la nourriture en général en France. Même la naissance est associée en France à la nourriture, puisqu'on trouve les nouveaux-nés dans un chou; ce n'est pas une cigogne qui les apporte.

Comme vous le savez, les repas en France ont une importance capitale. Tous les jours la famille se réunit, aussi bien au déjeuner qu'au dîner, autour d'une table bien servie. On mange lentement; on apprécie ce qu'on déguste et ce qu'on boit. C'est le moment où les parents parlent aux enfants de leurs études, de leurs amis, de leurs bêtises, etc. La conversation est

souvent interrompue par: "Oh, que c'est bon!"; ou bien: "J'en reprendrais bien encore un peu". Et on parle du bon repas d'il y a huit jours et d'un autre d'il y a un mois. Souvent quand on invite des amis à dîner, c'est plus pour leur faire goûter une nouvelle recette dont on est fier que pour les voir.

En France, contrairement à l'Amérique où chacun mange une livre de biftek accompagnée d'une énorme pomme de terre en robe des champs, on prend une petite quantité de plusieurs plats et on change d'assiette entre chaque plat. On ne voudrait pas que le jus du rôti vienne souiller la sauce du poisson. Et surtout pour le fromage, il faut une assiette vierge et bien entendu un vin rouge chambré. En un mot, la maîtresse de maison est toujours très fière de sa table.

En toute honnêteté, on peut dire que l'homme appartient à une espèce supérieure  
(continued next page)

## ALTERNATIVE CAREERS PROGRAM

During the summer of 1984, the University of Pennsylvania will offer Alternative Careers. Sponsored by The Wharton School and the Faculty of Arts and Sciences, this program was inaugurated four years ago in response to the predicament of Ph.D.s in the humanities and the social, natural and physical sciences who are confronted by a very tight academic job market. A two-month intensive summer program conducted by the faculty of the Wharton School and the Placement Office at Penn, Alternative Careers gives individuals with advanced non-business degrees the basic skills in accounting, financial analysis and marketing that will enable them to enter a business organization or undertake a managerial position in a non-profit organization.

The program will be offered during June and July 1984. The fee of \$2000 will include books and materials; there is an additional cost for housing. Applicants must hold the Ph.D. or must have completed all requirements for the degree except the dissertation by February 1, the application deadline.

For information and application, write to: Alternative Careers Program, Career Planning and Placement Service, Second Floor, Houston Hall|CM, University of Pennsylvania, Philadelphia, PA 19104.

## CALL FOR PAPERS

West Virginia University's Ninth Annual Colloquium on Modern Literature and Film, September 27-29, 1984.

REBELS, ALIENS, AND OUTSIDERS: THE NONCONFORMIST IN SOCIETY. Suggestions for sessions, papers, and films are solicited for inclusion in the 1984 program. Papers should not exceed twenty minutes' reading time. A limited number of papers read at the Colloquium and submitted to the Editorial Board, after their delivery, will be considered for publication in the *West Virginia University Philological Papers*. Send proposals or inquiries to: Axel Claesges, Colloquium Director, Department of Foreign Languages, Chitwood Hall, West Virginia University, Morgantown, WV 26506.

The Eighth Annual Conference for Foreign Language Teachers will be held on October 27, 1984, at Youngstown State University. The committee is soliciting proposals for workshops (two and one-half hours) or presentations (50 minutes or 30 minutes), on topics related to the teaching of foreign languages at the high school or college levels. The deadline for proposals is March 15, 1984. Send proposals or inquiries to: Conference for Foreign Language Teachers, Department of Foreign Languages, Youngstown State University, Youngstown, OH 44555.

car c'est le seul animal qui fasse cuire sa nourriture et qui soit capable de manger quand il n'a plus faim.

En effet, la civilisation française est tellement liée à la cuisine qu'on pourrait écrire une histoire de France du point de vue des intestins. D'abord, on parlerait de Louis XIII sur son lit de mort enfilant des morrels pour les faire sécher; ou encore du Marquis de Sade qui a insisté pour manger des saucisses truffées en buvant du claret, bien qu'il soit prisonnier à la Bastille. Après la bataille de Dresde, Napoléon a mangé une ratatouille à l'ail qui l'a rendu malade. Croyant qu'il avait été empoisonné, il a ordonné la retraite de son armée, ce qui a conduit à la débâcle de 1813. Dans les dernières années de son exil à Ste Hélène, son cuisinier français a pris sa retraite pour raison de santé et Napoléon a été réduit à manger de la cuisine anglaise. Napoléon en est peut-être mort.

Et puis il y a la fameuse lettre de Madame de Sévigné à sa fille dans laquelle elle parle de Vatel, cuisinier du Prince de Condé. En 1671 Vatel devait préparer un gueuleton pour Louis XIV et sa suite. Or ce soir-là il y avait plus d'invités que prévus et il n'y avait pas assez de viande pour tout le monde. L'honneur de Vatel a été mis en jeu. Le lendemain il commanda une grande quantité de poisson. Malheureusement, seulement la moitié de la commande arriva et naturellement il n'y en avait pas assez pour tout le monde. Vatel, éperdu, se retira dans sa chambre et se poignarda trois fois. Peu de temps après sa mort, le reste du poisson arriva. Cette anecdote montre qu'à toutes les époques le Français a été passionné de cuisine.

On peut ajouter qu'à l'époque de la Révolution il y eut Danton qui était un gourmet et Robespierre qui ne l'était pas. Cela fut une des tragédies de la Révolution: Danton fut guillotiné et Robespierre voulut faire manger les lentilles aux Français avec comme seul assaisonnement l'amour de la Patrie. Ce qui explique peut-être le barbarisme de la Révolution.

La France a un gros avantage sur beaucoup d'autres pays, c'est qu'au point de vue agriculture elle se suffit à elle-même. Mais chaque coin du pays est différent et par conséquent chaque région de France a sa spécialité dont elle est fière: par exemple il y a les calissons d'Aix, le foie gras de Strasbourg ou du

Périgord qui ne se ressemblent pas; le beurre, le camembert, le calvados, le cidre de Normandie; la moutarde de Dijon; Les truffes du Périgord; les canards de Nantes; les asperges de La Loire; le saumon d'Anjou; Les rillettes du Mans qui sont, comme certains vous le diront, inférieures à celles de Tours; Le nougât de Montélimar, etc. Et naturellement en France il y a plus de deux cents sortes de fromages, sans parler des milliers de sortes de vins.

Non seulement la France a une grande richesse culinaire, mais au cours des siècles elle a su s'enrichir de contributions de pays étrangers. Par exemple, les croisés ont rapporté des épices des pays de l'Est; Marie Antoinette a apporté d'Autriche la recette du croissant; Stanislas Leszczynski, roi de Pologne et beau-père de Louis XV, a apporté le baba au rhum de Pologne et surtout il y a eu Catherine de Médicis qui a importé la haute cuisine italienne en France.

Les repas de L'Ancien Régime étaient de véritables gueuletons à la cour et avoir un gros appétit était signe de noblesse. On dit que lorsqu'on fit une incision à Louis XIV pour embaumer son cœur, on constata que son estomac était deux fois plus grand que celui d'un homme ordinaire.

Même les rois faisaient la cuisine. Louis XV a inventé l'omelette aux asperges pour Madame du Barry et Louis XVIII a inventé la recette suivante pour les côtelettes: vous mettez trois côtelettes les unes sur les autres au four; vous les faites cuire mais vous ne mangez que celle du milieu, la seule mangeable car elle a absorbé le jus des deux autres!

Par contre, les pays protestants, avec leur puritanisme et leur amour des animaux, étaient incapables de développer une grande cuisine. On raconte cette histoire d'une Anglaise noble à qui l'on avait servi de la langue de boeuf à un grand dîner et qui dit à son voisin: "Comment pouvez-vous manger cela quand vous savez que ça sort de la bouche de quelque animal?" "Mais Madame, lui répondit son voisin, à la place mangez donc en oeuf. . ." Comme chacun le sait la cuisine est un art en soi, et cette puritaine prouve bien qu'on ne peut pas séparer la cuisine de l'anatomie.

Geneviève Parks  
Denton, TX

# Gleaning Here and There

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Here you will find a variety of information and addresses that may be useful to French teachers. They have been gleaned from many sources. Please share your own sources and addresses with other readers of the *Bulletin* by sending them to the editor in Cincinnati, Ohio.

*CHANTIMAGE*, two volumes of songs for young children relate the folklore of French Canada. Available from: Mado de l'Isle, 21, Montée de L'Erablière, RR 1, Lac Beauport, QC GOA 2C0 Canada. These volumes contain 24 and 22 songs and sell for \$7 and \$8 each (add \$2 postage for one or two volumes).

*CANADA TODAY/AUJOURD'HUI* is a free publication from the Canadian Embassy, 1771 N Street N.W., Room 300, Washington, DC 20036.

*ESPACES POUR DEMAIN*, 7, rue du Laos, 75015 Paris, France. Adopt a tree and receive a packet of brochures, bumper stickers, and a beautiful poster "Adoptez un Arbre", for a donation of 50 francs, about \$7. Payment is accepted in American funds, postal order. An excellent class or club project.

Readers wishing to receive a kit on various aspects of *FRANCE TODAY* should send a self-addressed 13 x 10 envelope stamped at \$1.73 per kit to: The French Cultural Services (for the French-language edition) or the French Embassy Press and Information Service (for the English-language version), both located at 972 Fifth Avenue, New York, NY 10021.

*DIRECTORY OF FOREIGN GOVERNMENT TOURIST OFFICES*. The foreign tourist office is one of the most valuable sources of information for people planning to travel abroad. Until now there has been no one single reference source listing all foreign tourist offices in the U.S. and Canada. This new directory indicates where to find tourist information from American Samoa to Zimbabwe and 145 destinations in between.

Countries that have their own offices or other representation in over 25 major metropolitan areas in North America are included. In addition, 339 individual office locations are listed. Entries include the organization name, address, telephone number (toll-free numbers are also listed) for all states and provinces where offices are maintained. The Directory has 24 pages and the listings are alphabetical by country. The \$2 U.S. (\$2.50 in Canada) price includes postage. Available from: Travel Insider, P.O. Box 66323, O'Hare International Airport, Chicago, IL 60666.

The ERIC Clearinghouse on Languages and Linguistics announces the availability of free minibibliographies which are new or have been updated recently: FL in the Middle Grades, German Culture, Hispanic Cultures, Vocabulary and Second Language Learning. Also, send for their latest question and answer fact sheet: "Public Relations for Foreign Languages." Write to User Services, ERIC/CLL, 3520 Prospect Street, N.W., Washington, DC 20007.

*GETTING STARTED IN FRENCH* and *WELCOME TO FRANCE* are two new small books from National Textbook Co., 8259 Niles Center Road, Skokie, IL 60077. Their small format (64 pages) and full-color illustrations can provide a fun supplementary text for your French classes. Printed in England (1979) they could make very good adult, evening, starter materials. Approximate cost is \$3.00.

*FOREIGN LANGUAGE IN THE ELEMENTARY SCHOOL: A PRACTICAL GUIDE* is a 56-page publication that focuses on the results of a nationwide study of FLES programs. It discusses approaches, resource materials, and other pertinent information for setting up and implementing a successful program. A free copy is available from the Elementary School Foreign Language Project, CAL, 3520 Prospect St., N.W., Washington, DC 20007.

# Calendar of Events

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COMPUTER-ASSISTED LANGUAGE INSTRUCTION CONSORTIUM: January 23-27, Columbia, MD. Information: Frank Otto, CALICO, P.O. Box 7310, University Station, Provo, UT 84602.

TWELFTH ANNUAL TWENTIETH-CENTURY LITERATURE CONFERENCE: February 22-24, Louisville, KY. Information: Kathryn A. Wixon, Department of Classical and Modern Languages, University of Louisville, Louisville, KY 40292.

SOUTHERN COUNCIL ON FRANCOPHONE STUDIES: March 1-3, Lafayette, LA. Information: A. David Barry, Department of Foreign Languages, University of Southwestern Louisiana, Lafayette, LA 70504.

NATIONAL FOREIGN LANGUAGE WEEK: March 4-10.

TEACHERS OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES: March 6-11, Houston, TX. Information: TESOL, 202 DC Transit Building, Georgetown University, Washington, DC 20057.

NEW JERSEY FOREIGN LANGUAGE TEACHERS ASSOCIATION: March 17, Lawrenceville, NJ. Information: Rebecca Stracener, Edison Township Public Schools, Edison, NJ 08117.

FRENCH LITERATURE CONFERENCE: AUTOBIOGRAPHY IN FRENCH LITERATURE: March 29-31, Columbia, SC. Information: William E. Edmiston, Department of Foreign Languages, University of South Carolina, Columbia, SC 29208.

SIMONE DE BEAUVOIR: HER LIFE, HER WORK, HER INFLUENCE: April 2-6, Philadelphia, PA. Information: Deirdre Bair, Department of English, 410 Logan Hall|CN, University of Pennsylvania, Philadelphia, PA 19104.

CONFERENCE ON FOREIGN LANGUAGES FOR BUSINESS AND THE PROFESSION: April 5-7, Dearborn, MI. Information: Geoffrey M. Voght, Department of Foreign Languages and Bilingual Studies, Eastern Michigan University, Ypsilanti, MI 48197.

OHIO MODERN LANGUAGE TEACHERS ASSOCIATION: April 6-7, Cincinnati, OH. Information: Judy Baughin, Raymond Walters College, 9555 Plainfield Road, Cincinnati, OH 45236.

NORTHEAST CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES: April 12-15, New York, NY. Information: James W. Dodge, Northeast Conference, P.O. Box 623, Middlebury, VT 05753.

CENTRAL STATES CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES: April 26-28, Chicago, IL. Information: Gerard L. Erwin, Slavic Department, The Ohio State University, 232 Cunz Hall, Columbus, OH 43210.

MONTEANA ASSOCIATION OF LANGUAGE TEACHERS and PACIFIC NORTHWEST COUNCIL ON FOREIGN LANGUAGES: May 11-13, Missoula, MT. Information: ENCPL, Department of Foreign Languages and Literatures, Oregon State University, Corvallis, OR 97331-4603.

INTERDISCIPLINARY COLLOQUIUM ON JEAN BODIN: May 25-26, Université d'Angers, France. Information: Georges Cesbron, Haute-Perche, Saint-Melaine-Sur-Aubance, 49320 Brissac-Quincé, France.

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