



**COME JOIN US IN
NEW ORLEANS
JULY 2-5, 1990**

for a joint meeting of AATF and the
LSU International Colloquium

Theme: LA FRANCOPHONIE

**Plenary Speakers:
Édouard Glissant
Claire Kramsch**

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AATF SMALL GRANTS AWARDED

Eight grants have been awarded to AATF members for 1990. The number of applications and the amounts requested far exceeded last year's totals (6 applications, about \$1,500 requested). For 1990, we received 19 applications for a total of \$10,700 — approximately 11 times the amount of money originally available (\$1,000)! Obviously, some difficult decisions had to be made. It is important to note that the thrust of the program is to provide help with *additional* funding, not to constitute the sole source of funding.

The eight successful applications met all of the criteria in the announcement. Even then, it was not always possible to fund them at the level requested. Nonetheless, AATF has added an extra \$750 to the originally authorized \$1,000 in order to accommodate these interesting projects. Executive Director, Fred M. Jenkins intends to seek a higher funding level for the 1991 awards. At the same time, he will encourage Chapters to consider making similar matching grants.

1990 AWARDEES

\$200 level:

1. Nancy Gadbois, Western Massachusetts Chapter: partial support of travel for 25 economically disadvantaged high school students of French from Springfield to Boston to see *Les Misérables* and the Monet exposition at the Museum of Fine Arts.

2. Cyndi Berve, Nebraska Chapter: materials for the Foreign Language for Kids Program, aimed at elementary school pupils who meet voluntarily after regular school hours to learn French.
3. Flo Gennerman, Wisconsin Chapter: partial funding of a Francophone awareness workshop on Cajun culture to be held at the Fall meeting of the Wisconsin Association of Foreign Language Teachers.
4. Jane Castle, Chicago/Northern Illinois Chapter: partial funding of a Saturday French immersion day for students of French in six local high schools.
5. Fachon J. Wilson, Colorado-Wyoming Chapter: contribution towards the purchase of video equipment to facilitate the yearly production of tapes of skits performed by his high school students of French.

\$250 level:

6. Marie-Kristine Koop, Northern Texas Chapter: contribution towards the purchase of videotapes for a 1990 intensive summer institute ("Youth in France") for local teachers.
7. Joanne W. Heimer, Central Pennsylvania Chapter: contribution towards publicizing a French weekend immersion camp ("Auberge de Jeunesse") for students from five local participating schools.
8. Martha H. Dobson, North Carolina Chapter: contribution towards expenses incurred in the administration of "Camp Espérance," a summer immersion experience for French students; co-sponsored by the North Carolina Chapter.

CORRECTION

In the November issue of the *National Bulletin*, the names of two former Presidents and (still) Honorary Members of the AATF were inadvertently omitted from the note entitled "Some AATF Mileposts": Stephen A. Freeman of Middlebury, VT, who was President during the difficult years 1940-44, and Jacques Fermaud of Ville d'Avray, France, President from 1946-48. Also, the dates of Howard L. Nostrand's tenure should have been 1960-62. My apologies to these colleagues; may they remain on our active list well into the next century!

Fred M. Jenkins
Executive Director

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ATTENTION COLLÈGUES DE LA NOUVELLE ANGLETERRE: CINQUIÈME CONGRÈS RÉGIONAL DE L'AATF DE LA NOUVELLE ANGLETERRE

Le Cinquième Congrès Régional de l'AATF de la Nouvelle Angleterre aura lieu du 5 au 6 octobre 1990 au Hartford Marriott Hotel à Farmington. Réservez donc ces dates car vos collègues du Connecticut vous ont préparé un programme qui vous intéressera vivement.

Le Congrès s'ouvrira vendredi, le 5 octobre, avec les inscriptions des congressistes entre 2 et 4 heures et se terminera l'après-midi du jour suivant. Les premières séances commenceront à 3h.45 et seront suivies d'une réception et d'un banquet et ensuite d'une "Soirée musicale." Samedi le 6, à partir du petit déjeuner à 7h.45, le Congrès continuera jusqu'à 3 heures de l'après-midi.

Parmi les invités notables, nous aurons l'honneur d'accueillir Claire Gaudiani, Présidente du Connecticut College, qui donnera le *Keynote Address* au banquet de vendredi; Stirling Haig, Président de l'AATF, qui prendra la parole au petit déjeuner de samedi; Gene Barberet, Marie Galanti, Anne Prah-Perochon, Marilyn Schuster, Brian Thompson et Mandy Teare. Votre comité s'est assuré qu'il y aura quelque chose d'intéressant particulier pour chaque membre de la profession. Quelques-uns des sujets sont: "Don't You Foreign Language Teachers Ever Teach?", "La Presse et la publicité dans la salle de classe." "La Vie quotidienne à Paris au temps des cathédrales," "Bringing Gender and Ethnicity into the French Curriculum," "L'art impressionniste en France," (avec visite guidée du Hill-Stead Museum de Farmington), and "Teaching Writing Techniques."

Marquez ce congrès sur votre agenda. Nous comptons vous voir nombreux à Farmington au mois d'octobre. Vous recevrez le programme détaillé du Congrès avec votre *Pre-registration Form* à la fin de l'année scolaire.

Ann T. Lorusso
Carolyn Demaray
Conference Co-Chairs

NEH NAMES 52 "TEACHER-SCHOLARS": AATF MEMBER SELECTED

The White House honored 52 elementary and secondary school teachers at a luncheon to celebrate their selection by the National Endowment for the Humanities (NEH) as the 1990 NEH/Reader's Digest Teacher-Scholars.

The teachers — one from each state, the District of Columbia and the U.S. Virgin Islands — have received grants to support a year's sabbatical for full-time, independent study in history, literature, languages and culture. Each teacher will do research in a project of his or her own choosing during the 1990-1991 academic year.

The winners were selected from a nationwide pool of 566 eligible applicants. Of the 52 winners, 37 teach at public schools, 14 at private institutions and one at a tribal school. Twenty Teacher-Scholars are from institutions located in urban areas; 19 teach at suburban schools; and 13 are teachers at schools in rural areas.

AATF member, Mary Jane Adams of Arlington, VA is one of the teachers selected to receive this award. She teaches at the T.C. Williams High School in Alexandria, VA. Her research topic is "Regional Languages and Cultures in France and Spain."

CHAPTER NEWS Arizona Chapter

Quelle est la meilleure façon d'utiliser les vidéos en classe? L'AATF de l'Arizona s'est réuni samedi, le 24 février à Tempe justement pour discuter cette question. Notre conférencier était Jean-Noël Rey, attaché culturel à Chicago. M. Rey conseille premièrement que l'enseignant choisisse des vidéos qui présentent une image "moderne, dynamique et authentique" de la France ou du pays en question. Deuxièmement, en montrant la vidéo, il faut se concentrer sur l'aspect *visuel* et non pas *audio*. Il suggère, par exemple, que l'on coupe le son de la vidéo pour que les étudiants puissent voir le contexte et deviner de quoi il s'agit. M. Rey a aussi discuté la possibilité de profiter des réseaux satellitiques qui diffusent des programmes en français.

À la réunion, on a discuté aussi les événements du printemps et de l'été: la Foire de Langues, le Grand Concours, la réunion à la Nouvelle Orléans. Finalement, on a souligné l'importance de soutenir la législation pour l'enseignement des langues étrangères. Il y a eu un "Public Advocacy Workshop" animé par l'AFILA à Phoenix. Nous nous sommes tous mis d'accord que ce genre d'engagement est essentiel pour l'avenir de notre profession.

Amy J. Anderson
Secrétaire

AATF NATIONAL BULLETIN

Volume 15 Number 4

April 1990

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The AATF *National Bulletin* (ISSN 0883-6795) has its editorial offices at 431 Collins Avenue, Cincinnati, Ohio 45202. 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. Second class postage paid at the Champaign, IL Post Office. Office of Publication: 57 East Armory Avenue, Champaign, IL 61820.

All items published in the *National Bulletin* are the property of the American Association of Teachers of French. They may be copied for classroom or workshop use only if the source and date of publication are indicated on the copies.

Postmaster: Send address changes to AATF, 57 East Armory Avenue, Champaign, IL 61820.

SUGGESTIONS AND REMINDERS

ADDRESSED TO THE STUDENT ABOUT WRITING IN FRENCH

Frequently both students and teachers are frustrated and disappointed by the careless and avoidable errors that appear in writing assignments at the upper levels of high school or in courses beyond what is usually called Intermediate French in college. Although there exists no magic formula for avoiding these problems, it is possible to identify the most common types of mistakes and focus on efforts to avoid them.

The advice given below, which could be adapted for a particular class or simply reproduced and distributed directly to students, is not meant to be a recapitulation of all of French grammar and stylistics. Rather it is a set of tips and reminders that should at least reduce the number of avoidable errors that so often occur in the written work of American students at this point in the acquisition of the skill of writing in French. I have compiled this series of hints and comments based on nearly twenty years of experience in reading the French writing of American students. The suggestions below are not necessarily in order of importance, but all will apply in varying degrees to any Anglophone writer of French.

After a brief discussion of outlines and dictionaries, I offer some advice for cutting down on grammatical errors. Next, I make some recommendations on dealing with a few high-frequency problems of style.

Finally, after the suggestions that would apply to any writing task, I attempt to focus on some of the specific problems that arise when students begin to write about literature. In Advanced Placement high school classes and in French literature courses at the college level, we would like our students to increase their ability to read and to write in French about the works we assign. Too often the students are ill-prepared for writing one of those notorious term papers on a literary topic. This is often because of inadequate training in reading, in critical thinking, and in writing about literature, especially in French. Intuitively or because of specific experiences we know more or less how to go about writing such essays and analyses, but sometimes we are not so sure how to explain the process. Presented below, therefore, after the remarks about writing in general, is a set of directions that I have worked up and modified over the course of several years for distribution in literature classes. They have alleviated much of the confusion and travail on the part of the students. Other teachers may very understandably wish to revise these pointers and bits of advice in order to make them more compatible with their own wishes and desired emphases. Not all instructors will agree, for instance, with my statements about the importance of the author's life and times. Nevertheless, these directions for reading with a view to writing, in this form or as amended, can, I believe, provide a framework for imparting some much-needed guidance to novice literary analysts.

TO THE STUDENT WHO IS GOING TO WRITE IN FRENCH

Now that you have been introduced to the basic structures of French and have had some experience in writing sentences and even paragraphs, you are ready to start writing longer and more complex compositions or analyses, perhaps even short essays or longer papers on literary topics.

The following are some guidelines to follow and points to keep in mind as you set about completing a written assignment in a French composition and conversation course, a

literature course, a French civilization course, or any other academic, personal, or job-related situation that requires that you write in French. You should try to do your best even on the assignments early in the quarter or semester, but don't become too discouraged if the results are disappointing. What is most important is that you make progress. If you improve and attain a higher level of performance by the end of the course, your weaker performance earlier is likely to carry less weight than strict averaging would dictate in determining your final grade.

PLANNING

Start by jotting down in French words and phrases that will remind you of the points you want to cover in your writing. If you can't think of the proper French words at once, use English before the idea slips away. You can look up the French equivalent later. Make at least a rough outline *before* you begin to write. You can add or delete points, or modify the order of presentation later on as your ideas become more clearly developed. Decide what the thesis of your composition or paper is, and then plan the facts, comments, arguments or evidence you wish to present in order to make your presentation flow logically and smoothly. A variant of the linear outlining process is called **webbing**. Start with one point or topic and then draw lines out in different directions to other words and concepts that are related. This will make easier the process of linking ideas, arranging them, and subordinating them one to the other. Webbing can be especially helpful if done right from the start in the foreign language.

After you have established the progression of your thoughts from start to finish, write out a rough copy of your introductory paragraph, subject to later modification. Often the conclusion will merely be a restatement, in a different light, of the intentions expressed in the introduction.

DICTIONARIES

Access to a good French-English, English-French dictionary is indispensable, as is the availability of a high-quality all-French dictionary. Unfortunately the comparatively inexpensive, easy-to-carry paperback dictionaries you may have relied on in the past are not adequate for the more sophisticated writing you will now be required to do. If you plan to pursue your studies of French you will need to own at least two dictionaries, as described above. Among the bilingual dictionaries on the market, I would recommend either the *Collins-Robert French Dictionary* or the *Larousse French-English English-French Dictionary*. As for all-French dictionaries, the best in my opinion is the *Petit Robert 1*. It contains more words and more complete treatment of each word than does my second choice, *Le Petit Larousse*, which appears in an up-dated version each year. The advantage of the *Petit Larousse* is that unlike the *Petit Robert* it contains thousands of entries of proper names. This deficit in the *Petit Robert 1* can be made up by acquiring the *Petit Robert*, which contains proper names *exclusively*. Obviously, cost is a major factor. These dictionaries are all priced between twenty-five and seventy dollars. They can be ordered by a local bookstore, but it might be more economical and practical to order them yourself from a bookstore in France. Your instructor can help you write your order. If necessary, you can use the dictionaries available in the library, but that means you will have to do almost all of your work there.

A few words about the proper and efficient use of dictionaries are in order. First of all, use the dictionary more often than you think you need to or really want to, in the following ways. If you are reasonably certain that you know the right French word for your purpose, yet have even the slightest doubt, it would be a good idea to look it up. The first reason is to be certain that the word does exist. It is quite natural to attempt to Frenchify an English word, such as inventing an item like **investigater* or **parquer* to mean *investigate* or *park*. (An asterisk before an item means that it is incorrect in the foreign language.) We foreigners have no right to create words, because then no one else would know what we were talking about. When your desired word does exist in the dictionary, you then need to make sure that it means what you hope it means.

In addition, you need to be sure of the spelling, and in the case of verbs, you need to verify the absence of a preposition in the case of verbs that take a direct object, and the proper preposition to use in the other circumstances. For example: *to look for something* corresponds to *chercher*, which takes a direct object without any preposition. Never assume that French uses the preposition that usually corresponds to the preposition in an English expression. French may use no preposition, or a different one. Also, there may be a preposition where there is none in the corresponding English.

For nouns you must verify the gender. When you have no idea what the French word or expression necessary might be, the bilingual dictionary is the place to start. If the English has near equivalents, you should look them up too, to see if the same French equivalent is suggested for both. When you are confronted with several numbered equivalents, different in meaning from one another, look up the one that you think is probably right in an all-French dictionary to be sure that the French definition corresponds to the meaning you wish to express.

Accent marks often cause needless problems in students' writing. To state the obvious, French accent marks are neither optional nor interchangeable. Again, check the dictionary to see whether or not there is an accent on a particular word. At the same time determine whether the accent is *grave*, *aigu*, or *circumflexe*. These all give an indication of the correct pronunciation as well. When an *accent aigu* is required in words ending in *-ée*, be sure the accent is over the first *e*. Be very careful with words that end in the sound of *é*. Distinguish between the *-er* of an infinitive, the *-ez* of most *vous* verb forms, and the *-é*, *-ée*, *-és*, and *-ées* of common past participles. They are pronounced identically and thus will all sound the same inside your head as you subvocalize (hear in your mind) what you are writing. Take some consolation from the fact that native speakers sometimes make these same errors.

AGREEMENT

Probably the single largest category of errors involves agreement. As you know, there are several types of agreement. The first is between subjects and their verbs. The likelihood of error increases when any element intervenes between the subject and verb, such as a *ne*. Be sure that you choose the correct one of the six forms of a verb in a particular tense. Most errors of this type involve third person singular and plural, that is, putting a third person singular form where third person plural is required. This is most likely to occur when the sound is the same, as in all *-er* verbs: **Ils parle* instead of *Ils parlent*, for example.

Pay special attention to subject-verb agreement when *nous* or *vous* used as direct or indirect object pronouns comes between the subject and the verb. Resist in these instances the temptation to make the verb agree with the object pronoun (which is spelled the same and sounds the

same as a subject pronoun) that comes immediately before the verb. For example, remember to make the verb agree with the *subject*: *Elle nous parle*; and do not write something like: **Elle nous parlons*.

A related source of errors also involves subject pronouns, especially third person singular and plural: *il*, *elle*, *ils*, and *elles*. When you have established a context and have mentioned a noun or a person or people's name(s), you should use a subject pronoun for subsequent references. Make sure to choose the right one of the four. Speakers of English sometimes have difficulty remembering to use *elle* or *elles* to refer to things, probably because, at some level of mental verbalizing, *il* comes to mind more spontaneously as an equivalent to *it*, and *ils* for *they*. By the same token, remember to choose the proper direct object pronoun to agree with its antecedent. Again, the problems arise most often where *le*, *la*, or *les* is necessary to correspond to *it* or to *them*, and most especially in remembering to put *la* instead of *le* for *it* to refer to a feminine singular noun. Even when you are not consciously aware of thinking about the English equivalents, the interference still occurs quite often.

Yet another quite frequent error you should guard against consists of using an *indirect* object pronoun where a *direct* object pronoun is called for, or vice-versa, especially in third person singular or plural: writing, for example, **Elle lui a aidé*. instead of *Elle l'a aidé*. or **Nous l'avons téléphoné*. rather than *Nous lui avons téléphoné*.

Ideally, you should take time to ask yourself every time you use *any* pronoun, "What does this refer to? Is this the right category of pronoun (subject, direct, indirect, stress, etc.), and does it agree properly with whatever it stands for?" You have the leisure to do this in writing, although you don't in speaking. But this discipline will help you make the right choice more quickly in speaking too.

Exercise the same vigilance concerning the agreement of nouns and the adjectives that refer to them, including past participles used as adjectives. One way of decreasing errors in this category is by asking yourself each time you write an adjective, "Which noun or pronoun is this supposed to agree with?" Then check for agreement: masculine-feminine and singular-plural. There may or may not be a difference in pronunciation among the four possibilities. If you are not sure how the feminine form is spelled, look it up.

The agreement of past participles is not as complicated as it may seem at first. Naturally, the problem is rooted in the various ways different types of verbs form the *passé composé* and other compound tenses. Just remember that in the case of those sixteen or so verbs that are always listed together somewhere in every grammar book (*aller*, *sortir*, etc.) the past participle agrees with the *subject*. Memorize that list of verbs that require agreement with the subject. In *every other instance* the past participle agrees with the *direct object*, and then only if the direct object comes **before** the past participle in the sentence. This is true for reflexive verbs too. There is no agreement if the reflexive pronoun is the *indirect* object: "Elle s'est acheté une pizza." In other words, don't make this any **more** complicated or any **less** complicated than it actually is.

CAPITALIZATION AND END PUNCTUATION

Some very fundamental rules that unfortunately sometimes need to be repeated are the following. As in English, every sentence begins with a capital letter and ends with some form of terminal punctuation. That tiny dot for a period does make a difference. Also remember that the pronoun *je*, unlike English *I*, is capitalized only at the **beginning** of a sentence.

FURTHER SUGGESTIONS FOR IMPROVING YOUR STYLE

Whenever appropriate, try to use a variety of tenses, in accordance with your intended meaning. Don't cling to the security of the present tense all the time. When recounting the past, follow the guidelines (review them if necessary) for choosing between the *imparfait* and the *passé composé*. Speakers of English tend to use the *imparfait* in many cases where the *passé composé* is appropriate. This may be because we use a one-word verb form in English and are unconsciously attracted to the one-word verb in French. Consider the criteria for choosing one tense over the other as you write. When in doubt, you are probably less likely to make an error if you choose the *passé composé*. Above all, do not simply insert an infinitive instead of a conjugated form!

The French noun *chose* is a very common and useful word, but it is often over-used in students' writing. Instead of writing *chose*, say precisely what you mean, or find an indefinite term other than *chose*. It may help if you first think of another imprecise word instead of *thing* in English and then find an equivalent in French. For instance, say *événement* or *aspect* instead of *chose*. Another way that allows you to avoid *chose* is to use the indefinite pronoun *ce* followed by a relative adjective clause; for example, instead of "la chose que j'ai vue" write "ce que j'ai vu."

Likewise, do not use *cela* too often; and try to use *ça* minimally in your written work. Attempt to find a more precise expression.

Other common words that are used too often are *l'homme*, *la femme*, and *la lune personne*. One strategy for achieving variety is to use a demonstrative pronoun plus a relative adjective clause. For example, after writing "la femme" or "l'homme," use "celle" or "celui" followed by the appropriate clause introduced by *qui*, *que*, or *dont*. Sometimes you can avoid repeating the terms in question by saying *le monsieur* or *la dame*.

Although the passive voice is used all the time in English (as in this sentence), it is far less frequent in French, even though in any given case it is likely to be *grammatically* acceptable. Stylistically, however, writers should seek alternatives. Say who or what is the subject of the verb and then state the direct object. For example, instead of "La valise a été perdue par un touriste," write "Un touriste a perdu sa valise." Where no specific subject is to be expressed, use the indefinite subject pronoun *on*. Instead of "Ce portefeuille a été trouvé sur le trottoir," write "On a trouvé ce portefeuille sur le trottoir." Finally, a reflexive expression often can replace the English passive; instead of "Les chiens sont souvent vus dans les cafés en France," write "Les chiens se voient souvent en France." or "On voit..."

Whenever you are writing about a particular topic, there will be certain words related to that subject that, although they are perfectly acceptable in isolation, may recur *too* frequently if the writer is not careful. You can improve your writing by looking for acceptable synonyms. Look in the *Petit Robert 1* for cross-listings that refer you to synonyms and related terms. Then look those up to be certain that those other terms truly mean what you want to express. Another tactic is to look up related English words in a bilingual dictionary and then look up those suggested items in an all-French dictionary to double-check the meaning.

By keeping in mind as many of these suggestions as possible while you write, you can improve the quality of your writing significantly. Then, after you have written your rough draft or any subsequent version preceding the final copy, you could benefit from using these points as a checklist as you proofread. These are certainly among the most

common grammatical and stylistic problems that plague Americans, so it would be advisable to attempt to reduce and, ideally, *eliminate* as many of these flaws as possible from your work.

WRITING IN FRENCH ABOUT LITERATURE

The following are a few suggestions and points of departure to help you to compose written assignments dealing with literary works:

1. Choose one or more topics that you might like to treat in your assignment, unless the subject has been determined by the instructor.
2. Read the literary work very carefully at least twice (in the case of a novel), or as many as ten times (if it is a poem). Take notes on sheets of paper and go ahead and write right in the book, but only if the volume belongs to you. Mark all passages that seem at all related to the theme you have chosen. Since your essay is supposed to be based on the literary text itself more than anything else, it is essential that you be able to quote relevant passages in order to illustrate and support the points you make in your writing.
3. Delineate and analyze the categories, the progression, the modifications, the transitions, and the modulations in the treatment of your topic from the beginning to the end of the work. Or perhaps the treatment remains the same throughout; or it may vary but ultimately return to the point of origin. Remember that in this type of writing the teacher is usually not interested in hearing about your own opinion on the issues treated in the work. The ideas transmitted by the work itself are what counts. It does not particularly matter if you personally disagree. In any case, you must point to passages in the text to support your assertions and interpretations.
4. Try to determine if the various characters, or the poet (who is not the same as the real person who writes the poem) embody or represent different attitudes. Do not assume that any particular voice is that of the author. Which attitude seems to have the upper hand at the end? Why? How do you know? How did that come about?
5. Say which stylistic and rhetorical devices the writer uses to imply or articulate his or her opinion; or is it ambiguous?
6. Make use of what you have learned during class discussion if it seems pertinent.
7. Tell as little as possible about the author's life. State only the bare minimum necessary in order to comprehend the aspects of the text you wish to emphasize. The situation varies from one author to the next, but most of the time biographical and historical details are of limited interest in this type of analysis. Resist the temptation to pad your writing with sentences and paragraphs about the author's life and times instead of getting on with the assigned literary analysis. Never start out with "Machin est né à Paris en 1907..." Refer seldom or not at all to the author's other works.
8. Students tend far too often to tell the teacher the story in their written assignments about literature. Please, no plot summaries! The teacher is assumed to be familiar with the novel, poem, play, or short story you are analyzing. That is not to say that you are never supposed to refer to the story line, on the contrary. You must indeed refer to the plot and give precise brief examples to support your assertions about the structure, style, and meaning of the work.
9. You can probably profit from looking at books and articles about the work you have chosen that are available in the library. Check the card catalog and specialized bibliographies of French literature as well. Be sure to make note in your paper of the sources you consult, especially if you quote or even rephrase material from them. Use the Mod-

ern Language Association style or another system, if your instructor prefers it.

If you follow these suggestions, writing in French about any topic, including literature, should be less intimidating. You should even enjoy the process and be proud of the finished product. Bon courage!

Timothy Scanlan
University of Toledo

NEH SPECIAL COLLABORATIVE PROJECTS

NEH has just announced a number of projects funded for 1990 in the Elementary and Secondary Education in the Humanities Program. Whether addressed to a national, regional, or local audience, each of the projects offers school teachers and administrators an opportunity to study substantive texts and topics in the humanities.

These projects are designed to strengthen instruction at the precollegiate level by deepening educators' knowledge and understanding of the humanities disciplines. Collaborative projects take place at the state or local level, sometimes over a period of several years. They enable colleges and universities, cultural organizations, and schools to work together on efforts to improve humanities education.

The following list of collaborative projects relating to the teaching of foreign languages may serve two purposes: first, to give teachers and administrators an opportunity to identify programs in which they would like to participate; and, second, to give prospective grant applicants an overview of the kinds of projects that have been funded in recent grant cycles.

For information concerning these projects, write directly to the project director.

French through the Humanities in the Middle Schools

The French Library in Boston
53 Marlborough Street
Boston, MA 02116
Vera G. Lee

The Teaching of Literature, Writing, and Critical Thinking

University of North Carolina, Charlotte
Department of English
Charlotte, NC 28223
Anita W. Moss

A Novel Learning Community for Rural Teachers of Foreign Language

Kansas State University
Department of Modern Languages
Eisenhower Hall
Manhattan, KS 66506
Loren Alexander

Foreign Language Instruction through the Study of Literary Texts

Marymount College
Box 1385
Tarrytown, NY 10591-3796
Ellen S. Silber

and an informal cultural experience with native-speaking peers. It offers current juniors and seniors in high school, who have completed at least three years of French, the opportunity to perfect their skills in conversation and to develop flexibility in language production. They will spend three weeks in a total immersion program on Sweet Briar's campus. While American students are attending classes, a similar program on campus is offered to French-speaking Swiss students who will be sharpening their English skills. Afternoons and evenings will be devoted to various activities during which American and Swiss students can meet and mingle informally. Since both groups (30 American students and 40 Swiss students) will be lodged in the same dormitory, American students who may not be able to afford a trip abroad will have an extraordinary opportunity to share cultures and establish friendships with Europeans. Students considering a trip abroad will find themselves better prepared to communicate fluently with natives after participating in this stimulating international learning experience.

PROGRAM. Formal language classes will take place Monday-Friday from 9:00 am to 12:00 pm. These classes will concentrate on conversational French, phonetics and French civilization. In the afternoon, from 1:30 pm-3:30 pm, students will be required to view selected French films in support of the curriculum. There will be weekly excursions organized with the Swiss students to visit neighboring historical sites and places of interest. A trip to an amusement park will be included. Tennis, swimming, volleyball, soccer, dance, theatre, creative projects and other activities will complement the instruction. During these activities, as well as during meals, the American and Swiss students will be able to interact informally while learning about another culture.

DATES. The Academy will be held June 30-July 21. The deadline for submission of applications is May 1, 1990; applicants will be notified of a decision on their applications by May 31. An information packet will be forwarded with the acceptance letter.

ELIGIBILITY. Students must be juniors or seniors during the current high school year (1989-90), and must have completed at least three years of French with a B average. Seniors who will graduate in June 1990 are eligible.

GRADES. Neither grades nor credit will be given. Students will receive a Certificate of Achievement at the close of the Academy. Participation in such an academic summer program can be reported and highlighted on college applications.

COSTS. Total cost (tuition and fees) for the three week program is \$750.00. Fees include room and board, excursions, movies and activities offered by the International Language Academy.

APPLICATION PROCEDURE. Applications may be requested from the Director of the Academy (see below). Students are required to send the completed application form and an official high school transcript by May 1, 1990. The application form includes the following elements: a brief (100 word) typewritten statement of purpose explaining why he or she wishes or needs to attend the International Language Academy; a brief summary of his or her French education, awards, and language experience; a recommendation form to be completed by student's French teacher.

All materials should be sent to: Dr. Margaret Scouten, Director, International Language Academy, Post Office Box T, Sweet Briar College, Sweet Briar, Virginia 24595.

For more information, contact Dr. Margaret Scouten, (804) 381-6216, or Dr. Dominique Leveau, Chair, Department of Modern Languages, (804) 381-6148.

FRENCH ACADEMY SUMMER 1990

Sweet Briar College has announced its first International Language Academy. The Academy is a unique coeducational program which combines formal language learning

REPORT ON A RECENT SURVEY ON ALL TYPES OF FLES* PROGRAMS

An informal questionnaire was sent to a cross-section of educators to ascertain some of the current ideas about foreign language in elementary schools. The questionnaire was sent, at random, to elementary school foreign language teachers, supervisors, state foreign language specialists, teacher-trainers, principals and administrators, and others. It was sent to 250 people, and 129 responded — a rather high rate of response.

Question 1: What are the 3 major concerns of people involved in foreign language in elementary school?

- Answers: 1) gaining public support
2) implementing successful articulation
3) recruiting and training effective teachers fluent in the foreign language and knowledgeable in elementary school procedures

Question 2: Which type of program model do you think is best for your school district?

- Answers: 1) 92 said FLES
2) 15 said FLEX
3) 10 said all types
4) 6 said Immersion
5) 6 said Content-based

Question 3: What kinds of assistance do elementary school foreign language teachers need?

- Answers: 1) training in methodology on the elementary school level
2) finding appropriate materials — not only texts
3) getting assistance in maintaining the stability of the program
4) having opportunities to interact with other teachers on this level

Question 4: Which of the following are most important for foreign language in the elementary school?

- Answers: 1) Sequential FLES
2) Funding
3) Public Relations
4) Parent support
5) Articulation
6) Training of teachers

Question 5: What is your preference for the overall name for foreign language in the elementary school?

- Answers: 1) 83 said FLES*
2) 27 said FLES
3) The remaining responses were distributed over the following names: EFL (Elementary Foreign Language), CORE, SOLES (Second and Other Languages in Elementary Schools), CBFL (Content-Based Foreign Language), EFLP (Elementary Foreign Language Program), ELL (Early Language Learning), SLAC (Second Language Acquisition), SLL (Second Language Learning), and FLEAMS (Foreign Language in the Elementary and Middle School).

Question 6: How do Math, Social Studies, and Science Specialists feel about content-based instruction?

- Answers: 1) One third of the respondents said that this did not apply to their situation.
2) One third were favorable with comments such as "They feel positive about it."

- 3) On third expressed concern with comments such as "They have reservations about using a foreign language to teach the content."

This questionnaire, while limited in scope, gave some clear indications that we still need to do a great deal of work informing the public and informing our colleagues in the foreign language profession. For further information about the survey, contact: Dr. Gladys Lipton, UMBC-MLL, Baltimore, MD 21228.

NOUVEAU CERTIFICAT DE LA CHAMBRE DE COMMERCE ET D'INDUSTRIE DE PARIS

Nous avons le plaisir de vous informer du lancement d'un nouvel examen de français des professions pour étrangers: Le Certificat de Français du Tourisme et de l'Hôtellerie (CFTH).

Ce certificat s'adresse à des adultes désireux d'attester des compétences langagières propres aux métiers du tourisme, de l'hôtellerie et de la restauration. Comme pour tous nos autres examens, le CFTH présente pour les diplômés un "plus" dans leur vie professionnelle et peut faciliter considérablement l'obtention d'un stage ou d'un emploi en France. La première session du CFTH aura lieu dès juin 1990.

Si vous désirez obtenir notre dépliant descriptif du CFTH nous vous prions de vous adresser à la CCIP, 42, rue du Louvre, 75001 Paris. Nous restons à votre entière disposition pour toute information complémentaire.

Nous voudrions aussi attirer votre attention sur d'autres actions que nous menons dans le domaine du français des affaires et des professions: examens de français des affaires et des professions; stages d'été; et stages sur mesure pour groupes universitaires, socio-professionnels et individuels.

Cette année, un nouveau stage sur "les réalités culturelles et économiques" est lancé aux côtés des autres programmes: enseignement du français des affaires, études de l'environnement économique français et/ou francophone, initiation à la gestion pour des littéraires s'occupant notamment d'organismes culturels français à l'étranger.

La Chambre de Commerce et d'Industrie de Paris peut être l'interlocuteur, aussi bien du professeur de français, du cadre d'entreprise ayant besoin de se perfectionner en français des affaires ou en gestion, du responsable culturel, soucieux de s'initier à la gestion ou encore de l'universitaire souhaitant développer un programme adapté à ses besoins.

Toujours en vous adressant à la CCIP (voir ci-dessus) vous pourrez obtenir le dépliant des stages d'été 1990 des formations sur mesure et des examens. Toute autre documentation, y compris les affiches, est à votre disposition sur demande.

Jacques Cartier
Directeur, CCIP

GRAND CONCOURS COMPUTER DISK FOR STUDENTS

The computerized practice for *LE GRAND CONCOURS* is now available to individual students at student prices. Students with microcomputers other than those in use by their schools, may purchase single-disk copies of any level of the hundreds of questions of review materials. For details on programs for Apple II, Macintosh, or IBM and compatibles call or write International Software, P.O. Box 486, Westerville OH 43081; tel. (614) 882-8258.

DOCUMENT

Voici trois jeux pour vos élèves. Le but est de faire une révision de vocabulaire. Chaque jeu augmente un peu en difficulté sur le précédent.

I. TROUVEZ LES PARTIES DU CORPS

Z	Y	E	P	A	U	L	E	S	D
B	D	O	I	G	T	O	C	O	A
O	A	M	E	N	T	O	S	R	M
U	M	E	D	F	R	O	B	A	C
C	J	A	M	B	E	R	I	G	H
H	O	E	I	L	A	N	L	O	E
E	V	U	X	E	T	E	T	R	V
G	O	U	D	E	N	T	S	G	E
C	E	E	N	E	Z	Y	S	E	U
Y	V	E	N	T	R	E	P	A	X

Maintenant écrivez les mots que vous avez trouvés avec leur équivalent anglais.

1. hair: les _____
2. mouth: la _____
3. eye: l' _____
4. nose: le _____
5. teeth: les _____
6. stomach: le _____
7. throat: la _____
8. leg: la _____
9. foot: le _____
10. finger: le _____
11. shoulder: l' _____
12. back: le _____
13. hand: la _____
14. eyes: les _____
15. head: la _____
16. neck: le _____

II. TROUVEZ LES VÊTEMENTS

C	H	A	U	S	S	E	T	T	E	E
H	E	R	U	T	N	I	E	C	L	M
E	C	H	E	M	I	S	E	B	F	A
M	N	O	L	E	T	N	A	P	O	N
I	S	J	U	B	A	E	B	G	U	T
S	H	D	A	O	M	I	A	L	L	E
I	O	F	A	R	E	N	R	S	A	A
E	R	M	E	T	T	E	A	I	R	U
R	T	P	S	S	P	C	A	B	D	X
I	M	E	R	U	S	S	U	A	H	C
I	V	K	J	A	B	O	N	S	O	D

Maintenant écrivez les mots que vous avez trouvés avec leur équivalent anglais.

1. purse: le _____
2. gloves: les _____
3. shorts: le _____
4. jacket: la _____
5. slacks: le _____
6. coat: le _____
7. sock: la _____
8. skirt: la _____
9. shirt: la _____
10. shoe: la _____
11. belt: la _____
12. stockings: les _____
13. blouse: le _____
14. scarf: le _____
15. raincoat: l' _____

III. TROUVEZ LES PIÈCES DE LA MAISON ET LES MEUBLES.

SOLUTIONS:

B	D	E	R	E	I	N	I	S	I	U	C	T	F	S
Z	I	T	O	C	E	R	I	O	M	R	A	E	J	A
R	E	B	F	H	U	S	N	I	A	B	B	L	R	L
T	I	O	L	A	P	I	A	S	L	G	N	E	U	L
C	U	I	S	I	R	O	S	L	A	B	E	P	E	E
R	U	G	E	S	O	P	I	I	O	T	L	H	T	A
M	O	L	D	E	A	T	R	U	N	N	B	O	A	M
D	I	V	A	N	F	E	H	L	M	E	A	N	R	A
I	Q	A	B	V	I	A	B	E	D	N	T	E	E	N
C	L	O	S	V	A	T	U	R	Q	R	I	T	G	G
B	U	R	E	A	U	B	A	T	H	U	N	E	I	E
E	C	E	I	P	L	C	O	A	E	G	E	P	R	R
D	S	C	A	E	A	L	I	P	R	U	W	M	F	S
A	F	O	S	L	V	C	E	I	L	L	I	A	E	G
C	A	L	P	I	C	H	O	S	Q	U	E	L	R	A

Maintenant écrivez les mots que vous avez trouvés avec leur équivalent en anglais.

I. Trouvez les parties du corps

X	V	P	R	R	N	N	V	A	L	A	L	A	L	A
H	E	N	Z	S	H	U	O	E	N	E	Z	H	O	L
G	O	D	E	N	T	S	G	D	O	E	N	T	S	G
H	V	X	E	L	L	H	V	X	E	L	L	H	V	X
H	O	E	L	V	A	N	L	O	E	L	V	A	N	L
G	J	A	M	B	R	I	G	H	G	J	A	M	B	R
U	M	E	D	F	R	O	B	A	C	U	M	E	D	F
O	A	M	N	T	O	S	R	M	O	A	M	N	T	O
B	D	O	G	L	O	C	O	A	B	D	O	G	L	O
Z	Y	E	R	A	U	L	E	S	D	Z	Y	E	R	A

II. Trouvez les vêtements

D	O	N	B	A	K	K	K	K	K	K	K	K	K	K
H	S	S	S	S	S	S	S	S	S	S	S	S	S	S
X	S	S	S	S	S	S	S	S	S	S	S	S	S	S
U	M	E	L	E	A	I	H	U	M	E	L	E	A	I
V	F	A	R	N	R	S	A	V	F	A	R	N	R	S
S	H	D	A	O	M	I	N	L	H	S	H	D	A	O
T	S	J	U	B	A	V	A	U	T	S	J	U	B	A
N	N	O	T	E	N	N	B	O	N	N	O	T	E	N
T	G	H	E	M	I	S	E	B	A	T	G	H	E	M
M	B	R	U	N	N	I	B	G	L	M	B	R	U	N
E	C	H	A	U	S	S	E	L	L	E	C	H	A	U

1. bookcase: la _____
2. furniture: les _____
3. desk: le _____
4. wash basin: le _____
5. couch: le _____ , le _____
6. kitchen sink: l' _____
7. bed: le _____
8. arm chair: le _____
9. lamp: la _____
10. table: la _____
11. living room: le _____
12. closet: l' _____
13. oven: le _____
14. chair: la _____
15. kitchen cabinet: le _____
16. rug: le _____
17. kitchen: la _____
18. telephone: le _____
19. stove: la _____
20. room: la _____ , la _____
21. dining room: la _____
22. bath: la salle de _____

III. Trouvez les pièces de la maison et les meubles

V	A	N	Q	H	O	I	C	H	O	S	I	C	H	O
G	A	F	S	L	C	E	L	L	A	V	A	L	A	G
S	D	S	C	A	E	N	I	P	R	N	W	N	T	S
R	H	O	F	I	P	O	A	R	G	H	R	R	R	R
H	B	R	E	R	A	X	H	N	H	I	H	N	H	I
G	C	L	O	S	V	A	T	U	R	I	T	G	G	G
N	I	Q	A	B	V	I	A	B	E	D	N	T	E	E
V	D	I	V	A	N	F	E	H	L	M	E	A	N	R
M	O	N	D	E	A	T	R	U	N	N	B	O	A	M
V	R	U	G	E	S	O	P	I	I	O	T	L	H	T
E	C	I	S	R	O	S	A	B	E	P	E	E	E	E
L	T	I	O	L	A	P	I	N	S	L	G	N	E	L
L	R	E	R	F	H	S	N	I	A	B	R	L	R	L
V	Z	I	T	O	C	E	R	I	O	M	R	A	J	A
S	R	D	E	R	E	I	N	I	S	I	U	C	T	F

AN ELEMENTARY SCHOOL LANGUAGE-CULTURE PROGRAM¹

Three weeks into a new teaching position, I was astounded when the whole third grade leapt to its desks and cheered as I entered the room. Although in my twenty years of teaching students have leapt onto desks and shouted all sorts of things at me, never before have I wanted to draw attention to these incidents publicly. This was the first time that I had been welcomed so positively by a whole class. The reason for this reception was neither my personality nor the language I was teaching, since these factors had been constant for years. What was new was the approach I was using. I had written an elementary language-culture sequence which drew upon my own long and varied life and teaching experience. The enthusiastic third grade was my pilot class and its response encouraged the writing of a five-year preparatory language-culture program, detailed below.

The five levels of the program function as building blocks increasing the students' linguistic and cultural awareness. The overall aim of the program is that students will ultimately become better global citizens. That is to say, that they will have improved linguistic and cultural proficiency. A variety of subordinate language and culture goals all contribute to this principal aim. Since French is our upper school modern language offering, the content in the lower school focuses particularly on this language. However, the overall goals and method could very easily be adapted to include any other European language. The subordinate language goals aim primarily to prepare students for traditional language studies by presenting Greek, Latin, selected modern languages and English in a logical linguistic context. With this knowledge in hand, the students are introduced to grammatical principles common to the languages they are likely to study. In addition they work on vocabulary and conversational proficiency. Simultaneously, cultural awareness is developed through a study of the development of the students' own American culture, with particular references to the Egyptians, Greeks, Romans and French.

Elementary students need to be prepared culturally and linguistically in order for them to be committed to the rigors of upper school language. Unfortunately my language teaching experiences in college, high schools and middle school has led me to believe that most students are learning a language purely as a graduation requirement. Global prejudices are firmly entrenched by the time a child reaches eighth grade. For this reason, we need to begin globally oriented language and culture programs earlier. One reason why this has not been done successfully is that courses tend either to trivialize the material, rendering it meaningless, or they use inappropriate "text and talk" high school methods alienating the students. In contrast, the methods used to achieve the goals of this program are founded upon three basic observations. First, little children learn best through play. Second, they respond well to new material presented in relation to their own lives. Third, they view the world holistically. These mainstays of the kindergarten are wrongly discarded in much elementary teaching, thereby limiting the volume and complexity of material which can be covered. This is frequently true in language programs where the curriculum presents superfluous, watered-down high school material. For the above reason, the methods of this program are soundly elementary-child oriented. Material is presented holistically through child-related play activities. Most lessons are self-standing. In each of the weekly forty minute sessions,² the students

enjoy a variety of activities including acting, modeling, building and drawing. Each lesson's project is designed specifically as a vehicle for a body of information, so that as many facts as possible are worked into the activity itself. When the day's fun is completed, children are usually eager to receive ancillary information about their project. The activity forms a bridge between the child and extra information. In this simple way, complex information is rendered accessible and comprehensive to the elementary student while he plays. Interwoven into the play approach is an ongoing effort to relate everything to the child's own world. An understanding of one's own language and culture is the best springboard for future global appreciation. Thus Granny's porch may help us understand our architectural debt to the Greeks, or the French religious wars may help in understanding American colonization and the continuing importance of religion in this country. Care is taken throughout the whole sequence to maintain the relationship between people and their language. Language is viewed not as a separate entity, as in high school and college, but as an integral part of a wider cultural whole. Peoples are viewed holistically, and therefore language is introduced as simply another cultural facet, alongside history, geography, art, music, and customs.

In the first level of the program students are prepared for the work of the following four years by being introduced to some of the common factors of culture. They learn that cultures all have history, that migration occurs frequently, that different customs are based on different beliefs, that change is normal in both language and culture. To achieve this appreciation the school year is divided into six equal segments devoted to six different cultures — Mexican, African, Chinese, Japanese, Indian subcontinental and that of our own classroom. Each lesson is composed of a fun activity which illustrates one of the major principles listed above. The mastery of simple greetings and counting in the major language of each culture logically accompanies this vital approach. At the end of the year students are able to examine the wide cultural influences within their own classroom in a global context. The classroom exemplifies principles common to all cultures. America, like most other cultures, is a global melting pot.

In level two we start an examination of major influences upon the world in which we live by studying Ancient Greece. The year is divided into three major sections each dealing with a different aspect of Greek culture. In section one, we act many of the Greek myths. Their popularity with the students allows relatively unappealing information about vocabulary and phrases derived from these stories to be painlessly absorbed. In section two, each lesson presents an activity which illustrates our cultural debt to Ancient Greece. We construct a Parthenon, make a collage of modern classical architecture, create Greek masks and perform tragedies and comedies outside, become athletes in an Olympic Games, stage the creation of the original Hippocratic oath. In section three, we focus primarily upon the origins and development of our own alphabet. We discover Egyptian hieroglyphics while collecting information to paint murals for a tomb wall. The fun flows easily into writing simple messages in hieroglyphics on our own cartouches. This knowledge is enriched by a dramatization of Mediterranean trade which reveals how the Egyptian alphabet spread and developed into the Greek alphabet. The creation of an attractive personal coloring book of the Greek letters leads to the discovery of the Greek origins of

our own alphabet. Furthermore, by learning to count in Attic Greek, the Greek origins of some of our English words becomes evident. Simple greetings in modern Greek further reinforce the common linguistic base.

Level three continues the activity approach by examining the Roman language and culture in a similar manner. The year begins with groups of "Roman students" marching all over the classroom bringing Pax Romana to other European races and thereby spreading their language and culture. The rest of the year is spent in gradually revealing the many ways in which our culture is indebted to this ancient influence. Topics covered include dress, housing, the town, architecture, the Zodiac, education and the gods. The activity which conveys this cultural material becomes the central core of the lesson, while gradually increasing language learning forms the first and last section of each weekly lesson. Conversational phrases, greetings, counting and total physical response activities (TPR) open the lesson. Vocabulary and English/Latin derivation games end the lesson.

The content of level four and level five have been the most difficult to design since the freedom afforded in the first three levels was not available. Level one through three presented an unfettered opportunity to design a preparatory language course. Levels four and five were immutably scheduled as "French" in preparation for traditional French studies in the upper school. Ideally level four should be split into two segments in which the student is introduced to both Spanish and French language and culture. At the end of this year the student would choose either language to study in greater depth in preparation for more rigorous upper school studies. As the program currently stands, however, students are able to study only French along with Latin in the upper school. Therefore French alone is offered in both level four and five.

Currently level four begins with the roman invasion of France and within a few weeks progresses through drama, to the Norman Conquest of England. Thus, virtually from the outset of the year, students appreciate that despite the Roman invasion of Britain, we owe the majority of the Latin in our English to the Norman French. Thus English, Latin and French are all tied together in a logical context. Through a variety of enjoyable activities, collages, murals, games and models, the year continues to reveal to the students our cultural debt to medieval Europe, and to French culture in particular. Content covered includes Clovis, Charles Martel, Charlemagne, the Arthurian Legend, the Crusades, Feudalism, the Hundred Years' War, Architecture, the Religious Wars, the Italian Wars, the Renaissance, the Golden Age of French Monarchy and, finally, the Revolution of 1789. Customs such as our use of mistletoe at Christmas, the prevalence of Gothic architecture, our insistence upon the right to religious freedom, the rejection of monarchy and a host of other appropriate examples are selected to relate the students' lives to events in France and Europe prior to 1789. As in level three, language studies open and close the lesson. 4 Conversational phrases and vocabulary are steadily developed through games and TPR, and are finally recorded in a notebook for reference purposes throughout levels four and five.

In the first half of level five cultural and language studies progress as in level four. Events between 1789 and today are introduced through activities which further illuminate today's world. Content includes Napoleon, the Restoration, the Second and Third Republics, the Empire, the Franco-Prussian War, the two World Wars and appropriate geographical and political maps. Much of the news on televi-

sion can be related to these historical topics. Language studies continue to develop the conversational phrases and vocabulary of level four. During the second section of the academic year, this steady development of recorded, oral language continues, whereas the central core of the lesson abandons culture in favor of the basic grammatical principles common to French and Latin. Students will employ these in traditional language study the following year.

Thus by the time our students reach the sixth grade they have a good oral base for both French and Latin and understand many basic grammatical principles which will speed their introduction to both languages. In addition, they appreciate their own language and culture as part of a wider context. Therefore the study of Latin and French seems logical. Moreover, the enthusiasm engendered by the activity approach makes them look ahead to upper school classes with eager anticipation and a greater commitment to pursue language learning. In short, the students enter the upper school suitably prepared for further studies on the road to global citizenship.

Obviously this program is not the only way to improve the quality of preparation for future language and culture studies. However, if one were to judge by the response of students, parents and administration, it is more in tune with needs at the elementary level than other available programs. The program is a serious attempt to be responsive in the younger grades to the criticism concerning linguistic and cultural ignorance which is unfairly heaped largely on the head of the high school teacher. To use a common expression, "one can't make a silk purse out of a sow's ear." My own experience with older students led me to believe that high school was simply too late to start educating for global citizenship. As elementary teachers we have a responsibility to prepare students for what we hope will be offered in the upper grades. However, trivial programs lacking clearly defined, appropriate goals are unlikely to do this. We need to identify the most worthy goal for a "state of the art" language and culture program, improved global proficiency. We should then honestly evaluate our current elementary curricula and rewrite the majority with this goal in mind.

Valerie Stones
St. Edmund's Academy
Pittsburgh

NOTES

¹The experimental stages of this program have been funded (\$13,000) by the Pittsburgh-based Buhl Foundation. Materials are currently being prepared for publication. For additional information contact: Valerie Stones, St. Edmund's Academy, 5705 Darlington Rd., Pittsburgh, PA 15217-1598.

²The teacher meets with students for one 40-minute lesson per week in grades 1-3, and for two 40-minute periods in grades 4 and 5.

³For example, when the concept of cultural evolution and exchange is taught, through French architecture, the lesson starts with the class standing on the school steps looking at a neighboring Gothic-style church. Next, the class returns to its room to hear an illustrated story about the building of a cathedral. The students then absorb the knowledge by building a model of a Gothic church, by making stained glass windows, or by creating a photo essay about Gothic Pittsburgh.

⁴In the fourth grade, the basis for future French studies is begun. Greetings and numbers are augmented by conversational phrases and vocabulary. These same areas are extended through the fifth grade.

⁵Basic concepts such as singularity, plurality, gender, the article, the agreement of adjectives, and word placement are introduced in order to ease the transitional studies in the sixth grade.

THE PROFICIENCY DEBATE

RESPONSES TO:

“Ô FREE ENTERPRISE! WHAT ERRORS ARE COMMITTED IN THY NAME!”

An article by Rebecca Valette entitled “Ô Proficiency! What Errors Are Committed in Thy Name!” appeared in the November 1989 National Bulletin (15.2:13). This article has caused a number of our readers to respond with counter arguments. Some of these responses, a postscript to the original article, and a note from the President of the AATF are printed here. It is hoped that the National Bulletin can serve as a forum of reasoned discussion on this and other topics of concern.

RESPONSE I

After reading Rebecca Valette’s interpretation and description of the latest trend in proficiency-oriented instruction, I felt compelled, “au nom de la justice,” to respond to each of her criticisms and to correct her inaccuracies so that the reader will have a clearer picture of what is really happening in proficiency-oriented classrooms.

I am surprised that Ms. Valette did not do her homework a little better before attempting to evaluate the quality of the programs available. Perhaps it is one’s fear of competition that blinds one to fresher approaches and more dynamic methods.

ERROR #1. Ms. Valette claims that the goal to prepare our students for survival in France isn’t really a priority since “in most establishments that cater to tourists there is someone who speaks English.”

NOT TRUE. First, linguistically speaking, encounters with non-English speaking people occur regularly when traveling in France, be it in the local boulangeries and neighborhood service stores, or while visiting tourist attractions.

Second, on a professional level, it is this very mentality that we try to discourage in the classroom. The days of the egocentric American tourist, expecting everything to be as it is at home, (including the language), are over. It isn’t because we can find someone to understand us that survival vocabulary shouldn’t be stressed. On the contrary, we as teachers should stress the importance of making the effort to use the target language in a country. As Paul Simon stated in his speech in June 1989, “progress is achieved step by step, not by giant leaps.” The sense of accomplishment the student feels when he/she masters this daily vocabulary and the enthusiasm about the language that follows is the very foundation of the language learning process.

Third, the beauty of the proficiency-oriented texts is that they go one step further. They not only teach the vocabulary to use, but integrate cultural attitudes that accompany these words in creative situations. A student leaving the proficiency-oriented classroom not only knows how to order a croissant for himself (instead of simply “by pointing at the desired pastry” as Ms. Valette suggests) but knows that when he enters the bakery he should greet the owner as well as say goodbye. Making the student aware of and sensitive to these cultural differences is perhaps giving him the most important skill for the “global community” that lies ahead.

ERROR #2. Ms. Valette states that in one of the new proficiency-oriented texts, students must wait till Book Two to learn how to talk about dates and weather.

NOT TRUE. If Ms. Valette is referring to *On y Va*, careful inspection would have revealed to her that dates are

taught in chapter ten and that clothing is part of the preliminary chapters.

I do agree that one shortcoming of the text is the absence of “ir” and “re” verbs in Book One. I have been pleasantly surprised at how easy it is to supplement this material, as well as a few other grammar points missing from level one. These are minor considerations, however, when one considers the wealth of authentic material and the variety of meaningful tasks to be performed by the student available in the book.

Ms. Valette fails to mention that the program does cover the *passé composé* (both with *avoir* and *être*), as well as many common irregular verbs.

ERROR #3. Ms. Valette states that certain texts fail to make a distinction between casual speech and standard written French.

NOT TRUE. This is certainly not the case with the recently published proficiency-oriented text that so many teachers are “rallying” behind, and that our school adopted this year. In my 11 years of teaching, I have never seen a better explanation of the proper use of interrogatives than in this book.

ERROR #4. I do agree with Ms. Valette’s assessment of the current major secondary programs. They do present language in context, with supporting materials to perfect certain grammar points. I do not believe, however, that teachers perceive these programs in the black and white terms she suggests. In addition to her advice to examine how various programs introduce and teach particular concepts, I would add the need to examine how they reinforce the grammar throughout the text. It is this aspect of *On Y Va* with which I am most impressed. Every chapter contains meaningful tasks to perform requiring the use of past material.

ERROR #5. Ms. Valette suggests that the proficiency-oriented program stresses communication first at the expense of accuracy. Once again I feel she has missed the point. Although philosophically the program stresses communication first, the abundance of accompanying materials that reinforce the grammar would prove this assumption to be inaccurate.

In conclusion, I feel it is unfair to criticize a teaching approach, especially when it is a direct attack on a recently published textbook series that is the best thing on the market in a long time. I was the member of my department most reluctant to adopt the new texts this year, but after only a few months using the book, I am amazed at how much my students have learned thus far, and how much they retain. Every skill is addressed using a multi-media approach. The tests and quizzes require not only simple recall of the vocabulary and spelling, but are designed to make the student use what he has learned in challenging, meaningful ways.

I am very grateful to the people who put together such an outstanding program, and I felt the need to “rally” to their defense. Perhaps it is the time for the AATF to look carefully at what is happening in the secondary schools in the name of “proficiency-oriented instruction” and to focus on ways to make this approach even more effective.

Kathy G. Jany
Crystal Springs Uplands School
Hillsborough, CA

RESPONSE II

Rebecca Valette's attack on the proficiency "movement", with its several inaccuracies, does a disservice to readers of the *National Bulletin*.

Professor Valette lists six putative "serious errors" committed in the name of proficiency; however, she herself is mistaken on a number of points:

Error #1. A proficiency orientation does not require that students acquire a vocabulary that is either large or particularly specialized. Workshop trainers and consultants emphasize instead the need for personally meaningful and authentic vocabulary, so that students can speak truthfully ("I have a mother, a stepfather and a stepbrother.") and in relevant ways ("I'm majoring in economics."). As to Professor Valette's contention that students don't require a "survival" vocabulary because they can push buttons and point to what they want, one can only remark that she is treading dangerously close to the "Who needs foreign languages, anyway?" path.

Error #2. Professor Valette's argument against what she terms "proficiency themes" rests on two observations: first, that adults will handle practical arrangements, and, second, that students should focus instead on developing the ability to talk about activities, likes and dislikes, and American life. The second remark can be dismissed: the most cursory glance at either the ACTFL Oral Proficiency Guidelines or a truly proficiency-oriented textbook will reveal an emphasis on the ability to talk about personal preferences, routines and pastimes. As for the first, one is entitled to question Valette's position vis-à-vis the widely-held image of Americans abroad as big children enjoying all the services money can buy. And one is quite obliged to question her opinion of our high school students as universally lacking the desire to attempt to negotiate any of their own practical affairs.

Error #3. Professor Valette criticizes textbooks that postpone certain Novice level topics until the third year of study. Without identifying it by name, she singles out a program that she accuses of teaching the names of special drinks in France on page 5 of Book One, while leaving common descriptive adjectives, among other structures, until Book Two.

My familiarity with the program in question allows me to refute certain accusations and to dispute others. First, its authors indicate that students are not expected to memorize all the vocabulary in the book. Instead, the vocabulary lists allow students some flexibility to move off the beaten path and order a *lait fraise* instead of the ubiquitous Coca occasionally (which personal experience has demonstrated to me that they will do). Second, Valette presents a misleading picture when she states that weather and clothing are left for the second and third level without mentioning the themes introduced in the first level (school, festivals, shopping, things to do and see in Paris, and so on). Likewise, she states that *-ir* verbs do not appear until Book Two, but fails to indicate that a number of useful interrogative pronouns, the immediate future and the *passé composé* all appear for the first time in Book One. If Professor Valette is advocating that students spend their time conjugating *-ir* verbs instead of learning how to ask questions, she will indeed produce students who need adults to help them with all travel arrangements and who must point to pastries instead of using socially appropriate formulae for purchasing them.

Valette also states that "students who have used this 'proficiency-oriented' program for two years will probably have to be placed back into an introductory course when they go to college." Resorting to the articulation bugbear is disturbing. Those teaching at the college and university level know full well that students with two years of high

school French are almost invariably placed in introductory courses, anyway, regardless of the orientation of their instructional program. Moreover, few second language acquisition studies demonstrate significant differences in the impact of the instructional program on student achievement, particularly in the short term. The fact of the matter is that most textbooks and approaches are appropriate for somebody, and no textbook or approach is appropriate for everyone (I use both Omaggio's and Allen and Valette's texts in my methods course). The profession does not benefit from attacks on specific textbooks, especially when no empirical evidence supports the claims used in those attacks.

Error #4. Professor Valette attributes emphasis on "casual spoken language, rather than standard French" to proponents of a proficiency orientation. Aside from the obvious difficulty in defining standard French, it must be pointed out that the ACTFL Proficiency Guidelines assign higher proficiency ratings, all else being equal, to speakers who demonstrate the ability to recognize and make use of different registers of language. Since Valette refers here to "another of the new 'proficiency-oriented' programs," it might be worthwhile to take the opportunity to point out that anyone can label a program "proficiency-oriented." This hardly demonstrates that it is proficiency-oriented, and teacher-consumers would do well to check the credentials of textbook authors, to compare new editions of texts with older ones, and to examine programs with an eye to determining whether their claims are justified.

I should add that many of our colleagues have always taught for proficiency, whether they labeled their teaching "proficiency-oriented" or not.

Error #5. Professor Valette appears to equate "grammar-driven" with "decontextualized." If one accepts those two terms as synonymous, then few programs can be labeled grammar-driven. If, however, one insists on more traditional definitions, then it is possible to make distinctions among programs. One can perhaps best identify a grammar-driven text by asking oneself the following questions: Is mastery of grammatical structures alone understood to imply mastery of the language? Is vocabulary presented largely so that syntax can be "fleshed out"? Are all grammatical structures given approximately equal weight in presentation and evaluation? Are the exceptions as important as the rules? Are readings chosen to illustrate grammatical points?, etc.

Error #6. Credible proponents of a proficiency orientation have never maintained that accuracy should be abandoned in favor of what Professor Valette terms "oral efficiency," although this is indisputably the most prevalent misperception concerning proficiency at the present time. Those who have attended ACTFL's workshops on instructional strategies will have learned that one must move from mechanical exercises in which form, teacher control, and error correction are stressed towards more meaningful and communicative exercises, in which message and student control are emphasized. They will also have learned that, in the case of many grammatical structures and linguistic functions, truly communicative exercises will not be possible in the first or even the second year of study. They will further understand, however, that if students are forever limited to mechanical, sentence-level drills and deprived of opportunities to attempt independent interaction, they will rarely have the motivation to proceed to more advanced levels of language instruction.

Any new theory, approach, orientation, method or program worth its salt will be strengthened by criticism and questioning, provided such challenges are accurate in their portrayal of the concepts under consideration.

In closing, let us remember that a truly serious error is that of underestimating the ability of secondary school teachers to judge independently the merits and weaknesses of any new orientation to classroom instruction.

Rebecca R. Kline
Dickinson College

RESPONSE III

Belle introduction pour un article qui cherche à contenir "l'énergie débordante" émanant des *Proficiency Guidelines* et, par un retour du balancier, actionne lui-même la guillotine afin de punir les "crimes" commis par ses auteurs, les accusant ironiquement de créer un clivage entre les "good guys" et les "bad guys", un travers dont Madame Valette a du mal à s'extraire.

Mon but n'est pas ici de défendre les *Proficiency Guidelines*, mais plutôt, sur certains points, de prendre la défense des "criminels", et même de les encourager dans leurs initiatives en dépit de ceux et celles qui s'ingénient à étouffer leurs efforts.

Étonnant tout d'abord la réaction de R. Valette contre l'enseignement du "survival vocabulary" en début d'apprentissage. S'il est vrai que l'on n'étudie pas le français pendant quatre ou cinq ans pour passer deux semaines de vacances en France, tout porte à croire cependant que la connaissance de ce vocabulaire est nécessaire pour les étudiants qui font partie d'échanges ou qui font un séjour prolongé à l'étranger. Cette intuition est confirmée par une enquête récente de M. Kaplan (1989) qui conclut que le choix d'un menu dans un restaurant et plus généralement l'interaction avec d'autres personnes dans les services publics sont parmi les situations les plus fréquemment rencontrées par les étudiants en programme d'échange qu'elle a interrogés. En outre, et toujours d'après la même enquête, le fait que les étudiants les plus avancés se trouvent le plus souvent engagés dans ce genre de situation tend à démontrer l'utilité d'une connaissance langagière relativement développée dans ces domaines. Il est vrai que la plupart du temps, on peut se débrouiller avec des gestes; telle est d'ailleurs l'excuse trop souvent employée par ceux et celles qui refusent d'apprendre une langue étrangère. Il est vrai aussi qu'au royaume des aveugles, les borgnes sont rois...!

R. Valette considère comme une erreur (erreur #4) l'emphase mise sur la langue parlée parce que celle-ci ne correspond pas à la langue écrite (opposant ainsi les concepts de "casual French" et "Standard French", ce qui, en soi, est déjà discutable). Est-il utopique de croire que nos étudiants peuvent se rendre compte de la différence entre langue écrite et parlée dans une langue étrangère? Quel que soit le registre enseigné, les étudiants ne doivent-ils pas forcément faire cette différence afin d'éviter, par exemple, de prononcer les e-muets et les consonnes finales? La différence entre "Il ne vient pas" et "I vient pas" (exemple donné par Madame Valette) est-elle tellement plus grande que celle entre "Qu'est-ce qui ne va pas?" et "Qu'est c'qui n'va pas?" Dans mon enseignement au niveau élémentaire (premier et deuxième semestre à l'université), j'ai souvent été étonné de la façon dont mes étudiants employaient mon "real French" sans que je ne l'ai enseigné. Pour eux, parler comme un francophone est tout simplement plus motivant que respecter des règles de grammaire et de prononciation. Est-ce vraiment surprenant?

"Erreur", nous répète R. Valette, que de croire que les manuels scolaires sont "grammar driven". Je dois avouer que je n'ai fait que feuilleter les manuels destinés à l'enseignement secondaire mais après avoir employé plusieurs manuels destinés à la première année d'université, il me semble qu'en affirmant que "all the current programs present language in context", on fait preuve d'un optimisme exagéré. Il est vrai que la notion même de "language in context" est toute relative. De toutes façons, il est évident que la conception de base de ces manuels n'a pas changé et que la notion selon laquelle "apprendre une langue, c'est apprendre la grammaire de cette langue" est encore toujours à la base de leur philosophie.

Enfin, considérer comme erreur la primauté de la communication sur la pratique de la grammaire revient à réfuter la plupart des études sur l'acquisition d'une seconde langue, et non à les confirmer comme le suggère R. Valette. Je n'ai certes pas l'intention de me lancer dans une guerre de citations et de références (le lecteur intéressé en trouvera par exemple dans VanPatten 1987), mais d'indiquer, qu'à son tour, Madame Valette pourrait bien faire erreur. En effet, de nombreuses études indiquent la basse rentabilité d'un enseignement intensif de la grammaire au début de l'apprentissage.

Quant au concept de fossilisation, au delà du fait que le terme lui-même est particulièrement mal choisi et dégradant, l'observation simple nous fournit de nombreux exemples de personnes dont la langue commence à changer en fonction des besoins communicatifs, et ce, après de très nombreuses années, voire plusieurs décennies, de stabilisation linguistique.

Le bon sens nous apprend que c'est en communiquant qu'on apprend à communiquer. Des milliers de personnes de par le monde ont appris une ou plusieurs langues sans livre de grammaire ou de vocabulaire; d'autre part, des milliers d'étudiants sont devenus experts dans la grammaire de langues dans lesquelles ils ou elles sont incapables de communiquer. Si l'exemple des personnes qui ont appris la langue en pays étranger ne s'applique pas nécessairement à notre enseignement, le cas de nos experts en grammaire donne à penser qu'une révision de nos méthodes traditionnelles n'est pas à rejeter d'office. Il n'est pas impossible en effet qu'en essayant d'imiter et de reproduire les conditions du pays étranger (par exemple par la TV, les magazines, les situations observées et puis reproduites), nous ne puissions, dès le début, arriver à des résultats concluants.

Il est évident que cet effort ne doit pas se limiter au niveau secondaire, mais que l'université devra, sinon donner l'exemple, du moins s'adapter aux nouvelles orientations qu'elle-même propose. Loin d'avoir l'effet négatif qu'elle a actuellement sur nos professeurs du secondaire (qui voudraient bien changer les méthodes, mais qui veulent aussi préparer leurs étudiants à l'université), celle-ci a maintenant une occasion unique de mettre en pratique ses propres théories et de favoriser des changements profonds dans un enseignement qui en a vraiment besoin. Espérons qu'elle la saisisse...!

Marc Deneire
University of Texas at Austin

Bibliographie.

- VanPatten, B. "On Babies and Bathwater: Input in Foreign Language Learning." *Modern Language Learning* 71.2 (1987): 156-64.
- Kaplan, M. "French in the Community: A Survey of Language Use Abroad." *French Review* 63 (1989):290-301.

Ô PROFICIENCY! A POSTSCRIPT

Well before the term *proficiency* became popular, generations of successful French teachers have taught for proficiency and encouraged their students not only to learn about the French language but to use it for real communication. From the beginning of my own teaching career, I have been actively promoting proficiency as the primary objective of language instruction.

The present proficiency movement is a welcome development which should be strongly encouraged since it gives practical meaning to the learning of French. However, we must maintain a broad view of proficiency and be very careful not to trap ourselves in narrow interpretations.

Before embarking in any new "proficiency-oriented" direction, we should be quite clear about where we are headed. Instruction time is limited and any new orientation involves trade-offs. What do we stand to gain? What do we have to give up? What are the implications for the curriculum in terms of content and articulation?

Such questions must be carefully analyzed and debated. This is why I selected the *AATF National Bulletin* as a forum to stimulate discussion. The AATF has a diverse constituency whose membership represents different backgrounds, different commitments, different professional interests, different teaching styles, different groups of learners. On this crucial topic, it is essential that all speak out and share their points of view.

Last October (1989), the AATF demonstrated its commitment to teacher preparation by publishing *The Teaching of French: A Syllabus of Competence*. Now I would encourage the AATF to assume a leadership role in establishing broad French curriculum guidelines for promoting proficiency at all levels of instruction. In order for the proficiency movement to succeed, we must analyze where we are going and all work together to keep the spirit of proficiency alive!

Rebecca M. Valette
Boston College

NOTE FROM THE PRESIDENT

In her "Postscript," Rebecca Valette raises a very important point — namely the need for the AATF to assume a leadership role in providing guidelines for the teaching of French in the United States. Prior to the AATF Annual Meeting in July 1990, I should like to set up a preliminary Task Force on French Proficiency which would define the key areas in which the AATF could make an important contribution. Sample topics which might be considered include:

- French curriculum guidelines (FLES through college)
- Articulation between secondary schools and universities
- Establishment of a Clearinghouse for statistics concerning Oral Proficiency Ratings attained by teachers, undergraduate majors and graduate students in French
- Revision of the French Proficiency Guidelines, in cooperation with ACTFL, for use with secondary school students (The current ACTFL guidelines were adapted from the language requirements of US military and foreign service personnel due to be posted abroad and do not always correspond to the needs of American teenagers.)

I should like to invite all AATF members to share their concerns and suggestions as to what are the most important areas we should be addressing. Please also let me know if you would be willing to participate in this project. Send your letters to the following address:

Professor Stirling Haig
Department of Romance Languages
University of North Carolina
Chapel Hill, NC 27599-3170

SUMMER 1991 ROCKEFELLER FELLOWSHIPS AVAILABLE TO TEACHERS OF FOREIGN LANGUAGES

The Rockefeller Foundation has recently approved a grant in the amount of \$625,000 for a sixth year of funding of its highly successful Fellowship Program for Teachers of Foreign Languages in the High Schools, based at Connecticut College in New London, CT. The project will award \$5,000 each to 100 teachers of grades 7-12 for eight weeks of summer study leading to increased linguistic and cultural proficiency and/or innovative curricular materials. The Rockefeller Foundation has now committed a total of 3.2 million to this effort to broaden teachers' expertise in the languages and cultures they teach.

Foreign language faculty are encouraged to begin preparation for applications in the spring or summer of 1990 to avoid conflicts with the beginning of the school year. All teachers in private or public schools who meet the eligibility requirements, including three years full-time teaching of a foreign language will be considered. FLES teachers may also be eligible but must consult the program office prior to applying. ESL is not considered a foreign language for the purposes of this program.

During 1990, the Fellowship Program is sponsoring informational sessions about the program and the application process at professional conferences including: Northeast Conference (April), Pacific Northwest Council on Foreign Language (May), AATF (July) and AATSP (August).

The deadline for submission of completed applications for summer 1991 Fellowships is October 31, 1990. Teachers should request applications from the central fellowship office at this address: Rockefeller Fellowships for Foreign Language Teachers in the High Schools, Connecticut College, 270 Mohegan Avenue, New London, CT 06320.

NUMÉRO SPÉCIAL DE FRANCE AMÉRIQUE SUR LES RÉGIONS DE FRANCE

L'Hospice de Beaune, le vieux quartier de Bordeaux, la Fondation Maeght à St-Paul-de-Vence, la cathédrale de Chartres, le Mont St-Michel, autant de noms qui vous font certainement rêver...

Pour vous aider à mieux connaître ces hauts-lieux de la culture française, *France-Amérique*, seul hebdomadaire français publié aux États-Unis, a sorti mi-mars un numéro spécial de 16 pages consacré aux régions de France.

Les lecteurs de *France-Amérique* trouveront ce cahier spécial régions en anglais, encarté dans leur hebdomadaire. Par ailleurs, 50 000 exemplaires seront distribués dans toutes les agences de l'Office du Tourisme français aux États-Unis.

Une façon originale en fait de promouvoir l'hexagone, puisque celui-ci est d'abord découpé en six entités régionales (Nord-Est, Rhône-Alpes, Sud-Est, Sud-Ouest, Nord-Ouest et Paris-Ile-de-France), elles-mêmes ensuite présentées au travers de deux sites culturels ou architecturaux et de deux spécialités culinaires.

Voilà une bien belle façon de rééquilibrer l'attrait des provinces françaises et de la capitale. Dans un deuxième temps *France Amérique* consacrera des numéros spécifiques à une région. Rappelons que cet hebdomadaire publié aux États-Unis avec le concours du Figaro, offre à ses lecteurs des informations sur la communauté francophone et francophile aux États-Unis et un panorama de l'actualité internationale, économique, politique, culturelle et sportive telle qu'elle est perçue en France.

Pour obtenir un exemplaire de ce numéro spécial et pour tous renseignements, appelez au (212) 629 4460, demandez Florian Grill ou écrivez à *France Amérique*, 330 West 42nd Street, Suite 2600, New York, NY 10036.

CALENDAR OF EVENTS

PACIFIC NORTHWEST COUNCIL ON FOREIGN LANGUAGES: May 3-5, 1990, Portland, OR. Information: Ray Verzasconi, PNCFL Executive Secretary, Foreign Languages & Literatures, Oregon State Univ., Corvallis OR 97331. Telephone: (503) 754-2289.

CANADIAN ASSOCIATION OF SECOND LANGUAGE TEACHERS ANNUAL MEETING: May 10-12, 1990, Conference Center, St. John's, Newfoundland. Information: Ihor Z. Kruk, Pres. CASLT, 369 Montrose St., Winnipeg, Manitoba, R3M 3M1 Canada.

TENTH ANNUAL CINCINNATI CONFERENCE ON ROMANCE LANGUAGES AND LITERATURES: May 16-18, 1990, Univ. of Cincinnati. Information: Josiane Leclerc-Riboni, Conference Chair, Dept. of Romance Languages & Literatures, Univ. of Cincinnati, OH 45221-0377.

MARGUERITE YOURCENAR INTERNATIONAL COLLOQUIUM: May 16-18, 1990, Antwerp. Information: Maurice Delcroix, 59 rue Père Damien, B-1140 Bruxelles, Belgium.

ASSOCIATION OF DEPARTMENTS OF FOREIGN LANGUAGES SEMINAR EAST: June 7-9, 1990, State College, PA. Information: ADFL, 10 Astor Pl., New York, NY 10003-6981.

ASSOCIATION OF DEPARTMENTS OF FOREIGN LANGUAGES SEMINAR WEST: June 21-23, 1990, Tucson, AZ. Information: ADFL, 10 Astor Pl., New York, NY 10003-6981.

COMPUTERS AND TEACHING IN THE HUMANITIES: June 23-25, 1990, Fordham Univ. Information: Craig B. Brush, Modern Languages Dept., Fordham Univ., Bronx, NY 10458.

AMERICAN ASSOCIATION OF TEACHERS OF FRENCH: July 2-5, 1990, New Orleans, LA. Information: AATF, 57 E. Armory Ave., Champaign, IL 61820.

MLA INSTITUTE: CURRENT ISSUES IN FOREIGN LANGUAGE TEACHING: July 8-20, 1990, Middlebury. Information: Foreign Language Summer Institute, MLA, 10 Astor Pl., New York, NY 10003-6981. Telephone: (212) 475-9500.

SUMMER SESSION FOR LANGUAGE TEACHERS: July 9-August 3, 1990, W. Lafayette, IN. Information: Alan Garfinkel, Dept. of Foreign Languages and Literatures, Stanley Coulter Hall, Purdue Univ., W. Lafayette, IN 47907. Telephone: (317) 494-0397.

FÉDÉRATION INTERNATIONALE DES LANGUES ET LITTÉRATURES MODERNES: THE IMPACT OF LANGUAGE AND LITERATURES ON CONTACTS BETWEEN PEOPLES: August 21-29, 1990, Novi Sad, Yugoslavia. Information: Miodrag Radović, Universitet Novi Sad, Filozofski Fakultet, Stevana Musića bb/III, 21000 Novi Sad, Yugoslavia.

SOUTHEASTERN MEDIEVAL ASSOCIATION: September 27-29, 1990, Raleigh, NC. Information: Brent A. Pitts, Dept. of Foreign Languages, Meredith College, Raleigh, NC 27607-5298.

INTERNATIONAL COLLOQUIUM ON THE CONTEMPORARY LITERATURE OF FRANCE: LITERATURE AND SPIRITUALITY, 1940-90: September 28-29, 1990, Dalhousie Univ., Halifax, NS. Information: Michael Bishop & Roland Bonnel, Dept. of French, Dalhousie Univ., Halifax, NS B3H 3J5, Canada.

IOWA FOREIGN LANGUAGE ASSOCIATION: October 5-6, 1990, Sioux City, IA. Information: Dave McAlpine, Morningside College, Sioux City, IA 51106.

FORTIETH ANNUAL MOUNTAIN INTERSTATE FOREIGN LANGUAGE CONFERENCE: October 11-13, 1990, Radford University, Radford, VA. Information: Prof. Leonor A. de Ulloa, Dept. of Foreign Lang., Radford Univ., Radford, VA 24142. Telephone: (703) 831-5014, 5149, or 5489.

PURDUE UNIVERSITY CONFERENCE ON ROMANCE LANGUAGES, LITERATURE AND FILM: October 11-13, 1990, W. Lafayette, IN. Information: Anthony Tamburri, Dept. of Foreign Languages and Literatures, Stanley Coulter Hall, Purdue Univ., W. Lafayette, IN 47907. Telephone: (317) 494-3827.

AMERICAN TRANSLATORS ASSOCIATION: October 11-14, 1990, New Orleans. Information: American Translators Association, 109 Croton Avenue, Ossining, NY 10562.

FOREIGN LANGUAGE ASSOCIATION OF NORTH CAROLINA: October 19-20, 1990, Durham, NC. Information: Wayne Figart, 204 N. 16th St., Wilmington, NC 28401.

ILLINOIS COUNCIL ON THE TEACHING OF FOREIGN LANGUAGES: October 19-20, 1990, Chicago. Information: ICTFL, P.O. Box 5633, Springfield, IL 62705. Telephone: (217) 782-2826.

FIFTEENTH ANNUAL BOSTON UNIVERSITY CONFERENCE ON LANGUAGE DEVELOPMENT: October 19-21, 1990, Boston, MA. Information: Conference on Language Development, Boston University, 138 Mountfort St., Boston, MA 02215. Telephone: (617) 353-3085.

SIXTEENTH-CENTURY STUDIES CONFERENCE: October 25-27, 1990, St. Louis, MO. Information: Elisabeth Gleason, History Dept., Univ. of San Francisco, San Francisco, CA 94117.

YOUNGSTOWN CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES: October 26-27, 1990, Youngstown, OH. Information: Foreign Language Conference, Dept. of Foreign Languages, Youngstown State Univ., Youngstown, OH 44555. Telephone: (216) 742-3461.

AATF National Bulletin (ISSN 0883-6795)
American Association of Teachers of French
57 East Armory Avenue
Champaign, Illinois 61820

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61820