

NATIONAL

BULLETIN

TOUT EST POSSIBLE
AVEC LE FRANÇAIS



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AMERICAN ASSOCIATION
of TEACHERS of FRENCH

FIES POSTER CONTEST...8

LA LOI ET L'ORDRE 25

BLACK LIVES IN PARIS..28

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MESSAGE DE LA PRÉSIDENTE

In the September issue of the *National Bulletin* I spoke about the need for our association to diversify its membership and be more inclusive. To that end our Task Force on Diversity is asking our members to submit lesson plans and unit plans that reflect the theme of racial diversity and the struggle for social justice in our curriculum. I believe that a publication with examples of lessons that members can share with their students would be a very worthwhile endeavor.

Throughout my experience as a high school French teacher, I tried to make my students aware of the issues of social justice and diversity from level 1 through French AP. Many students were surprised that racism exists throughout the Francophone world and that discrimination against groups of people is quite common. Through studying authentic resources my students became much more aware of the discrimination suffered by many groups in the Francophone world and how their suffering relates to the racism evident in this country. By exploring the problems of discrimination faced in the Francophone world, students were able to relate to their own experiences with discrimination in our society. We began with a simple poem in level 1, "Belle ronde" by Mbaye Gana Kebe, in which the poet discusses the colors that shape the world. Students in level 2 read and discussed the poem, "L'homme qui te ressemble" by René Philombe, where the poet describes his view of someone's refusal to open the door to help someone in need who is of a different color. In level 3, students were fascinated by the short story by Olivier Balez entitled "Wahid," in which Balez recounts the life of a French family and an Algerian family and how their lives intersect. My AP students read excerpts from the novel, *Le Gône du Chaâba*, by Azouz Begag and were amazed by his meaningful autobiography about his family's history. (You will find the unit plan I used with my French AP students on page 26 with links to the works referenced.)

Now that I work at the university level in world language teacher training, I try to influence future teachers to have a commitment to social justice and view themselves as agents of change in our society. They need to develop the idea that all students can learn and that each student brings a diverse cultural background to the classroom that needs nurturing. I strive to produce future teachers who are committed to looking at students' assets and not their deficits, preparing students to be compassionate, informed citizens of the world.

What does it mean to be a compassionate, informed citizen of the world? Unfortunately, many U.S. citizens are not informed or even interested in what is happening in the rest of the world. The problem with this lack of interest is that it denies the fact that we are all interconnected. Everyone in the world shares common experiences, and whatever happens in our own lives naturally affects other people. We cannot live in isolation, and for this reason, it is so important that our students and future teachers believe that they can make a difference in the world.

Being a compassionate, informed citizen involves more than being familiar with current events. It involves looking at the world with a different set of eyes in which one investigates and reflects upon a culture that is different from our own. The notion of interculturality is very important because students need to understand that cultures are to be explored and appreciated but not judged. This is not to say that we do not recognize the acts of discrimination that have occurred in the past or are occurring today, but rather to understand them in the context in which they have taken place. For this reason, referring to authentic resources becomes very useful because it is through them that students are able to understand the Francophone world and compare this world with their own community. We do a disservice

« **The moment has come for all of us to tackle these issues in our classrooms.** »

to our students if we only present the Francophone world as a fairyland where everything is beautiful and perfect. Every society has its grand accomplishments and gross mistakes to reckon with and some societies deal with these issues better than others. Ever since the death of George Floyd the legacy of slavery in this country and around the world has been brought to the forefront of our consciousness. Issues of race and caste are being discussed throughout the world. People who never considered participating in a demonstration have been marching for equality and justice for all. Our country seems to be grappling with its inner soul, and countries around the world are facing the same dilemmas we are. In fact, 20,000 French people demonstrated in June on behalf of Adama Traoré who died at the hands of French police four years ago. The moment has come for all of us to tackle these issues in our classrooms through authentic resources, such as videos, songs, podcasts, short stories, novels, poetry, graphics, newspaper articles, and interviews. We need to remember those from around the world who lost their lives fighting for justice.

▶ **Anne Jensen**
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References

- ▶ "Belle ronde:" shorturl.at/nuvFU
- ▶ "L'Homme qui te ressemble:" shorturl.at/sKQSZ
- ▶ "Wahid:" shorturl.at/vFG08.

LES JOURNEES D'IMMERSION DE PENNSYLVANIE DE L'OUEST

Le chapitre AATF de Pennsylvanie de l'Ouest, in conjunction with the Centre Francophone de Pittsburgh, organizes *journées d'immersion* for French teachers. Readers of the *National Bulletin* who were at the 2019 AATF Convention in Philadelphia may have had the good fortune to attend the presentation by Pittsburgh teacher Kylene Stroud entitled "App Smashing: Comment intégrer les outils numériques sans même y penser." Kylene repeated her presentation for the *journée d'immersion*.

For our second event in March, Denis and Elisa Vettier presented on the cultural practices, products, and perspectives related to *la Guyane*. Denis and Elisa took us to this fascinating country and acquainted us with the history, geography, cuisine, and daily life of the inhabitants.

When most schools in western Pennsylvania were closed indefinitely shortly thereafter, the *journées d'immersion* team moved quickly to provide teachers with an overview of helpful practices for online teaching and learning. Suddenly being required to move to Zoom did not present a problem for our two presenters, both of whom teach French online at the PA Leadership Charter School (PALCS). Bénédicte Barlat gave us the basics of Zoom in "Voulez-vous Zoomer avec moi?" while her colleague,

local AATF chapter president, Julie Crisafio's topic was "Comment créer une leçon claire, engageante et captivante en ligne?"

The *journées d'immersion* are held three times during the school year in Pittsburgh. The brainchild of our beloved former director Dr. Bonnie Adair-Hauck, they are funded by the AATF and the Centre Francophone de Pittsburgh (CFP) and organized by the following team members: Bénédicte Barlat, Jacqueline Dougherty, Myriam Gau, Jean Mercier, Cephus Moore, Carol Schneider, and Linda Twedt. Participants strengthen language skills, acquire in-depth knowledge of Francophone cultures, practice new teaching strategies, and form warm working relationships with their colleagues. We always welcome new participants! Contact Director Carol Schneider at cschneider@shadysideacademy.org or Director of Communications Linda Twedt at poitiers75@msn.com for information on the 2020-2021 programs.

► **Carol Schneider**
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Photo: Front L. to R.: Myriam Gau, Denis Vettier, Madame Touloulou de Guyane, Jean Mercier, Carol Schneider. Back L. to R.: Bénédicte Barlat, Jacqueline Dougherty, Elisa Vettier. Missing: Cephus Moore, Linda Twedt. Taken March 7, 2020.

AATF STATEMENT ON DIVERSITY

The AATF is an inclusive association, which seeks to build, value, honor, and cultivate diversity. Associations that are diverse in age, race, ethnicity, faith, gender identity, sexual orientation, physical or mental ability, and perspectives are better associations. To this end, we seek to create a community where educators, from any background, can promote Francophone cultures around the world.

NEW ORLEANS

July 19-22, 2021

Watch for updates:
www.frenchteachers.org

« Laissez les bons temps rouler:
Explorer la diversité du monde francophone »»





MESSAGE DE LA SECRÉTAIRE GÉNÉRALE

Chers Collègues,

Quand vous recevrez ce *Bulletin*, nous serons à moins de deux mois de la fin de cette année des plus bizarres. Espérons que l'année 2021 nous apportera des circonstances plus gérables qui nous permettront de faire des projets pour la salle de classe et aussi dans notre vie de tous les jours.

PROMOUVOIR LE FRANÇAIS

La fin de l'année et le printemps sont des moments propices pour la promotion du français. Il est plus important que jamais de prévoir des attaques qui surviendront peut-être cette fois-ci pour des raisons financières.

Soulignez l'importance du français comme langue commerciale, langue internationale et langue globale. Assurez-vous que les élèves savent pourquoi il est utile d'apprendre le français pour qu'ils puissent convaincre leurs parents et servir d'exemple à leurs amis. Finalement, maintenant que les cours et autres événements sont devenus virtuels, pensez à inviter vos administrateurs à observer ce que vous faites.

« La fin de l'année et le printemps sont des moments propices pour la promotion du français. »

N'oubliez pas d'inscrire vos élèves au Grand Concours qui aura lieu aux mois de février-mars [www.frenchteachers.org/concours]. Surveillez votre courrier électronique et consultez régulièrement le site web pour les instructions concernant l'inscription et le déroulement du concours.

Si vous avez déjà un chapitre de la Société Honoraire de Français ou des Jeunes Amis du Français, utilisez la cérémonie de fin d'année et les activités pour faire parler du français. Si vous n'avez pas de chapitre, formez-en un dès maintenant. Vous pouvez trouver des exemples de professeurs qui ont virtualisé leurs cérémonies sur la page Facebook de la Société [<https://www.facebook.com/groups/1227098373987658/>].

Recommandez des élèves pour les différents prix et concours que nous offrons [<https://frenchteachers.org/promote-french/awards-and-grants>] et [<https://frenchteachers.org/promote-french/contests>].

RECRUTEMENT

Nous vous demandons de nous aider à identifier tous les enseignants de français et à les recruter pour devenir membres. Pensez à nous envoyer à [recruit@frenchteachers.org] des noms, même si l'information est partielle. Faites du recrutement une activité de votre chapitre. Une heure de recherches faite par une dizaine de personnes aurait des résultats surprenants. Nous avons développé une liste de plus de 30.000 professeurs de français à travers les États-Unis. Avec votre aide, nous pourrions

facilement doubler le nombre d'adhérents à l'AATF.

PROGRAMMES DE L'AATF

Vous verrez dans ces pages des informations sur beaucoup de projets qui bénéficieraient aux membres et à leurs élèves: AATF Convention Travel Award (page 16), Valette Legacy Award (page 27), Outstanding Administrator Award (page 11), AATF Exemplary Program Awards (page 17), FIES* Poster Contest (page 8) et le Ludwig Excellence in Teaching Awards (page 30). Profitez-en.

CONGRÈS ANNUEL

En faisant vos projets d'été, n'oubliez pas de venir nous rejoindre du 19-22 juillet à la Nouvelle-Orléans. Nous sommes déjà en train de préparer des activités afin de vous faire découvrir cette belle ville et la région. Vous trouverez d'autres renseignements sur le site de l'AATF au fur et à mesure que nous aurons confirmation des détails.

- ▶ **Jayne Abrate**
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2020 AATF FUND FOR THE FUTURE CONTRIBUTORS

We would like to take this opportunity to thank all those dedicated AATF members who contributed between \$50 and \$500 or more to the AATF Fund for the Future during the membership year 2020.

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NOMINATIONS FOR REGIONAL REPRESENTATIVES

The AATF is seeking nominations for Regional Representatives for Region II (New York and New Jersey), Region IV (Southeast—AL, FL, GA, MS, NC, SC), and Region IX (Northwest—AK, CO-WY, ID, MT, ND, SD, WA) for a three-year term, 2022-2024. Nominees must be members in good standing of the AATF and reside in the region.

Nominations may come from members or chapters, including those outside the nominee's own chapter. The AATF Constitution states that a Regional Representative cannot be succeeded by someone from the same chapter. There is an incumbent in one region.

The Nominating Committee encourages the AATF membership to consider candidates with a proven record of participation in local, state, and national AATF activities. Nominations should be submitted to the chair of the Nominating Committee at [\[rrnominations@frenchteachers.org\]](mailto:rrnominations@frenchteachers.org) by **March 1, 2021**.

The committee will contact nominees to submit their curriculum vitae and a personal statement.

DÉCOUVREZ LA NOUVELLE-ORLÉANS

► Congrès annuel de l'AATF
du 19-22 juillet 2021



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AATF NATIONAL FIES COMMISSION 2021

2021 ELEMENTARY & MIDDLE SCHOOL FRENCH POSTER CONTEST

We are adding a digital art category this year, and all submissions will be done electronically!

The AATF National FIES Commission is delighted to announce the 2021 Poster Contest for elementary and middle school students of French in kindergarten through grade 8. Students enrolled in public, private, and home school are eligible. We hope you will encourage your students to participate and support them with some research and learning for the contest.

AATF chapters should publicize the Contest. Individual teachers may electronically submit up to three posters in each category to the National FIES* Commission Poster Contest which is chaired by Karen Campbell Kuebler. In celebration of the convention in New Orleans in July 2021, we will focus on the rich Francophone history of Louisiana.

The theme for this year's contest is:

Laissez Les Bons Temps Rouler: La Francophonie à La Louisiane /
Let the Good Times Roll: Francophonie in Louisiana

We will highlight the winners as postcards during our annual convention.

REQUIREMENTS for the FIES COMMISSION POSTER CONTEST:

- ▶ Entries for traditional art posters MUST be completed on 12x18 inch paper and may be done in crayon, pen and ink, water colors, pastels, or magic marker. The captions may be in French or English.
- ▶ Digital Art submissions MUST be one page only. The captions may be in French or English.
- ▶ Digital Art encompasses digital collages and drawings created via a computer program. Students may do either.
- ▶ The theme must appear on all poster submissions!
- ▶ Grade categories are: K-1, 2-3, 4-6, 7-8.
- ▶ There will be traditional art and digital art sub-categories for each grade category.
- ▶ The sponsoring teachers MUST be current members of AATF.
- ▶ Each poster submission MUST be accompanied by the following information:
- ▶ Subject line of email: Teacher Last Name_FIES Poster Contest

BODY OF EMAIL MUST INCLUDE

- ▶ Student's Name, Grade, School, School Address, City/State/Zip, School Phone
- ▶ Principal's Name
- ▶ Sponsoring Teacher, Teacher's Telephone, Teacher's Email
- ▶ ATTACH POSTER AS A PDF IN THE EMAIL.

Entries will be limited to THREE PER TEACHER FOR EACH GRADE CATEGORY AND EACH TYPE OF POSTER (Digital Art or Traditional Art). Teachers are asked to select the best posters to be judged on the applicability to the theme, creativity, and effort. See Learning Targets for specifics.

Each teacher should save the posters as PDFs, and email EACH poster in a separate email by **March 15, 2021** to kkcdanser@verizon.net. Subject line of email: Teacher Last Name_FIES Poster Contest

Winners will be notified in early May.

- ▶ The first-place winners in each category will receive a cash prize from the national office.
- ▶ Winners in second and third place will receive gifts from the national office.
- ▶ All place winners will receive certificates from the contest chair.
- ▶ Certificates of participation will be sent to all students from the contest chair, too.



We again look forward to receiving creative posters from students throughout the country for the 2021 National FIES* Poster Contest. The poster contest judges will be using these learning targets to further clarify the applicability of theme, creativity, and effort.

K-1 & 2-3 categories

- I can identify three different details about Francophonie in Louisiana on my poster.
- I can identify the contest theme on my poster.
- I can show my effort and attention to neatness on my poster.

4-6 category

- I can identify four different details about Francophonie in Louisiana on my poster.
- I can identify the contest theme on my poster.
- I can show my effort and attention to neatness on my poster.

7-8 category

- I can identify five different details about Francophonie in Louisiana on my poster.
- I can identify the contest theme on my poster.
- I can show my effort and attention to neatness on my poster.

By submitting a poster in this AATF FIES Contest, the student, parent/guardian, and teacher all understand the posters become the sole property of the National FIES Commission of the AATF and may be duplicated in publications and/or displayed at meetings.

PS Form 3526 Statement of Ownership, Management, and Circulation (All Periodicals Publications Except Requester Publications)

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I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

PS Form 3526, September 2007 (Page 2) **PRIVACY NOTICE:** See our privacy policy on www.usps.com

AMAZON SMILE

The AATF has now signed up for an Amazon Smile link. Every time you make a purchase on Amazon, Amazon will make a donation to the AATF at no additional cost to you.

If you always start from our link at [<https://smile.amazon.com/ch/38-1718689>] when you log into your account, the funds will be automatically donated.

The AATF Executive Council made the decision to use any funds received through Amazon Smile to support the attendance of students planning to be French teachers at the annual convention. Thank you for your support in this endeavor!

SPECIAL OFFER FOR AATF MEMBERS

Throughout the year, the Maryland Chapter has nurtured a relationship with Bonjour Books DC, a French bookstore who sponsored several events uniquely for AATF members. They are offering an ongoing 5% discount to all AATF members with the code AATF-MERCIPROF.

WHAT'S NEW IN THE FRENCH REVIEW? (94.2 DECEMBER 2020)

SPECIAL SECTION: L'ENSEIGNEMENT AUX TEMPS DE LA PANDÉMIE

- Pragmatic Tips for Optimizing Remote Classroom Instruction in High School and College [Khadija Khalifé]
- After Covid-19: Aspects of Remote Instruction and Translation [Stéphanie Ravillon]
- Un pas en arrière, deux pas en avant [Fabienne Dubois]
- Hybrid Learning Across the Three Modes: The Interactive Model [Catherine Ritz]
- Un printemps passé avec l'enseignement à distance [Justin Charles et Jon Shee]
- Making Your Rose(s) Important While Teaching Remotely [M. Kathleen Madigan]
- L'apprentissage du français en ligne au niveau secondaire [Sylvia Simard-Newman]
- Rethinking and Reconfiguring Class Meetings and Assignments for Remote Instruction [Michael Foster]

FRANCOPHONIE

- Cinquante ans de Francophonie: missions, initiatives et impact sur l'enseignement du français aux États-Unis [Marie-Christine Weidmann Koop]

LITERATURE

- La séduction olfactive: un fantôme de la narration chez Barbey d'Aurevilly [Marinella Termite]

- Motherhood Redefined: Pregnancy, Pleasure, and Protest in Assia Djebar's *Les nuits de Strasbourg* [Julia Praud]
- Cyrano de Bergerac and the Fairy Tale: Between Illusion and Disillusion [Sudarsan Rangarajan]
- "Douce Colonisation" in Marguerite Duras's *Le vice-consul* [1966] and Nathacha Appanah's *Tropique de la violence* [2016] [Sheela Bora Hadjivassiliou]

LINGUISTICS

- Nasal Vowel Deletion in Spoken French [Adam F. McBride and Joshua M. Griffiths]

FILM

- Foreign Bodies: Gender and Clandestinity in Raja Amari's *Corps étranger* [Maria Vendetti]

SOCIETY AND CULTURE

- Subverting the Culturally Unreadable: Understanding the Self-Positioning of Non-Binary Speakers of French [Kris Aric Knisely]
- Toward a More Gender-Inclusive and Gender-Neutral French Language [Simone Pilon]

FOCUS ON THE CLASSROOM

- Performance-Based Testing in a French Pronunciation Course Using Speak Everywhere [Jessica L. Sturm]
- Fast Track to French L2 Fluency: Mechanisms that Engage Brain in Learning [Nelly G. Kupper]

DOSSIER PÉDAGOGIQUE

- Au bout des doigts* [Ludovic Bernard, 2018] [Laurence Denié-Higney, Kristen Whitfield, et Jacki Williams-Jones]

CALL FOR PROPOSALS 2021 CONVENTION IN NEW ORLEANS

The online call for proposals for the 2021 AATF convention, to be held July 15-18 at the Hotel Monteleone, has been posted on the AATF website at <https://www.frenchteachers.org/convention/proposal/>.

Proposals will be accepted until December 15, 2020. The theme for this year's convention is **"Laissez les bons temps rouler: Explorer la diversité du monde francophone"**

Submissions are invited in all areas of French language, literature, linguistics, culture, and pedagogy.

CALL FOR LESSONS ON INTERCULTURALITY

The AATF High School Commission is seeking submissions for lessons on Interculturality. Please contact Jean Copeland at: jean.m.copeland@gmail.com for more info!



IN MEMORIAM

With the death of **Dr. Phyllis J. Dragonas**, Ph.D. in August, our profession has lost one of its most indomitable advocates, a champion of making world languages an integral part of the core curriculum and a high school graduation requirement for all students across the country.

An alumna of Boston University, Phyllis received her M.A degree from the Middlebury College Abroad Program at the Sorbonne in Paris and her Ph.D. from the Ohio State University. A Fulbright Scholar, Phyllis also received a second master's degree in Educational Administration from Boston University. For many years, she chaired the Foreign Language Department at Melrose (MA) Public Schools. An AATF member since 1970, Phyllis was President of the Eastern MA Chapter for several years during the 1970s. Elected AATF New England Regional Representative in 1989, Phyllis served a three-year term and thoroughly enjoyed her time as a member of the Executive Council. In 1990, she received the distinction of *Chevalier dans l'Ordre des Palmes académiques* and proudly wore her silver medal and purple ribbon to every professional event she attended.

A charter member of ACTFL, Phyllis also served as a Board member of Massachusetts Foreign Language Association (MaFLA) in the

early 2000s and chaired their Advocacy Committee. For the past 20 years, she represented Massachusetts at the annual JNCL/NCLIS meetings in Washington and looked forward to connecting with our Executive Director Jayne Abrate and the current AATF President, who were always in attendance. For her exceptional and meritorious contributions to the foreign language profession, Phyllis received the MaFLA Distinguished Service Award in 2008. One of the highlights for Phyllis at JNCL every year was their "Lobby Day," where state representatives went to Capital Hill to meet with Senators and members of Congress to update them on new initiatives to prepare our students to become global citizens, such as the Seal of Biliteracy and Dual Immersion programs. Phyllis was always prepared to share her compelling message with everyone she met, whether in an informal one-to-one, at a round-table discussion with colleagues, or at an Assembly of Delegates. When she spoke, everyone listened, because she was so articulate and passionate. She commanded center stage, but she deserved to be on it! Her voice may be silent now, but it will always resonate within us. May her memory be a blessing to all whose lives she touched and may her enduring fervor and generosity of spirit remain an inspiration for generations to come.

Joyce Beckwith

ADMINISTRATOR OF THE YEAR AWARD

The AATF and Concordia Language Villages Administrator of the Year Award, to be given annually, is intended to recognize a school principal or superintendent who actively supports the study of French. Any AATF member in good standing can nominate an administrator for this award.

The winner of this award will have demonstrated a strong commitment to international education and intercultural understanding through support for the study of languages, including French, in his or her school or school district, support for innovative curricular and extracurricular programs which enhance the study of French, support for professional development specifically for language teachers, and support for a cross-disciplinary school- or campus-wide presence for languages. The nomination file should contain the following items: (1) an abbreviated CV (2 pages maximum) outlining the candidate's education and work experience, (2) a brief description of the language program(s) in the school or district (2 pages maximum), and (3) a letter from the nominating French teacher highlighting the administrator's commitment to supporting the study of French and his or her impact on the language program(s) described. All elements of the file should focus on addressing the traits listed at the beginning of this paragraph.

Applications should be received at AATF National Headquarters no later than **December 1, 2020**. The winning administrator will receive a framed certificate for display as well as a two-week stay at one of the Concordia Language French Villages (summer 2021) to be awarded to a student in the school or district. The award includes round-trip travel for the student to Concordia. Send all application materials electronically in .pdf format to abrate@frenchteachers.org.



LINGUISTIC FUN FACT

WHERE DID NEW ORLEANS GET ITS NAME?

This linguistic fun fact also sprinkles in a bit of history. Where did the city of New Orleans / la Nouvelle Orléans get its name? New Orleans is actually not named directly after the city of Orléans in France, but rather, the city was named in honor of Philippe II, the Duke of Orléans, whose title came from the city of Orléans. Philippe II was the son of Louis XIV's notoriously flamboyant younger brother, Philippe I, aka Monsieur (below right). Philippe II was named the Regent of the Kingdom of France (1715 - 1723) following Louis XIV's death until the young Louis XV, who was five years old at the time, reached his majority.

After France claimed Louisiana in 1682, and named the territory in honor of Louis XIV, the Governor of Louisiana, Jean-Baptiste LeMoynes, Sieur de Bienville (below), originally an explorer born in Montreal, New France, officially founded the city on May 7, 1718. Prior

to its founding, there were few white settlers who chose to settle in the area. In addition to honoring Philippe II, some historians theorize that they chose the city's French name in hopes of encouraging French settlers to come. It was feared that Native American names of places in the Louisiana Territory like Biloxi (the capital of Louisiana until 1722) and Natchitoches would be less appealing.

Currently, New Orleans is also known by other popular nicknames, including "the Big Easy," "Crescent City," and NOLA. Its French cultural background, Spanish colonial architecture, jazz, and amazing cuisine are among the reasons that it is such a popular destination.

► Martha Behlow

Geneva Community High School (IL)
mbehlow@geneva304.org



The establishment of a chapter of the *Société Honoraire de Français* offers several benefits to a secondary French program. It provides an opportunity to recognize outstanding scholarship in the study of French language through selection for membership, the placement of a special seal on the graduate's diploma, the wearing of a blue/white/red cord (or white cord) at graduation, and the right to wear the official emblem/pin of the honor society. The chapter provides a vehicle for focusing activities around French language and literature and also for encouraging member participation in the annual writing contest as well as application for the annual travel grants. There is the opportunity for students to serve as officers, directing the induction ceremony, or leading other chapter events. For general information, eligibility, and other questions, you can contact Regina Symonds, SHF President at symondsshf@gmail.com; or Teacher Representatives Andrea Isabelli at andreaisabelli@sbcglobal.net or Tracy Rucker at trucker@loucol.com. Information on applying for a charter and ordering materials is available from April Anthony, Secretary SHF, AATF, 302 North Granite Street, Marion, IL 62959-2346; phone: 607-821-2120; fax: (815) 310-5754; email: shf@frenchteachers.org or from the AATF Web site at <https://www.frenchteachers.org/shf>



2020 NATIONAL FRENCH WEEK MEDIA CONTEST GUIDELINES

THEME: TOUT EST POSSIBLE AVEC LE FRANÇAIS/EVERYTHING IS POSSIBLE WITH FRENCH

Submission deadline: **December 19, 2020**

Contact Catherine Dusselin, AATF Technology Commission Chair with questions about technology tool suggestions or troubleshooting. [catherineku72@gmail.com]. All information can be found at <https://www.frenchteachers.org/promote-french/contests/>.

Contest guidelines

- ▶ There are two competition divisions: Intermediate [grades 6-8] and Secondary [grades 9-12]
- ▶ Teachers should submit ONE form for each video or project. Limit of 5 submissions per teacher/school.
- ▶ Three minute time limit per video.
- ▶ Videos must conform to all school rules and codes of conduct. Videos with references to alcohol, drugs, or violence will not be accepted.
- ▶ Background music: Please do not use copyrighted music in the video or as background music. While it does add to the appeal of the video, it is not acceptable use.
- ▶ No copyrighted figures (ie. Snoopy, Astérix, etc) accepted.
- ▶ Each entry must be the original work of current student(s) in French whose teacher is an AATF member for 2020.
- ▶ All submissions become the property of the AATF and may be used in AATF publications and on social media sites.
- ▶ All participants in the video completion will receive certificates, and the top-ranking submissions.

Submission | Sharing guidelines

- ▶ YouTube videos should be **UNLISTED**, NOT private. Anyone with the link should be able to view. YouTube is the preferred sharing option. | NB: With Google's new "Content for kids" Regulations, we will not be able to feature any video posted under a student's account. The videos will be judged, but we cannot save them to the YouTube Contest playlist or share them on the contest blog. If possible, please use a teacher/adult account.
- ▶ All submissions via Google folders / docs **MUST BE** accessible to any viewer. Check settings and ask if you are not sure. If using a school account, click the "ADVANCED" button under SHARE and choose "Open to anyone/public on the Web" If a submission requires permission, it may NOT be considered for competition. Please check the permissions with your students before submitting.
- ▶ Submissions via iCloud: Please check the link permissions. iCloud links sometimes expire before the videos are rated.
- ▶ Submissions via Powtoon or other video creation tools: Please check permissions and link expiration.

Judging Criteria

- ▶ Submissions that are obvious projects for a class project that does not relate to the theme will not be considered.
- ▶ Visual impact, relevance to the theme, and originality are the key points to a successful project.
- ▶ Relevance to theme: This criteria allows for variety in interpretation, but a cooking video for the "The Future is French" video does not relate.
- ▶ Visual impact: Does the video go beyond a seated figure reading from a cue card?
- ▶ Originality: Did the video producers integrate new ideas for the theme or presentation style?
- ▶ Presentation: Was the presentation effective in conveying the theme and students' message?
- ▶ Content: Was the video engaging, purposeful?
- ▶ Organization: Is there a logical progression to the project?
- ▶ French language use will receive extra credit. Obvious Google Translate scripts will not receive extra credit. Our judges are generous in awarding points for French, but if the language is not mostly comprehensible, fewer points will be awarded.

Suggestions: In recent years, judges have noted that many videos rely heavily on France and stereotypes of the French (mustaches, berets, striped shirts, croissants, escargots, baguettes...). We invite you to challenge your students to look beyond the French Revolution, Impressionist artists, and Coco Chanel. Depending on the theme, integrate the Francophone world and current Francophone artists, music, clothing trends, and food.



SALUT LES JEUNES!

À LA NOUVELLE-ORLÉANS

As we prepare for our summer 2021 conference in New Orleans, you can share some fun facts about the city with your students using this repetitive phrase story. These sentences also review the first-person plural form of the verb. The story can be used as a writing activity too. Students can write "À la Nouvelle-Orléans" and/or have a word box with the verbs in the infinitive form, so students can identify the correct verb based on the context of the sentence and then insert the verb using the nous form. You may also wish to ask your students to illustrate the story to help them solidify the information. Maybe you have some budding musicians in your class? Have them provide a rhythm while the other students chant the story. Consider a collaboration with the music and/or art teacher so everyone can make a rhythm instrument as well as a Mardi Gras mask and have a parade around the school to share the learning with the entire community and promote your fabulous French program. Incorporating music with the text enhances our ability to learn and retain content. From ferry boats and jazz music to the French Quarter and Mardi Gras, your classroom will come alive with the NOLA spirit and get you energized for our festive conference opportunity. Laissez les bons temps rouler!

À la Nouvelle-Orléans, nous traversons le Mississippi.

À la Nouvelle-Orléans, nous marchons et jouons des instruments.

À la Nouvelle-Orléans, nous visitons le Quartier Français.

À la Nouvelle-Orléans, nous aimons des beignets au Café du Monde.

À la Nouvelle-Orléans, nous mangeons des fruits de mer.

À la Nouvelle-Orléans, nous écoutons de la musique jazz.

À la Nouvelle-Orléans, nous fêtons Mardi Gras...c'est très bon!

Please email me for an electronic version of the story so you can edit it to your needs.

- ▶ **Karen Campbell Kuebler**
FiES* Commission Chair
kkcdanser@verizon.net



« Your classroom will
come alive with the
NOLA spirit! »»





ALORS ON CHANTE!

NEW “LIVE” SINGING CONTEST FOR FRENCH STUDENTS IN CONNECTICUT

The idea arose last year: to organize a live student singing contest in French with a jury, prizes, and lots of flashing lights...similar to American Idol, *mais en français, bien sûr!* Invitations were sent to all French teachers on the AATF Connecticut Chapter mailing list, as well as to the chapters in neighboring New York and Western Massachusetts.

We decided there would be two types of acts: those singing over a pre-recorded musical accompaniment (i.e. karaoke-style) and live performances with actual instruments on stage. The karaoke acts were divided into three categories: solo singing, small singing groups, and large singing groups.

Brunswick School (Greenwich, CT) agreed to host the event and the music department even offered to put on a rock performance (French covers only, of course) to entertain the audience while the jury deliberated. The jury? A group of six very enthusiastic senior students and French scholars would act as host-cum-presenters-cum-jury.

What a wonderful evening we were going to have... and then of course COVID hit. So, we decided to turn the whole thing into a video contest. Part of the original application process was to submit a video as we wanted to make sure to select the very best acts. Once we learned that there could no longer be a live event, we invited applicants to submit new videos or to keep the videos they had initially submitted. Some students went all in and put together some very cool musical clips. Others simply filmed themselves singing facing the

camera.

Working in Zoom breakout rooms, the members of the jury watched all the videos and decided on prizes and citations. Prizes were awarded for the following categories: vidéo la plus réussie, premier prix vidéo, chanson la plus touchante, premier prix petit groupe, premier prix grand groupe, chanteuse avec la plus belle voix, premier prix chant solo, la performance la plus émotionnelle, la performance la plus entraînante, la vidéo avec la meilleure chorégraphie, la performance la plus grunge, la chanson la plus énergique et le groupe le plus dynamique.

Participants received a certificate, and first prizes also received a trophy to be displayed in their schools.

Although the contest did not go as originally planned, we are thankful that so many teachers and students participated. There is so much wonderful energy in the videos that we can only imagine how much fun the actual live event would have been! Stay tuned... we are ready for next spring.

- ▶ **Mikel Berrier**
Brunswick School (CT)
MBerrier@brunswickschool.org



JEUNES AMIS DU FRANÇAIS

The AATF and the Société Honoraire de Français (SHF) are pleased to announce the formation of a new honor society for middle and elementary school students. Full details can be found on the Honor Society Web page at <https://www.frenchteachers.org/jaf>.

The new society, called Jeunes Amis du Français (JAF), was approved by vote of the SHF sponsors. The Jeunes Amis du Français will function similarly to the SHF. Any middle or elementary school teacher can request a JAF Charter for a one-time fee. Because of the diversity of middle school programs, a school must select the Cultural or Academic option. Each chapter must induct students at least once per year in order to remain active.

The sponsoring teacher must be a current AATF member.

There is a per student induction fee. Each student will receive a certificate attesting to his or her membership. Additional materials will be available for purchase.

Membership in the JAF does not imply membership in the SHF nor give the student the right to SHF materials.



AATF COMMISSIONS

COMMISSION ON ADVOCACY

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COMMISSION NAME CHANGE

In order to reflect inclusivity for the variety of French programming throughout the U.S., the FLES Commission has changed its name to the FIES Commission. This represents *Francophonie* in Elementary Schools.

LEAVE NO FRENCH OPENING BEHIND!

<https://teacherrecruitment.frenchteachers.org/jobs/>

Do you have a French job opening in your school? Know of one nearby? Are you moving and looking for a new French teaching job? Do you want to encourage French majors becoming teachers? If you answered "yes" to any of those questions, you'll want to visit the AATF Commission on Recruitment and Retention's Job Board to submit a job opening or to browse the job listings nationwide. <https://teacherrecruitment.frenchteachers.org/jobs/> Questions? Contact the commission at tchrrcruitment@frenchteachers.org.

2021 AATF CONVENTION TRAVEL AWARD

This award is intended to provide assistance for AATF members traveling to the 94th annual AATF Convention, July 19-22 at the Monteleone Hotel in New Orleans.

The Executive Council has voted to allot funds to provide Travel Awards to AATF members to help defray the cost of attending the July 2021 convention in New Orleans. Applicants may receive the travel grant only once every five years. Funds are available to cover a limited number of awards; priority will be given to applicants from AATF Regions 1 (New England), II (New York & New Jersey), VIII (Southwest), and IX (Northwest). Priority will also be given to members who have never attended an AATF convention.

Award amount: \$1000 + reduced convention registration (not including excursions, workshops, activities, or meals). The full amount will be paid upon presentation to National Headquarters of a receipt for travel attached to a signed letter agreeing to reimburse the money in the event of nonattendance at the convention.

Eligibility: Candidates must have been AATF members since January 1, 2020. Chapter officers, commission chairs, presenters, and leadership fellows are ineligible for this award.

Requirements: Recipients agree to make a presentation at an AATF function (chapter meeting or subsequent national convention) on a topic inspired by the convention in New Orleans.

Applicants should submit a one-page description of the project and its expected impact on their students. Applicants should also explain their need for travel assistance. Recipients of the award will be expected to attend all days of the convention. Speakers, leadership participants, and chapter officers are ineligible for this award.

The application form can be found at www.frenchteachers.org/convention/grant.
Deadline: **January 15, 2021.**

FRENCH FOR SPECIFIC PURPOSES COMMISSION UPDATE

The Commission on French for Specific Purposes proposes products, materials, or services that promote the teaching of French for Specific Purposes at all levels, encompassing business French, French for health and medicine, French for science and technology, diplomatic French, French for tourism, French for engineering, French for international relations, and so much more. The commission envisions expanding the definition and scope of what French for Specific Purposes is, sharing innovative ideas, and teaching creating materials that can serve to supplement units or provide entire courses from K-16. The @AATF_FSP Twitter is active and the AATF FSP Facebook is in progress.

We look forward to members contributing to sessions and / or workshops at conferences and are working toward a resource volume oriented to share teaching units and or approaches for French for Specific Purposes. Please contact the Chair if you are interested in participating in any related project or presentation.

This year has been one of busily highlighting the commission's goals, making connections

with national and international contacts, and exploring ways to expand the vision and scope of what is French for Specific Purposes by presenting a different conferences and working with may different entities. We hope to be able to present at conferences this year as well.

Currently, we are working on a new initiative, which is in the very initial stages of development.

With the help of Cynthia Jones of Weber State University, the commission is designing a National Concours for Français à Buts Spécifiques (FSP). Inclusive of all FSP, the goal is to have short student presentations which will be evaluated. In addition, we are considering adding the possibility of group presentations. At this point, we see this as university-level competition for exclusively French-speaking students and understand that some universities might wish to send groups to present.

I welcome all new members who are interested in promoting new ways of considering FSP, successful strategies to teach FSP, sharing

resources, collaborating with international FSP specialists (CCIP, Consulat, etc.), sharing ways of marketing it to administration, and designing a competition to reward successful student work. Please join us!

- ▶ **E. Nicole Meyer, Chair**
Augusta University (GA)
nimeyer@augusta.edu

AATF EXEMPLARY FRENCH PROGRAM

Would you like your French program to become a model for others? Would you like your department to be recognized in your school, in your city or town, and on the AATF Web site? Then you may be a candidate for the new Exemplary French Program sponsored by the AATF. Read the indicators and apply on the official form by **February 15, 2021**.

For complete instructions, go to the AATF Web site at [www.frenchteachers.org].

MEMBERS' NOTES

The Association of Departments of Foreign Languages (ADFL) of the Modern Language Association presented Executive Director **Jayne Abrate**, with the ADFL Award for Distinguished Service to the Profession at the 2020 MLA Annual Convention in Seattle in January. This award is given to eminent scholar teachers who serve the profession in the larger community. The ADFL Executive Committee presents the award to honor contributions to teaching, scholarship, and service in foreign languages at the postsecondary level. The committee has sought to recognize the exceptional contributions of individuals among all ADFL members' languages, areas of specialization, and institutional divisions.





POURQUOI PARTICIPER AU GRAND CONCOURS?



If it's been a while since you've participated in the *Grand Concours*, or if you've never given it a try, the *National Bulletin* will feature short samples of each *Concours* level to help you better understand the content and format. A full version of the *Concours* (FLES* and levels 01-5) is available free on our website: <https://www.frenchteachers.org/concours>

This issue features *Concours* Levels 01/1, 2, and 3.

The *Concours* consists of listening comprehension and reading comprehension. The 'Language in Context' section has been removed from levels 01, 1, 2, and 3. There is no writing or speaking portion.

Since the *Concours* review materials are online, students have access to a vast library of past *Concours* with which to practice – either on their own or as assigned by a teacher. Teachers can access students' results and so can use the test bank library to create and assign activities.

Interested in participating? Please join us for webinars about the *Concours* on November 14 at 10 a.m. Central Time and January 24 at 2 p.m. Central Time. If you're unable to attend, the webinars will be recorded and available

to watch later. There is always more info at [frenchteachers.org/concours](https://www.frenchteachers.org/concours)

HOW CAN LE GRAND CONCOURS HELP PREPARE STUDENTS FOR THE AP FRENCH LANGUAGE AND CULTURE EXAM?

What is my best strategy for having students pass the AP French Language and Culture Exam every year with high scores?

I have my students take *le Grand Concours* starting in Level 1.

What do the AP French Language and Culture Exam and *le Grand Concours* have to do with one another?

Both use authentic resources. In addition, the high school *Concours* is written by several amazing folks, and the writing team is led by someone who has served on the AP French Language and Culture Test Development Committee. They work hard to make the tasks on the *Concours* similar to the AP Exam interpretive print and audio tasks, for Levels 1-5.

How does this help?

There are so many reasons. Here are a few:

My district gives an online multiple-choice exam at the end of every semester. Since the first half of the AP exam is made up of 65 multiple-choice questions that assess' all six modes of communication—it is great practice for my district's assessment. Though my students take many standardized tests each year, *le Grand Concours* is the only one that is in French. Practicing this type of test

each year helps prepare them for the testing conditions and types of questions that they will have as part of their term average.

I LOVE teaching about Francophone culture. Since *le Grand Concours* is based on AUTHENTIC RESOURCES, it is also a teaching tool. Not only do my students get great practice applying their skills, but they also learn about the Francophone world along the way. Often, my student's interest is piqued by what they have heard or read and it makes a great diving board into cultural topics that they want to learn more about. There is a reason that the Cultural Comparison is my favorite part of the AP Exam! These types of class discussion lead to success on this component of the AP Exam—even though statistically the mean is lowest for this task overall.

How else are the AP French Exam and *le Grand Concours* alike?

Unless students are in the very top percentage of their class, many strong students are never recognized academically outside of grades. *Le Grand Concours* helps good students be recognized for their academic achievement and since it is similar in many ways to the AP Exam, gives them the confidence to continue taking higher levels while still in high school. Both grow my program! Both recognize skill achievement.

► Deanna L. Scheffer

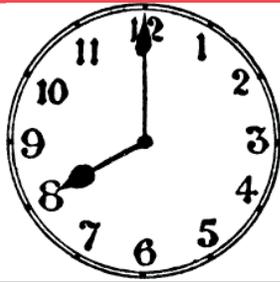
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LE GRAND CONCOURS

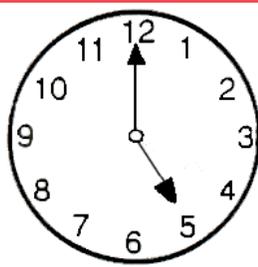
2020 SAMPLE, LEVELS 01 & 1 LISTENING

Student hears: [L'école commence à 8h.]

1



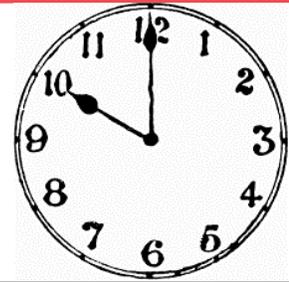
A



B



C



D

Student hears: [Il fait du soleil aujourd'hui.]

2



A



B



C



D

Student hears: [Pierre adore manger de la glace.]

3



A



B



C



D

LE GRAND CONCOURS

LEVEL 1 READING PORTION



Tourisme Rwanda

Tu cherches quelque chose de différent à faire pendant les vacances? Voici une suggestion originale: partez au Rwanda. Ce petit pays d'Afrique de l'Est est une des destinations touristiques tendance de 2019. On peut y trouver des hôtels simples mais aussi des options pour les voyageurs qui n'ont pas besoin de faire d'économie: « The Retreat » est le premier hôtel complètement écologique au Rwanda et coûte plus de 500 dollars par nuit. Tu peux aussi aller au restaurant « Paradis » juste à côté. Comme l'hôtel, il faut venir avec une bonne quantité d'argent, mais la cuisine est délicieuse!

Qu'est-ce qu'il y a à voir au Rwanda? Tu peux rencontrer les gorilles des montagnes, les plus grands primates de la planète. Ils vivent seulement au Rwanda et dans deux de ses voisins, l'Ouganda et la République démocratique

du Congo. Le problème? C'est cher: le tour coûte 1.500 dollars par personne. Si tu ne peux pas payer ça, il y a une option pas chère: le safari pour aller voir lions, buffles, éléphants, rhinocéros et léopards.

Tu as peur des animaux? Tu peux alors aller à la plage. Le Rwanda n'est pas à côté de la mer, mais le lac Kivu est l'autre grand trésor du pays. On peut y faire du bateau, des randonnées, se baigner ou tout simplement bronzer sur la plage.

Du point de vue pratique, c'est une très bonne option: il y a quatre langues officielles au Rwanda (le français, l'anglais, le swahili et le kinyarwanda), les transports sont excellents et le réseau wifi est performant: tu pourras facilement te connecter et mettre toutes tes belles photos sur Instagram! Mais attention: pour y aller, il faut avoir un visa avant de partir

1. Selon le texte, comment est l'hôtel «The Retreat»?
 - a. Il respecte la nature.
 - b. Il n'est pas très cher.
 - c. On peut y trouver un lac.
 - d. On peut y voir des gorilles.
2. Selon le texte, quelle est la particularité des gorilles?
 - a. Ce sont de très grands primates.
 - b. Ils vivent seulement au Rwanda.
 - c. Ils aiment nager dans le lac Kivu.
 - d. Ce sont des animaux domestiques.
3. Selon le texte, que peut-on faire si on n'a pas beaucoup d'argent?
 - a. On peut aller voir les lions.
 - b. On peut rester à l'hôtel «The Retreat».
 - c. On peut aller au restaurant «Paradis».
 - d. On peut acheter un bateau.
4. Quelle difficulté est-ce qu'on peut avoir au Rwanda?
 - a. Arriver sans un visa touriste.
 - b. Rencontrer des poissons dangereux dans la mer.
 - c. Ne pas y trouver de bus.
 - d. Ne pas pouvoir communiquer avec sa famille.
5. Selon le texte, le kinyarwanda, qu'est-ce que c'est?
 - a. C'est une langue parlée au Rwanda.
 - b. C'est un lac au Rwanda.
 - c. C'est un pays à côté du Rwanda.
 - d. C'est une danse officielle du Rwanda.



LE GRAND CONCOURS

LEVEL 2 LISTENING PORTION

A



B



C



D



Students listen to the following statements while looking at the pictures (left).

1. Student hears: Je fais beaucoup de sport, surtout de la randonnée.
2. Student hears: Elle est devenue vétérinaire parce qu'elle aime les animaux.
3. Student hears: Les enfants, maintenant tout le monde va dessiner un animal différent.

Listening Comprehension: Passage

Student hears: David a fait un séjour en France. Il fait une présentation à sa classe sur une de ses expériences. Alors, j'ai passé le mois de juillet en France. Ma famille française était très sympa. Ils habitent près de Paris. Le 14 juillet, en France, c'est la fête nationale. Ce jour-là, nous sommes tous allés aux Champs-Élysées dans Paris pour regarder le défilé. Nous sommes arrivés là-bas très tôt le matin. À 6h00! Il y avait déjà beaucoup de monde. Le programme a commencé à 10h10 quand le Président de la République française est arrivé... et je l'ai vu!
(continued)

1. Combien de temps est-ce que David a passé en France?
 - a. tout l'été
 - b. quatre semaines
 - c. deux mois
 - d. un an
2. D'après David, comment était sa famille française?
 - a. petite
 - b. riche
 - c. stricte
 - d. agréable
3. Où est-ce que la famille habite?
 - a. sur les Champs-Élysées
 - b. au centre de Paris
 - c. en région parisienne
 - d. à côté d'un aéroport
4. Pourquoi est-ce que le 14 juillet est un jour important?
 - a. C'est l'anniversaire de David.
 - b. C'est la fête nationale en France.
 - c. C'est l'inauguration du Président.
 - d. C'est la Fête de la famille.

LE GRAND CONCOURS

LEVEL 2 READING



LE GRAND CONCOURS

READING COMPREHENSION

COURSE NOCTURNE 8^e ÉDITION

Participez à la Course nocturne de Montréal autour du Parc Maisonneuve le samedi 22 août 2020.

Courez ou marchez les distances de 1 km, 2.25 km, 5 km ou 10 km au cœur de Montréal. Une course amusante pour toute la famille aux parcours illuminés et animés! L'événement se terminera par une grande fête à l'arrivée!

LIEU DE L'ÉVÉNEMENT

Cliquez [ICI](#) pour avoir la carte de la course.

Veuillez arriver au moins 1 heure à l'avance.

HEURES DE DÉPARTS

1 km [11 ans et moins]	19h00
2.25 km	19h15
5 km Course/Marche	19h45
10 km Course	20h45

Après chaque course, il y aura une cérémonie de remise des médailles sur le podium. Médailles pour les trois hommes et les trois femmes qui finissent en premier pour chaque distance et pour chaque groupe d'âge. Médailles de participation offertes à tous les finissants.



- Quel est le sujet de cette annonce?
 - une activité artistique
 - un événement sportif
 - la fête de la ville
 - l'exploration d'un parc
- Où se passe cette activité?
 - en France
 - en Belgique
 - en Suisse
 - au Canada
- D'après le texte, quel adjectif décrit le mieux cette activité?
 - familiale
 - éducative
 - cyclable
 - difficile
- À quel moment de la journée est-ce que cet événement se passe?
 - tôt le matin
 - en milieu de journée
 - l'après-midi
 - le soir
- Quelle phrase au sujet de la course est vraie?
 - C'est une course seulement pour adultes.
 - Il y a trois distances différentes proposées.
 - Toutes les personnes qui finissent ont une médaille.
 - Il y a un dîner pour tout le monde à l'arrivée.

LE GRAND CONCOURS

LEVEL 3 LISTENING

A



B



C



D



Students listen to the following statements while looking at the pictures (left).

1. Student hears: Beaucoup de végétariens font leurs courses ici.
2. Student hears: Quelle tristesse tous ces plastiques QUI polluent nos océans!
3. Student hears: Quand la cloche sonne, tout le monde se précipite vers la sortie.

Part 2 – Questions:

Listen to the following questions and select for each question the option that is the best answer to that question.

1. Student hears: Depuis quand est-ce que tes parents te laissent seul(e) à la maison?
 - a. pendant l'année scolaire
 - b. une fois que j'aurai seize ans
 - c. quand je serai plus responsable
 - d. depuis que j'ai treize ans
2. Student hears: Je suis très fatigué(e). Je vais me coucher maintenant.
 - a. Oui, couche-toi demain matin!
 - b. Tu blagues? Il est seulement sept heures du soir.
 - c. Non, la salle de bains est occupée pour l'instant.
 - d. Quelle bonne idée! Vas-y! Habille-toi vite!

LE GRAND CONCOURS

READING SELECTION

Reading selection: Le festival afropolitain nomade

Consider the information presented in the poster and the text, then select the most appropriate and logical answer for each of the questions that follows. Le festival afropolitain permettra à une centaine d'artistes internationaux de se rencontrer à Abidjan pour démontrer leurs talents en musique, en arts dramatiques et dans le domaine numérique. Ces artistes sont sélectionnés par le comité exécutif du festival qui inclut des artistes et des représentants de TV5Monde. Le festival est principalement soutenu financièrement par la direction de TV5Monde, une chaîne de télévision francophone internationale.

Pour sa 2^e édition consécutive, le festival sera le théâtre d'activités divertissantes par des artistes issus de nombreux pays francophones. On y rencontrera des musiciens, des chanteurs et des acteurs. Mais, tenez-vous bien, on a ajouté une dimension unique au festival 2019: au-delà des artistes traditionnels, on y trouvera effectivement des bloggeurs et des développeurs d'application, le tout dans un espace 100% connecté.

FESTIVAL AFROPOLITAIN NOMADE
CONCERTS - ARTS VISUELS - ATELIERS

2^e Edition

ABIDJAN - CÔTE D'IVOIRE

25-29
JUIN 2019

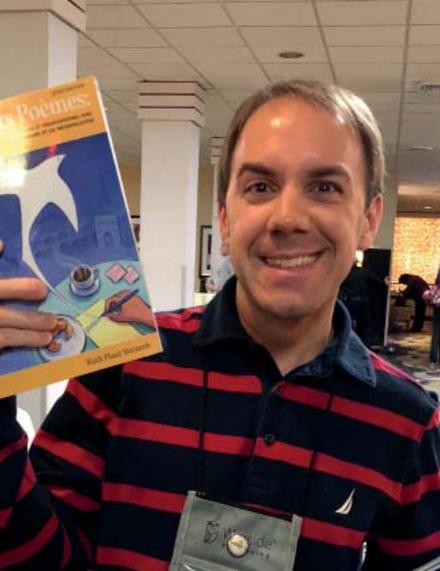
HEURE 10H - 19H

♦ INSTITUT FRANÇAIS DE CÔTE D'IVOIRE ♦ MUSICAL
♦ ESPACE CULTUREL BALAFON ♦ ARTS VISUELS INSAAC
♦ PARKER PLACE ♦ BAO CAFÉ ♦ VILLAGE NUMÉRIQUE INJS

WWW.FESTIVALAFROPOLITANNOMADE.CA

Sponsors: Institut Français, Québec, Canada, TV5MONDE, Organisation internationale de la francophonie, Balafon, BAO, D'ART, INSAAC, Institut Français de Côte d'Ivoire, Sofitel, 4VOIRE, BIJ, etc.

- Où aura lieu le festival afropolitain de 2019?
 - en Europe
 - en Afrique
 - au Canada
 - en Amérique
- Selon le texte, combien d'artistes participeront aux activités du festival?
 - plus de 1000
 - environ 100
 - exactement 10
 - pas plus de 10
- Selon l'infographie, à quelle heure est-ce que le festival ferme?
 - à 7 heures du soir
 - à minuit
 - à 10 heures du soir
 - à 9 heures du soir
- Selon le texte, qui sélectionne les participants au Festival Afropolitain nomade?
 - un comité exécutif composé exclusivement d'artistes locaux
 - la direction de TV5 Monde qui parraine l'événement
 - les développeurs d'application invités au festival
 - un comité qui inclut artistes et directeurs de TV5 Monde
- Qu'est-ce qui apparaît dans les deux sources ci-dessus?
 - le lieu du festival
 - la date du festival
 - la durée du festival
 - le prix d'entrée au festival



LA LOI ET L'ORDRE

« I often get very interesting stories with plenty of twists and turns in the plot. »

At the beginning of the school year, I like to review physical descriptions as well as the *passé composé* and *imparfait* with my French 3 class. About four years ago, I wanted to implement a more hands-on approach to this, so I decided to put together a crime scene lesson. This lesson spanned about three days. The first day, I showed the students a clipart illustration of a crime scene and asked them a series of questions in the target language about the different details in the image in order for them to get an idea of what happened. They then read through witness testimony given by a janitor (found below), which detailed what he saw when he entered the room, and they had to answer questions in English based on what they read. The next day, I had a mock crime scene set up in the back of the classroom, which included a wig, fake dollar bills, and some fake blood, all of which can be found at any Halloween costume shop. The students broke into groups, and I gave them some time first to explore the crime scene. When they were ready, they then started brainstorming all the facts regarding the crime using both the crime scene and the witness testimony as a guide. Following this, they had to write a police report using the *passé composé* and the *imparfait*, telling who committed the crime, how, why, etc. I have found that not having any established perpetrator or motives is a great way to encourage

the students' creativity, and I often get very interesting stories with plenty of twists and turns in the plot.

Le témoignage

Sergent Tremblay: Monsieur Roy, vous travailliez hier soir quand Madame Bouchard a disparu, n'est-ce pas?

Monsieur Roy: Oui, monsieur.

Sergent Tremblay: Avez-vous vu quelque chose qui ne semblait pas normal?

Monsieur Roy: Oui, monsieur. Quand je suis passé devant la salle de classe 202, la salle de classe de Madame Bouchard, j'ai vu que la porte était ouverte. J'ai regardé à l'intérieur et j'ai remarqué que la classe était en désordre.

Sergent Tremblay: Êtes-vous entré immédiatement dans la salle de classe?

Monsieur Roy: Non. D'abord, j'ai regardé dans le couloir mais je n'ai vu personne. Puis je suis entré dans la salle de classe.

Sergent Tremblay: Qu'avez-vous remarqué en premier?

Monsieur Roy: Tout d'abord j'ai vu que les chaises ont été renversées. J'ai aussi remarqué qu'il restait une perruque par terre et qu'il y avait beaucoup de sang.

Sergent Tremblay: Avez-vous remarqué autre chose de suspect?

Monsieur Roy: Oui. J'ai remarqué que le téléphone sur le bureau de Madame Bouchard n'était pas raccroché.

Sergent Tremblay: Quand avez-vous appelé la police?

Monsieur Roy: J'ai quitté la salle de classe quelques minutes plus tard. J'ai couru au bureau et appelé la police pour signaler l'incident.

Sergent Tremblay: Mais vous avez découvert que le crime avait déjà été signalé.

Monsieur Roy: Oui. J'ai été très surpris lorsque l'opérateur m'a dit que le crime avait déjà été signalé.

Sergent Tremblay: Et savez-vous qui l'a signalé?

Monsieur Roy: Non, je n'ai aucune idée.

► **Michael Ashley**
Vernon-Verona-Sherrill High School (NY)
mashley@vvschools.org



CLASSROOM ACTIVITY: IPA

THEME: RACISM AND INTOLERANCE

Essential question: What are the causes of discrimination in society, and what are the solutions?

Interpretive objectives

1. Students will be able to understand authentic literary texts and website articles in which issues of racism in the franco-phone world are discussed.
2. Students will be able to understand issues of discrimination described in a song/video clip.

Interpersonal objectives

1. Students will be able to discuss with a partner their personal experiences with racism, based on what they have learned from authentic resources.
2. Students will be able to interact on the class blog regarding issues of diversity in their community.

Presentational objectives

1. Students will be able to create a graphic presentation based on the issue of racism and intolerance.
2. Students will be able to express their views orally about discrimination in the U.S. as opposed to the movement for equality in France.

PERFORMANCE TASKS

Interpretive

1. Introduce the author Azouz Begag by showing this PowerPoint <https://tinyurl.com/y5vwdapk>
2. Students will read an excerpt of *Le Gône du Chaâba* by Azouz Begag describing his experiences as a boy of Algerian descent going to school in France. Azouz faced much prejudice in school but succeeded due to the help of a special teacher. In this selection, he receives the best grade of everyone in the class, although he is the only Arab student. After reading the passage, students will respond to short answer questions prepared by the teacher. They will write a reflection on what they learned from

Azouz's experiences in their journals.

Text: "Une humiliation mémorable," pp. 211-216 <https://tinyurl.com/y3lu6ybw>

Questions: <https://tinyurl.com/y4c4zyje>

3. After reading the excerpt, the teacher will have students role play this dramatization of the reading, using the following script: <https://tinyurl.com/y3m3xebj>
4. Students will watch segments of the movie, *Le Gône du Chaâba*, and will use the online resources written by Christophe Ruggia for in depth analysis. <https://tinyurl.com/y5pmzx5t>
5. Students will do a website exploration of the SOS Racisme website and fill in a graphic organizer on what they learned from the site related to the history of the organization, its mission, and current activities.

Website: <https://sos-racisme.org/>

6. Students will view the video clip of the song, "Peurs" by Fredericks, Goldman, and Jones. During the first viewing they will note the 9 different groups represented in the elevator and identify who is afraid of whom. During the second viewing, with the lyrics, students will realize that the lyrics tell a very different story than what they see in the video. The questions provided guide students through this discovery.

Youtube video: <https://tinyurl.com/y54h2qf>

Lyrics + questions on "Peurs:" <https://tinyurl.com/y6t6ms76>

7. Students will view the video clip of the song, "C'est du lourd," by Abd Al Malik in which he describes the difficulties for his family and other immigrant communities who face discrimination. The questions provided guide students through understanding the video.

Youtube video: <https://tinyurl.com/y2jpu8kw>

Lyrics: <https://tinyurl.com/y3svcgfv>

Questions: <https://tinyurl.com/y6jhbmq3>

Interpersonal

1. After viewing the video clip of the song, "Peurs" by Fredericks, Goldman and Jones, students will work in table groups of 4 to discuss the 9 different ethnic groups shown in the elevator and why each group shows fear or intolerance of the new person opening the elevator door. Each person in the group will discuss two of the ethnic groups shown in the video and of whom they were afraid. They will relate these experiences to their own lives. For grading purposes the discussion may be recorded on a phone, tablet, or computer.
2. Students will comment on the class blog about the notion of "fear of the other," explaining what they have learned about fear and intolerance from the authentic sources.

Presentational Written: Final project instructions for students

In this unit you have been studying the issues of racism and intolerance in the Francophone world. Now it is your turn to create a graphic presentation expressing your point of view regarding these issues. Use the vocabulary you have learned to express your ideas about these issues and incorporate your knowledge of narration in the past tense. Here are your choices:

1. Write an original illustrated poem or song of at least four stanzas expressing views of racism.
2. Write an expository essay including illustrations or images of your ideas about racism.
3. Write about a personal experience you have had with racism illustrating the events.
4. Create a collage, painting, or graphic art incorporating words, sentences and symbols expressing your ideas about racism.
5. Write a short report on some aspect of racism illustrating the ideas with cartoons or graphic symbols.

Bring your rough draft to class for help with editing. You will have one day in class to work on your project.

Once your project has been refined and edited you will upload it to the class website or display it in the classroom. You will be graded on your content, vocabulary, language control, and mechanics.

Presentational Oral: Final project instructions for students

Prepare to answer the following question on Flipgrid or another recording program recommended by your teacher. You will have two minutes to respond:

Dans toute l'histoire de l'humanité chaque fois qu'il y a des différences parmi les groupes, il y a des actes de discrimination. Pensez aux actes de discrimination que vous connaissez dans la société aujourd'hui et comparez ces événements avec quelques événements dans une culture francophone.

My students enjoyed this unit very much and were able to relate personal experiences related to racism with those of students in the francophone world. I was very moved by the poems, essays, and collages my students created as well as with their responses to the oral project.

- ▶ Anne Jensen
AATF President
annejensen@frenchteachers.org

CALL FOR NOMINATIONS

The Nominating Committee is asking AATF members to submit nominations for the position of Vice-President for the term 2022-2024. According to the constitution, the duties of Vice-Presidents are as follows: "The Vice-Presidents shall oversee particular Association functions or undertake special projects as determined by the Executive Council." Further explanations have been developed as follow:

- ▶ To serve and assist at the discretion of the President: by attending executive council meetings; by attending the full annual conference of the AATF; through excellent communication skills; through designated areas of focus germane to the concerns of the AATF;
- ▶ To support and promote the mission of the AATF; see mission statement at [<https://frenchteachers.org/about/mission/>];
- ▶ To facilitate program development by supporting permanent concerns of the AATF: promotion and advocacy; recruitment; leadership development;
- ▶ The President has defined three areas of focus that will be assigned to vice-president: diversity, commissions, and committees.

Nominees for the position of Vice-President should have made significant contributions to the AATF on the chapter level as well as in their region or even on the national level and

should possess leadership qualities.

The Vice-President is "limited to two consecutive terms of three years or one term if over a year has been served just previously in filling a vacancy."

Keeping these terms and qualifications in mind, we ask that you consider possible candidates. The term of office will begin on January 1, 2021.

The committee will present a slate of two candidates for this position to the Executive Council for its consideration at the Annual Meeting in New Orleans in July.

Please check with the person whom you nominate to be certain that they are willing to run for office and that they understand the term and duties of Vice-President. You may send a CV at the time of nomination or it may be sent later, but it should arrive by the closing date for nominations, March 1, 2021. The CV should stress the work of the person with AATF as well as other language related organizations. It shall be limited to no more than five (5) pages in length.

If additional information is required, the committee will request it. While publications and career paths are important, they should not be the primary focus of the CV.

Send your nominations and address any questions to the Committee Chair at [vp-nominations@frenchteachers.org] no later than **March 1, 2021**.

VALETTE AATF LEGACY AWARD

Thanks to a generous donation from AATF Past-President Rebecca Valette and her husband, we are pleased to announce the fifth annual Rebecca & Jean-Paul Valette AATF Legacy Award which will be made to an AATF member teacher whose program has shown significant growth over the last 3-5 years. The candidate selected will receive a cash prize of \$3000 and a complimentary one-year AATF membership. He or she will also receive a plaque to be presented publicly at the AATF annual convention or at a local event of the candidate's choosing. The funds are intended to be used for professional development as well as improvement of the program.

Requirements

The candidate chosen

- ▶ must have been teaching at the middle or high school level in a public or private school for at least 5 years;
- ▶ must have been an AATF member for at least three consecutive years;
- ▶ must demonstrate significant and steady growth in enrollment in his or her French program over the last 3-5 years;
- ▶ must submit a [1] current CV; [2] statement describing his or her personal philosophy of teaching French (500-800 words); and [3] description with documentation of recruitment and retention strategies used; [4] must submit enrollment figures over the past 3-5 years,

including comparative figures for other languages and/or schools in the district or comparable schools [5] must include 2 letters of support: a recommendation from an administrator addressing the growth in enrollment and the candidate's achievements and a letter from a colleague highlighting the candidate's achievements.

Preference will be given to a teacher who is the sole full-time teacher at his/her school.

The application should be submitted in pdf format as one document. Email this document to [abrater@frenchteachers.org] no later than **March 1, 2021**. Letters of support may be e-mailed directly to [abrater@frenchteachers.org] with the applicant's name and AATF Legacy Award in the subject line.



BLACK LIVES IN PARIS: LANGSTON HUGHES AND JAMES BALDWIN

When Langston Hughes was twenty-two years old and working his way to Africa on a freighter, he spontaneously jumped ship at Rotterdam and took a train to Paris, where he arrived with \$7 to his name. A generation later James Baldwin, just two years older than Hughes had been, arrived in Paris with \$40 in his pocket.¹ While they were both marked by their experiences there, and the image of Paris features in their work, their encounter with Paris and their reactions to the city differ. Despite many parallels, a comparison of their lives leading up to their arrival in Paris may help to explain some of the differences in their portrayal of the City of Light.

Both authors have ties to the Harlem Renaissance, but unlike Baldwin, Hughes was not born in Harlem, though he chose to live there later in his life. Baldwin did not know his biological father and grew up with a stepfather who hated whites. Hughes' biological father, who "hated Negroes" (*Big Sea* 40), fled the U.S. to escape the color bar when Hughes was a young child; he was raised by his mother and grandmother and had a tension-laden relationship with his parents. Both had fathers who opposed their becoming writers.

Their arrival in Paris is only separated by twenty-four years, but much had changed in both Paris and the U.S. in that time. In Hughes' formative years, France was perceived by American blacks as more racially tolerant than America. The black regiment known as the Harlem Hellfighters was attached

to the French army in the World War I, and black soldiers enjoyed good relations with the French infantrymen and locals. After the war they returned to the U.S., where they felt alienated and unappreciated. Lynchings of blacks were still frequent in 1919. During the 1920s many black artists, writers, jazz musicians, and entertainers went to live and work in *la douce France* as it was known, where they were treated as equals and benefitted from "Negrophilia." Hughes was part of that emigration and stayed in Paris for five (or some say six) months.

By the mid-to-late 1940s race relations in America had reached a new low, according to Baldwin, who suffered from a sense of rage that he feared might end in his death if he didn't kill someone first. In contrast to Hughes, who had a romanticized view of Paris and who had dreamed of living there, Baldwin claimed that "My journey, or my flight, had not been to Paris, but simply away from America. [...] I ended up in Paris almost literally by closing my eyes and putting my finger on a map" (*No Name in the Street* 376). This claim may be somewhat disingenuous as his mentor and idol Richard Wright was already in Paris and welcomed him when he arrived from the airport. However, the fact remains that in Paris in 1948, even though the city was fertile ground for creative exchange between black writers from the Caribbean, Africa, and the African diaspora as Richard Wright had found, the "Negro" was no longer in vogue as he had been twenty-four years earlier.

Both men were familiar with French writers from the nineteenth century, though what they took from them differs. In his autobiography, Hughes describes how he had been inspired to become a writer: "I think it was de Maupassant who made me really want to be a writer and write stories about Negroes, so true that people in far-away lands would read them—even after I was dead" [34]. When he told his father that he aspired to earn his living as a writer, James Hughes retorted "I never heard of a colored one that did." As soon as the young Hughes named Alexandre Dumas (whose Haitian grandmother, incidentally, had been a slave), his father responded, "Yes, but he was in Paris, where they don't care about color" [62]. On the other hand, Baldwin read Balzac and Flaubert from whom he



Langston Hughes



James Baldwin

learned, according to Campbell, about “the place of French institutions,” and “the play of morality and hypocrisy, and the importance of conventional behavior” [51].

So it was that the two authors arrived in Paris with differing expectations. For Hughes, Paris had become a symbol because Europe was one of those places where “people of all races meet and eat and drink and talk and dance and do whatever they are meeting to do without self-consciousness” [301]. On the ship sailing to Rotterdam, Hughes had met a Frenchman and, employing his high school French, talked about Paris. The more he talked about Paris, the more he wanted to go there “and not just go, but stay long enough really to know the city. I felt sure I would fall in love with Paris, once I saw it” [140]. By the time he was living on *rue Nollet*, Hughes describes his life as “right out of a book,” and he began saying to himself that dreams do come true because “here I am living in a Paris garret, writing poems and having champagne for breakfast” [163]. With his glamorized view Hughes chronicles black life in Montmartre in the Jazz Age.

His autobiography is peopled with the celebrities and millionaires he met while working as a dishwasher at *Le Grand Duc*, which he describes as “almost like a Harlem night club, except for the French boss” [179]. There he rubbed shoulders with black jazz musicians and entertainers, providing him with the opportunity to absorb both the rich-

ness of black culture in exile and the complex jazz rhythms that he worked into his verse. He also met an array of international clients, which inspired his poem entitled “Jazz Band in a Parisian Cabaret.”

Hughes fell in love in Paris. In the chapter entitled “Paris in the Spring,” he writes “it was as golden-green a spring as I have ever seen, fresh and beautiful and utterly Parisian” [166]. The descriptions of Paris in this chapter are filled with lyricism and romance and are sprinkled with French expressions, attesting to the affection he felt for the city. [His relationship with Mary, identified as Anne Marie Coussey, a young Jamaican, is described by Rose as “the one heterosexual relationship of his life” [71]].

Yet at first, he found Paris hard to take. He spent almost all his money on two weeks rent for a small room in a cheap hotel, which he describes as all bed, just space barely to open the door, that was all, and a few nails in the barren wall, on which to hang clothes. No heat in the radiator. No table, no washstand, no chair, but a deep window seat that could serve as a chair and a place to put things on. It was cold, so cold you could see your breath. [*Big Sea* 150]

Again, though, Hughes romanticizes this experience and in describing the girl with whom he shares the room comments on “the quick friendship of the dispossessed,” which may have been some comfort to him. He says: “We spread the food on the bed. It tasted very good and cost little, cheese and crisp fresh bread and a bottle of wine” [150].

Baldwin never romanticized the rundown Left Bank hotels where he lived and in fact describes the sordid rooms as “hostile to romance,” the opposite of the images created in Marcel Carné’s films “once it is oneself, not Jean Gabin, who lives there” [Price 93]. He describes the hotels as “those enormous dark, cold, and hideous establishments in which Paris abounds that seem to breathe forth, in their airless, humid, stone-cold halls, the weak light, scurrying chambermaids, and creaking stairs,

an odor of gentility long long dead” [*Equal* 113]. In *The New Lost Generation*, he asserts that Paris appeared to be a refuge from the American madness, but that in reality it was “a devastating shock [...] a large, inconvenient, indifferent city” [310]. But in *Giovanni’s Room*, the tragic story of a homosexual Paris bartender, Baldwin captures the colorful scenes of the Left Bank’s back alleys and cafes, the markets of Les Halles, and the *habitués* of the bar where much of the action of the novel takes place. In one café, Baldwin describes the lady behind the counter as “one of these absolutely inimitable and indomitable ladies, produced only in the city of Paris, but produced there in great numbers, who would be as outrageous and unsettling in any other city as a mermaid on a mountaintop” [73-4].

Like Hughes, Baldwin fell in love in Paris. In *No Name in the Street* Baldwin discovered that love was the key to life, and it forced him to attempt to deal with himself and to “pry open the trap of color” [366]. Once he got to Paris, he realized that “You don’t ever leave home. You take your home with you” [*Baldwin and Riley* 135], but his Paris years afforded him a clearer focus on the complexity of African American identity and on race relations.

Even though he stayed in Paris that first visit for nine years, lived most of his later life in France, and spoke fluent French, Baldwin did not consider himself an expatriate; he has been called “a long-term Trans-Atlantic commuter” [Burroughs 400], a term that might equally be applied to Hughes. After his initial visit in 1924, Hughes returned to Paris several times throughout his life and just before he died had put a deposit on an apartment in Paris, planning to make his home there.

The two men can be regarded as representatives of two mutually exclusive African American experiences in Paris, as Collins has argued [and for more reasons than I have presented but that are beyond the scope of this paper], yet the city was a respite from the repressive Jim Crow laws black Americans confronted in the U.S. and allowed them the freedom to come of age as writers.

While Hughes enjoyed a life-long love affair with Paris and presents an idealized view of the city, Baldwin took the city personally and wove the characters he met and places he frequented into his fiction and essays.

Langston Hughes and James Baldwin are just two of the black American writers who were deeply influenced by their time in Paris and form part of the mystique that Paris still holds for African Americans, as we shall see in Part Two of "Black Lives in Paris."

► **Jacqueline Thomas**

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Notes

¹ Adjusted for inflation, Baldwin's dollars were worth four times Hughes's, but for both the money would only last for a couple of days.

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AATF WEBINARS

Since March, the AATF has facilitated many professional development webinars to support French teachers as they navigated a transition to virtual or hybrid learning. In March and April, then Technology Commission Chair Catherine Dusselin and her team provided emergency assistance to teachers.

In the summer, a series of zoom meetings was organized to replace the annual convention. These were attended by over a thousand AATF members.

Beginning at the end of July, the AATF began facilitating webinars on hybrid/blended learning for French teachers. The presenters have modeled hybrid teaching strategies on a variety of topics.

In addition to a number of sessions organized by the *Alliance française* to which they have invited AATF members, the AATF has also organized a fall series of webinars on a variety of themes that have been requested by previous participants. Registration is required but is free to AATF members. All AATF members can receive certificates of participation.

Finally, the *Centre de la francophonie des Amériques* has also organized several webinars that they have made available to AATF members. In January, they will begin a series of webinars on black Francophone writers which the AATF will co-sponsor.

All of the past AATF Zoom webinars have been recorded. In most cases, we have also included the participants' PowerPoints and the chat. All information can be found at <https://www.frenchteachers.org/resources/web-based-activities/>.

FALL WEBINAR SERIES

Saturday, November 14: Grand Concours

Week of December 7: Teaching Writing

Week of December 14: Martinique & the French Caribbean

Saturday, December 19: AATF Zoom Chat

All descriptions and registration information can be found at <https://www.frenchteachers.org/resources/web-based-activities/>

AATF DOROTHY S. LUDWIG EXCELLENCE IN TEACHING AWARD

The AATF invites nominations for four annual awards for outstanding teachers, one at each level: elementary school, middle school or junior high school, high school, and postsecondary (university, college, or community college). The purpose of the award is to recognize teachers who have demonstrated excellence and commitment in the teaching of the French language and French and Francophone cultures and literatures.

Each winner will receive a certificate from the AATF recognizing his or her outstanding contribution to the teaching of French and a one-year complimentary membership in the AATF for 2022, a cash award, and a one-year subscription to *Le Français dans le monde*. An official presentation will be

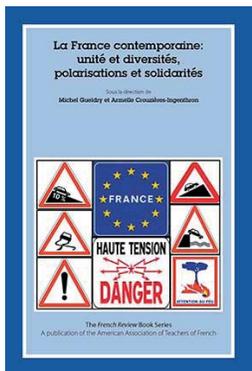
made at the AATF Awards Banquet in New Orleans in July 2021.

Nominations may be made by any AATF member in good standing or by an AATF chapter. The nominee must be an active member of the AATF. All documents must be submitted by **February 1, 2021**. Please see [<https://frenchteachers.org/promote-french/awards-and-grants>] for additional information and the application form

Nomination packages, which should not exceed 5 pages, will be evaluated for evidence of (1) outstanding teaching experience, (2) professional growth and development, and (3) contribution to the profession. Submit the nomination packet electronically in .pdf format (one file with the candidate's name in the file name) to [awards@frenchteachers.org].

AATF MATERIALS CENTER

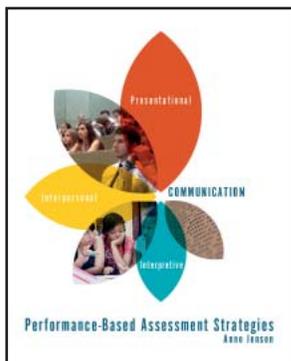
<https://store.frenchteachers.org>



1 ▶ LA FRANCE CONTEMPORAINE

La France contemporaine: unité et diversité, polarisations et solidarités, the 2nd volume in the French Review Book Series is a double volume with 540 pages.

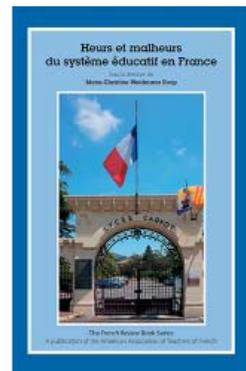
Member Price ▶ \$70



2 ▶ ASSESSMENT STRATEGIES

This volume contains 43 IPAs at Novice, Intermediate, and Advanced Levels, produced by the AATF Commission on High Schools.

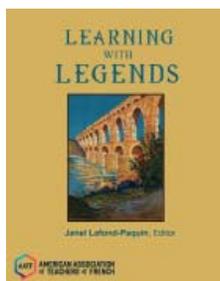
Member Price ▶ \$25



3 ▶ EDUCATION IN FRANCE

Titled "Heurs et malheurs du système éducatif en France," this volume is a collection of articles on the state of the French educational system.

Member Price ▶ \$60



4 ▶ LEARNING WITH LEGENDS

This contains eight lessons based on contes et légendes produced by the AATF Commission on Middle Schools.

Member Price ▶ \$20



5 ▶ CUISINER ET APPRENDRE

contains 34 illustrated recipes in French with classroom activities, reading texts, exercises. The cookbook is completed by a glossary and English versions of the recipes.

Member Price ▶ \$25



6 ▶ MARTINIQUE

Contains 14 *dossiers pédagogiques* which cover topics such as history, cuisine, environment based primarily on videos including panoramas, interviews, and documentaries.

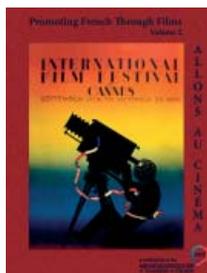
Member Price ▶ \$25



7 ▶ CINEMA VOL. 3 - IMMIGRATION

"Immigration et identité," Volume III contains twenty-one French and Francophone films appropriate for secondary and university levels.

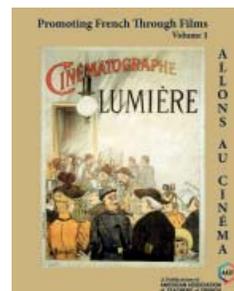
Member Price ▶ \$25



8 ▶ CINEMA VOL. 2

Seventeen French and Francophone films are presented in Volume II. All are appropriate for secondary or university levels; 3 animated films appropriate for middle school.

Member Price ▶ \$25



9 ▶ CINEMA VOL. 1

Fourteen French and Francophone films are presented with vocabulary and activities for the classroom at both secondary and post-secondary levels.

Member Price ▶ \$25

REGIONAL REPORTS

REGION III: MID-ATLANTIC

The Region III chapters featured the rich variety of *le monde francophone* (*la Suisse, le Sénégal, Haïti, la Guyane française, l'Algérie, la Belgique, le Canada et la France*) in their member offerings, ranging from enjoying food and drink together at various restaurants and cafes, guest speakers from the Embassy of France and a past Fulbright scholar, a community drive for books for a Senegalese library in need, pedagogical trainings, immersion days, sessions on distance learning technologies, and more. As this 2020-2021 school year begins, we have begun work to leverage distance-learning techniques for virtual meetings and activities for our membership as well. We especially want to work together to assist those who feel more isolated or who are looking for new or more innovative ways to meet the needs of this "new normal" in the upcoming school year.

ACTIVITIES FOR TEACHERS

In September 2019, the Delaware Chapter hosted a back-to-school happy hour and brainstorming session for the coming year. The Susquehanna Valley Chapter also organized a meet-up in September for members to meet each other, share ideas, and of course, speak French.

The Philadelphia Chapter maintains some special features and activities throughout the year: their newsletter (*le Réverbère*), a group for retirees (*Le Rendez-vous des Retraités*), and a film night followed by discussion (*Soirée Ciné*). The August issue of *le Réverbère* focused on the life and work of Simone Veil. *Le Rendez-vous des Retraités* gathered in November where Fulbright scholar, Pierre Pognon, held a presentation on his native Haiti; in January they met to view two Barbara Barnett documentaries. The chapter's annual *Soirée Ciné* took place in January at the Bryn Mawr Film Institute; Christian Duguay's, *Un sac de billes* was screened, followed by a discussion among attendees. Some other highlights of the past year included Julien Sudaudeau, famous author and professor at Bryn Mawr College, who presented, "Paris: Face B," at the chapter's fall professional development workshop.

After many years of being inactive, the Lehigh Valley Chapter in northeastern Pennsylvania now has President Paul Creamer (also selected to be a Future Leader at the next convention) and Treasurer Jennifer Gipe to lead them in growing a more active and supportive chapter. In November, French instructors from throughout the Lehigh Valley region met to dine, to converse, and to play a variety of made-in-France *jeux de société*. They look forward to growing the chapter and supporting their members in the upcoming school year.

The Northern Virginia / DC Chapter sponsored a variety of events for chapter members such as an evening out to see *Cirque du Soleil* in September; a French immersion night at a raclette-fondue dinner at a Swiss restaurant in January; a get-together at a café in Alexandria, VA in February.

The Maryland Chapter continues to boost membership. Maryland encourages growth with a French strand of presentations at their state conference and does giveaways at a chapter-sponsored table. In addition, one-to-one contacts are made through social media, face to face connections, and in conjunction with other Francophone organizations in Maryland. Communication remains important, and the chapter contacts members as needed to make certain they feel connected to the larger organization and have the resources needed to be successful.

NATIONAL FRENCH WEEK

The November issue of the Philadelphia Chapter's newsletter highlighted National French

Week with a focus on Senegal, including a community drive to raise funds for books at a school in the city of Kafountine. The chapter also organized a members' brunch in November at a local Belgian restaurant.

For National French Week this year, the Maryland Chapter sponsored mini grants for several schools and their excellent activities and innovative plans from elementary schools through the university level. Baltimore International Academy held a successful evening event with all the French immersion students involved in dance and music presentations. Catholic High School also included the entire school community in their week-long celebration. These plans are shared with the entire membership, so everyone can benefit from the great work around the state. Several Maryland schools shared their celebrations on social media which promoted French to other populations near and far. More than ten members gathered at a local French restaurant to enjoy dinner and discuss AATF opportunities for teachers and students.

COLLABORATION WITH OTHER WORLD LANGUAGE ORGANIZATIONS

A workshop planned for May 2020 with Mr. Mathieu Ausseil, Education Attaché at the Embassy of France in cooperation with the Virginia Chapter and Virginia Commonwealth University entitled "Cultures Francophones" was postponed until next year.

The Northern Virginia/DC Chapter held a happy hour reunion open to all French-speakers during the ACTFL convention in Washington DC in November 2019. Mr. Mathieu Ausseil,



REGIONAL REPORTS (SUITE)

the Embassy of France's new Education Attaché, as well as teachers from all over the U.S. who were attending the conference joined us for a lively evening. A French tour of the Museum of African Art in Washington DC sponsored by the local *Alliance Française* unfortunately had to be cancelled due to the pandemic.

COMMUNITY OUTREACH

Several Western Pennsylvania Chapter members are part of a team that rotates weekly visits to a member of the French community with early stages of Alzheimers to provide company and encouragement in French.

GRAND CONCOURS

Widespread participation *Le Grand Concours* took place in March, despite obstacles created by schools closing in March 2020. Many schools in our region completed the contest in the classroom before mid-March, but some proctored their students online after schools had closed. Most chapters were forced to cancel any *remise des prix* ceremonies that were previously scheduled for late spring, due to the pandemic.

Maryland continues to boast national winners at all levels of the National French Contest. The chapter has been a leader in FLES for years as well as performing well at the other levels in the contest.

Respectfully submitted,

- ▶ **Katy Wheelock**
Region III Representative
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REGION IV: SOUTHEAST

The states of Alabama, Florida, Georgia, Mississippi, North Carolina, and South Carolina have been working on building their social media presence, building and/or maintaining strong leadership, and creating more student activities for the 2020-2021 school year. Several chapters report struggles to have members participate, and a couple are struggling to engage new leaders as terms end.

PROFESSIONAL DEVELOPMENT

The Alabama World Language Association Conference continues to recognize the contributions of French teachers. The

Florida Chapter held its annual round of workshops for French teachers during the two-day Florida Foreign Language Association Conference in Orlando last October. During the conference, teachers also met-up at nearby French restaurants and/or attended a French breakfast at the conference venue. The Georgia Chapter met at the Foreign Language Association of Georgia Conference in March. They offered a half-day workshop on authentic resources for French teachers and had their spring meeting. A small group of the Mississippi AATF Chapter met in November, at the Mississippi Foreign Language Association Conference. North Carolina had six sessions over two days for their French strand. In addition, the chapter had a reception and a screening of the film *Le choix de Théo*, including a discussion with Thomas Cauvin, the filmmaker. The Florida Chapter also sponsored several workshops including: "Games in the French classroom," "How to use an authentic reading in the classroom," based on a chapter of *Le Petit Nicolas* with activities for all levels and "les Personnages de la grammaire," a method used in France to facilitate the understanding of French syntax and to practice *la conjugaison*.

EVENTS FOR STUDENTS

There are two activities for students each year in Alabama: the WILD student immersion weekend in the fall and the French Convention in February. Both events had the highest number of participants ever this year. On the eve of the Covid shutdown, and with most schools cancelling at the last minute, 19 Florida schools still participated in the *Congrès de la culture française en Floride* in March. The Georgia Chapter had their annual immersion camp for high school students in French 2 and above. This year they had over 80 participants! It took place on February 20-23, the weekend before the IB oral exams for some students so it was perfect timing for French practice. This year, for first the time ever, some out-of-state students whose online teacher is located in Georgia travelled from Texas, Virginia, and Tennessee to attend. Georgia also held their second annual Cine-gouter in October with over 100 participants. They watched *La cuillère cassée*, an animated movie from Côte d'Ivoire, which won first prize at the Annecy Festival. Georgia also had their

first ever *Galette des Rois* event in January. In Mississippi, students had gatherings in which they made Christmas ornaments and *Galette des rois*.

AWARDS

In Alabama, many French teachers were recognized for Alabama World Language Association awards. The Florida Chapter and the Florida Foreign Language Association named Marilyn Shaffer, Community School of Naples, as the Florida French Teacher of the Year. Her model unit on bullying and harassment inspired others to build upon the topic using her strong unit plan to tailor their own using additional current authentic resources. She was also recognized for her creative activities on the environment and WWI topics involving guest speakers and others in the community.

Distance Learning Success Stories: North Carolina teacher, Emily Burrus organized meetings via Google Meet with Peace Corps volunteers, inviting students and teachers to join.

Respectfully submitted,

- ▶ **Deanna Scheffer**
Region II Representative
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CHAPTER NEWS



SOUTH CAROLINA CHAPTER

The South Carolina Chapter hosted a student immersion weekend in February at Camp Thunderbird in Lake Wylie, SC, right across the NC border. In partnership with the Alliance Française of Charlotte, three schools participated. Students watched *Ma vie de courgette*, had a scavenger hunt, played "What do you meme?", had a pétanque championship, made crêpes, and spoke French.



À VOTRE AVIS...

A PLACE TO SHARE IDEAS, THOUGHTS AND PRACTICES

What would you most like to see presented as a session at an AATF conference and why?

- ▶ **Michelle Emery (VT):** Grading, especially how to convert differentiated learning to grades and proficiency benchmarks to grades.
- ▶ **Kim Dodds (TX):** Presenting grammar in context. While I know this is best practice it is so time consuming, especially for most of us who teach all levels of French. Any ways to streamline this approach and build up a library of resources to draw from would be fantastic!
- ▶ **Mary Ukeje-Mba (MO):** I will like to see a presentation on how to decolonize the French curriculum and the re-evaluation of the Eurocentric views on pronunciation. I think it is time we had that conversation about mother-tongue influences on French pronunciations and how we grade them.
- ▶ **Danielle Amari (NY):** How to discuss and evaluate students' levels of proficiency, and strategies to get to the next level.
- ▶ **Anita Gandhi (CO):** how to take the standards and make them relevant!
- ▶ **Susan Michalski (MA):** Best practices and activities for simultaneous live in-classroom/Zoom instruction.
- ▶ **Jean Slaman Girard (CA):** Using authentic resources in lower levels
- ▶ **Will Thompson (TN):** Engaging students remotely because Covid or no Covid, I think we'll be seeing a lot more remote teaching in the future (which is not necessarily a bad thing; may mean that more schools, especially rural, could offer French by doing so remotely).
- ▶ **Melanie Taylor (TN):** How to organize yourself digitally/switching your brain to be more 21st century when you are used to making photocopies and using workbooks/rocking it old school. I save a bunch of things but never go back to it or remember where to find it.
- ▶ **Nitya Viswanath (IL):** Creative ideas for interpersonal speaking and writing in digital classrooms. Ways to help students use French to develop connections in a digital setting.
- ▶ **Katy Wheelock (VA):** I'd really like to see how to push students from performance to proficiency at the Intermediate High/Advanced Low levels
- ▶ **Keith Grasmann (NY):** Question writing for advanced levels.
- ▶ **Julenne Moore (CO):** My district has 2 target items: social & emotional learning and equity. I would like to see a presentation on incorporating SEL while staying in the target language.
- ▶ **Justin Charles (IL):** Definitely something that needs to be experienced in person like cooperative learning procedures and groupings or hybrid teaching strategies. We have discovered a whole new world, and this is an important time to reevaluate how in-person presentations are utilized. If we go back to 2019 in 2021, we will show that we have learned nothing from this experience.

If you are able or willing to present on any of these topics at the next AATF convention, please submit a proposal!

Our question for the January issue is: What would you most like to see presented as a session at an AATF conference and why? Respond via the AATF Facebook, NB Twitter (@AATFNB), or email nbeditor@frenchteachers.org. *Merci!*

CALL FOR PROPOSALS 2021 CONVENTION IN NEW ORLEANS

The call for proposals for the 2021 AATF convention, to be held July 19-22, has been posted on the AATF website at <https://www.frenchteachers.org/convention/proposal/>. Proposals will be accepted until **December 15, 2020**. The theme for this year's convention is "Laissez les bons temps rouler: Explorer la diversité du monde francophone" Submissions are invited in all areas of French language, literature, linguistics, culture, and pedagogy.



SWEET CRUDE

A NEW ORLEANS BAND CREATING A CONTEMPORARY SPACE FOR LOUISIANA FRENCH

When you hear Sweet Crude play, you are struck by their modern pop-edge wrapped in a French dialect not often heard today outside of Louisiana. Their music is high-energy, filled with contemporary synthesizer, call and response, and brass and percussion that remind you from where they come, New Orleans. You will also hear the sounds and expressions of Louisiana French. Sweet Crude uses Louisiana French to create new conversations and offer their audiences the opportunity to bring the language and culture into their daily lives.

Sweet Crude is comprised of six members, each with a different relationship to the French language and culture: Alexis Marceaux (vocals and percussion), Sam Craft (violinist and vocals), Skyler Stroup (trumpet and keyboard), Stephen McDonald (bass), David Shirley (drums), and Jack Craft (keyboard). When I spoke with Skyler Stroup and Sam Craft for this article, we talked about the work they are doing to normalize Louisiana French, while allowing it to continue to grow in new ways.

"Louisiana French has always been at the center of [Sweet Crude's] concept," said Sam Craft, adding "Louisiana French is both viable and functional and has a long way to go. It's something you can use in a day to day basis...we are trying to normalize it in a way...but also attempt to give it the facelift and updates it would need to be viable in today's age."

From the beginning the band chose to sing in both French and English. "Music is an entry point," said Sam, to the French language and culture. Skyler adds that growing up in Louisiana he "experienced French everywhere, but the more time we spent on these things ... these words and phrases that are a part of our culture that I have grown up with, now I get the fun privilege to understand that's what that means. It's a really fun journey. Coming from a feeling of being an outsider to realizing this is more of my identity than anything I know."

Sweet Crude has produced three full-length albums with over 25 upbeat pop songs in both French and English. Beyond that, Sweet Crude has created the multimedia company New Niveau, a

Francophone-focused media and entertainment group out of New Orleans. Through New Niveau, Sam and Skyler create regular news programs in Louisiana French called *Les Nouvelles Orléans*.

When asked about accessing the Louisiana French language Skyler responded, "The question of how do you get plugged in is a very difficult one and even now it feels like the passion of Sweet Crude and the mission is to create those opportunities in those blank spaces. You have to create new things to make it viable." Sam added, "Song lyrics got me in because I love music. I want to sing these songs and know what I'm singing. Music you can apply immediately, you can sing it phonetically, look it up later, write new songs."

Creating new media and establishing French as the norm is the goal. With projects like *Les Nouvelles Orléans*, *Skyler Learns French*, *Bien Cool*, and *Sweet Food*, there is something for everyone regardless of age and proficiency. "Something locally made we are aiming to normalize to create opportunities for people to use the language in everyday context. You know that Monday through Friday you're gonna get an article from New Niveau and you will know

what happens here in New Orleans." said Skyler. Additionally, Sweet Crude streams concerts live weekly and students and teachers can interact with them through their chat on Facebook and Instagram.

New Niveau has partnered with the Nous Foundation, the *Journal for French Studies*, and will broadcast their *Les Nouvelles Orléans* news program across platforms for students in immersion classes in New Orleans, across the U.S. and the world.

"Music is universal." Sam said. Sweet Crude is creating contemporary content in Louisiana French allowing us to not only access the past but create the present."

Sweet Crude can be found anywhere you listen to music, add them to your playlist today. Learn more about Sweet Crude at <https://www.sweetcrudeband.com/about-louisiana-french> and <https://www.newniveau.com/> or contact them directly at Skyler@Newniveau.com.

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REMINDER: IMPORTANT DEADLINES AND DATES

- DECEMBER 1** Deadline for nominations for Outstanding Administrator [see page 11]
- DECEMBER 15** Deadline for proposals for the AATF Convention in New Orleans [see pages 10, 35]
- DECEMBER 19** Deadline for submissions for NFW Media Contest [see page 13]
- JANUARY 15** Deadline for applications for Convention Travel Award [see page 16]
- FEBRUARY 1** Deadline for nominations for the Ludwig Excellence in Teaching Award [see page 30]
- FEBRUARY 15** Deadline for Exemplary Program applications [see page 17]
- MARCH 1** Deadline for applications for the Valette Legacy Award [see page 27]
Deadline for applications for AATF Small Grants [see website]
Deadline for nominations for AATF Vice-President and Regional Representative [see pages 6, 27]
- MARCH 15** Deadline for applications for Jensen Scholarship [see website]
Deadline for submissions for the FIES Poster Contest [see page 8]

CONTACT REPRESENTATIVES OF QUÉBEC: If you are looking for support or information from the Government of Québec regarding any of their programs, you can go to their Web site to find the most current information for each of the délégations, including Atlanta, Boston, Chicago, Los Angeles, New York, and Washington. Go to www.gouv.qc.ca/portail/quebec/international/usa/delegations/

CONTACT FRENCH GOVERNMENT REPRESENTATIVES: If you are looking for support or information from the French Embassy Cultural Service, you can go to their Web site to find the most current information for each of the consulates, Atlanta, Boston, Chicago, Houston, Los Angeles, Miami, New Orleans, New York, San Francisco, as well as for the Embassy in Washington. Go to www.frenchculture.org

NEW ORLEANS

July 19-22, 2021

Watch for updates:
www.frenchteachers.org

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