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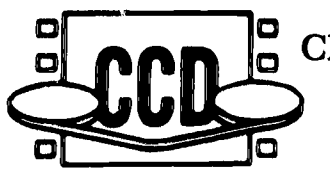
ABSTRACT

Principles of the "St. Cloud" audiovisual language instruction methodology based on "Le Francais fondamental" are presented in this guide for teachers. The material concentrates on course content, methodology, and application--including criteria for selection and gradation of course content, a description of the audiovisual and written language instructional procedures, and an examination of prescribed procedures for evaluation and testing. Sample dialogues illustrate the four phase method of lesson presentation used in the system. (RL)



CENTER FOR CURRICULUM DEVELOPMENT
IN AUDIO-VISUAL LANGUAGE-TEACHING

IMPLEMENTING
VOIX ET IMAGES DE FRANCE
PART I
IN AMERICAN SCHOOLS AND COLLEGES

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SECTION I

PRINCIPLES OF AUDIO-VISUAL LANGUAGE-TEACHING

CHAPTER 1

FACTORS INVOLVED IN TEACHING AND LEARNING FOREIGN LANGUAGES

The goal of audio-visual language instruction has been stated as native-like proficiency in the target language. More precisely, the method attempts to develop "linguistic competence," the knowledge of the function and structure of a language which allows a speaker to spontaneously produce novel spoken and written expressions for the purpose of communication. Operationally, then, the goal is to allow students to spontaneously communicate in a manner acceptable to the linguistic and cultural matrix of the target language.

It is worth stressing that memorization of dialogues or "basic sentences" and the mechanical, non-situational, non-communicative manipulation of slot-substitution or transformation drills[1] is not consonant with the goals as stated here. The overriding concern is the students' induction of the underlying grammatical system of the language from a limited corpus so that he becomes increasingly able to express himself in instances of actual communication. No matter how many basic sentences the student may have over-learned to the point of automatic use, a necessary condition for communication in living situations is the ability to create new sentences consistent with the structure of the target language. Having memorized many sentences cannot be equated with having acquired the grammatical system of a language. If learning a language were a matter of over-learning and storing sentences, an infinite number of sentences would have to be over-learned, which is obviously an impossible task. A similar objection can be cited with regard to the claim that pattern drills develop automatized speech; since in ordinary speech an infinite variety of patterns is used.[2]

It has been claimed that a child acquires his native language without being explicitly taught—in effect, by being exposed to language in communicative use. This may be a partial truth, since it has also been observed that mothers often respond to a child's "incomplete" utterance with a fully expanded adult form.[3] Whether this would qualify as teaching is a matter of definition.

1. John W. Oller and Dean H. Obrecht, "Pattern Drill and Communicative Activity: A Psycholinguistic Experiment," *IRAL*, vol. VI/2, May 1968, pp. 165-174.
2. Leon A. Jakobovits, "Implications of Recent Psycholinguistic Developments for the Teaching of a Second Language," *Language Learning: A Journal of Applied Linguistics*, vol. XVIII/1 and 2, June 1968, pp. 89-109.
3. Roger Brown and Ursula Bellugi, "Three Processes in the Child's Acquisition of Syntax," *New Directions in the Study of Language*, Eric H. Lenneberg, ed., Cambridge, Mass.: The M.I.T. Press, 1964, p. 144.

Nonetheless, the child's contribution to the learning is clearly of the highest order. The complexity of the internalized grammar is such that at the present time no linguist has succeeded in making it explicit. Yet the child is able to learn the grammar under what would appear to be the worst possible learning conditions. The linguistic behavior of models includes slips, mistakes, false starts, and a variety of non-grammatical forms; parents and other adults often respond indiscriminately to children's requests whether they are linguistically correct or not, thereby immensely complicating the reinforcement schedule; adult models often even imitate the children's speech. Additionally, intelligence, external motivation, emotional states, environmental complexity, social stimulation, etc., vary widely. But results—the ability to communicate in one's own language community—are strikingly uniform.

This fact has suggested to some[4] the existence of an innate facility specifically for processing linguistic data which would be potentially informative in implementing second-language learning. This processing facility remains, however, only a hypothetical construct the exact form of which awaits extensive further investigation. In fact, at the present time, the greatest value of the analogy between learning a second language and learning one's native language has been of an inspirational nature. It provides irrefutable evidence that the seemingly insurmountable difficulties of language learning can, in fact, be overcome. With the exception of those severe pathologies, everyone can learn to speak his native language like a native. Research and theory on first language learning has heuristic value in developing language instruction but much more needs to be known about relationships between the variables in first and subsequent language learning.

But even though this is true and though there are certainly differences between first and subsequent language learning, there is no convincing evidence that the essential *process* is or should be different. Citing Bandura and Walters' review of experimental literature relevant to imitative and observational learning, Newmark and Reibel state, "a language will be learned by a normal human being if and only if particular, whole instances of language are modeled for him and if his own particular acts of using language are selectively reinforced. The critical point here is that unless a learner has learned instances of language in use, he has not learned them as language, and that if he learned enough such instances, he will not need to have analysis and generalization about those wholes made for him."[5]

4. Noam Chomsky, *Aspects of the Theory of Syntax,* Cambridge, Mass.: The M.I.T. Press, 1965.
   George A. Miller, "Some Preliminaries to Psycholinguistics," *Language,* R. C. Oldfield and J. C. Marshall, eds., Baltimore: Penguin Books, 1968.
   Jerrold J. Katz, *The Philosophy of Language,* New York: Harper & Row, 1966.
   D. McNeill, "The Creation of Language," *Language,* R. C. Oldfield and J. C. Marshall, eds., Baltimore: Penguin Books, 1968.
5. Leonard Newmark and David A. Reibel, "Necessity and Sufficiency in Language Learning," *IRAL,* vol. VI/2, May 1968, pp. 145-161.

Newmark and Reibel then attempt to systematically demonstrate that this statement applies equally to first and subsequent language learning.

The chief goal of instruction—linguistic competence—and other more differentiated or subsidiary goals to be discussed below are achieved in the audio-visual method by means of techniques consonant with this general statement of language learning. Stages in attaining these goals are further defined in terms of the specific structures, types of sentences, and lexical items which a student must be able to manipulate at given points in the course. These intermediate goals are presented in detail in Section II under The Course Progression.

Obviously included in the aims of instruction are ability in comprehending oral and written expressions at native-like speed, understanding the cultural connotations of set-phrases, abstract terms, affective expressions, etc., and accurate pronunciation, intonation and rhythm. It is clear, then, that the student is involved in discrimination learning, motor skill learning, concept formation, and probably modification of perception, as well as the high-level cognition required for inducing the internalized grammar necessary for linguistic competence. Student variables related to success in each of these kinds of learning have been subjected to a great volume of highly varied research, but despite all of this activity, agreement on theoretical issues has been the exception rather than the rule. Experimental investigations of student and teacher variables affecting success in language learning are of interest, however, in certain pedagogical and administrative decisions concerning language instruction, and provide some guidance in achieving the instructional goals. The majority of relevant research and speculation has centered on the influence of intelligence, sex, verbal and numerical aptitude and achievement, auditory ability, specific language aptitude, motivation and personality factors. Each of these will be considered in turn.

Intelligence: Intelligence is here defined in the traditional way: the scores received on an intelligence test. Obviously, the relation between intelligence, so defined, and success in language learning will vary with the specific test used. Additionally, many different criteria of learning have been used in past studies: final course grades, teacher ratings, standardized language-test scores, etc. Also, there would presumably be a difference in the relationship based on the techniques of teaching used and the specific course objectives: whether the spoken language is stressed, whether the emphasis is on learning translation into the native language, etc. All of these variables, in addition to sampling error and error resulting from unreliability of tests used would affect the recorded relationship between intelligence test scores and language learning. With this in mind, it is not surprising that reported correlations have ranged from .16 and below to roughly .65. The *Otis Quick-Scoring Mental Ability Test* and the *Henmon-Nelson Test of Mental Abilities* have generally

shown higher correlations than other tests (the AGCT, for instance) but even so, in multiple prediction studies, IQ scores have generally been found to be less powerful than other predictors. In one typical study, von Wittich[6] found a .48 correlation and summarized that IQ was the poorest single predictor. It was also typical, unfortunately, that she did not describe the teaching method used. Such studies indicate that IQ tests do measure some factor which is significant in foreign language learning, but that the factor is of relatively little importance even in traditional teaching methods. Pimsleur[7] reports in his review on student factors in foreign language learning that many correlations are about .45. This means that for the studies Pimsleur considered (all performed before 1956), IQ scores accounted for only about 20 percent of the variance in the foreign language criterion measures.

One would expect that IQ would be even less important in audio-lingual and especially in audio-visual language teaching. IQ tests designed for group testing in schools have tended to emphasize abilities which would be predictive of success in general academic study. Traditional language teaching—including explicit abstractions about grammar, memorization of conjugations, declensions, etc., and dictionary-aided translation into the native language—would seem to accord more with this view than newer methods stressing an inductive approach to language learning.

It is worth noting that there is no evidence (although there is some speculation which would require this, for instance, Carroll's 1964 address to the International Conference on Modern Foreign Language Teaching)[8] that IQ scores should enter into the decision on what language teaching method should be used for specific students. Goals of language instruction and pragmatic success with given techniques should be the overriding consideration. Evidence does not support the view that high IQ students learn faster with a particular method.

Sex: Several studies have shown differences in success in language learning according to sex. There is some evidence that girls generally perform better than boys.[9] This difference, however, is

6. Barbara von Wittich, "Prediction of Success in Foreign Language Study," *Modern Language Journal,* vol. XLVI/5, May 1962, pp. 208-212.
7. Paul Pimsleur, Ludwig Mosberg, Andrew L. Morrison, "Student Factors in Foreign Language Learning," *Modern Language Journal,* vol. XLVI/4, April 1962, pp. 160-170.
8. John B. Carroll, "The Contributions of Psychological Theory and Educational Research to the Teaching of Foreign Languages," *Modern Language Journal,* vol. XLIX/5, May 1965, pp. 273-281.
9. Nelson Brooks, Charles F. Hockett, Everett V. O'Rourke, "Language Instruction: Perspective and Prospectus," *Bulletin of the California State Department of Education,* vol. XXXII/4, November 1963.
   Ralph R. Leutenegger, Theodore H. Mueller, and Irving R. Wershow, "Auditory Factors in Foreign Language Acquisition," *Modern Language Journal,* vol. XLIX/1, January 1965, pp. 22-31.
   John B. Carroll and Stanley M. Sapon, *Manual of Modern Language Aptitude Test,* New York: The Psychological Corporation, 1958.

almost certainly the result of motivational differences and the general cultural influence of Western society. In general, girls tend to do better in language skills and worse in mechanical and scientific areas.[10] This difference in performance obviously accords with the widespread cultural definition of feminine and masculine roles, especially in the middle and lower classes.

An interesting but outdated study by Spoerl[11] seems to indicate that IQ is a better predictor of success for girls than for boys. If this difference does in fact exist, it would suggest that girls use a different strategy for language learning than boys. Unfortunately, the implications of these results have not been explored to the extent that seems warranted.

Verbal Aptitude and Achievement: Results of studies in this area have been very similar to those for IQ scores. There appears to be a consistent but rather slight correlation between scores on verbal aptitude tests and/or English grades and language learning success. There is at the present time no empirical support for the view that a large vocabulary or unusual skill in native language diction correlates highly with successful language learning. As an example, Payne and Vaughn[12] studied 86 students of Italian in an intensive college course using the SAT-Verbal test as one predictor variable and found only 3 significant correlations (of .29, .28, and .32) among their eight language criterion scores. Yet the SAT-V is quite powerful in predicting college English scores.

English course grades have fared somewhat better as predictors. This is not surprising considering that grades are to some extent a measure of actual performance, ordinarily a more powerful predictor than any test. The von Wittich study found a correlation of .6623 between English grades and foreign language grades, accounting for about 44 percent of the variance in the criterion. There was considerable overlap with IQ, however, since the two measures taken together (IQ plus English grades) correlated with the criterion at only .6818. Furthermore, English grades correlated with mathematics grades (at .6719) at least as well as with foreign language grades (at .6623). As a result of these similar findings, the prejudicial belief that students who do not do well in English courses will necessarily do poorly in foreign language courses is losing force. Yet, there are remnants of this belief and wider dissemination of such reports would be desirable.

Numerical Aptitude and Achievement: Some results have shown that mathematical aptitude scores and course grades are relatively successful in predicting foreign language success. In the Payne and Vaughn study cited above, the SAT-Mathematical test correlated

10. Donald Ross Green, *Educational Psychology,* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964, p. 23.
11. Pimsleur, Mosberg and Morrison, *op. cit.*
12. David A. Payne and Harold A. Vaughn, "Forecasting Italian Language Proficiency of Culturally Immersed Students," *Modern Language Journal,* vol. LI/1, January 1967, pp. 3-6.

significantly with six of the eight language criteria (at .40, .41, .36, .29, .38, and .44). Such results have not been found invariably, but it does appear that numerical aptitude and achievement represent a unique factor in language learning prediction.

Various explanations have been suggested: an underlying symbol manipulation ability, a specific intelligence factor, a curriculum selection effect, a regression effect due to selection and attrition, etc. Unfortunately none of these alternative explanations has been selectively analyzed and subjected to empirical study.

Auditory Aptitude: Studies of auditory aptitude, typically using the Seashore Test of Musical Talents, have resulted in a complex pattern of results from which it is difficult to extract any simple conclusion.[13] This, again, is not surprising since, as with IQ, criteria of learning success have varied widely. A recent study by Leutenegger, Mueller, and Wershow[14] reflects the general pattern of these studies. They used as criterion the number of errors on daily laboratory tests which followed taped drills on given aspects of structure. From the subscales of the Seashore test, Tonal Memory was significant in predicting the criterion scores of females studying French but failed to reach significance with male students of French or with students of Spanish. None of the other subscales predicted significantly. The authors point out, however, many reasons why the findings can not be considered a crucial test of the role of listening aptitude tests scores in predicting foreign language success. Their reasons seem convincing.

At present, one would still expect that certain subscales of the Seashore test would correlate significantly with sensitive criteria directly related to the oral-aural aspects of language.

Language Aptitude: The *Modern Language Aptitude Test*[15] written by Carroll and Sapon and the Pimsleur *Language Aptitude Battery*[16] both make modest claims to be measuring skills unique to language learning. The *MLAT* has five subtests: (I) "number learning" requires the student to learn to manipulate an artificial number system using nonsense syllables; (II) "phonetic script" requires the student to associate phonetic symbols with English phonemes; (III) "spelling clues" requires the student to select an English synonym for an English word presented in abbreviated form; (IV) "words in sentences" requires the student to select the word or phrase in a written sentence which performs the same function as an indicated word in a series of key sentences; (V) "paired associates" requires the student to memorize "Kurdish-English" vocabulary equivalents.

13. Ralph R. Leutenegger and Theodore H. Mueller, "Auditory Factors and the Acquisition of French Language Mastery," *Modern Language Journal,* vol. XLVIII/3, March 1964, pp. 141-146.
    Also Pimsleur, Mosberg and Morrison, *op. cit.*
14. Leutenegger, Mueller and Wershow, *op. cit.*
15. John B. Carroll and Stanley M. Sapon, *Modern Language Aptitude Test,* New York: The Psychological Corporation, 1958.
16. Paul Pimsleur, *Language Aptitude Battery,* New York: Harcourt, Brace & World, Inc., 1964.

A factor analytic study of the subtests seems to indicate that the main skills measured are "memory," "auditory alertness," "sound-symbol association ability," English vocabulary, and sensitivity to grammatical structure.

The Pimsleur test includes an English vocabulary test which probably functions much as an intelligence test, a "language analysis" test in which the student performs a task very similar to a pattern drill, a sound discrimination test, and a "sound-symbol" test in which the student selects the best spelling for an "English" nonsense word. The final score also includes grade point average and the responses to a short motivation scale.

Validity coefficients for both tests, considering only the performance parts of the Pimsleur test (i.e., eliminating GPA and motivation), are similar. Reported coefficients for the *MLAT* range from .25 to .78 for high school students. Obviously, in many cases, prediction is quite satisfactory.

However, as Fisher and Masia[17] point out in their review of the *MLAT*, it is impossible to tell from present data whether the subtests of a language aptitude test measure anything like "primary language abilities" because instructional techniques and goals are not specified in validity studies. The specific tasks a student is required to perform in and out of class and the specific skills which he is expected to learn would presumably determine to a considerable extent how well a given aptitude test could predict a performance. This is the same problem which affects IQ scores mentioned above. "Primary language abilities" can be isolated only if "language learning" can be defined, and presently the only possible definitions are based on pragmatic success in specific course goals. There remain as many definitions as courses, and existing studies with aptitude tests are of relatively little value in guiding theoretical judgment about factors in language learning.

Personality and Motivational Factors: Many multiple prediction studies of foreign language learning success mention in their discussions that, no matter how large the predictive battery, there remain large proportions of the variance which must be explained by personality and motivational factors. There has been little success in making these explanations, however, even though certain of the relevant theoretical issues are unusually clearly defined. There has been relatively little hypothesis testing which would reflect either favorably or unfavorably on any kind of unified theoretical approach to language learning.

Gardner and Lambert[18] found a clear relation between two measures of motivation and success of 11th grade English speaking

17. Wayne D. Fisher and Bertram B. Masia, "Review of *Modern Language Aptitude Test*," *The Sixth Mental Measurements Yearbook*, O. K. Buros, ed., Highland Park, N.J.: The Gryphon Press, 1965, p. 634.
18. R. C. Gardner and W. E. Lambert, "Motivational Variables in Second-Language Acquisition," *Canadian Journal of Psychology*, no. 13, 1959, pp. 266-272.

students of French in Montreal. The two measures devised were a "motivational intensity scale" which correlated .40 with teacher ratings of oral and aural skills and an "orientation index" which correlated .34. The orientation index was designed to determine what kind of motivation students had for learning French, whether integrative (based on the desire to be like and freely communicate with French-Canadians) or instrumental (based on the utilitarian desire to use French for other personal goals, such as graduate study). A later study of Gardner's[19] confirmed the relationship and included the interesting finding that language skills stressed in the Montreal schools' success could partly depend on intelligence factors. *Communication* skills, however, appear to depend almost entirely on integrative motivation. This finding is of obvious special interest in audio-visual language instruction where the defined goal is precisely the ability to communicate.

Additionally, in a later review, Lambert[20] states, "Further evidence indicates that this integrative motive was the converse of an authoritarian ideological syndrome, opening the possibility that basic personality dispositions may be involved in language learning efficiency."

This point is of considerable interest theoretically because it, along with Gardner and Lambert's other work, would seem to lend support to a theory of language learning based on the social-learning synthesis of Bandura and Walters.[21] This approach suggests that an important student task in language learning is imitating—overtly or covertly—a model producing whole instances of speech. (A further requirement would be the induction of an internalized grammar as discussed earlier.) As conceived by Bandura and Walters, imitative behavior can result in learning rather lengthly responses as a whole. "Relevant research demonstrates that when a model is provided, patterns of behavior are typically acquired in large segments or in their entirety rather than through a slow, gradual process based on differential reinforcement."[22]

If, as seems likely, this type of imitative behavior accounts for part of the learning in an audio-visual classroom, characteristics of the model (both the teacher and other native speakers the student encounters), and of the learner in relation to models, would be relevant to language learning. The limited amount of research reflecting on the effect of model and observer characteristics suggests several variables of consistent importance, such as the dependency and emotional arousal of the observer and the status of the model in the ob-

19. R. C. Gardner, "Motivational Variables in Second-Language Acquisition," unpublished Ph.D. thesis, McGill University, Redpath Library, 1960.
20. W. E. Lambert, "Psychological Approaches to the Study of Language, Part II: On Second-Language Learning and Bilingualism," *Modern Language Journal*, vol. XLVII/3, March 1963, p. 115.
21. Albert Bandura and Richard H. Walters, *Social Learning and Personality Development*, New York: Holt, Rinehart and Winston, Inc., 1967.
22. *Ibid.*, p. 106.

server's eyes, each of which is directly testable. Such tests, unfortunately, have not been performed in any systematic way which would determine the validity of this theoretical approach to language learning.

Teacher Expectancy: It is only recently that research has begun to show that teacher expectancy exerts considerable influence on student performance, and that when teachers were deliberately misinformed about the abilities of their pupils, being told that they had an unusual potential for intellectual gains, some 20% of the class (selected at random) did show significantly greater gains than did the remaining children in each of the 18 classrooms involved.[23]

> A large body of educational research holds that a teacher's expectations are a major—perhaps the major—determinant of pupils' performance. In the classic foundation experiment, a teacher was told that several perfectly normal children were marginally retarded. Sure enough, at the end of year, the mislabeled children were performing well below the rest of the class.[24]

The Audio-Visual (Structuro-global[25]) Method: General Principles

I. LANGUAGE

Language is considered a set of abstract psychological principles that underlies and makes possible overt verbal behavior. This set of principles constitutes a person's competence as a speaker. The abstract principles are formulated through the interaction of a human's innate language learning capacity with his linguistic environment. This set of principles (or grammar) specifies the infinite number of grammatical sentences available in a language and accounts for the creativity of language use, i.e., the ability to produce and understand novel utterances.

Language and culture are considered as intimately related, and therefore cultural context assumes a crucial role in the presentation of language-in-use. Non-verbal (paralinguistic and kinesic) behavior is considered essential in communicative interaction and forms an integral part of the presentation of language-in-use.

Competence in a language includes the ability to determine the communicative needs of a situation, to decide what is an appropriate response (emotionally, culturally, contentively), to select the necessary grammatical (expressive) machinery, and to determine what non-linguistic behavior is appropriate. Provision for these elements must be made in the learning process. Language is a social and indi-

23. *Education U.S.A.*, A Special Weekly Report on Educational Affairs, Washington, D.C., September 25, 1968.
24. *Philadelphia Sunday Bulletin*, Report of the Board of Education, December 4, 1966.
25. This term has been applied to the method by Prof. Petar Guberina in his article "The structuro-global audio-visual method" in the *Revue de Phonétique Appliquée*, and appears frequently in the literature.

vidual phenomenon, and instructional procedures should therefore involve expression and communication.

II. LANGUAGE AND SITUATION

Language is considered an acoustic-visual ensemble: the situation cannot be separated from the elements that constitute its linguistic expression. Social and affective motivation are essential aspects of language generating situations. Affectivity is conveyed in intonation and gestural behavior. A language-generating situation should contain a communicative dynamic to motivate dialogue interaction. Spoken language is basic to the method, since the purpose and function of language—expression and communication—and the formal structure of language, constitute language-in-use. To teach structure apart from use is not to teach language as language.

III. THE AUDIO-VISUAL MEDIA

Dialogue is the constant link between context and expression, and the picture is the means by which the semantic content of the dialogue is conveyed.

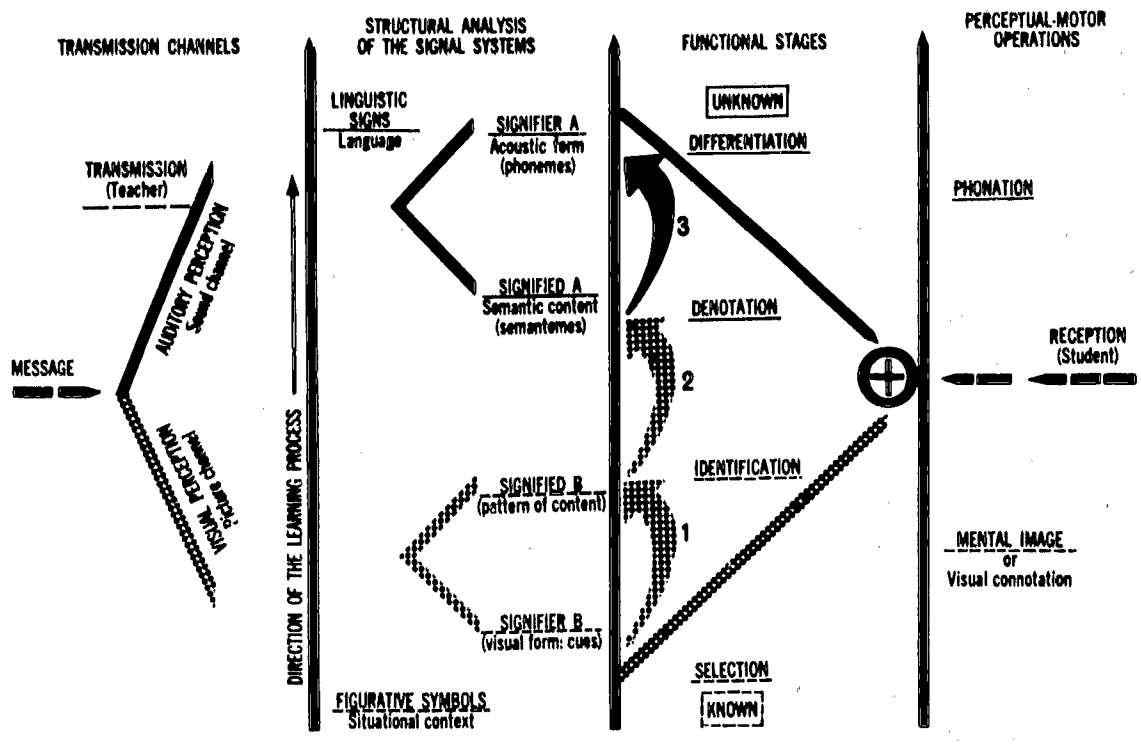
In audio-visual language learning it would appear that students progress from a *compound* linguistic system, wherein the items of the second language are "added" to the native language, to a *coordinate* system, in which the two languages function independently, as appears to be the case with pure bilinguals. In second language learning, instructional procedures have a considerable effect in determining the way in which two languages coexist psychologically. The audio-visual method organizes instruction to minimize the negative effect of the native language (interference) and cultivates the development of a coordinate system. The use of audio-visual media makes the process possible.

The acquisition of meaning

In traditional second language instruction, the semantic interpretation of sentences was specified by reference to the learner's native language. The paired-associate model—equating words in the native language with words in the target language—has been the modus operandi in the organization of traditional language materials. However, as Sapon (1964) observes: "A fundamental problem in this application of the paired associate model is that all native language responses must serve as stimuli for the second-language responses, or in other words, that second-language stimuli must be 'interpreted' in terms of the native language. If a verbal response to a physical stimulus can be considered a coded response some distance removed from the original stimulus, then a second language response through a paired associate model yields a coded response to a coded response to an original event."[26]

26. Stanley M. Sapon, "Micro-Analysis of Second-Language Learning Behavior," *IRAL*, vol. III/2, May 1965, p. 133.

In the audio-visual method, semantic information is framed in a visual metalanguage (a situational context), rather than the learner's native language. Language and situation interact in dialogue form. Referential meaning derives from the interaction of visual elements in context, such that a pattern of content is perceived, by associating figurative symbols in the situational context with linguistic signs. The chart below[27] delineates this process in detail. Furthermore, the situational context provides information with regard to social and affective motivation, as revealed in intonation and rhythm, gestural behavior, facial expressions, features of content and context, etc.



Words in a sentence interact; consequently, intraverbal context (the semantic properties of words in combination) and immediate constituent structure determine the interactions between the meanings of the words in a sentence. The process of understanding, therefore, requires that sentence structure be identified.

Since a linguistic system is a complex system of meaningful contrasts, it is through opposition and contrast with other elements in the system that the meaning and function of an element are distinguished and acquired. This principle has been employed in the presentation of structures and should be observed in the instructional process.

The manipulation of structure in-situation

A language is a vehicle for communication and consequently the manipulation of structural elements, which is an application and extension of a learner's developing internalized grammar, should be

27. Based on the work of Victor Ferenczi in *La Perception de l'Espace Projectif*, Paris: Didier, 1966, p. 42.

linked to meaningful communicative activity (the transmission of meaning). This is contrary to the contention that teaching structural manipulation is distinct and accomplished apart from the teaching of the communicative use of language. As Newmark and Reibel observe: "structural drills, in which the student practices switching quickly from an utterance appropriate for one situation to another utterance appropriate for quite another situation, are ineffective in principle. They force the student to produce utterances whose use is made difficult to grasp, unless he has the rare skill . . . of imagining a whole fresh situation for every utterance, while keeping up with the mechanical requirements of the exercise."[28] In the audio-visual method, the situational context is a constant semantic framework in terms of which structure is manipulated. Structural manipulation in the audio-visual method is in the form of a question-answer exchange, thus simulating actual communication and requiring language to perform its social function.

The creative production of language (generation of novel utterances) constitutes an integral part of the final phases of instruction, in which the content and form of messages are determined by the students in communicative interaction.

Auditory Perception—Phonetic Correction

The brain perceives sounds on the basis of certain optimum, preferential acoustic features which are determined by the phonological system of a language. Each language possesses a distinctive sound grid, whose function is selective. Accordingly, a listener tends to perceive foreign language sounds on the basis of his native language; and, therefore, the development of correct pronunciation involves perceptual discrimination as well as articulatory facility.

It is not necessary to know the point of departure of the student —his native language—but the point of arrival, i.e., the mistake system that develops from the interaction of the native and target languages. Once the mistake system has been determined, corrective procedures can be applied.

Structuro-global

A collection of elements consisting of interacting and interdependent parts is a system. In the audio-visual method, the term structuro-global refers to the constant interrelationship of situation —context—picture—semantic group—meaning (global) organized and functioning as a structure.

28. Newmark and Reibel, *op. cit.*

IV. EDUCATIONAL OBJECTIVES—SHORT- AND LONG-RANGE

The *over-all goals* in modern foreign-language study are effective communication and cultural understanding. The *specific goals* are:

a. To *understand* a foreign language when *spoken* at normal speed on a subject within the range of the student's experience.

b. To *speak* well enough to communicate with a native speaker on a subject within the range of the student's experience.

c. To *write,* using authentic patterns of the language.

d. To *read* with direct understanding, without recourse to English translation, material on a general subject.

e. To understand linguistic concepts, such as the nature of language and how it functions through its structural system.

f. To understand, through the foreign language, the contemporary values and behavior patterns of the people whose language is being studied.

g. To acquire knowledge of the significant features of the country or area where the language is spoken (geographic, economic, political, etc.).

h. To develop an understanding of the literary and cultural heritage of the people whose language is studied.[29]

In the chapters that follow, the course content, methodology and application are considered: criteria for selection and gradation of course content, a description of the composition and design of the course, a presentation of the audio-visual and written language instructional procedures, and an examination of procedures for evaluation and testing.

29. Taken from *Guidelines for NDEA Title III,* issued by the Department of Health, Education and Welfare, Bureau of Educational Assistance Programs, January, 1965.

CHAPTER 2

CONTENT AND DESIGN OF THE COURSE

In order to teach a language, several problems must be considered before any instruction can take place. These problems are: a) the language content, b) the course objectives, c) the conditions that are necessary to assure success in meeting the objectives, d) the materials which will help to achieve the objectives, e) the method to be used to effectively implement the materials, and f) the background, training, and experience necessary for the teacher to carry out the instructional process.

The question of which particular French linguistic content to be taught is usually decided by the materials and/or the dialect of the teacher. But the question of materials should concern the teacher and the school authorities, since it does determine the end results to a greater degree than many realize. For example, materials are prepared on the basis of some conception of what a learner should be taught. Therefore the *content* of the materials has been selected and put into some order by someone. The question then of an objective basis in the selection of the materials is critical to the educational aims. Who then is competent to create teaching materials? This is as critical a question as that of who is competent to evaluate and select them.

The area of *course content* is one that has received ever increasing attention in the past few years, as the question of *teaching objectives* has become more obvious. The statement that any good teacher can accomplish any stated set of objectives with any materials, has become suspect, if not totally rejected, as a statement of fact. Now that objective test instruments are becoming available in the foreign-language field, both course content and teaching objectives, as well as the teaching behavior itself, are under close examination.

Since a language consists of "all the possible utterances a native speaker can produce," it should be obvious that to collect a complete inventory would be impossible. Further, it is neither necessary nor desirable to make a complete inventory, since by extrapolation a fundamental corpus can be deduced. There is a finite number of structures and transformations on the basis of which utterances are generated.

It is clear then that a *selection* and a *progression* of these thousands of language items must be made; and that it is not reasonable to assume that "all of a language" (all possible utterances, dialects, all written forms, literary conventions) is what we must attempt to teach.

The question of who is competent to make the selection and determine the progression of language items to be taught was considered in depth by the UNESCO committee some twenty-one years ago.

Linguistic Content[1]

PURPOSE

From 1947, a UNESCO committee of linguists had been considering the role of language in the global strategy against ignorance and misery. It was believed that spreading "languages of civilization" would aid in communication with peoples of underdeveloped countries and, ultimately, through such communication, would help to raise their standards of living. Languages of civilization were defined by two categories: those indigenous languages which were given written form, and existing "world" languages, particularly English and French. We should recognize that French efforts were directed toward both of these categories, but the second was preeminently consistent with national interests:

1. spreading its language in the overseas territories;
2. teaching it to the greatest possible number of foreigners;
3. teaching it to the immigrants who come to work in France.[2]

Hence, in 1951, the Ministère de l'Éducation Nationale set up the original Commission for the specific purpose of conducting a study in the adaptation of the French language to "rapid and efficient diffusion."[3] In the same year the École Normale Supérieure de Saint-Cloud was designated as the center for experimental studies and research. The identification with a teacher's college emphasized the intention that the purpose of the study should share the aims of formal education. *Le français fondamental* was not to be a closed language like Basic English, but rather a foundation of correct French which might serve for continued study while functioning as a level of minimum adequacy.[4]

PERSONNEL

The original Commission (1951-1955), appointed by the Ministère de l'Éducation Nationale, was headed by the late Marcel Abraham, Inspecteur Général de l'Instruction Publique, Directeur du Service Universitaire des Relations avec l'Étranger et l'Outre-

1. Adapted from Joan C. Kist, *Analysis and Critique of a Major Curriculum Study: "La Commission du Français Fondamental"*. Philadelphia and New York, Chilton Books, 1962.
2. Georges Gougenheim *et al., L'Elaboration du français élémentaire: Etude sur l'établissement d'un vocabulaire et d'une grammaire de base*. Paris: Didier, 1956, p. 7.
3. *Idem.*
4. *Ibid.*, p. 12.

Mer au Ministère de l'Éducation Nationale. The qualifications of the members called to serve with him as listed in the original study, suggest that the composition of the Commission was thoroughly consistent with the purpose of the study. The balance of representation among linguists, administrators, educators, and teachers seems to have favorably influenced the conduct of the study.

The role of a teacher's college in coordinating research activities is also significant. Technical advice and assistance was enlisted from the Centre d'Études Radiophoniques.

THE PROBLEM

> To assure the rapid diffusion of a language, a streamlining, which will leave only the essential elements, is required. But these essential elements must be truly known.[5]

While the introduction to the *Élaboration* was devoted largely to the consideration of the purpose of the study, the first chapter develops the statement of the problem. Reference is made to the "Carnegie Report" or, more exactly, the *Interim Report on Vocabulary Selection for the Teaching of English as a Foreign Language* (London: P. S. King and Son, 1936). This report was issued as the result of two conferences (1934, 1935) held in New York and London to consider the simplification of English as a foreign language. Called at the suggestion of Dr. Michael West, among the conferees were E. L. Thorndike and R. H. Fife of Columbia and C. T. Loram of Yale. It is interesting that one of the originators of Basic English, C. K. Ogden, declined his invitation to attend these conferences.[6]

The Commission studied the Carnegie Report's nine possible objectives for a limited vocabulary and concluded that they could be more broadly grouped as:

> 1. Teaching in schools:
> a. functional;
> b. cultural.
> 2. Teaching to linguistically diverse populations.
> 3. Needs of the traveler and tourist.
>
> The objective of *le français fondamental* relates primarily to both subdivision a. of the first group and to the second group.
>
> It will furnish, in effect, a baseline of vocabulary and grammar which will serve for a functional teaching of French in foreign lands. Concomitantly, it will be possible, with the addition of a few terms, for travelers and tourists (3rd group) to use it.
>
> It will also serve as a point of departure for the acquisition of a more mature cultural vocabulary (subdivision b. of the first group).[7]

In essence, then, the problem might be phrased: What baseline of vocabulary and grammar is essential to the functional teaching of French as a foreign language?

5. Gougenheim, *et al.*, p. 10.
6. *Ibid.*, p. 17.
7. *Ibid.*, p. 19.

The Commission stated the problem well and clearly defined its limits to content selection for a functional goal.[8]

The problem is truly significant, for it probes a basic curriculum issue:

> One of the most difficult tasks of curriculum building is the selection of subject matter appropriate to the objectives of instruction.[9]

ASSUMPTIONS

The use of the word "functional" in the definition of the problem imposed a limit which reflected the purpose of the study. With this limit in mind, two assumptions were made which underlie the procedures of the study. First, if the language is to be taught functionally, the baseline of vocabulary and grammar should be obtained from the spoken language. Second, statistical frequency will reveal what is essential to this functional knowledge.

Although the assumptions are not labeled as such, they are indirectly discussed in Part One of the *Élaboration*. This portion of the book amounts in itself to an exhaustive study of studies in vocabulary simplification. A prominent place is given to G. E. Vander Beke's *French Word Book* (New York: Macmillan, 1935). Vander Beke sampled eighty-five excerpts from representative school reading materials with a total of more than 1,000,000 words. Frequencies were recorded but were not used except to give relative places in the vocabulary to words of equal range. Words were included in Vander Beke's vocabulary if they appeared in each of five or more excerpts (i.e., range $\geqq 5$). The Commission's critique of Vander Beke's study is also a justification of the assumptions mentioned above. A particularly revealing example is the following comparison of two words meaning "when":[10]

	Range	*Frequency*
quand	79	1116
lorsque	74	395

The misleading nature of range as opposed to frequency, and the inferiority of the literary language as a source of functional vocabulary are discussed in the commentary upon this and other examples:

> . . . the written language makes use of the two terms to obtain an effect of variety, but effectively keeps its preference for the more usual word.
>
> Therefore, the French Word Book of Vander Beke leaves the impression of a vocabulary from another century, of a literary vocabu-

8. The word "functional" was selected as the best translation of the word *pratique* since current usage of that English term implies the attribute of true communication intended in the French. The English cognate "practical' presently seems to have a connotation of the phrase-book level of foreign language study.
9. B. Othanel Smith, William O. Stanley, and J. Harlan Shores. *Fundamentals of Curriculum Development*, rev. ed. Yonkers-on-Hudson, N.Y.: World Book, 1957, p. 126.
10. Gougenheim, *et al.*, p. 38. This example is the extreme; it was recognized that *quand* is used as two parts of speech, *lorsque* as one.

> lary, far-removed from everyday life. It can give appreciable results when it is a matter of facilitating the reading of texts studied in American schools, since it is founded upon the sampling of excerpts from these or analogous texts. But we would not expect to derive from it a method of teaching French vocabulary as it really exists in the present day world.[11]

PROCEDURES

The procedures used are stated very succinctly:
1. the *frequency* of words in the *spoken* language;
2. the study of the most useful *dispositives;*
3. rational empiricism.[12]

In other words, the Commission combined three procedures: statistical, logical, and pragmatic. The first two were used in the conduct of the study itself; the third was applied as a control procedure in drawing conclusions from the findings.

Statistical frequency was the basic procedure used. In order to obtain the sampling of current French speech, members of the Commission, or trained assistants, recorded conversations of 301 subjects. Their selection reflects the technique of a stratified random sample as to sex, region, class, and occupation. It was apparently not convenient to obtain ages in all cases. The recording apparatus was similar to a "Dictabelt" ("Recordon"), the microphone was visible, and the location was usually the relaxed atmosphere of an interviewer's home. The subject was aware of the purpose of the recording and assured of confidential protection. Topics such as politics and religion, which might cause reticence in conversation or a loss of spontaneity were avoided. The interests of the subjects, not the interviewer, gave direction to the conversation.

Of the 301 subjects, the interviewers were satisfied that 275 met the criteria of "natural speech and spontaneous expression."[13] The breakdown of these subjects into categories is as follows:[14]

Age/Sex			*Region*	
Men	138	adult	Parisian	86
Women	126	adult	Provincial	133
Children	11	school-aged	Unspecified	56

Class	
Lower	27
Lower-Middle	103
Upper-Middle	68
Upper	59
Indeterminate	18

11. Gougenheim, *et al.*, p. 39.
12. *Ibid.*, p. 11.
13. *Ibid.*, p. 58.
14. Adapted from tables in Gougenheim, *et al.*, pp. 58-59.

Occupation	
Liberal and Intellectual Professions	104
White- and Blue-Collar Workers	34
Laboring Classes	31
Merchants	17
Domestic Workers	12
Farmers	8
Unemployed Women	28
School Children	11

The topics of conversation, usually transcribed by the interviewer himself, were distributed in the following way:[15]

Topic	*Subjects*	*Stenographic Pages*
Profession	94	226
Family and Friends	69	173
Trips, Travel	41	124
Health, Illness	43	56
Personal Vehicles for Transportation; Airplanes	17	47
Scenes from Daily Life	21	36.5
Literature, Arts, Shows	23	65.5
Sports, Games	21	41.5
Homemaking	14	36.5
Student Life	12	28
Meals	9	21
Miscellaneous (short, unclassifiable passages)		181.5

The final count was 312,135 words, representing 7,995 different words. The same transcriptions were used for a frequency count of grammatical forms.

In order to discuss the second procedure, we shall have to anticipate some of the findings. *In medias res*, the Commission found that it would need to reevaluate the role that statistical frequency could assume in the procedural context. As findings began to take shape, it was observed that the noun was flunking the frequency test. The collective mind of the Commission was directed toward this problem with an educated "hunch" that here was a different order of vocabulary which would respond to a different measure. This vocabulary classification had already been identified by its conspicuously poor showing in statistical frequency and the words were labeled as "dispositives."

> Such is the name that we shall give to these words with a weak and instable frequency, but which are nevertheless common and useful. We call them thus because, although they are not often uttered or written . . . , they are *at our disposition*. . . .[16]

15. Adapted from tables in Gougenheim, *et al.*, pp. 59-60.
16. Gougenheim, *et al.*, p. 142.

Actually, the notion of dispositivity was at least logically compatible with independent research concerning psychological aspects of vocabulary acquisition in which one of the members of the Commission, René Michéa, was then engaged. It was he who designed a simple experiment to test the concept of dispositivity under experimental control. He asked twenty-nine ninth and tenth grade pupils at the Lycée de Périgueux to do the following:

> Think of a railroad trip from the time you are at the station and write the first twenty words which come to mind.[17]

Of the thirty-four most frequent words tabulated, all but three were nouns. The experiment was replicated in two other schools with similar results. As interpreted by Michéa:

> In the presence of a *given situation,* the words which first come to mind are those which are especially linked with that situation and characterize it, that is to say nouns. The other parts of speech, however, appear only when it is a matter of expressing relationships between things. Memory, based upon the association of ideas, is selective: it does not obey a simple law of probability.[18]

It was decided that in this frame of reference, statistical frequency could be employed in determining the "degree of dispositivity" of nouns.

> In order to determine the degree of dispositivity we had recourse to the method of centers of interest. This notion of the center of interest, well-known in teaching, had been recommended by Mr. Michéa, in his article in *Les Langues Modernes,* as a basis for *teaching* concrete words. It appeared to us that it could also serve as a basis for a procedure of *investigation.*[19]

Thus, an investigation of nouns was conducted for sixteen centers of interest among 904 school children, aged nine or above. The subjects were distributed among four departments, representing a regional cross-section of France:[20]

Dordogne	120 urban boys	
	120 urban girls	
	130 rural boys	
	130 rural girls	
Marne	75 boys	133 urban pupils
	98 girls	40 rural pupils
Eure	73 boys	80 urban pupils
	12 girls	5 rural pupils
Vendée	90 boys	130 urban pupils
	56 girls	16 rural pupils

17. *Ibid.*, p. 144.
18. *Ibid.*, p. 148.
19. *Ibid.*, p. 149.
20. Tabulated from data in Gougenheim, *et al.*, p. 153.

Explicit instructions as to the experimental controls were prepared for distribution with forms for the pupils. The instructions included everything from assurance to the prospective participating principal that his reputation would not be tainted by his pupils' spelling errors to the admonition that pictures should be removed from the walls to prevent incidental prompting of words. In each department, the investigation was directed by an *Inspecteur* of education, a teacher's college director, a member of the Commission, or a combination thereof.

A preliminary tally was made within the departments by listing the nouns for each center of interest in rank order by frequency. The cumulative list was prepared by obtaining the sum of the rank order numbers in the four lists to provide an index number. Words were assigned rank order in the final list by size of the index number, the smallest being first.

Grammar essentials were partially determined by the word frequency list. For example, the high frequency grammatical words are so-called for the structural functions inherent in them. If an objective pronoun of high frequency is to be "known," then the rules of usage in terms of agreement in gender and number and position in the context are appropriately part of the essential grammar. By logical inference, then, the specific investigation of grammar related particularly to the vagaries of the verb and the forms of interrogation. Frequencies of these forms were tabulated.

A few words should be added about the economical use of data. In consideration of dispositivity, excursions were made into the socio-economic, geographic, and sex differences in the listing of dispositives. The nuances had no bearing on the study and could have been dismissed with a single sentence to that effect. The Commission was unable to resist exploring the data on hand. The detailed discussion, while interesting, is not really pertinent to the report.

FINDINGS

The first step in extracting findings from the frequency data for vocabulary was to decide upon a cut-off point. The following formula was applied:

$$\text{Unity as} \frac{1}{10{,}000} = \text{approximately} \frac{29}{312{,}135}$$

The use of 29 rather than 31 represents an arbitrary choice, not a computational error. The total number of words in the sample with a frequency of 29 or better was 809. At this point, the pragmatic procedure was used to eliminate words whose high frequencies were believed spurious or which were not in keeping with the purpose of the study. Four words with a range of less than five were eliminated on the assumption that their frenquencies were due to chance factors. By inspection of the data, 114 addi-

tional eliminations were made. For example: conversational crutches (interjections, time fillers); experimental terms (*microphone*); colloquialisms and vulgarities (*kid, to give a damn*); lesser or least of approximate synonyms; other spurious frequencies (*camp* figures in a vulgar expression, which partly accounted for the frequency). Words remaining from the frequency count totalled 691.

We alluded previously to the interesting stratification of words in the frequency list. The distribution revealed categorical layers of predominant types: 1. grammatical words, 2. verbs, 3. adjectives, 4. nouns of a general character. In sum, statistical frequency revealed the structural framework of the expression of ideas, but not the concrete references.

The Commission admittedly did not adhere rigidly to statistical frequency in delineating the grammar. Nevertheless, frequency was always weighted heavily in decision-making, and reasons are given for all choices made. Since the findings in this area are all specific, it is not feasible to summarize them. It is readily apparent, however, that many complexities which characterize the literary language are omitted from *le français fondamental.*

The tabulation of data from the investigation of dispositives revealed a tendency toward stability proportional to the rank order of the word:

> All in all, everything in our investigations happened as if concrete words for a center of interest almost always came to mind in the same order, according to their *degree of dispositivity.* This remarkable psychologic stability does not exist in the general list of frequencies, because that general frequency reflects only the probability of presence in conversation; such frequency is entirely subject to chance. [21]

CONCLUSIONS

A Summary

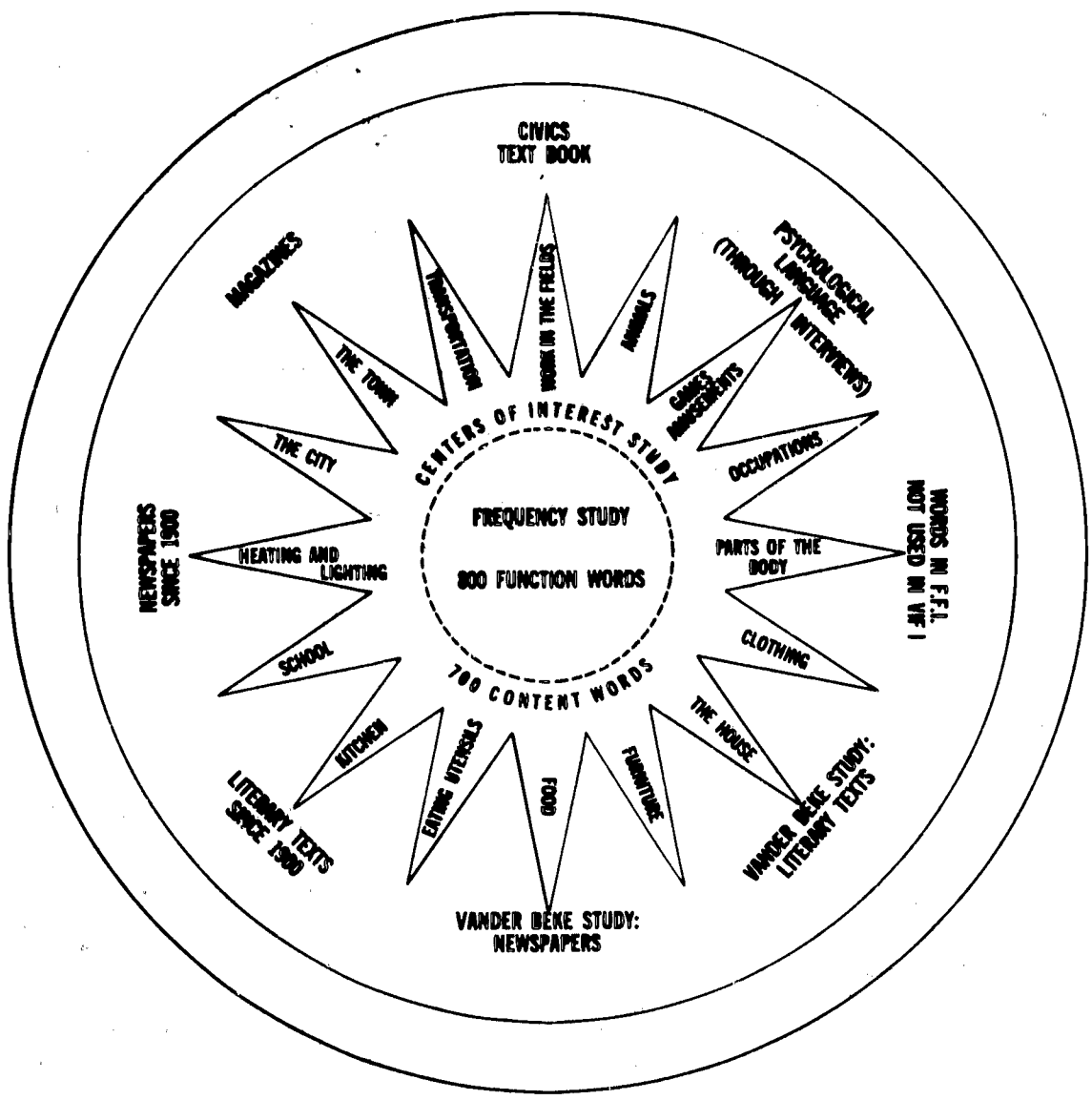
After thorough research, the words considered "essentials" of vocabulary and grammar were subjected to controlled trials at the Centre d'Etude at Saint-Cloud. The trials tested the extent to which *Le français fondamental* alone would permit comprehension and expression. The Commission concluded that *Le français fondamental* would

> designate to the teacher the directly useful words and structures, the "elements" which ought to be retained in his teaching in order to make the initiation more rapid and effective.[22]

Once *Le français fondamental* had been established, the work of developing a methodology to best present these findings became the work of teachers and linguists at CREDIF.

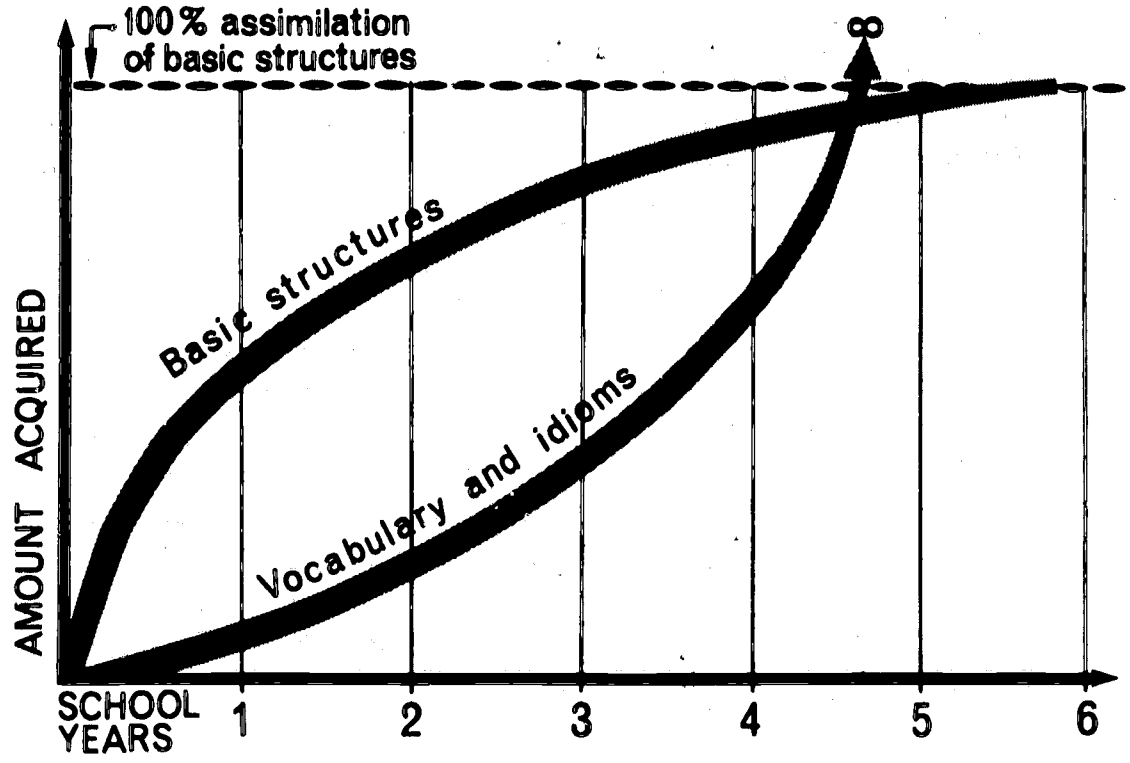
21. Gougenheim, *et al.*, p. 157.
22. Ministère de l'Éducation Nationale, *Le français fondamental (1er degré)*, 2e éd. (Paris, 1959), p. 12.

Le français fondamental is the official publication of the Commission's findings and conclusions. The first volume contains results from the spoken-word frequency studies and was used by CREDIF in developing the classroom materials for *Voix et images de France*. The second volume contains the results from the written-word frequency study and serves as a basis for *Voix et images de France*, Part II, and associated literary materials included in the course.



CONTENT OF *VOIX ET IMAGES DE FRANCE*, PARTS I AND II

The study of frequency of usage in everyday situations and the center of interest study show the fundamental vocabulary and the structures essential for functional control of a second language.



The above chart gives graphic expression to the relationship between the acquisition of basic structures and the concurrent assimilation of vocabulary, phraseology, idioms, etc. Basic structures, which constitute the essential, finite "core" of a language, are relatively independent of discourse situations and must be acquired in quantity in the initial stages of instruction; whereas vocabulary items are potentially infinite and associated with given discourse situations (centers of interest) and are progressively acquired in stages.

Cultural Content

The centers of interest of the lesson are taken from everyday French life, to introduce students into the mainstream of contemporary French culture and civilization. It has already been observed that language is structured behavior within a cultural context. Language and culture are indissolubly linked, and the structures of French are presented "in-situation" in the form of a dialogue. The reciprocal relationship between language and situation is expressed in the "center of interest." There are some 20 centers of interest distributed throughout the 32 lesson units. There is a constant thematic re-introduction and elaboration of these everyday cultural situations in the course: la maison, la famille, le corps, les vêtements, la toilette, les repas, les occupations de la journée, les distractions, les voyages, etc.

Language and Culture

Voix et images de France presents language structures in the form of dialogues within a cultural matrix. This cultural matrix reflects the sum total of patterned behavior, manners, customs,

norms and values of the speech community. Language occupies a central position in any culture, and it has been stated that language and culture are interdependent and inseparable. Sapir proposed that "language is a guide to 'social reality,'"[23] and Whorf asserted that language not only expresses but actually shapes our world-view.[24]

Wallace Lambert, at McGill University, has developed a social psychological theory of language learning and observes: (1) "an individual successfully acquiring a second language gradually adopts various aspects of behavior which characterize members of another linguistic cultural group." (2) "the learner's enthusiastic tendencies and his attitude toward the other group are believed to determine his success in learning a new language," and (3) "his motivation to learn is thought to be determined by his attitudes and by his orientation toward learning a second language."[25]

Learning a language is a process of *acculturation*, i.e., the students progressively assume the verbal and non-verbal patterns of behavior appropriate to the cultural-linguistic group.

The Audio-Visual Media

It is possible to reduce to two the basic postulates of the Audio-Visual Method of teaching foreign languages:

1. THE AUDIO-VISUAL ASSOCIATION PROPER

> In the audio-visual method, visual imagery (the filmstrip situation) is inserted between two linguistic systems A (the mother tongue) and B (the target language). Linguistic systems A and B consist of (1) the language itself and (2) the semio-cultural system. The visual imagery constitutes "a sort of neutral relay of universal character:" it is equivalent to language system B and at the same time it is understood because it can be identified with a sequence of language A already available. In establishing a relationship between a sequence of language B and a visual picture, the audio-visual method avoids any direct grammatical or lexical relationship between A and B.[26]

The picture furnishes the semantic content which, in turn, gives meaning to the dialogue sentence on the tape recorder.

23. Edwar Sapir, *Language*. New York: Harcourt, Brace and Co., 1949.
24. Benjamin L. Whorf, *Language, Thought and Reality,* J. Carroll, ed. Cambridge, Mass.: The Technology Press and John Wiley & Sons, Inc., 1956.
25. Wallace Lambert, "Psychological Approaches to the Study of Languages, Part II: On Second-language Learning and Bilingualism," *The Modern Language Journal,* March 1963, p. 114.
26. A. j. Greimas, "Observations sur la méthode audio-visuelle de l'enseignement des langues vivantes." *Etudes de Linguistique Appliquée,* No. 1, Faculté des Lettres et Sciences Humaines, Université de Besançon. Paris: Didier, 1962, pp. 137-155.

> The audio-visual method consists in constructing, from an artificial visual code, series of visual "significants" (signifiers) equivalent to parallel and simultaneous series of audible signifiers of linguistic system B in order to obtain two kinds of results: (a) by using an exclusively visual code, to cut off the student from his mother tongue A, thus neutralizing its interfering action on the acquisition of language B; (b) to obtain, at the same time, and for each "signifié" (signified item), two different and equivalent signifiers by enabling the transfer of the *signified item* attached to the *visual signifier* over to the new *audible signifier* of language B.[27]

The picture does not "create" meaning for the dialogue sentence in any direct or simplistic way; it creates the optimum conditions for comprehension. It provides the student with important information (affective expression, lexical referents, cultural meaning, the behavior of the characters[28]) that he will use in understanding the sentence.

> In-situation speech is never a term-for-term reproduction of the empirical data; on the contrary, it presumes a reorganization of the data, the assumption of some position with regard to it, the manifestation of some relation between subject and the stimuli from the environment.[29]

> In the structural operation of language, as Guberina observes, the situation is one of the factors ("meaning-carrying-elements") involved in the process of comprehension.[30]

2. THE AUDITORY FUNCTION IN THE LEARNING PROCESS[31]

The Audio-Visual Method develops a general auditory capacity and thereby facilitates the general learning of the language.

In teaching the spoken language, we are in effect teaching students to "process speech" the way a native does (or in a way effectively equivalent) when he produces and understands sentences: we are developing language intuition and competence.

The importance of audition in the development of good pronunciation is seemingly obvious, though in this method its role is clearly defined (cf., the Four Phases, especially the Repetition Phase).

27. A. J. Greimas, *ibid.*
28. Victor Ferenczi, "L'apprentissage du français par les méthodes audio-visuelles." *Revue de Phonétique Appliquée,* No. 5, Centre Universitaire de l'Etat de Mons, Belgique, 1967. "In the act of communication, the concrete gestures, facial expressions, intonation, etc., have an intrinsic informative value, of affective and intellectual order."
29. Victor Ferenczi, *ibid.*
30. Petar Guberina, "The structuro-global audio-visual method," *Revue de Phonétique Appliquée,* No. 1, Centre Universitaire de l'Etat de Mons, Belgique, 1965. Other factors include context, clichés, intonation-rhythm, structure.
31. Gaston Mialaret, *The Psychology of the Use of Audio-Visual Aids in Primary Education.* London: George G. Harrap & Co., Ltd., 1966, pp. 121-125.

It has been observed that language is primarily a spoken means of expression and communication; and, typically, the written language is systematically related to the spoken, e.g., grapheme-phoneme correspondences, so that the spoken language provides a firm basis for the written.[32]

The filmstrip

The filmstrip is particularly effective in language teaching because (1) it provides the socio-cultural context in which a dialogue occurs, (2) it is well suited to stylization, i.e., the situations on the filmstrips are visually structured to produce optimum conditions for perception and comprehension.[33]

The pictorial representation makes use of certain conventions: composition, simplification, schematization, organization of space and time, etc. In the organization and composition of the pictures, a certain graphic code is consistently used: punctuational arrows, balloons, cross-references, etc. The student must be able to associate the figurative symbols with the environmental stimuli by analogy, and to establish the relations which connect the symbols with each other by inference. The perception of the picture results from a remoulding of the sensory information.

The picture, conceived in this way, is a simplification or reduction of reality: random stimuli are eliminated; only significant detail is retained and arranged to facilitate perception.[34] Since the photograph is a mirror of reality rather than a structured representation of reality, it is ill suited as a medium. Stick-figure representation, however, is too far removed from reality and does not convey the cultural elements of the situation, and one of the functions of the picture is to link the linguistic expression with reality. Motion-picture films have the same drawbacks as the photograph, and, as Ferenczi observes, "the film suggests reality rather than truly reproducing it." The constant forward motion of the film, from a practical standpoint, makes it difficult to use, whereas the filmstrip is easily manipulated by the teacher. These considerations have led to the adoption of the filmstrip as the preferred medium. Motion-picture films are used later in the course, not for the learning of new linguistic concepts, but as a means of mobilizing and extending previously acquired knowledge.

32. Petar Guberina, *op. cit.*, "Spoken language must be used because it not only contains the essence of language, but it *is* language." And "the quickest way to learn reading and writing is through the spoken language. Through spoken language, we can easily understand even literary language, which is almost always an application of the acoustic units from the store of speech possibilities."
33. Claude Maladain, *Utilisation des Films Fixes pour l'Enseignement des Langues Vivantes aux Enfants*. Paris: Didier, 1966.
Victor Ferenczi, *La Perception de l'Espace Projectif*. Paris: Didier, 1966.
Nina Wuilmart-Riva, "Sur le rôle de l'image dans la méthode audio-visuelle," *Revue de Phonétique Appliqué* No 4, 1967.
34. Petar Guberina, *op. cit.* "The eye perceives reality by means of a few (optimal) elements which are then organized by the brain into global units."

The function of the picture is threefold:

(1) it facilitates the comprehension of the acoustic signal,
(2) it links expression with reality,
(3) it facilitates the acquisition of the acoustic signal (the brain is stimulated to learn the sound signal if preceded by the picture).

The tape recording

The tape recording provides the dialogue sentences that correspond to the filmstrip pictures. The recordings are high quality and the voices are native. The phonograph record is not used because it cannot be "rewound" and, consequently, locating particular sound groups with any accuracy or ease is extremely difficult. It is also too delicate for constant classroom use.

The native voices provide a constant model and solid basis for perfecting pronunciation.

The tape recorder in the classroom should be of sufficient quality to reproduce a wide range of frequencies, and an external speaker located under or near the screen is advisable to maintain a single stimuli source.

The audio-visual media thus simulate the pattern of reality and language (the cultural-linguistic environment) by synesthetic appeal to eye and ear, and combine to create optimum conditions for perception, comprehension, and acquisition.

Physical description of the course

The course consists of 32 audio-visual units, each of which contains a *Sketch* and a Grammatical Mechanism. The situation of the audio-visual unit is on filmstrip; the corresponding dialogue recorded on tape.

The visual portion of the unit is contained on filmstrip, usually two separated color filmstrips, one for the Sketch and one for the Mechanism, of 20-50 frames each. The audio portion of the unit is recorded on high-quality magnetic tape, one for each unit. The tape contains

(1) a recording of the Sketch with pauses between sound groups,
(2) a recording of same without pauses,
(3) a recording of the Mechanism with pauses,
(4) a recording of same without pauses.

The sequence recorded with pauses is used for presenting, explaining, and repeating the Sketch or Mechanisms; the sequence without pauses is for rapid review before the T1b of the entire Sketch or Mechanisms, after all the segments have been taught, especially if there has been some interval since the segments were completed, such as a week-end or vacation.

THE AUDIO-VISUAL UNIT

The *Sketch* is an everyday situation that establishes a setting, characterizes people, and defines the circumstances of a rudimentary plot. It is presented as a dialogue typically between two or three characters and sometimes includes a narrator. Each Sketch is based on a center of interest, which determines the vocabulary and introduces grammatical structures necessary for communication in that context. In this way, the students are introduced to language as a living means of communication and they are stimulated to participate in the process. The *Mechanism,* also an audio-visual situation, concentrates on and systematizes one or several points of grammatical structure. Often, though not necessarily, the situation may be similar to the one in the *Sketch;* more often it is a new situation, structured to most efficiently present the grammatical point in question. These include the structures that were designated in *Le français fondamental* as most suitable for first-level (FFI) instruction. Both the Sketch and the Mechanism of a unit are taught in the same way by means of four inter-related phases, which is the subject of Chapter 3.

The written text of these dialogues for teacher reference only is found in Section III, with teaching notes. (The text of dialogues is never given to the students.)

THE WRITTEN LANGUAGE

As the course progresses and the written language is introduced (see Course Progression), dictations, reading texts, and exercises in written composition become integral parts of a unit. For a description and analysis of the written language, see Chapter 4.

COMPOSITION OF A UNIT

A Unit is an integrated set of teaching materials. It progressively consists of:

(1) An audio-visual portion: Sketch and Mechanism (filmstrips and tapes)
(2) Dictation materials
(3) Reading texts
(4) Written composition

THE FILMS*

The following types of films have been developed:

1. *Review films of previously acquired knowledge*

Using the centers of interest of the audio-visual units: la circulation dans la ville, le jardin public, la campagne, les vacances, la

* Taken from a CREDIF lecture résumé: *Le cinéma pour l'enseignement du français.*

journée des travailleurs, etc., motion films have been produced. The vocabulary and the structures that relate to these centers of interest are known and the motion film occasions the immediate mobilization and application of previously acquired knowledge, stimulated by the dynamic, "living" situations of the film.
The Review film was conceived in two distinct ways:

a. Without dialogue or narrative:
the students are stimulated to provide their own narration or description by the dynamic situations of the film.

b. With dialogue or narrative:
the students hear in a new context expressions that they already know. After the projection, they can re-use the language in discussing the film situation. The film, so conceived, is an excellent way to reinforce structures and vocabulary learned in the audio-visual units.

2. *Films that introduce and develop new concepts*

Several films that introduce and develop grammatical concepts have been produced: the film *Un Homme Tranquille* is on the *passé composé* (conjugated with avoir). The students doubtless initially acquire this concept better with the filmstrip, which is stylized and unfolds methodically; however, the transposition of the motion film is considerably richer. Another film entitled *Je Marchais* distinguishes between the use of the *passé composé* and the imperfect. The vocabulary is simple and the situations are visually and chromatically structured to facilitate comprehension and acquisition.

The films, which present various aspects of French life and civilization, provide the "living" French environment in its totality. They are conceived as a means of spontaneously mobilizing and assembling linguistic acquisitions from diverse centers of interest.

All the films, none of which exceeds 12 minutes running time, are part of a teaching kit (Ensemble Pédagogique). In addition to the film, the kits contain a set of slides which portray scenes from the movie, and an instruction booklet. The booklet contains a complete set of questions to be asked about the slides and the film commentary, segmented, accompanied by questions about the film in general. Related literary texts, graded according to difficulty, are included in the booklets as well. Because of the diversity of Transposition material, the film can be used several times at various levels. For more details the teacher is referred to the various *Ensembles Pédagogiques* that accompany the films.

Course Materials

CLASSROOM AND LABORATORY

(1) Filmstrips
(2) Tapes—Classroom

(3) Tapes—Laboratory
(4) Tapes—Dictations and Reading Texts
(5) Tapes—Structural Exercises for the language laboratory (optional)

TEACHER

(1) Teaching Guide (this book)
(2) *Exercises pour le laboratoire de langues*
(3) *Test CGM 62*
(4) *Épreuves de Contrôle*
(5) *Examen de Fin de l^er Degré SBM 67*

STUDENT

(1) Picture Book (*Livre d'Images*)
(2) Student Records
(3) Student Workbook (Dictations and Reading Texts)
(4) Readers from the *Lire et Savoir* Series.

FILMS

(1) *À Travers Paris* [I:11] Color, 12 min.
A French girl guides a young foreigner through Paris.

(2) *Images du travail* [I:16] Color, 6 min.
French people at work in a variety of occupations.

(3) *Le Marché* [I:21] Color, 11 min.
A young couple do their marketing on a Sunday morning in a workers' district in Paris.

(4) *Un Homme Tranquille* [I:23] Black and white, 7 min.
A humorous situation, with the same dialogue as Unit 23, *Mécanismes*. Review of the *passé composé* with *avoir*.

(5) *Au Jardin Public* [I:24] Color, 8 min.
A little girl is playing in a public garden in Paris.

(6) *Le Téléphone* [I:29] Black and white, 6 min.
An amusing incident of a man waiting his turn at a telephone booth.

(7) *La Petite Ferme* [I:30] Color, 12 min.
The daily activities of a farmer's family.

(8) *Images de la Campagne* [I:30] Color, 8 min.
French people occupied with the agricultural activities of a small farm.

(9) *Partons en Vacances* [II:1] Color, 6 min.
A tour of French scenic and historic landmarks; views of winter and summer sports.

(10) *Je marchais* [II:4] Color, 11 min.
A humorous and dynamic treatment of the uses of the *passé composé* and the *imparfait*.

CHAPTER 3

AUDIO-VISUAL TEACHING PROCEDURES (THE FOUR TEACHING PHASES)

I. Presentation Phase

Objective: Perception.
Material: Filmstrip and tape.
Process: The teacher presents synchronously the filmstrip and tape of the entire sketch or mechanism and/or segment.

PRINCIPLES

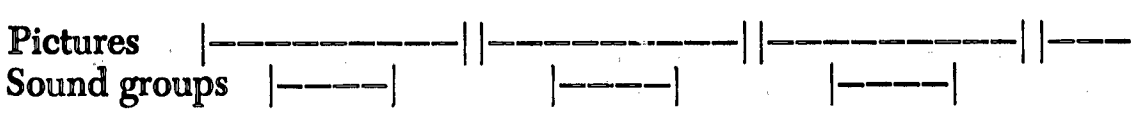
I.1 The initial presentation of the *entire* Sketch or Mechanism serves to establish the situational context, i.e., it sketches the setting, characterizes people, and defines the circumstances of a rudimentary plot.

I.2 The purpose of this presentation is to provide students with a "global understanding" (general comprehension) of the situation. The dialogue will be interpreted (understood) in terms of the students' previous acquisitions and their perception of the non-verbal component of the situation.

I.3 On occasion, in later units, it is advisable to situate and identify the characters who appear in the first picture of the unit, which serves as a kind of "topic sentence", before the initial presentation. This should be rapid and to the point. Questions like *"Qui est-ce?"*, *"Où est-ce qu'il est?"* are appropriate. (See teaching notes.)

I.4 The picture should appear slightly before the sound group is heard and remain on the screen slightly after the sound group is said. There is sufficient pause between the sound groups on the tape to allow for this. This seemingly minor point looms large when the actual process of perception is considered. The picture is a visual stimulus arousing in the student a need for verbal expression that is resolved by the sound group that follows. The student, having first seen the picture unaccompanied by sound, is not subjected to competing stimuli. Having "understood" the picture, he can more efficiently relate pictorial elements to the elements in the sound group. Having then audited the sound group, he relates the linguistic elements back to the picture, "fixing" his perception in the process.

We may represent this schematically as follows:



I.5 The transition from picture to picture should be even and deliberate, but not too fast, which is distracting. It is often the case that the relationship between successive pictures is essential to comprehension.

I.6 The announcement of the title is recorded at the beginning of the magnetic tape as a reference for the teacher and need not be heard by the students. The announcement of the title on the filmstrip is likewise for teacher reference. The tape recorder should be set at zero, to mark the point just before the first sound group, and the filmstrip at the first frame.

I.7 Once the entire sketch or mechanism has been presented, the tape and filmstrip are rewound in preparation for the second presentation, this time of the segment for that class period. When rewinding the filmstrip, it is suggested that the teacher block or turn off the projector light beam so as not to distract the students.

The second and third segments will be presented on successive days, but only after one has done the T1b step of the Transposition, i.e., recall of the dialogue, without the tape recorder, of the segments already taught.

I.8 *Segmentation*

Each Sketch or Mechanism consists of approximately 20 to 50 filmstrip frames which generally comprise a complete situation.* A segment is a part of the complete situation which is nonetheless relatively meaningful in and of itself. Each frame of the segment must be presented (P), explained (E), repeated (R), and recalled (T1a) according to the procedures of the Four Phases. PERT1a refers to the process of acquisition and a segment is that part of the Sketch or Mechanism acquired in a given class period.

Segmentation is the process of dividing the Unit, Sketch or Mechanism, into meaningful "segments" such that PERT1a can be completed in one class period.

The length of a segment depends on the following variables:

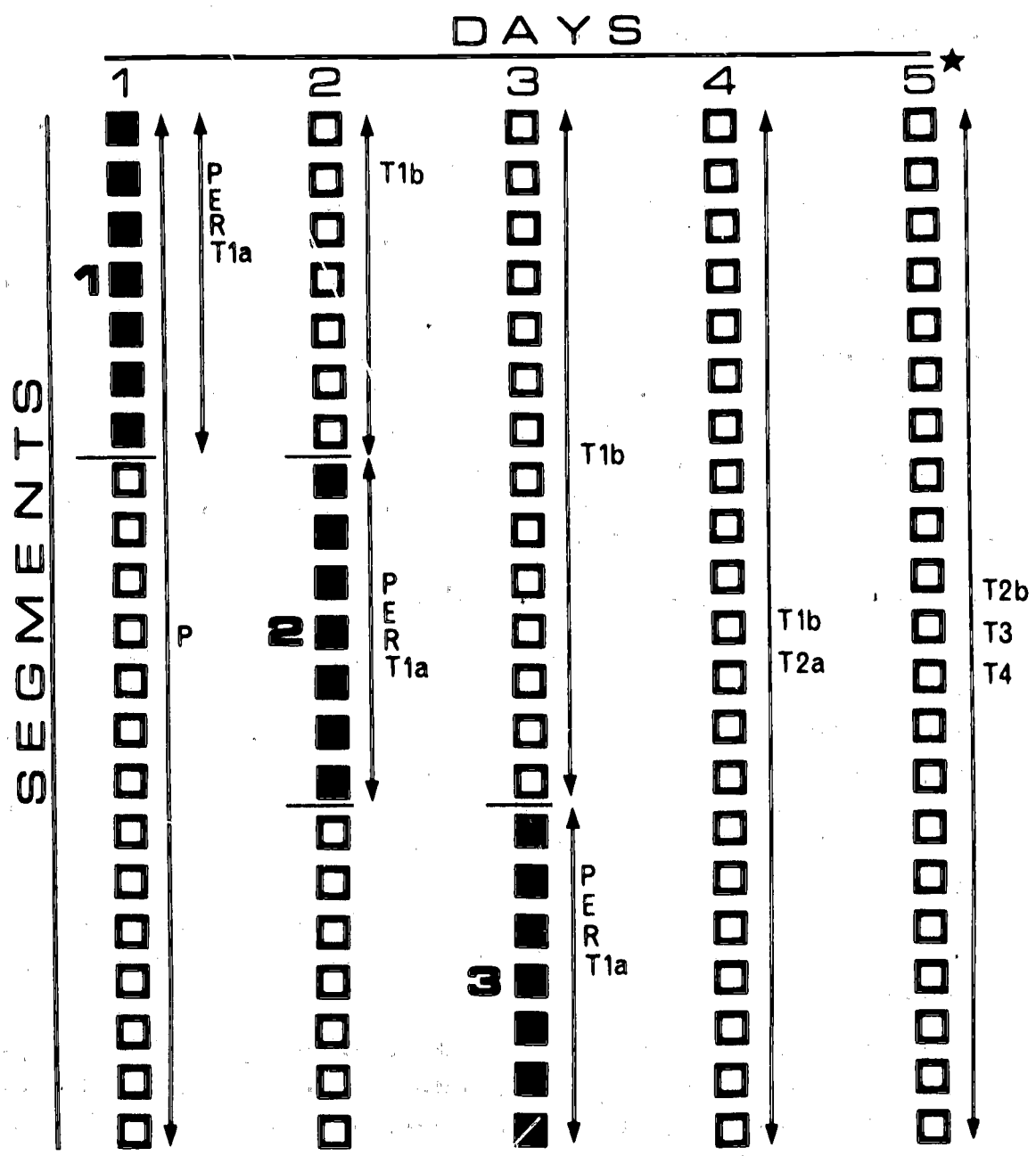
1) the amount of time for each class period,
2) the size of the class,
3) the difficulty of the semantic groups and the number of new acquisitions,
4) the location of a logical break in the situation,
5) the previous performance of the students.

In general, the Explanation and Repetition Phases consume the most time, and the teacher should allow for approximately five minutes at the end of the period for the T1a.

N.B. The Transpositional steps T2a and b, T3a and b, and T4a and b are not done until the T1b has been completed on the *entire* Sketch or Mechanism. Any exceptions to this general rule are indicated in the pedagogical notes for each unit.

* This is not the case with certain early mechanisms, where there are "built-in" segments, each with a different situation.

SEGMENTATION CHART



★Or until completed.

II. Explanation Phase

Objective: Comprehension.
Material: Filmstrip, Tape.
Process: The teacher, asking a series of questions, progressively leads the students to understand the meaning of the sound groups of the dialogue.

PRINCIPLES

II.1 In the Explanation Phase we are concerned with three aspects of any sound group: 1) *The Semantic Value*—lexical content, 2) *The Structural Value*—the form, function and arrangement of linguistic

elements, and 3) *The Phonetic Value*—the component sound structure. The process of the Explanation Phase consists in assigning these three values to the sound groups of the dialogue, thereby transforming them into semantic groups.

II.2 *The Semantic Value*

The semantic value of a sound group derives from the Situation —the set of true-to-life conditions and the subject's attitude toward these conditions which evoke a particular linguistic behavior. We are concerned with the semantic organization of the elements of the "real world," the relationship between utterances and the situations in which they appear. We are concerned with the environment, relevant objects, verbal and non-verbal behavior of the participants, and the effects of each on the total composition of a situation. Meaning, in this sense of the word, will be understood to involve the relation of language to the rest of the world. It should be noted that the way one language community organizes the facts of the world may differ considerably from that of another language community.

II.3 Under "semantic value" we shall treat:

A. *The relationship between word and object (signifier-signified):* When particular elements of the picture and aspects of the situation are correlated with a corresponding element in the sound group, the association between them is referred to as lexical content. It may be the association of a particular word and a concrete object: "*Qu'est-ce que c'est? C'est une boîte.*" or a set of associations (concept) with a word or phrase, e.g. Unit 5:

Paul bent over his desk with several books and paper in evidence, the context for establishing the lexical content of /travaje/ *travailler.*

B. *The affective meaning:* A situation charged with feeling, what we call the affectivity of a situation, is often the most striking aspect of the meaning of a sound group. It, too, is established by forming a bond between a set of associations and a linguistic element or elements, for example in

Unit 2: *"C'est haut!"*
Unit 7: *"Ce que tu voudras!"*
Unit 9: *"Tu es bête ma pauvre Catherine!"*

It should be noted that it is the situation itself, more precisely, the speaker's attitude toward the conditions in the situation that creates the affective meaning, and the problem is to assign to this meaning the appropriate linguistic expression. This affective meaning is expressed by gestures, facial expressions, bodily movements, intonations, etc. It is important that the student empathize with the characters in the situation to involve his own feelings.

C. *The cultural meaning:* Since we are teaching "in-situation", socio-cultural meanings form an essential part of the semantic value.

One of the several important centers of interest introduced at the beginning of the course is *la maison.*[1]

It will be necessary to make the students discover certain qualitative cultural differences, such as, for example:

(a) The way of counting the stories of a building: Monsieur Thibaut lives on the 4e, which, in the United States, corresponds to the 5th floor.

(b) The way of giving an address: Monsieur Thibaut lives *10 place d'Italie,* not *rue de la Gare,* even though the windows face that side of the street, and he should not be said to live at *place d'Italie et rue de la Gare.*

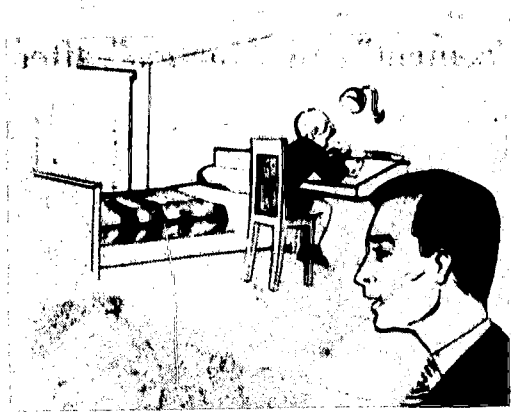
(c) The way of counting the rooms of an apartment: Madame Thibaut (Unit 4) says that her apartment has *quatre pièces* which includes neither *la cuisine* nor *la salle de bains.* These rooms are normally understood to be included; only the number of other rooms is indicated.

(d) Jacques (Unit 3) does not say that he has *une pièce* but *une chambre,* which implies that he has no *cuisine* (and not an *appartement*) and that he sleeps in this *pièce.*

(e) Finally, there is the question of the *grenier.* Parisian homes do not usually have *un grenier,* and the house at *10 place d'Italie* is no exception. When we see Paul *au grenier* (Unit 12), we understand, therefore, that he is not in Paris but *chez ses grands-parents—au bord de la mer* (Unit 6) or *à la campagne* (Unit 8).

During the course of the explanation the teacher should take these socio-cultural facts into account, since the cultural component is necessary for a native-like approximation of meaning.

II.4 Let us return to the example from Unit 5, by way of illustrating the principles of a semantic explanation:



Paul travaille dans sa chambre.

We see Monsieur Thibaut replying. The visual "content" of his reply is pictured in the balloon. The students know, from preceding frames, that Jacques is paying a visit, he asked if Michel is in and whether the children are home. The answer "*Paul travaille dans*

1. For an interesting treatment, see Francis Debyser, "Exemple d'application pédagogique: Le thème de la maison dans les 10 premières leçons de *Voix et images de France,*" *Le Français dans le Monde* (Paris, April-May, 1967, No. 48), pp. 25-30.

sa chambre" follows appropriately in this context, and we observe that the particular meaning of a sound group is contingent on the entire situation of the unit. The "semantic value" of *travaille* is estab-tablished by directing the students' attention to the significant details of the picture by means of a series of ordered questions:*

Où est Paul?
Il est dans sa chambre.
Oui, mais où, dans sa chambre?
Il est devant sa table.
Il y a des jouets dans la chambre maintenant?
Non.
Il y a des jouets sur la table?
Non.
Qu'est-ce qu'il y a sur la table?
Il y a des livres.
Qu'est-ce que Paul regarde?
Il regarde les livres.
Qu'est-ce qu'il fait?
PAUL TRAVAILLE DANS SA CHAMBRE.
Paul travaille...
Où est-ce que Paul travaille?
PAUL TRAVAILLE DANS SA CHAMBRE.
Paul travaille dans sa chambre.

The content of the students' answers and the situation furnish the semantic content of *travaille*. Observe that all the teacher's questions and students' answers make exclusive use of "previous acquisitions" and that the students are asked to identify (disassociate) the component elements of the sound group themselves according to "content" and "function", after the tape is played.

Bon! Je ne veux pas écraser quelqu'un.

II.5 Let us look at the "affective situation" of Unit 11 and consider the explanation of the following:

Bon! Je ne veux pas *écraser quelqu'un*. Je suis *pressé* aujourd'hui.

* In this and the following examples, the voice from the tape is given in small capitals, the teacher's voice in roman, and the students' voices in italics.

Ma femme *m'*attend *à deux heures et demie,* et *il est déjà 2h.20. Dans dix minutes,* je *dois être* chez moi.

The new elements are italicized, but only selected items are discussed here. We begin with the most concrete element in the sentence: *quelqu'un.*

(Note: In the picture it is a *dame* to show that *quelqu'un* is used whether the reference is male or female.)

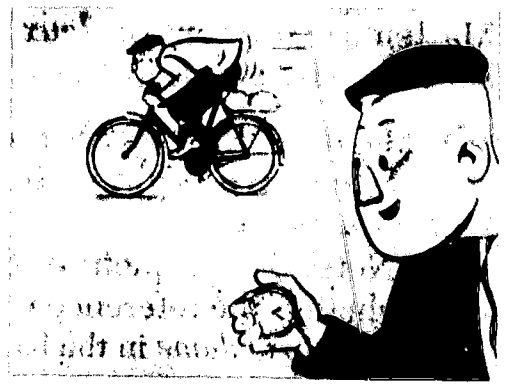
(Point to *la dame* in the balloon:)

Qui est-ce?
Je ne sais pas.
C'est une dame?
Oui, c'est une dame.
C'est un piéton?
Oui, c'est un piéton.
Le cycliste connaît le piéton?
Non.
Alors, qui est-ce? Écoutez!
JE NE VEUX PAS ÉCRASER QUELQU'UN.
C'est quelqu'un.
Regardez la dame: qu'est-ce qu'elle fait?
Elle tombe.
Et que fait le cycliste?
JE NE VEUX PAS ÉCRASER QUELQU'UN.
Il écrase la dame?
Oui, il écrase la dame.
Qui est-ce qu'il écrase?
JE NE VEUX PAS ÉCRASER QUELQU'UN.
Il écrase quelqu'un.
Le cycliste est content d'écraser quelqu'un?
Non, il n'est pas content.
C'est drôle d'écraser quelqu'un?
Non, ce n'est pas drôle d'écraser quelqu'un.
Il aime écraser quelqu'un?

(The teacher should ask this question with appropriate irony.)

Non, il n'aime pas écraser quelqu'un.
Le cycliste veut écraser quelqu'un?
Non. (Il ne veut pas.)
Alors, Monsieur le cycliste, vous êtes content d'écraser quelqu'un?
Oh! Non!
Eh bien, qu'est-ce que vous dites:
JE NE VEUX PAS ÉCRASER QUELQU'UN.
Je ne veux pas écraser quelqu'un.

(The facial expression, gesture and intonation are all important here to carry across the "affectivity" and semantic content of *vouloir.*)



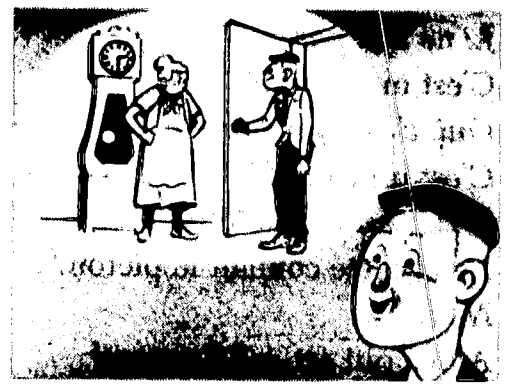
[21]

DANS DIX MINUTES

Quelle heure est-il maintenant?

Il est deux heures vingt.

(Project the following frame:)



[22]

JE DOIS ÊTRE CHEZ MOI

(Pointing to the clock:)

Et ici, quelle heure est-il?

Il est deux heures et demie.

Entre deux heures vingt et deux heures et demie, il y a combien de minutes?

Il y a dix minutes.

(Return to [21].)

DANS DIX MINUTES

(A few students repeat after the tape, individually. Then proceed to [22].)

JE DOIS ÊTRE CHEZ MOI.

Où est le cycliste ici?

Il est chez lui.

Demandez au cycliste où il est, ici:

Vous êtes chez vous? (or:)

Où est-ce que vous êtes?

Je suis chez moi.

Quelle heure est-il chez vous?

Il est deux heures et demie.

À quelle heure est-ce que vous êtes chez vous?

Je suis chez moi à deux heures et demie.

Pourquoi est-ce que vous êtes chez vous à deux heures et demie?

Parce que ma femme m'attend.

Bien! Elle est gentille, votre femme?

Oh non, elle n'est pas très gentille.

Pauvre cycliste! Vous entrez chez vous à deux heures trente cinq; votre femme est contente?

Non, elle n'est pas contente.

À quelle heure est-ce qu'il doit être chez lui?

À deux heures et demie.

Qu'est-ce que le cycliste doit faire?
JE DOIS ÊTRE CHEZ MOI.
Il doit être chez lui.
Il peut être chez lui à deux heures et demie?
Non, il doit!
Où est-ce qu'il doit être à deux heures et demie?
JE DOIS ÊTRE CHEZ MOI.
... chez lui
Dans combien de temps?
Dans dix minutes, je dois être chez moi.
JE DOIS ÊTRE CHEZ MOI.

In examples such as these, the affectivity, that is, the feeling as conveyed by gestures, tone of voice, facial expressions, and the situational context all affect the meaning and must be carefully integrated into the explanation procedure.

II.6 It often happens that the "situation itself" is subject to explanation, for example in Unit 12, the sentence *"Paul est au grenier."* (Refer to page 39 under e.)

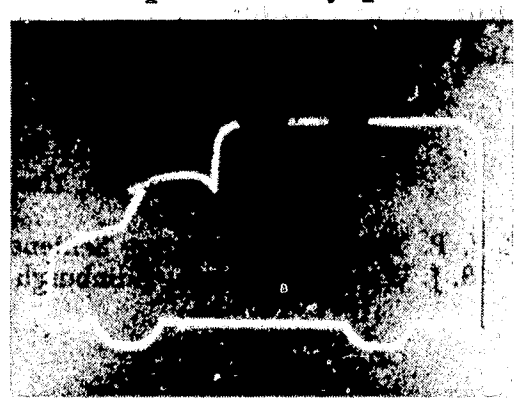
The discovery of semantic value is the product of a logical series of questions, which are asked in an order that leads inexorably to the "semantic conclusion." These questions direct the student to discover relationships and form concepts. This process we refer to as the abstraction of meaning from sound in situation. Establishing the semantic content of a linguistic element requires an economical, precise, and often inventive treatment of the situational information by the teacher.

II.7 *The Structural Value*

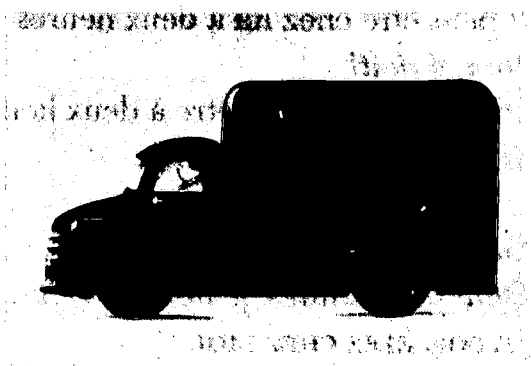
Whereas the semantic value of a sound group derives from the situation, i.e., the elements in the picture, and its affectivity, the structural value (the "grammatical functions" of the linguistic elements) is a part of the grammatical system proper.

Although the role of the picture may be clear in establishing the semantic value of a sound group, it may seem somewhat less so in establishing the structural value. The picture can also provide the context for a grammatical element. Consider, for example, the pictorial representation of the function words in the *mécanismes* of Unit 2, where the definite and indefinite articles are systematized.

To graphically mediate the sentence *"Qu'est-ce que c'est?,"* we see the outline of a truck and question mark prominently placed in the middle of the picture.



In the next picture we see a truck, the outline filled in, but without markings on the side to establish the indefiniteness of the indefinite article: *"C'est un camion."*



The following picture shows the same truck, but this time with a question mark to signal *"Quel camion?"*, and finally, in the last picture we see the *boucher* and the answer is *"C'est* le *camion du* boucher". The student is thus able to visualize the indefiniteness and definiteness of the reference of the article *un* and *le*. It is also possible for a picture to visually mediate the structure of an entire grammatical construction. Such is the case, for example, in the mécanismes of Unit 4:

Il donne un jouet à Paul.

Each element in the picture has a counterpart in the sound group. The teacher's concern is to link the appropriate elements in the picture with the corresponding elements in the sound group, thereby establishing the semantic value; and to signal the immediate constituents of the sound group by identifying the elements according to form and function.

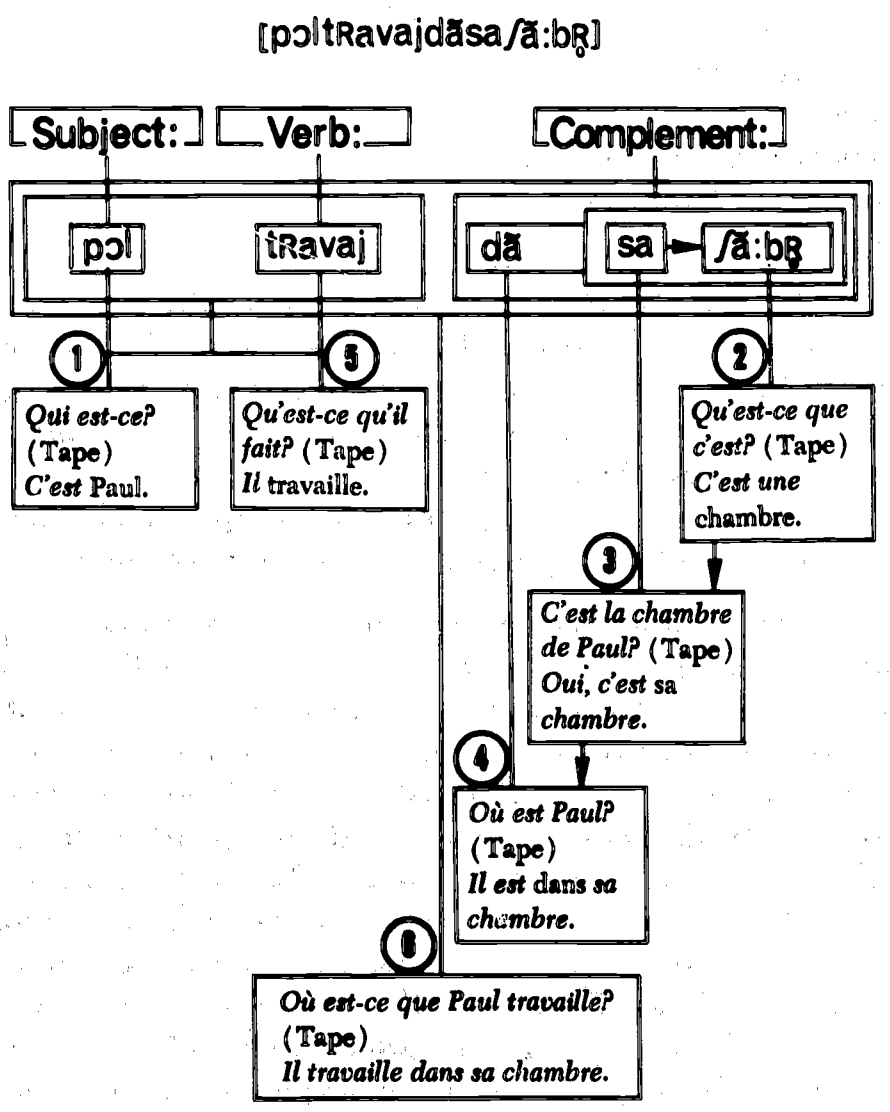
II.8 In the example from Unit 5, the explanation consisted in establishing the semantic content of *travaille*. But clearly this was insufficient in itself. It remained to signal its grammatical function as a verb. This was done by asking *"Qu'est-ce qu'il fait?"*. This question always signals a verb. We find the observation of J. P. Thorne in his article "On Hearing Sentences"[2] germane to our discussion.

> To understand an utterance is in some sense to know its structure. I cannot understand the utterance *the cat sat on the mat* and not know, for example, that *cat* is a structural element in a sense that

2. J. P. Thorne, "On Hearing Sentences," *Psycholinguistic Papers*, ed. J. Lyons and R. J. Wales, Edinburgh: Edinburgh University Press, 1966.

catsa is not, that *the* occurs twice in it, and that *the* and *cat* go together in a way that *on* and *the* do not.

Since there is a dimension of meaning in structure, and since one must be "aware" of this to "understand" a sentence (and produce new ones), structure must be dealt with systematically in the teaching procedures of the Explanation Phase. The structure of a sound group may be represented by indicating its immediate constituents, for instance, the example from lesson 5:



When we analyze this construction, we observe that each of the constituents necessitates separate treatment in the sequence of explanation questions. To signal the function of each of the elements a specific question is asked, in the appropriate sequence.

The purpose of these questions is dissociate the elements of the sound group according to "function." The student carries out these structural identifications by making successive cuts in the stream of speech, in acts that approximate actual communication. We can

generalize from this and observe that the questions used to signal grammatical function are limited in number and are re-used constantly:

1) Subject: noun: *Qu'est-ce que c'est?*
   proper noun: *Qui est-ce?*
2) Direct Object: noun: *Qu'est-ce qu'il* { *regarde?* / *mange?* / *prend?* }
3) Indirect Object: noun: *A qui est-ce qu'il donne un jouet?*
4) Predicate: verb: *Qu'est-ce qu'il fait?*
5) Temporal: *Quand?*
6) Locative: *Où?*
7) Qualitative: *Comment?*
8) Quantitative: *Combien?*
9) Causative: *Pourquoi?*
   Etc.

Some structural features, e.g., inflectional affixes, cannot be directly signalled by a question. They can, however, be differentiated (signalled indirectly) by means of questions; for example, to establish {-ra} in *arrive*ra, the contrast between: *"Le train arrive maintenant? Non. Il arrive*ra *dans 10 minutes."*

As is typical in the course, semantic groups usually have both new (unknown) and old (previously acquired) elements.

II.9 Since we are interested in developing native-like competence and approximating native performance, the grammatical knowledge that concerns us is "the implicit generative knowledge that we all must acquire in order to *use* a language appropriately", not a descriptive statement of structure or the "explicit rules drilled into us by teachers of traditional grammar."[3] At this point a statement by John Holt is germane to our discussion: "The more aware we are of the structural nature of our own ideas, the more we are tempted to try to transplant this structure whole into the minds of children. But it cannot be done. They must do this structuring and building for themselves."[4] Teachers at the junior high school level should recall that a child's "logic" often seems to pursue its own course and resemble the desultory path of a ball in a pin-ball machine rather than that of a well-aimed arrow. A series of questions that appears logical to the adult mind may totally confound the child. The teacher must be sensitive to the constant feedback from his students to ascertain whether a particular strategy or line of questioning is a fruitful one. Any cues picked up of the moment should guide the teacher in modifying or completely abandoning his approach. There is nothing automatic about understanding. A great deal of emotional and

3. George Miller, "The Psycholinguists," ***Psycholinguistics,*** ed. Charles E. Osgood and Thomas A. Sebeok, Bloomington: Indiana University Press, 1965, p. 295.
4. John Holt, *How Children Fail.* New York: Pitman Publishing Corp., 1964, p. 125.

intellectual empathy is required of the teacher and, as any experienced teacher can attest, to look at reality as a child does is no easy task. At all times, the child must feel that you are on his side. We concur with Holt when he says "... in all subjects, knowledge which is not genuinely *discovered* by children will very likely prove useless and will soon be forgotten."[5] It is imperative, then, that the student participate in the process of constructing a cognitive counterpart of the constituent elements of a sound group, their related grammatical functions and semantic values. He must form generalizations about the system that will allow him to interpret and generate new sentences appropriate to new situations.

The order and sequence of "discovery questions" should be such as to progressively elicit the necessary qualities, relationships and situational information that will allow the student to extrapolate the attributes of a concept, construct the meaning of a word or expression, and form generalizations. This pre-supposes the careful selection and arrangement of questions on the part of the teacher. Concerning the semantic value of, for example, a noun like ***chambre*** the general order is: 1) the generic class: ***pièce,*** and 2) the defining attributes: ***où il y a un lit.*** It would be advisable to review the order of questions in the explanation involving ***le cycliste,*** page 40.

II.10 *The Phonetic Value*

A third aspect to be considered in the explanation phase is the auditory perception of each of the elements in a sound group. This could also be called morphemic discrimination, to the extent that we are interested in the students' discrimination of all the phonemes in each of the elements of a sound group that are essential to the semantic content. Auditory perception is intimately related to the semantic content and structure. Using a known structure to isolate a given element allows the student to differentiate the phonetic form of that element from the other elements in the sound group and assign it a grammatical function at the same time. The question *"Qu'est-ce que c'est?"* signals a "noun"; and, since the structure is already "known", it isolates the new element so that its total sound value may be perceived. Example: *"Sous le toit". "Qu'est-ce que c'est?"* "C'est un toit." The student perceives the phonetic form of ***toit,*** which, when

5. John Holt, *ibid.*

the tape is played, he inserts into the whole sound group, and is now aware that it is not *un sousletoit* or some such form.

In such a way, the student progressively "hears" each element in the semantic group. When a semantic group contains more than one new element, the tape is played each time that an element is explained so that the student progressively understands more of what he hears until the final audition when understanding should be complete. It is important to play the tape after explaining each element because understanding an utterance results from the hearer's constructing an "internal" sentence to match the model sentence, and constant feedback is necessary to accomplish this. ". . . learning theorists do not distinguish enough between behavior and the learning—specifically, the schematization—that underlies behavior. Such schematization can come about through either overt behavior or participative perception."[6] We could say, for example, that in the sentence "*Paul travaille dans sa chambre*", the student meaningfully "hears": "*Paul ... dans sa chambre*" in the first audition. When we say "meaningfully hears" we mean that he has recognized elements previously acquired, i.e., their semantic values and structural functions. It is immediately obvious that what must be explained here is: *travaille.* In contrast to hearing meaningfully, the student merely audits the sounds of *travaille* the first time, and could only repeat the known elements if asked to repeat the entire semantic group. In sound groups that contain more than one new element or a new and difficult combination of known elements, the student progressively hears each of the elements, induces its semantic value, discovers its grammatical function, and relates it to the whole.

II.11 A similar problem arises with the semantic group: "*Je ne vois pas leur ballon.*" Very often students hear [ləbalɔ̃]. Much of this problem is due to the position of *leur* in the sentence and to *leur* itself which is unknown; it is naturally assimilated to *pas* and is thus difficult to "hear." So that all of the phonemes that compose *leur* [lœr] can be more easily perceived as a unit, *leur* should be isolated in a known construction. Consider the explanation of *leur:*

1) for the semantic and structural values:

Qu'est-ce que c'est?

C'est un ballon.

Jean voit le ballon de Paul?

Il ne voit pas son ballon.

Quel ballon est-ce qu'il ne voit pas?

Il ne voit pas le ballon de Paul et de Catherine.

C'est le ballon de Paul et de Catherine? (TAPE.)

Oui, c'est leur ballon.

2) for the sound value:

6. Joseph Church, *Language and the Discovery of Reality.* New York: Random House, 1961, p. 84.

Leur ballon est sur la photo?
Non, il n'est pas sur la photo.

It is also possible that a student may know an element, but not perceive it in a new combination, in which case it should be isolated for auditory reasons. For example: "*Les enfants ne sont pas à la maison.*" The *ne ... pas* appears as a new phonetic combination and must be dealt with in the singular and then in the plural:

(a) *Paul* n'est pas *à la maison?*
(b) *Catherine* n'est pas *à la maison?*
(c) *Les enfants* ne sont pas *à la maison?*,

in order to establish the same semantic value for the *n'* (as in *n'est*) and *ne*, and then the *ne* and *sont* together for the phonetic value.

II.12 *Student "mistakes": The informativeness of error*

When a student makes a mistake, which may be an erroneous generalization or misapplication of a generalization, the teacher should ask a question that leads him to discover his error and learn from it. Such feedback should be as informative as possible. The simple expletive *Non!* serves only to discourage the student. Questions should focus attention on elements and relationships that determine the correct response.

If a student says: "*Elle parle à concierge*" the teacher would proceed as follows:

1. Jeannette parle? *Oui, elle parle.*
2. Qui est devant Jeannette? Le *concierge est devant Jeannette.*
3. *À qui* parle Jeannette? *Elle parle* au *concierge.*

If we reduce the stigma of errors, we may avoid the development of face saving strategies on the part of students that in fact inhibit learning.

II.13 *Going out of the picture*

It may, on rare occasion, be necessary to "go out" of the picture to reinforce an explanation. If, for example, in Unit 8, "*Est-ce que je peux allumer les bougies?*" is not clear, the teacher, turning off the projector to signal that a new (but partially similar) situation is under consideration, could ask: "*Est-ce que je peux allumer une cigarette en classe?*" If the explanation is done well, "going out of the picture" is usually not necessary, though at times it may be appropriate. This does not mean that gestures, facial expression, i.e., active involvement in the situation, even to the point of acting it out, are not part of both teacher's and student's behavior; indeed they are. However, if the situational context is changed, so too is the meaning. The picture is a constant model for meaning. It should be clear that we are not simply teaching an object-word relationship but a concept-word relationship, and for this, a situation is indispensable. A situation is a composite structure representing reality, and the many facets of a situation are brought to bear on the linguistic expression associated with it and the individual elements of the expression.

Viewed in this way, the situation is indeed the most important meaning-carrying element. Without a situation, how can one explain *"Vous vous moquez de moi!"*? The teacher's problem in such a case is to make the students empathize with the characters and feel the situational value of the expression, i.e., point out what in the situation provokes the exclamation. "... the child does not at first understand what words mean, but what the person using them means."[7] Just multiplying examples of a given structure, in itself, does not constitute an explanation, and tends to confuse young students, who do not see the similarities between two or three situations as easily as adults do.

PROCEDURES

II.14 Now that we have discussed the principles of the Explanation Phase, we may properly consider the procedures involved. Under procedures, we include the sequential relationships between the playing of the tape, the explanation of an element, the student repetitions, and the filmstrip picture.

To begin an explanation, the tape is played once in the presence of the corresponding frame. Each of the elements in the sound group, beginning with the most concrete element, is explained in the following sequence: (1) teacher question, (2) tape, (3) student response. This procedure is followed for all elements. When all the elements have been explained, to be sure that each element has been heard and understood, and that the semantic group has been adequately synthesized, two or three students are asked to repeat the semantic group, the tape being played before each successive repetition. Finally, to return to the situational context proper, the tape is played once more and the next picture is presented.

The constant interrelationships among audition, comprehension, and student repetition are important to remember. The sequence is as follows:

1) initial audition
2) comprehension-audition-repetition by elements
3) final comprehension
4) audition
5) final repetition by 2 or 3 students
6) final audition – next frame

SUMMARY

II.15 We have stated that our goal is to approximate native-like behavior, and it should be evident that our teaching procedures reflect this orientation at all times. The communicative function of language must be maintained, if our teaching is not to degenerate into a plethora of mechanical drill. There is a direct proportion

7. Joseph Church, *op. cit.*

between maintenance of life-like communication acts and the level of motivation. We shall understand by communication an act involving language, the behavior of the speakers, and the situations in which the exchange occurs. Thus a "speech act" takes place in a situation that partially conditions it and which includes gestures, mimicry, affective expression and cultural idiosyncrasies particular to a speech community.

The application of discovery principles at all levels of the Explanation Phase constitutes the general process which involves a logical progression from the simple to the complex, the concrete to the abstract, the known to the unknown. It relies on what we have called the meaning-carrying elements of language (a listener's first "guess" at meaning probably derives from his general appreciation of the semantic and situational context and, progressively, his increasing sensitivity to intonational and grammatical features).

By using specific questions to split up the sound group in terms of sound, semantic value and function, and then rapidly rebuilding its structure, the student is progressively led to discover the full meaning of the sound groups.

In comparing the types of questions used for establishing the semantic value with those used in signaling the structural value, we observe the following:

(1) *The semantic value:* The "content" of these questions depends on the situation and the questions vary accordingly.

(2) *The structural value:* These questions, for all intents and purposes, define a limited set and are used for any situation, because of the constant re-use of structural elements, e.g. a locative will always be signalled by *où*. Metaphorically speaking, we could say that the student constructs a cognitive counterpart for each sound group. This cognitive counterpart progressively assumes semantic, phonetic and structural form, by means of the explanation techniques. In that the semantic groups are "parole"-level manifestations of the abstract "langue," the student progressively develops a "psychological" grammar and internalizes the system. Since we maintain the communicative function of language, we approximate what the native does when encoding and decoding his own language, i.e., the student is taught the principal structure signals—word order, constituent class membership, function words and intonation, so that he can identify, in a way "effectively equivalent" to the native's, the structure of the sentences he hears and develop his ability to produce sentences.[8]

III. Repetition Phase

Objective: Assimilation.
Material: Filmstrip and tape.

8. H. A. Gleason Jr., *An Introduction to Descriptive Linguistics.* New York: Holt, Rinehart and Winston, 1961, pp. 149-170.

Process: In the presence of the corresponding picture, each student individually reproduces each semantic group in a native-like way, referring to the tape as the constant model. Each student should be required to speak in a loud voice.

THE PRINCIPLES

III.1 Once the students have understood the sound groups of the dialogue we naturally turn our attention to the development of their ability to reproduce the dialogue in a native-like way. We have stated elsewhere that we view language as a vital process of expression and communication that engages the resources of the entire being. Native-like reproduction, then, involves not only an authentic repetition of the intonation, rhythm and pronunciation of utterances in the language, but also an estimable approximation of the non-verbal behavior that is situationally and culturally appropriate. The model for each "speech act" is, of course, the situation, both its verbal and non-verbal components. A *"Voilà!"* said without the hand gesture is devoid of much of its force. Our one-word objective for this phase is "Assimilation," by which we mean that process which leads to the *ability to reproduce the dialogue in a life-like manner, i.e., both phonetically and behaviorally* (gestures, facial expressions, etc.).

III.2 Communication has special signficance in the Repetition Phase. By leading the students to communicate with the teacher and each other, the semantic groups are assimilated. It is important to make the student feel that French is a genuine means of personal and social expression, and the closer to reality the teaching, the more likely will this result be obtained. Most of the time will be spent in playing the tape and eliciting individual student repetitions. Often, phonetic corrections will be necessary. The purpose in this phase, however, is clearly not rote-memorization or the "over-learning" of dialogue sentences, though the association between situation and semantic group is "fixed".† The product of the Repetition Phase is the ability to reconstruct the dialogue in a native-like manner, *the pictures serving as a stimulus.* (T1)*

III.3 Forced memorization, by its very rigidity, inhibits transfer.‡ The manipulation of structures is made more difficult, and it only

† "Whereas repetition is useful in establishing a response, "over-learning" can fixate stereotyped responses and reduce the student's ability to select among possible alternatives." (Wilga M. Rivers, *The Psychologist and the Foreign-Language Teacher,* The University of Chicago Press, Chicago, 1964, p. 67.)

* It should be obvious from the above that the language laboratory is inappropriate for the work of the repetition phase.

‡ "It seems clear that having somehow stored a very large number of sentences cannot be equated with having learned a language." and "This, then, is the incongruity in the alleged role of memorization as a technique for learning. The student who makes the most progress by adopting rote memory as a strategy will presumably be the most reluctant to abandon it, and failure to abandon it means failure to learn a language." Sol Saporta, "Applied Linguistics and Generative Grammar," in *Trends in Language Teaching,* ed. Albert Valdman (McGraw-Hill Book Company, New York, 1966), p. 86.

superficially appears native-like. Native speakers do not memorize their language.

If the general approach in the Explanation Phase is followed up—the splitting up and reconstructing of sound groups in terms of sound, function and meaning—we will indeed have something akin to native behavior and a superior pedagogical basis for the manipulation of structures in the Transposition Phase.

III.4 By way of clarifying the distinction between "rote-memorization" and what we call "native-like reproduction," an experiment can be imagined. If, after a properly executed Repetition Phase, the projector were turned off and students were asked to recite, verbatim, the dialogue, the likelihood of their being able to do so is small. With a special effort, they could perhaps attain "parrot-like" fluency, but this misses the point. Whereas, during the T1 step of the Transposition (recall of the corresponding semantic groups in the presence of the pictures) if a student hesitates or is unable to recall, he can be led to re-construct the semantic group by means of questions. In other words, the student has a mental construct of the form, function and content of the sound group, with perhaps a few pieces missing. We teach in terms of a system, not a series of minimally related parts. Of course, this ability to reconstruct, as important an indicator as it may be, does not satisfy the ultimate objective of the T1, which is the ability to recreate the situation with ease, spontaneity and naturalness. In no case should the Repetition Phase be considered as a pure repetition drill. Comprehension must be taken into account at every moment, thereby not losing sight of communication. The students will repeat by speaking to each other, asking each other the questions of the dialogue, and by supplying the answers. The utility of the classroom arrangement will be obvious at this time.

III.5 PROCEDURES

The repetitions of the semantic group should always be in the presence of the corresponding picture. Professor Guberina writes that our brain is extremely sensitive to rhythmic and melodic stimulations. Such stimulations are further reinforced by the linking of the synchronous visual and audible perceptions.[9] The two together conspire to create optimum conditions for perception and assimilation. The picture provides the situational context and meaning. The tape provides the constant model. Citing the tape as "the" model is not an arbitrary decision. In this kind of teaching, a change in sound could mean a change in meaning. The students are certain that the tape will remain constant and thus provide them with a secure model, and there are obvious advantages in allowing the student to imitate native models.

9. Petar Guberina, "La Méthode Audio-Visuelle Structuro-Globale et ses Implications dans l'Enseignement de la Phonétique, *Studia Romanica et Anglica Zagrabiensia*, No. 11, 1961.

III.6 The sequence of events in the Repetition phase is likewise important: the tape is played in the presence of the corresponding picture, followed by a student repetition. This sequence proceeds uninterrupted and is repeated with other students using the same semantic group until all students have had an opportunity to repeat it individually. The sequence is ideally tape-student, tape-student, etc. When the students in the class are repeating a semantic group with ease and accuracy, it is possible to extend the number of student repetitions to four or five before returning to the tape-model. When this number is exceeded, students begin imitating each other and the quality tends to degenerate—the whispering-down-the-lane effect.

III.7 Students should be chosen at random and are preferably designated by the teacher's gesture rather than by name, since calling a name after the playing of the tape and before the student's repetition interferes with his audition of the semantic group. This entire process should be lively and paced rapidly. The teacher must develop a mechanical facility with the tape recorder beforehand, though very soon it becomes second nature. Of course, the tape-student sequence continues uninterrupted only as long as there are no pronunciational errors, and these most certainly will occur. When an error occurs, however, there is a definite corrective procedure. There are two general categories of mistakes:

(a) Problems related to audition; e.g., "hearing" all the sounds of a semantic group.

(b) The systematic errors of American English speakers. Regardless of the type of error, the procedure is as follows:

1. first audition-Tape-student error,
2. second audition-Tape-student corrects error or errs,
3. teacher signals mistake-Tape-student corrects or errs,
4. phonetic correction-Tape-student corrects,
5. tape-next student-etc.

This order cannot be slavishly followed, but experience has shown that the general sequence is efficient and effective.

III.8 Choral repetition serves no purpose in this methodology. Choral repetition is simply not communication. Intonation and rhythm are lost. The teacher cannot detect errors. There is an acoustic reason. If one half of the students say [i] and the other half say [u], the teacher hears [y], as in s*ur* or t*u*. It is difficult for a student to develop respect for, interest in, and a sense of reality about a language that does not serve as a personal means of expression. A student who is not "held responsible" for his individual scholastic effort tends to lower his expectations and standards. The oft-cited shyness prob-

lem is neatly avoided by acceding to it. Overt shyness behavior is reinforced by choral response. Since "speaking" is the rule, not the exception, in this method, it should be made clear in the orientation session (and re-explained later if necessary) that language is first and foremost a spoken phenomenon, and that considerable time is devoted to speaking.

III.9 *Phonetic Correction*

Since the spoken language forms the basis of the method, phonetic phenomena, by necessity, extend to the very foundations of the methodology. We constantly rely on the acoustic features of the spoken language. Intonation and rhythm constitute the most important means by which the dialogue is assimilated. It is through the acoustic unit of a semantic group, embodied in the intonation, that the student learns the sounds of French. This is why the teacher must insist on faithful imitation of intonation and rhythm first. "Melody and rhythm thus form a primitive system of action on the basis of which the more specific refinements of accent, vowels, and consonants arise."[10] Intonation is a psychological stimulus, to which our auditive apparatus and central nervous system are extremely sensitive.[11]

A student hears the sounds of a foreign language in terms of the sound grid of his mother tongue, and in this respect, he behaves as if he were partially "deaf". The sounds of French are presented embedded in structures—intonation and rhythm—which enable the student to acquire both segmental and the supra-segmental features of the sound system. A more complete discussion of Phonetic Correction for Anglophones is found in another publication. Some of the general principles discussed there are applied in the following example of a typical pronunciational error.

The sound [y], as in r*ue*, t*u*, is difficult for Americans because it is *not* found in the phonetic repertoire of English. Most will say [u] or [uw], reasonable approximations, but none the less inaccurate. The diagnosis is a rather complicated one involving several factors (1) the tenseness and high pitch of the [y], (2) the tongue height, and (3) the lip rounding. The following are suggestions for a phonetic correction of the sound [y].

(1) To underline the high pitch, the [y] can be placed in post-consonantal position with high-frequency consonants [s] and [t] as in s*u* or t*u*.

(2) For lip rounding the word j*u*pe can be used, the [y] tends to round in anticipation of the voiceless bilabial [p].

10. C. Meader and J. Muyskens, *Handbook of Biolinguistics, Part I* (Toledo Speech Clinic, Inc., 1962).
11. Petar Guberina, *op. cit.*

(3) The [y] sound can be placed at the peak of a rising intonation where the tenseness and stress will be greatest, e.g.: *"Viens-tu?"*

Note that the rather involved articulatory facts are not mentioned to the students. It is simply not necessary. They need only repeat words or phrases that are chosen for their corrective value. When a sound has been corrected, i.e., when the student in our example has said [žyp] "jupe" and thus has monitored himself saying it and "feels" how it is done, the sound should then be placed back in the context of the semantic group by playing the tape. The student should then repeat the whole semantic group. Once the phonetics are acceptable, make certain that students are using the proper gestures and affective expression. When this is accomplished, the teacher plays the tape once again and designates the next student. Be sure to inform the student of the quality of his repetitions and avoid the indiscriminate use of *"Bon!"* or *"Très bien"*.

SUMMARY

III.10 In the Repetition Phase, the students are led to communicate and thus assimilate the dialogue. Most of the work consists in eliciting student repetitions and making phonetic corrections when necessary. The purpose is to develop the students' ability to reproduce the dialogue in a native-like manner.

IV. Transposition Phase

Objective: Transfer.
Material: The filmstrip.
Process: The student *manipulates the variable elements of the structural units* and transposes the acquisitions from the context in which they have been assimilated to a variety of new situations.

PRINCIPLES

IV.1 Having completed the first three phases, the students are able to reproduce the dialogue in a native-like manner. Though an indispensable adjunct of native linguistic behavior—therefore of a student's—and the necessary pedagogical foundation for the development of linguistic competence, it is clearly insufficient as terminal behavior. As George Miller observes,

> the fundamental puzzle is not our ability to associate vocal noises with perceptual objects, but rather our *combinatory productivity*—our ability to *understand* an unlimited diversity of utterances never heard before and to *produce an equal variety of utterances* similarly intelligible to other members of our speech community.[12]

12. C. E. Osgood and T. A. Sebeok, *op. cit.*, p. 299 (italics ours).

> This capability of generating and understanding novel utterances is the essence of language.[13]

This ability, in our estimation, characterizes the desired terminal behavior.

In the Transposition Phase, it will be observed that we become increasingly concerned with the semantic groups as representative constructions of more general features of French structure, and this, presumably, is the empirical basis of a native's generative ability. In general, then, we are concerned with expanding the potential (implicit) structural combinative properties of linguistic elements and transferring these to appropriate new situations, increasing the range and applicability of the elements and, accordingly, the students' ability to produce and understand new (i.e., never heard before) sentences.

IV.2 The Transposition Phase consists of four inter-related steps, each of which contains two sub-steps. The steps are numbered 1 to 4, and the sub-steps referred to as a and b.

We may summarize these steps in terms of student behavioral objectives. Following the summary is a detailed discussion of each step.

T1. Recall of semantic groups in the presence of the corresponding pictures, *linking questions with answers*, without the tape recorder.
- a) Recall of complete sentences.
- b) Roles assumed and dialogue "behaved".

T2. Questions and description—with pictures.
- a) Manipulation of the variable elements of structures.
- b) Oral description of selected pictures.

T3. Questions and narration—without pictures.
- a) Answer questions on the content of the dialogue.
- b) Narration of the "story" *(résumé)*.

T4. Transfer to the students' lives.
- a) Students transpose lesson situation to their own lives.
  - 1) Direct questions.
  - 2) Structured situations.[14]
- b) "Behaves" a new but related situation.

It should be noted at the outset that some Units better lend themselves to certain steps than to others, and it is neither possible nor desirable to follow this general outline slavishly in every case. The content and structure of each sketch or mécanisme should be

13. John B. Carroll, *Language and Thought*, Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1964, p. 23.
14. This intermediary step represents a recent development, and has not been specifically referred to elsewhere. Experience has shown that a transitional step between direct questions and a T4b is more efficient. Cf. the T4b as outlined for Unit 9 in the sample lesson plans, Section III, Chapter 2.

considered in light of the objectives of the four phases. This should not, however, detract from the fact that the order of events is pedagogically and logically determined and that each step refers to a specific kind of activity.

IV.3 T1. *Recall of the semantic groups in the presence of the corresponding pictures.*

PRINCIPLES

The T1 may be regarded as a transition between the Repetition and the work of the Transposition proper. Before manipulating the variable elements of a structure (T2a), it is only reasonable to ascertain whether the students can reproduce—*on their own*—the model structure. The T1, then, consists in eliciting from the students the structures corresponding to the pictures. The students should recall the dialogue by participating in the process of communication, i.e., by speaking to each other with the appropriate affective expression. ***This is not intended to be a recitation.***

PROCEDURES

T1a. *Recall of complete sentences.*

Individual students are asked, at their places, to provide the correct semantic groups. *Unlike the Repetition Phase,* NOT *every student should have the opportunity to recall every semantic group.* The performance of randomly selected students should provide a representative sample. Note that whole sentences should be elicited, not just the semantic groups that compose them, e.g.: Unit 3, [9]-[10]-[11]-[12]: *"Non/, j'ai seulement une chambre/ au septième étage/ sous le toit."*
or Unit 8, [3]-[4]: *"Autour de la table/toute la famille est assise."*

Question should be linked with answer, statement with rejoinder, to maintain the semantic unity of the situation. The T1 does not develop according to a simple linear progression, i.e., from picture to picture.

There is a question-answer cycle that several students pursue before proceeding to the next sequence of pictures:

Students A+B	—	*Est-ce que les enfants sont là?*
		Oui, ils sont à la maison.
Students C+D	—	*Est-ce que les enfants sont là?*
		Oui, ils sont à la maison.
Students E+F	—	*Est-ce que les enfants sont là?*
Etc.		*Oui, ils sont à la maison.*
Student G	—	*Paul travaille dans sa chambre.*
		Etc.

T1b. *Roles assumed and dialogue "behaved".*

One or two groups of students, in turn, stand in front of the screen and assume the roles of the characters projected thereon. By reproducing the dialogue in a native-like way, i.e., with appropriate affective expression, the students more readily identify themselves

with the characters in the situational context, which is essential if these students are to develop a French *Weltanschauung* and an important factor in making the language a living means of communication. Both sub-steps a+b should be paced rapidly. The teacher *usually* ends a segment with a T1a and begins a review of previous segments with a T1b.

The purpose of this step is not *rote memorization.* If a student hesitates in recalling, a discovery question will usually lead him to reconstitute the semantic group. Failing this, ask another student to provide the semantic group and then return to the student who hesitated or could not recall.

IV.4 T2. *Questions and description—with pictures*

PRINCIPLES

T2a. *Manipulation of the variable elements of structures.*

The picture serves as a point of departure for a series of questions that manipulate the variable grammatical elements of the structures in the dialogue. The teacher asks questions on the pictures, because the picture, which is the constant situational model, insures that the questions maintain a semantic connection with the situational context.[15]

The manipulation of grammatical elements generally takes three forms:[16]

(1) Substitution of elements

Paul travaille dans *sa* chambre.
Je travaille dans *ma* chambre.
Vous travaillez dans *votre* chambre.

(2) Expansions (Unit 18, [11])

Les ouvriers attendent pour entrer.
Les ouvriers de l'usine Renault attendent à la porte pour entrer.
Les ouvriers de l'usine Renault qui travaillent l'après-midi attendent à la porte pour entrer.

(3) Transformations

Je mange. ⇒ *Je ne mange pas.*
Il regarde les livres. ⇒ *Il les regarde.*
Je lui donne un chapeau. ⇒ *Je le lui donne.*

15. "We have striven to supply stimuli in the form of sentences expressing a real situation followed by a question really tied to this structure, so that any interlocutor placed in the situation will bring forth the expected answer not by analogy, but by taking into account the set of factors involved (situational and linguistic). The meaning must always have precedence over the manner of putting it across. The pedagogical procedures used must be chosen as a function of the meaning and not merely as a function of empty analogy, substitution, and parasemantic mechanisms." Though quoted from an article on language laboratory exercises, the general philosophy holds true for the Transposition Phase. P. Schertz, "What To Do With a Language Laboratory?" (*Le Français dans le Monde;* Paris, March, 1965, No. 31), pp. 13-17.

16. We are indebted to M. Michel Dabène, Directeur du CREDIF, for the general Framework of the following discussion. Cf. a synopsis of his paper "Les Fondements Linguistiques des Méthodes Audio-Visuelles du CREDIF" presented at Laval University, May 9, 1967.

Substitutions. Within any semantic group there are variable elements (verbs, personal pronouns, subjects and complements, possessive adjectives, etc.) that can be varied, without changing the structural framework of the semantic group or distorting the situational context. For example, in the construction:

Paul travaille **dans** ***sa*** **chambre.**

Paul, travaille, and ***sa*** are variable elements to be varied in this case. These are chosen for two reasons:

a) the general rule that all verbs are transposed, at this point in the progression, in the forms: *je - vous - il.*

b) in the modifier slot, there is a corresponding change in the possessive adjective: *ma - votre - sa.*

These elements are substituted in the appropriate slots in the semantic group with no change in its structural framework. In this case, the subject slot is filled with a pronoun, the predicate with a verb, and the modifier with a possessive adjective. ***Dans*** and ***chambre*** are, grammatically, variable elements, but in this context they are constants.

Expansions. In grammatical expansions the structural framework remains constant, but the noun or verb phrases are expanded. In the example on the previous page, relational words as *de* and *qui* are added. *"Les ouvriers," "Les ouvriers de l'usine Renault," "Les ouvriers de l'usine Renault qui travaillent l'après-midi"* all function as the subject.

Transformations. Not all variable elements are mutually substitutable fillers of grammatical slots. In examples such as:

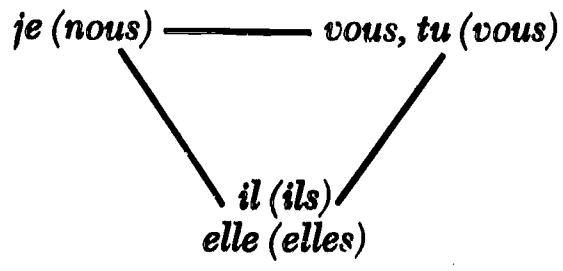
Il regarde les livres. Il les regarde,

the structural framework itself changes - S+P+(x)→S+(X)+P. The variable element concept includes such transformational phenomena.

Variable elements are situationally appropriate fillers of grammatical slots commensurate with the grammatical progression of the course and include elements and processes that enter into expansions and transformations. The variable elements are manipulated as the perspective of the situation is shifted.

Limiting ourselves for the moment to Units 1 through 10, it should be understood that all verbs in all persons of the verb, in the affirmative, interrogative, negative and imperative forms in the pres-

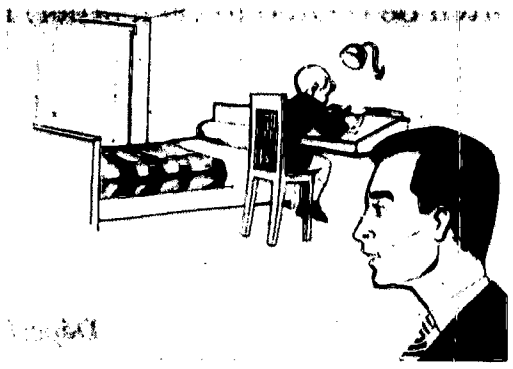
ent tense are taught. A basic framework, which we refer to as the triadigm, within which the verbs are transposed, may be represented as follows:



The plural forms should be extensively used only after Unit 8 (where they are systematized), and then only when the situation permits (in the T2a).

Exceptions to this rule occur (1) when singular and plural forms are phonetically identical and when the plural reference is justified, e.g., Unit 3, [6] *"Jacques regarde. Jacques et Pierre regardent,"* and (2) the verb *avoir* is systematized in the plural in the *mécanisme* of Unit 5, *être* in the *mécanisme* of Unit 8.

It is advisable to adopt a system according to which a structure can be transposed that follows a progression and is both logical and pedagogical. We obtain the following T2a questions applying the preceding to the construction:

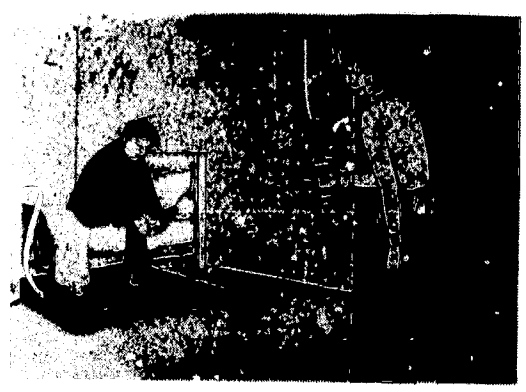


Paul travaille dans sa chambre.

Monsieur Thibaut, parlez!
PAUL TRAVAILLE *dans* SA *chambre.*
Paul, répondez: ici, qu'est-ce que vous faites?
JE TRAVAILLE *dans* MA *chambre.*
Paul, c'est votre chambre?
Oui, c'est MA *chambre.*
C'est la chambre de Paul?
Oui, c'est SA *chambre.*
Paul, vous êtes dans votre chambre?
Oui, je suis dans MA *chambre.*
X, posez la question à Paul!
Vous êtes dans VOTRE *chambre?*
Oui, je suis dans MA *chambre.*
Où est Paul?

Il est dans SA *chambre.*
Paul travaille?
Oui, IL TRAVAILLE.
Qu'est-ce que Paul fait?
IL TRAVAILLE.
Demandez à Paul s'il travaille!
Paul, VOUS TRAVAILLEZ?
Oui, JE TRAVAILLE.
Paul, où est-ce que vous travaillez?
JE TRAVAILLE *dans* MA *chambre.*
Où est-ce que Paul travaille?
IL TRAVAILLE *dans* SA *chambre.*
Posez la question à Paul!
Paul, où est-ce que VOUS TRAVAILLEZ?
JE TRAVAILLE *dans* MA *chambre.*
Qu'est-ce qu'il dit?
*Il dit qu'*IL TRAVAILLE *dans* SA *chambre.* Etc.

Some pictures are of a transitional nature and cannot be used; others express structures that are highly productive, i.e., many sentences can be produced on the same pattern. It should be observed that the T2a is not just done frame by frame, but on the entire situation of the unit. The structural elements of the situation should often be related to each other. For example,



Dépêche-toi.

X, vous êtes Françoise!
Dépêche-toi!
Qu'est-ce que Michel fait?
Il se dépêche.
Françoise, posez la question à votre mari.
Tu te dépêches?
Z, répondez.
Oui, je me dépêche.
Qu'est-ce que votre femme vous dit de faire?
Elle me dit de me dépêcher.
(Point to the gesture of Michel on the picture:)
Il se lève. Vous vous dépêchez de quoi faire?
Je me dépêche de me lever.
Qu'est-ce qu'il dit?

Il dit qu'il se dépêche de se lever.
Françoise, dites cela à votre mari!
Dépêche-toi de te lever!
Qu'est-ce que Michel fait encore?
Il met ses pantoufles.
Qu'est-ce qu'il met?
Il met ses pantoufles.
Comment est-ce qu'il met ses pantoufles?
Il les met vite.
Alors, il se dépêche de quoi faire?
Il se dépêche de mettre ses pantoufles.
Michel, qu'est-ce que vous faites?
Je me dépêche de me lever et de mettre mes pantoufles.
Oui, et maintenant, dépêchez-vous aussi d'aller dans la salle de bains...

There is a direct relationship between the *structural value of the linguistic elements* in the Explanation Phase and the *manipulation of structural elements* in the Transposition Phase. *These elements do not exist frozen within an undifferentiated semantic group (as would be the case if the teacher did little explanation and forced rote-memorization) but as structured relationships within a system,* i.e., "cognitive rules" exist in the student's mind that allow him to produce sentences.[17] Only if the patterns of the language emerge in the Explanation Phase will the student be able to manipulate, in-situation, and finally communicate in a native-like manner.

The Indirect Discourse. In the T2a, the indirect discourse functions primarily as a means of manipulating the variable elements, by allowing the situation to be approached from various perspectives, for example:

1) *Je travaille dans ma chambre.*
   Il dit qu'il travaille dans sa chambre.

2) *Prenez l'autobus!*
   Il lui dit de prendre l'autobus.

3) *Dites lui de ne pas manger le gâteau!*
   Ne mangez pas le gâteau!

As the course progresses, more involved forms appear such as *le présent dans le passé, le futur dans le passé* and *le passé dans le passé,* e.g.:

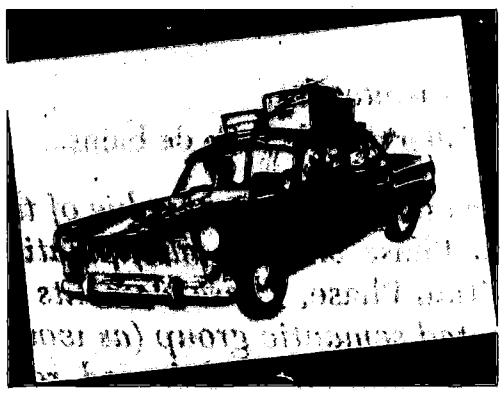
Vous rentrez bien tard. (Unit 18)
Il lui a dit qu'il rentrait bien tard.
Je mettrai ma lettre à la boîte. (Unit 20)

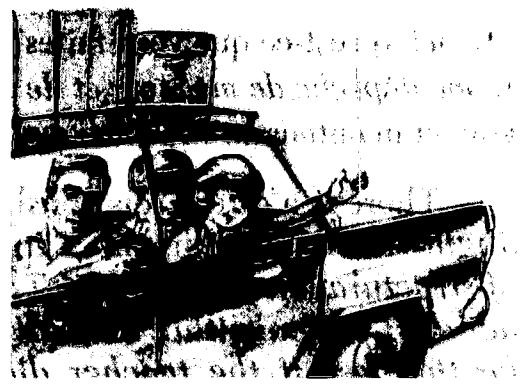
17. "What the child learns . . . is not ready-made formulations—although he picks up some of these, too—but a way of constructing formulations, a set of *schemata.* . . . The child transposes and recombines what he knows to suit his purposes." Joseph Church, *op cit.,* p. 65.

Elle lui a dit qu'elle mettrait sa lettre à la boîte.
J'ai fait un gros gâteau. (Unit 23)
Elle lui a dit qu'elle avait fait un gros gâteau.

The indirect discourse is also an important form in narrative discourse, both written and oral forms. The following are examples of T2a questions at various points in the course.

Unit 8, *Mécanisme,* [22]-[23]: all forms of the possessive adjectives and all forms of the verbs.





Nous partons en auto/avec nos enfants.

Madame Thibaut, vous et votre mari, vous partez en auto?
Oui, nous partons en auto.
Avec qui est-ce que vous partez?
Nous partons avec nos enfants.
Comment est-ce que vous partez?
Nous partons en auto.
Avec qui est-ce que Monsieur et Madame Thibaut partent?
Ils partent avec leurs enfants.
Monsieur Thibaut, vous et votre femme, vous partez avec vos enfants?
Oui, nous partons avec nos enfants.
Qu'est-ce que Monsieur Thibaut dit?
Il dit qu'ils partent avec leurs enfants.
Demandez à Monsieur Thibaut s'il part avec ses enfants.
Vous partez avec vos enfants?
Répondez (vous êtes Monsieur Thibaut).
Je pars avec mes enfants.
Posez la question à Madame Thibaut.
Vous partez avec vos enfants?
Répondez (vous êtes Madame Thibaut).
Je pars en auto avec mes enfants.
Posez maintenant la question à Monsieur et Madame Thibaut:
Vous partez en auto avec vos enfants?
Oui, nous partons en auto avec nos enfants.

Unit 14, Sketch [14]-[15]-[16]:

Prends les draps,/mets-les sur la planche du bas,/à côté des tricots.

A qui est-ce que Madame Thibaut parle?
Elle parle à sa fille.
Qu'est-ce qu'elle lui demande de prendre?
Elle lui demande de prendre les draps.
Dites à Catherine de prendre les draps.
Prends-les.
Où est-ce que Catherine met les draps?
Elle les met sur la planche du bas.
Dites à Catherine de mettre les draps à côté des tricots.
Mets les draps à côté des tricots.
Qu'est-ce que vous dites à Catherine?
Je lui dis de mettre les draps à côté des tricots.
Pardon: où est-ce que vous lui dites de mettre les draps?
Je lui dis de les mettre à côté des tricots.
Qu'est-ce que Catherine doit prendre?
Elle doit prendre les draps.
C'est vrai? Elle doit prendre les draps?
Oui, elle doit les prendre.
Où est-ce qu'elle doit les mettre?
Elle doit les mettre dans l'armoire.
Où, dans l'armoire?
Elle doit les mettre sur la planche du bas, à côté des tricots.

Unit 19, *Mécanismes*, [8]: The indirect discourse with the *passé composé* and the pronoun *en*.

J'ai encore une livre de pain.

Albert a du pain?
Oui, il en a.
Il en a beaucoup?
Non, il en a une livre.
Il a déjà mangé du pain?
Oui, il en a déjà mangé.
Il a mangé tout son pain?
Non, il en a encore une livre.
Demandez à Albert s'il a encore du pain.
Tu as encore du pain, Albert?
Oui, j'en ai encore (une livre).
Qu'est-ce qu'Albert répond?
Il répond qu'il a encore une livre de pain.
Albert a répondu qu'il avait encore du pain?
Oui, il a répondu qu'il en avait encore une livre.

Unit 19, *Mécanismes* [9]:

ALBERT: *Tu en veux?* — LÉON: *Ah oui,...*

Qu'est-ce qu'Albert demande à Léon?
Il lui demande s'il veut du pain.
Vous êtes Albert, demandez à votre ami Léon s'il veut du pain.
Tu veux du pain, Léon?
Léon, répondez!
Oui, j'en veux.
Qu'est-ce que vous voulez, Léon?
Je veux du pain.
Léon veut du pain?
Oui, il en veut.

Léon a dit à Albert qu'il voulait du pain?
Oui, il lui a dit qu'il en voulait.
Albert, qu'est-ce que vous avez demandé à Léon?
J'ai demandé à Léon s'il voulait du pain.
Il en voulait?
Oui, il en voulait!

PROCEDURES

To begin the T2a of a frame, (1) the teacher elicits the semantic group as is, (2) then proceeds to manipulate the variable elements by asking questions, and (3) elicits the semantic group to end the T2a of that picture.

Communication is an act that involves the affective expression of the entire being. At no time should the T2a degenerate into an arid drill session; indeed, it is designed to approximate real-life interaction. In this connection, since the manipulation is done in situation, constant reference to the picture should be made, sometimes by actually placing the students in their respective roles in front of the screen. Students should be selected at random, unless, of course, the teacher has some specific reason for calling on a particular student. All students should participate. In the examples provided, very often only one question was cited to manipulate a variable element. In actual practice, numerous questions to manipulate the same elements will be needed. At the beginning of this step, perhaps only the brighter* students can manipulate certain difficult structures with ease. At the end, however, all students should be manipulating the material with facility.

Avoid dwelling unnecessarily on a particular student if he fails to answer or errs. A re-explanation or discovery question may be in order. If this is the case, it necessarily should be rapid. It is often sufficient to call on another student and return to the student who erred or failed to answer. If a student answers *"C'est* son *chambre"* to the question *"C'est la chambre de Paul?"*, it is advisable to *recapitulate the process according to which he was originally exposed to the structure*, in this case Unit 2:

Qu'est-ce que c'est?
C'est *une* chambre.
Quelle chambre?
C'est *la* chambre de Paul.
C'est *la chambre de Paul?*
Oui, c'est *sa* chambre.

* By "bright" we mean to imply no specific measure of intelligence, only superior performance in learning with this particular method, and, though performance in learning with this method may be correlated with general I.Q. or some such other qualities, we entertain no such proposition here.

In this way, the student discovers his own error. An error should be understood by the student to be an occasion for self-correction, not teacher indignation.

T2b. *Oral description of pre-selected pictures.*

PRINCIPLES AND PROCEDURES

From the tightly structured T2a, we proceed to the T2b, which represents an act of creative intelligence on the part of the students in composing a well-constructed description of a picture particularly rich in detail and chosen for that purpose by the teacher. The students compose the description together, and one student "secretary" is invited to relate the oral composition to the class.

This training in oral description of the pictures enables students to apply all their knowledge to express themselves freely and spontaneously within the framework of a situation that includes all the linguistic elements previously supplied to them either in the very dialogue of the lesson or in earlier dialogues. This is truly an activity which implies a transfer of the students' knowledge and which is far more creative than that of the preceding phase T2a, in which the students are limited to performing variations of forms within some given structure.

After this exercise has been done in class on a sufficiently great number of pictures, and we have ascertained that the students know exactly what is being expected of them, they are asked—utilizing the Picture Book—to prepare such 'descriptions' at home. The teacher will insist that this preparation be made entirely orally and without any help. For the first few times, he will find it advantageous to make use of pictures from an earlier lesson, thus for example, after Unit 8, he would employ picture 6 or 7 of Unit 6—Sketch.

These descriptions provide students with the opportunity to—

1) practice an important oral activity
2) apply (re-use) previously acquired elements in a new situation
3) feel the difference between *spoken language dialogue* and *artful narrative,* i.e., reflecting conscious, stylistic choice and arrangement.

Point 3 has important consequences for written composition and is already the beginning of the development of a *Sprachgefühl.* In this connection the teacher should progressively encourage the use of relational words, adverbs, and more complex clause patterns, rejecting simple enumerations and isolated sentences describing static elements of the picture. A fresh and imaginative perspective on familiar pictures should be encouraged. As the possibilities for expression become more manifold, the teacher can call for alternative interpretations of situations and stylistic variations of structure, at which time the participation of the entire class should be enlisted.

To initiate an oral composition the teacher can ask a series of questions that partially structures the student response, encouraging him to continue unaided. For example, Unit 6, [6].

Où sont les enfants, maintenant?
Qu'est-ce que le grand-père fait?
Où est la grand-mère?
Comment est le grand-père?

The following is a possible composition:

Aujourd'hui, Paul et Catherine sont heureux parce qu'ils sont en vacances chez leurs grands-parents. La maison des grands-parents n'est pas à Paris mais au bord de la mer.

Derrière la maison, il y a un jardin. Maintenant (Ici), Catherine et son frère sont seuls dans le jardin. Catherine porte un chapeau à cause du soleil et elle joue. Paul ne joue pas et il ne parle pas à sa soeur. Derrière les enfants, on voit la maison: elle n'est pas très grande et elle n'a pas beaucoup de fenêtres.

As the activity becomes familiar, no such instigation will be necessary. An example of a more advanced and sophisticated composition follows from Unit 17, Mécanisme 2, [16].

Aujourd'hui, Louis est à la maison: il ne travaille pas, alors il aura le temps de fumer sa pipe et de lire tranquillement son journal. Il est bien content de pouvoir rester chez lui. Mais voilà que sa femme Odette vient lui parler. Qu'est-ce qu'elle lui demande donc? Naturellement elle lui demande quand il l'emmènera en voyage. Elle aime tant voyager, être dans un train confortable et regarder le paysage avec son mari. Pauvre Odette! c'est un rêve malheureusement: Louis n'aime pas voyager: il préfère rester chez lui et il promet beaucoup de choses à sa femme, mais il ne lui donne jamais rien.

IV.5 T3. *Questions and narration—without pictures.*

PRINCIPLES AND PROCEDURES

In the T3 sequence, the *visual support of the picture is withdrawn*, a significant development in the progress of the Transposition Phase. In essence, the T3 is an intellectual act asked of the student, as Piaget observes, *"à savoir la possibilité de regrouper, de 'restructurer' un champ."*[18]

T3a. *Questions on the content of the dialogue.*

The purpose of the T3a is to ascertain whether the students have *understood the dialogue and can manipulate the structures with facility.*

The T3a consists of 20 to 30 questions (sometimes more) on the contents of the dialogue, both linguistic and situational. It is impor-

18. Jean Piaget, *La Psychologie de l'Intelligence;* Paris: Armand Colin, 1947, p. 73.

tant that the questions be presented without regard for the exact order of events in the dialogue. The students must be able to restructure the dialogue and approach it at various points, otherwise we would be testing their ability to memorize.

The T3a should be rapid and take little time. We are not concerned here with the extensive *manipulation of structures*, only that the students have understood and can manipulate. It is advisable to compare the text of the dialogue with the T3 questions, such as the following for the sketch of Unit 8.

Unit 8:

Qui vient chez les Thibaut aujourd'hui?
Est-ce que Lucie est la première?
Est-ce que Lucie apporte un cadeau à Catherine?
Qui apporte un cadeau à Catherine?
Est-ce que vous savez quel cadeau Jacques et Monique donnent à Catherine?
Pourquoi est-ce que les cousins de Catherine lui donnent un cadeau?
Quel âge a Catherine?
Qu'est-ce qu'il y a sur la table?
Il y a combien de bougies sur le gâteau?
Qui allume les bougies?
Pourquoi est-ce que Catherine ne peut pas allumer les bougies tout de suite?
Catherine allume les bougies: est-ce que Lucie est là?
Est-ce que Catherine souffle toutes les bougies?
À table, où est-ce que Catherine s'assied?
Où est-ce que Monique s'assied?
Qui est assis entre Michel et Françoise?
Qui est André? (le frère de Michel—l'oncle de Paul et de Catherine)
Qui est Lucie? (la soeur de Françoise—la tante de Paul et de Catherine)
Où est-ce que Lucie est assise?
Est-ce que Catherine est heureuse aujourd'hui?
Est-ce qu'elle mange le gâteau toute seule?
Qui mange le gâteau?

Additional examples of the T3a can be found in Section III, Chapter 2, where complete lesson plans are given for Units 3, 9, 14, and 23.

T3b *Narration of the story (résumé)*

PRINCIPLES AND PROCEDURES

The T3b consists in eliciting résumés of the story-line of the dialogue from the students. Though perhaps not so creative as the T2b from the point of view of content, the T3b requires that the student be able to *order the events of the story in the form of an oral narra-*

tive. Naturally, the stylistic conventions of the narrative form should be observed, i.e., a general introductory "topic sentence", a summary development of events, and a closing remark. There should be room for creative stylistic departures if the students are so inclined. Once again, the differences between *dialogue* and *narration* should be cultivated. This has obvious relevance when the consequences for written composition are considered.

The sentence structure should progressively become more complex, reflecting increased verbal sophistication:

1) Adverbs of time.
2) Subordinate and coordinate clause constructions.
3) Relational words.

The story can be narrated from various points of view, i.e., a student can assume the role of Catherine, Madame Thibaut, *le concierge, l'agent de police* (11), *le gardien* (24), etc., and relate the events with personal coloration.

Sentences such as:
1) *Paul montre une grosse dame à sa soeur.*
2) *Elle a un tout petit chien.*
should be combined:
1 + 2) *Paul montre à sa soeur une grosse dame qui a un tout petit chien.*
and,
1) *Catherine va dans la chambre.*
2) *Paul ne sort pas de son lit.*
1 + 2) *Catherine va dans la chambre pour voir si Paul sort de son lit.*

The indirect discourse is often appropriate in a narration and students usually employ it naturally.

By comparison, the T3b is reducive, in that the events of an entire situation are resumed, whereas the T2b is expansive in that a description of a single picture is developed. It may prove useful to compare the dialogues of Units 11, 19, and 26 to the following narratives:

Un cycliste est dans la rue. Un agent lui dit de circuler parce qu'il gêne les voitures. Ce cycliste cherche le boulevard de la Madeleine. Il n'est pas parisien, il ne connaît pas bien Paris et il y a tellement de rues et tellement d'autos à Paris. Pour arriver au boulevard de la Madeleine, il doit prendre l'avenue en face de lui. Quand il veut partir, le feu est rouge et les piétons traversent. L'agent dit au cycliste d'attendre. Bien sûr, il ne veut pas écraser quelqu'un; il est pressé aujourd'hui parce que sa femme l'attend. Dans dix minutes il doit être chez lui. Enfin, le feu est vert et le cycliste peut partir.

On sonne chez les Thibaut. Catherine va ouvrir: c'est un facteur qui

apporte à Madame Thibaut un mandat de 743 francs. Il lui explique qu'elle a de la chance parce que pour les mandats au-dessus de 750 francs les clients doivent aller chercher l'argent à la poste. Françoise signe le mandat et le facteur lui donne son argent. Il a aussi deux cartes postales. Catherine demande les timbres à sa mère.

Une cliente arrive à l'hôtel, mais cette cliente est drôle: elle veut une jolie chambre mais elle n'a pas de valises. Elle porte des lunettes noires et elle n'a pas de carte d'identité. On pense d'abord qu'elle se moque du portier. Le patron arrive: il comprend qu'elle est actrice de cinéma: elle ne veut pas le dire parce qu'elle ne veut voir personne.

After the Future tense (Unit 12) and the *passé composé* (Unit 14) are introduced, the students can be asked to summarize the story in those tenses, when this is possible and/or appropriate.

IV.6 T4. *Transfer to the students' lives.*

PRINCIPLES AND PROCEDURES

The T4 is the final transpositional step. Until now, the students have been transposing the linguistic elements of the unit in terms of the dialogue situations proper. The audio-visual media have been progressively withdrawn as student competence develops. These media are only a means to an end. There has been a conscious effort to expose the students to more random linguistic stimuli and a concomitant effort to cultivate self-initiating verbal behavior. (T2b-T3b).

In the T4, we most closely approach a real-life situation. We have progressed from the tightly structured situations of the T2a to the relatively random situations of the T4. The T4b is a pedagogical approximation of what a student is likely to encounter in actual everyday experience. There is a parallel in the outcomes expected at the end of a T4 and of Part I of the course—total mastery of the content contained therein.

T4a. (1) *Direct questions.*

The T4a consists in asking questions that use the content of the lesson situation in reference to the students' own personal experiences. This is possible insofar as the two cultures observe related patterns of behavior.

The teacher elicits answers to 20 or 30 questions that require answers within the linguistic and situational confines of the unit, re-using any appropriate structures and vocabulary from previous units.

We again refer to Chapter 2 of Section III, where examples of the T4a for Units 3, 9, 14 and 23 will be found. Possible questions for Unit 18 would be as follows:

À quelle heure est-ce que vous rentrez chez vous, le soir?
À quelle heure est-ce que votre père rentre d'habitude?

Vers quelle heure est-ce que vous dînez?
Quelles sont vos heures de classe?
Jusqu'à quelle heure restez-vous à l'école, l'après-midi?
Combien de jours par semaine allez-vous à l'école?
Est-ce que votre père travaille six jours par semaine?
À combien de semaines de vacances est-ce que les professeurs ont droit?
Quand est-ce que vous êtes en vacances? (en été? en juin? en août?)
Les ouvriers américains ont-ils des congés payés?
Qui travaille le samedi?
Où est-ce que vous allez le dimanche matin?
À quelle heure allez-vous à l'église?
Jusqu'à quelle heure restez-vous à l'église?
Quand prenez-vous le déjeuner (à l'école)
(Student should use *de ... à* in his reply)
Dans combien de temps quitterez-vous l'école?
Dans combien de temps aurons-nous des vacances?
Quand aurons-nous des vacances? (Du x juin au x septembre)
Qui veut nous expliquer les heures de travail de son père?

T4a (2) ***Structured situations.***

The purpose of "structured situations" is to (1) provide for the extensive re-use of a *productive* and consequently important structure from the unit in a variety of situational contexts, e.g., *pour* + infinitive, and (2) provide for a situational review of certain grammatical processes—e.g., adjective-noun agreement. To this end, it is important that the teacher create new situations verbally by indicating the essential elements contained therein that require the student to consider the relevant linguistic and contextual information in constructing his answer. Insofar as possible, the student should be obliged to weigh alternatives, not "blindly" execute a structural manipulation. The object is to encourage creative choice on the part of the students and approximate natural communication by so doing. The situations should evoke an array of structurally related responses which confronts the student with a sufficient range of semantic variation from which to choose, e.g.,

(Unit 11): { *pouvoir* / *devoir* + infinitive / *vouloir* }

Q. Vous êtes malade: vous toussez et vous avez de la fièvre. Qu'est-ce que vous devez faire?

R1. *Je dois rester couché (au lit) (à la maison).*

R2. *Je dois aller chez le médecin.*

R3. *Je dois téléphoner au médecin pour lui dire de venir (me voir).*

Q. Vous êtes à l'école avec votre frère et un ami, Jean. L'école est finie. Jean veut aller au cinéma, mais votre frère est malade et il veut aller chez le médecin. Qu'est-ce que vous devez faire?

R1. *Je dois aller chez le médecin avec mon pauvre frère.*
R2. *Je vais au cinéma avec Jean parce que je ne veux pas rester avec mon frère.*
R3. *J'aime bien Jean et j'aime le cinéma, mais je dois aller chez le médecin avec mon frère.*
R4. *Jean est notre ami, il doit aller chez le médecin avec nous.*
R5. *Nous pouvons aller chez le médecin, puis au cinéma.*

Additional examples can be found in Section III, Chapter 2.

Structured Situations—Unit 19, *Mécanisme*:
(For example, give a box of matches to a student:)
Qui a des allumettes?
J'en ai.
Combien?
J'en ai une boîte.
Donnez une allumette à Jean: Vous lui donnez une allumette?
Oui, je lui en donne une.
Jean, il vous donne une allumette?
Oui, il m'en donne une.
Donnez quelques allumettes à Marc: Vous lui donnez des allumettes?
Oui, je lui en donne.
Marc, il vous donne des allumettes?
Oui, il m'en donne.
Jean donne des allumettes à Marc?
Oui, il lui en donne.
Combien est-ce qu'il lui en donne?
Il lui en donne 4 (ou 5).
Pierre, demandez des allumettes à Jean:
Donne-moi des allumettes, s'il te plaît.
Jean, vous voulez lui donner des allumettes?
Non, je ne veux pas lui en donner.
Pierre, insistez!
Donne m'en, s'il te plaît.
Jean, il insiste: qu'est-ce que vous allez faire?
Je vais lui en donner.
Combien d'allumettes est-ce que vous allez lui donner?
Je vais lui en donner seulement une.
Pierre, il va vous donner beaucoup d'allumettes?
Non, il va m'en donner seulement une.
Jacques, dites à Jean de lui en donner deux:
Donne-lui en deux!
Merci!

T4b. ***Students "behave" a new but related situation.***
The T4b approximates a real-life situation: communication is

partially conditioned by the situation, and the situation is shaped by the discourse that occurs within it. The closer the situation is to life, the more intense the meaning, and the more meaningful and essential the behavior that it evokes. The more the T4b reflects the dynamic, affective states of the students, reflects their actual or even imagined experiences, the more involvement in, and benefit from, the learning.

The T4b situation should be partially similar to the dialogue situation so as to facilitate transfer, but new enough to encourage creativity on the part of the students. Usually, the teacher verbally indicates the outlines of a situation and various students are then designated to "enact" it. There is no reason why students could not initially "set the stage" themselves. It is often interesting to sketch briefly a character type or rôle for a student to assume, as well as the outward configuration of the situation. Students usually adopt a "stance" in these situations quite naturally as the situation unfolds. The following is an example from Unit 9:

Imaginez une scène dans la rue entre une dame qui attend l'autobus avec son petit chien et un monsieur. Un autre monsieur arrive. Il ne sait pas que c'est l'arrêt du 27. Il cherche l'arrêt du 68.

Example:

Pardon Monsieur, où est l'arrêt du 68, s'il vous plaît?
Je ne sais pas. Ce n'est pas ici.
Mais ici, c'est quel arrêt?
C'est le 27. Où est-ce que vous allez?
Je vais à l'Opéra.
Le 27 aussi va à l'Opéra. Prenez le 27.
Non, je prends toujours le 68. ... Etc.

Vous êtes chez vous avec un ami. Vous regardez par la fenêtre: Qu'est-ce que vous voyez? Discutez.

Que font les gens?
Quels gens voyez-vous?
Que font les voitures?
Est-ce qu'il y a un agent?
Est-ce qu'il y a des chiens ou des chats?
Qu'est-ce qu'ils font?

The Four Phases in Review

By way of summarizing, it may prove a useful exercise to review the course of development of a given sound group as it proceeds through the four phases. Consider the sentence from Unit 8: "*Est-ce que je peux allumer les bougies?*"

In the Presentation Phase, it is reasonable to assume that the students would identify "*Est-ce que...?*" from the sound group itself. The situational context presumably contributes an appreciable amount of semantic content, such that the students perceive the following: a) Catherine is asking a question (*Est-ce que* + intonation); b) a good guess would be that she is asking permission to light the candles. This generalized understanding we designate as "global".

In the Explanation Phase, this "global understanding" becomes a differentiated understanding on three levels (1) the semantic, (2) the structural, (3) the phonetic.

Est-ce que	*je*	*peux*	*allumer*	*les bougies?*

Est-ce que Catherine allume les bougies tout de suite? *(Non, elle attend.)* Est-ce que Catherine *va allumer* les bougies? *(Oui.)*

Qu'est-ce que c'est? *(C'est une boîte.)* Qu'est-ce qu'il y a dedans? *(Il y a des allumettes.)* Qu'est-ce qu'on fait avec des allumettes? *(On allume.)*

Qu'est-ce que c'est? *(C'est* UNE *bougie.)* Qu'est-ce que c'est? *(Ce sont* DES *bougies.)*

Qu'est-ce que Catherine demande à son père?

Progressively, by means of questions and constant reference to the tape and situation, the sound group takes on semantic, phonetic, and structural value, and is transformed into a semantic group. The semantic value derives from the situation, as expressed in the dialogue. The structural value derives from the grammatical system: the function of each element is signaled by a question or series of questions, the arrangement of elements according to function is the consequence of effecting successive cuts in the stream of speech (isolating elements and reinserting them into the sound group), and the form of each element is the result of assigning a meaning and/or function to a phonetic unit (word or morpheme) e.g. -{-ez} as in *allumez*.

The purpose of eliciting responses from the students during the explanation of a sound group is to ascertain which elements they have identified, and only by allowing the students to respond (repeat after the tape is played) is this possible. The students reveal what they have identified in their responses, and for this reason, it is *imperative* that the teacher consider the *actual* student production rather than the *anticipated* response. The teacher should, therefore, be guided by what the students in fact produce, since this is the only valid source of feedback for the teacher.

In early Units, many students have a tendency to try to repeat the whole sentence. This tendency is natural and wholly acceptable. It would seem that in the effort to articulate the entire group, the student does identify the element signalled by the teacher's

question, often isolating the element of his own accord after repeating the whole group. In later Units, when the students have been so trained, they will be able to isolate immediately the element in question.

Another important principle can be summarized thus: If an element can be discovered from the tape, the students should be led to do so; if, however, the tape does not provide the element, the teacher must provide it himself. For example: *Vous avez combien de pièces?* The students cannot determine the gender of *pièce* by listening to the tape.

All students must be attentive during the Explanation Phase, but several students must be actively engaged in the process, i.e., the teacher will ask several students the same (or a similar) series of questions to be sure that a good sample of the students have understood.

The phonetic value involves the auditory perception of each element that composes the sound group and is related to form as discussed above.

In the Repetition Phase, the semantic group *"Est-ce que je peux allumer les bougies?"* is assimilated, i.e., is elicited in-situation in the form of a natural dialogue until the students can reproduce it in a native-like manner.

In the Transposition Phase, we are concerned with the *underlying structure* of the construction *"Est-ce que je peux allumer les bougies,"* which is potentially productive, i.e., we consider it on a more abstract level: NP + Aux. + V + NP

In the T2a, the variable elements are manipulated in-situation, in this case:

Est-ce que	*je peux*	*allumer*	*les bougies?*
	vous pouvez		
	tu peux		
	elle peut		

Once this manipulation is completed, the (V + NP) can be manipulated to a limited extent, e.g.

Est-ce que je peux { *manger le gâteau?* / *prendre des allumettes?* / *ouvrir la boîte?*

Both *gâteau* and *allumettes* are in the situation, which meets our criterion of situational appropriateness. *Manger*, *prendre* and *ouvrir* are previous acquisitions. The reason for manipulating the main verb and its complements in the T2a is to simply suggest the productivity of the underlying structure to the student.

In the T3, the sentence would appear both in the questions (T3a) and the narration (T3b), but only as single fibers in the situational network.

In the T4a (2) "structured situations", this structure would be chosen for its productivity, and the range of the structure would be expanded by its application to new situations. The structure remains constant and lexical fillers are substituted, e.g.

Est-ce que je peux allumer une cigarette?
ouvrir la porte?
fermer la fenêtre?
apporter le livre?
prendre l'ascenseur?
Etc.

This same structure will be used again in later lessons, and the students will observe that "*pouvoir*" patterns the same way as

aller
devoir
vouloir
} + infinitive

It should be evident from this that the four phases are indeed an interrelated set of procedures, each phase having its objective and its consequences for the next phase and for language learning in general.

CHAPTER 4

THE WRITTEN LANGUAGE

I. The Primacy of Speech

In the following discussion, we shall examine the overriding reasons for beginning and continuing with the spoken language. Linguists have amassed a considerable body of evidence in support of the claim that language is primarily a matter of speech and only secondarily a matter of writing[1]; and consequently, it has been stated that *the proper approach to language acquisition should be based on the spoken language.*[2] To the extent that writing is a secondary system of representing the sound system of a language (*e.g.*, grapheme-phoneme correspondences), the written code presupposes the prior existence of speech.[3] However, though spoken language provides the linguistic data in the learning process, the object of the learning is to develop in the students linguistic competence in the target language, *i.e.*, the system of generative rules that determine linguistic performance (the actual production of sentences). Linguistic competence is characterized by a speaker's

1. Edith Crowell Trager, "The Teaching of Spelling: A Linguistic Approach" in *Guiding Children's Language Learning*, Ed. Pose Lamb. Dubuque, Iowa: Wm. C. Brown, Co., 1967, p. 209-236. "Our traditional orthography . . . is generally regarded by linguistics as an extra-linguistic system, a secondary set of symbols that represent the primary set of phonemes, the smallest units of linguistic structure."
2. Charles Fries, *Teaching and Learning English as a Foreign Language*. Ann Arbor: The University of Michigan Press, 1948. "No matter if the final result designed is only to read the foreign language, the mastery of the fundamentals of the language—the structure and the sound system with a limited vocabulary—must be through speech. The speech is the language. The written record is but a secondary representation of the language. To 'master' a language is not necessarily to read it, but it is extremely doubtful whether one can really read the language first without mastering it orally. Unless one has mastered the fundamentals of the new language as language—that is, as a set of habits for oral production and reception—the process of reading is a process of seeking word equivalents in his own native language. 'Translation' on an exceedingly low level is all that such 'reading' really amounts to."
3. John B. Carroll, *Language and Thought*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964, p. 3-4. "Writing, however, is a system of communication that has a special relationship to spoken language in that it depends largely on the prior existence of spoken language. Phylogenetically, man learned to talk before he learned to write, and ontogenetically, the child learns to talk before he learns to write. For this reason, written language must always be regarded as spoken language 'written down' in a particular conventionalized writing system and phrased, often in a special written style. Studying the structure of a language solely in its written form, although useful for some purposes, has its limitations; for example, this method totally ignores the sound system of the language and its possible effects on the structure. In psychological research and experimentation, it can be misleading to use written or printed words as stimuli without taking proper consideration of the way in which subjects may respond to these stimuli in terms of spoken language."

ability to understand and produce *novel* utterances. This ability presupposes a speech processing or analyzing device, in other words, an internalized grammar.

In that *speech* provides the raw material for a native speaker in the process of acquisition, presumably ***the student of a second language must also be exposed to speech (in social and affective situations) if he is ever to exhibit native-like abilities in understanding and producing sentences, i.e., construct a native-equivalent grammar.***

II. The Relationship Between Spoken and Written Forms of Language

Chomsky's generative transformational model indicates that speech input is processed (or analyzed) by the brain "by a series of operations, the nature of which is as yet little understood, but which can be represented as a multi-levelled hierarchy of processes. It has three main sub-divisions: the phonological, syntactic and semantic."[4]

Research indicates that the written code is systematically related to the phonological component of the grammar. "Reading consists of decoding graphic material to the phonemic patterns of the spoken language which have already been mastered when reading is begun."[5] Jeanne Chall reports: "My analysis of the existing experimental comparisons of a meaning emphasis versus a code emphasis tends to support Bloomfield's definition that the first step in learning to read in one's native language is essentially *learning a printed code for the speech we possess.*"[6] She adds that "early stress on code learning, these studies indicate, not only produces better word recognition and spelling, but also makes it easier for the child eventually to read with understanding." Robert A. Hall observes ". . . silent reading is always built upon a basis of inhibited speech. Every time anyone 'reads silently' or 'writes silently' an act of inner speech takes place, even when its externalization is completely blocked on the muscular level."[7]

These observations indicate (1) that the phonological patterns of spoken language must be acquired in advance of the introduction of writing and (2) that there is a systematic relationship obtaining

4. Arthur Koestler, *The Ghost in the Machine*. New York: The Macmillan Co., 1967, p. 26.
5. Eleanor J. Gibson, *et al.*, "The Role of Grapheme-Phoneme correspondence in the perception of words" in *The Psychology of Language, Thought and Instruction*, John P. De Cecco, Ed. New York: Holt, Rinehart and Winston, Inc., 1967, p. 185-197.
6. Jeanne Chall, *Learning to Read: The Great Debate*. New York: McGraw-Hill Book Co., 1967, p. 83.
7. Robert A. Hall, Jr., *Introductory Linguistics*. Philadelphia and New York: Chilton Books, 1964, p. 17.

between the phonemes of the spoken language and the graphemes of the written language. Albert Valdman,[8] however, points out that a simplistic notion regarding grapheme-phoneme relationships in French is insufficient, and that writing, as differentiated from transcription, "attempts to represent directly higher-level linguistic units: plural, feminine, etc." The insufficiency of a simplistic notion is evident when one considers sandhi-variation in French: "elision, liaison, and alternation." "To say that French is characterized by extensive sandhi-variation means that the same meaningful unit (word or grammatical and lexical ending) is realized by two or more sound shapes." Valdman cites *six* as a case in point:

/si/	(*six francs*)
/siz/	(*six ans*)
/sis/	(*il en a six*)

He remarks that French spelling often reveals related forms, *e.g.*: "The *t* of *cent* indicates that within that word is contained the same linguistic unit which appears in *centenaire* and *cent ans*." Parenthetically, these considerations would seemingly be powerful arguments against spelling reform in French.

Such considerations lead Valdman to the conclusion that speech and writing are two partially dependent and partially autonomous expressions of a single reality . . ." "Since French spelling provides information with regard to both the phonological and the grammatical structure of sentences, it is possible to set forth correspondences between sound and letter. But simply to say the /k/ is written *que, qu, q, cq, k, ch,* and *c,* is of no utility whatever to the student. Sound-to-letter correspondences must take the form of carefully ordered predictive rules." "Once the student has been taught how to spell the French vowels," it is possible to provide rules for the spelling of the phoneme /k/, *e.g.*, "/k/ followed by a vowel written with a, o, or u is spelled *c*." (c.f. Dictation 14)

III. Transition to the Written Language

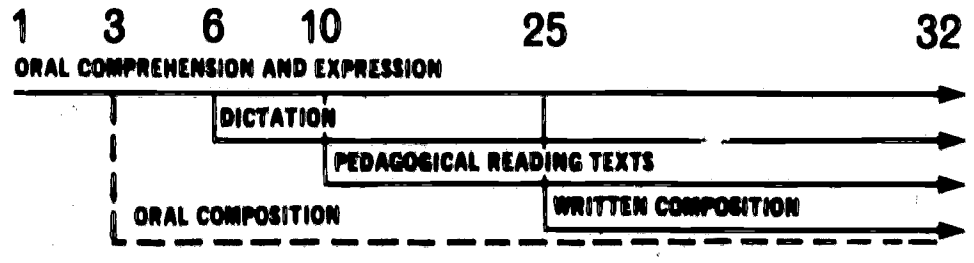
In the following paragraphs, the priorities of introduction and the systematic presentation of writing, reading, and written composition are examined. The audio-visual units (1-32) provide students with the constant opportunity to develop their facility in understanding the spoken language and progressively increase the range of their expressive abilities in the spoken language. At Unit 6, dictation exercises are introduced and continued, one for each unit (including four review dictations), until the end of Part I of the course. The dictations introduce the system of French orthography and provide extensive practice in the rudiments of writing: sound-

8. Albert Valdman, "On the Primacy of Writing in French: the Primacy of Speech," in the *MLA Journal,* Vol. L, No. 7, 1966, p. 468-474.

symbol relationships, punctuation, grammatical spelling, etc. Once the orthography has been introduced, graded reading texts are provided for each unit, beginning with Unit 10. The texts are written primarily in the narrative style and are graded according to center of interest, length, number of new words, etc. as the exigencies of the reading process require.

The transpositional steps T2b and T3b provide students with continual practice in composing oral descriptions and résumés, and the reading texts contribute a written narrative model.

The aforementioned are prerequisites for written composition; and, beginning with Unit 18, at which time the verb forms in *-ait* have been introduced and at Unit 20, where the forms in *-rait* are introduced, the elements of composition are progressively developed and become more sophisticated from Unit 25 on.



IV. REASONS FOR THE INTRODUCTION OF DICTATION AFTER 60 CONTACT HOURS WITH THE SPOKEN LANGUAGE

French orthography is a conventional graphic system for (1) representing the sound system and (2) providing information with regard to the grammatical system. Though French writing is essentially a grapho-phonemic system (written symbols systematically representing phonemes), there are certain etymological, historical, and grammatical manifestations in the writing system. A progression has been adopted to avoid confronting students with the many irregularities of French spelling at the beginning.

It should be noted at this point that French orthography transcribes neither intonation (affective and grammatical) nor rhythm,[9] and the double consonants, silent elements (endings of plural nouns and adjectives, verbs and the final e, etc.) are misleading. Intonation and rhythm are brought to the printed page by means of the spoken language.

9. Robert A. Hall, Jr., *Sound and Spelling in English*. Philadelphia and New York, Chilton Books: 1961, p. 7, "No conventional orthography ever reflects its language completely. There are always features of sentence melody, stress and juncture (the way in which phonemes are joined in the stream of speech) that are notated imperfectly or completely neglected in writing. Most orthographies afford representation only to the vowels and consonant phonemes and to some (not all) features of intonation (sentence melody)."

V. INTERFERENCE

Interference has been defined as "The inhibiting effect of native language habits on the acquisition of the target language. Interference is best interpreted as the negative transfer of native language habits."[10] Interference occurs at the phonological, grammatical, and grapho-phonemic levels of a language. Our principal concern, as regards the introduction of writing, is with (1) phonological interference and (2) grapho-phonemic interference.

As Anisfeld observes, "Often a beginning student does not hear a particular phoneme in the new language as different from a close phoneme in his native tongue; *i.e.*, he classifies the stimulus input into the wrong category."[11] In the initial 60-hour contact, the students acquire the basic elements of the sound system. During this time, the phonological interference is significantly reduced, as the phonemic categories in the language emerge and are assimilated by the students.[12]

Grapho-phonemic interference refers to influence of the grapheme-phoneme correspondences of the native language in the acquisition of the target language system. The sight of known letters and letter combinations triggers automatic articulatory reactions within the students, based on the relationships that obtain in their native tongue. The students assign the sound equivalents of English to the French letters and reproduce sentences using English patterns of intonation, rhythm, stress, etc.

Since the alphabet already transcribes the phonemes of English, the object of the dictations is to teach the *new* French phoneme-grapheme correspondences. This presupposes that the phonemic categories have been acquired.

The premature introduction of the written code is therefore avoided on two counts:

1) The habit strength of the French phonological system is insufficient, *i.e.*, the English system competes with the French in the presence of a written text.

2) The introduction of the written code *during* the initial contact with the spoken language would interfere with the acquisition

10. Albert Valdman, Ed., *Trends in Language Teaching*. New York: McGraw-Hill Book Co., 1966, p. 288-289.
11. Moshe Anisfeld, "Psycholinguistic perceptives on language learning," Valdman Ed., *op. cit.*, p. 118.
12. John B. Carroll, "Research on Teaching Foreign Languages," in *Handbook of Research on Teaching*. N. L. Gage, Ed., Chicago: Rand McNally and Company, 1963, pp. 1060-1100. "S. E. Richards and Appel (1956) demonstrated that in teaching spoken Spanish, delaying the use of any writing system whatsoever resulted in better pronunciation, even after the presentation of the standard orthography, than introducing the standard orthography simultaneously with the presentation of spoken material."

of the phonological system because the symbols transcribe other sounds and the French written code is misleading.

It is reasonable first to treat the sound system as auditory-articulatory phenomena and then progressively introduce the systematic relationships that hold between the phonological and graphic systems. The graphic system is learned as auditory-articulatory-visual and kinesthetic phenomena, *i.e.*, the sounds are heard and pronounced, and the corresponding graphemes are seen, read, written, and read again by the students.

To make the systematic introduction of writing possible, there must be a sufficient accumulation of words that contain the sound-symbol correspondences, both for the construction of dictations and to provide sufficient practice of given sound-letter correspondences for the students.

If, for example the teacher attempted to teach the system after the first dialogue, there would be insufficient examples and an overabundance of irregularities, exceptions, etymological spellings, etc., in addition to the problems of interference. The system has not yet emerged, and learning could not proceed in an organized way, a single problem at a time.

It should be noted at this juncture that if the dialogues already mastered orally were given to the students to "read," the students would be cued by the printed sentence and simply repeat it from memory, *i.e.*, they would not proceed from symbol to meaning through sound, and thus the decoding process, essential for reading, would be totally bypassed: consequently, the learning of the system (which letters represent which sounds) would be effectively ignored.

These dialogues are for speaking, not reading. Narratives, by virtue of the fact that they are content-oriented, are ill-suited for the teaching of sound-symbol correspondences, whereas the dictation systematically treats specific sound-letter relationships, and is thus better suited as a teaching device. Even so, every attempt has been made in the dictations, wherever this was possible, to construct sentences around some one situation.

Such considerations have led us to begin with writing first (*though of course the dictation sentences are read*) to reinforce the phoneme-grapheme correspondences[18], some 40 hours before introducing the reading of narratives.

13. In this sense, the acquisition of reading and writing are practically simultaneous. *cf.* James P. Soffietti, "Why children fail to read: a linguistic analysis," in *Havard Educational Review*, Spring, 1955. "These two activities (reading and writing) complement each other: it is impossible to acquire an understanding of what is meant by reading without an understanding of its relation to the writing process. The mechanics of writing (alphabetic transcription as a discriminatory response to vocalization or subvocalization) and of reading (discriminatory vocal or subvocal response to the transcribed forms) is as much a component of the general concept of reading as in comprehension (discriminatory response to full or partial vocalization or subvocalization). . ."

VI. RELATED PROBLEMS CONCERNING THE PREMATURE INTRODUCTION OF THE WRITTEN LANGUAGE

> A student who learns by starting from written forms necessarily links these forms to meaning and pretends to be unable to understand what he has not seen in writing. He makes little effort to hear, hears less and less, and soon fails to "hear" without a written text. Likewise, he cannot express himself without first going through the written form. A conversation is not possible if the student does not assume the habit of passing directly from sound to meaning, and from meaning to sound, to express himself. The written text encourages excessive analysis. This tends to obliterate the most essential element, which is the total perception of the meaning of the semantic group. The student's attention is directed to problems of spelling and grammar, the reader wants to understand each word and refers word for word to whatever other language he knows. He soon falls into literal translation.[14]

This is particularly true for idiomatic expressions, which are assimilated more easily in oral than in written form.

The Dictation Exercises: Principles

The first link between spoken and written forms of language is established by means of the dictation exercises. The purpose of the dictations is to teach the orthography of French. To this end, the students are progressively introduced, in each dictation, to the following:

(1) *Les éléments à étudier* (sound-symbol relationships)

In each dictation, there is a list of graphemes (letters or letter groups), for example: a, on, -che, -aille, or of grammatical forms, for example, the endings of the future tense: -rai-rez, -ras-ra, -rons-ront. (There are three phonetic forms and six written forms), that constitute the points of concentration of the dictation. The graphemes presented systematically correspond to the phonemes of the spoken language. These correspondences are presented and acquired by the students and appear in the dictation sentences.

(2) *Les mots clés* (words containing sound-symbol relationships)

The *mots clés* constitute a list of words that contain the phoneme-grapheme correspondences of the *éléments à étudier*, and which serve as models for subsequent spellings. The phoneme-grapheme correspondences are initially presented in the key words, orally and then in written form.

The key words also provide the pronunciation and spelling of the consonants. The letters of the alphabet are not introduced all at once, but are considered as they appear in the key words.

14. P. Guberina and P. Rivenc, *Voix et Images de France*. Paris: Didier, 1962, p. XXV-XXVI.

(3) *Les acquisitions globales* (exceptions)

Each dictation includes a class of words which (a) contain sound-symbol relationships and/or diacritical marks that are either not studied at that point, or (b) present orthographical irregularities, *e.g.*, silent letters, *il est*. In addition to these are a small number of idiomatic expressions like *il y a, est-ce que, n'est-ce pas,* which are learned as orthographic units. These should be presented as wholes (globally) without regard for the particular sound-symbol relationships or orthographic irregularities they contain.

It should be noted that the *éléments à étudier, mots clés,* and *acquisition globales* are known to the students in the spoken language (consequently meaning should be no problem) before they are introduced in the dictations. The students will also understand the dictation sentences, which are based on elements of the spoken language already acquired.

The Dictation Progression

A general distinction can be made between two types of dictation material:

1) that concerned with phoneme-grapheme correspondences and predictive rules,

2) that concerned with grammatical spelling, *i.e.*, certain grammatical points are studied from the point of view of spelling, *e.g.*: verbs in -s, irregular noun plurals, past participle endings *-é, u, i, is, it, ert,* etc.

The first dictations introduce sound-letter relationships that are relatively or completely stable: /i/-i, /a/-a, /y/-u, silent *-e* after consonants and consonant clusters *pe, de, tre, vre, dre, ble,* other complex graphemes like *or, ar*. Then sounds whose spellings are less regular are introduced progressively: /o/ *o, au, eau, aux,* etc. The points of grammatical spelling follow the progression of the audio-visual units but are introduced as written forms only after the spoken-language counterparts have been acquired.

Dictation Procedures: Grapho-phonemic feedback model

The teacher presents first the *éléments à étudier*. Each element (a phoneme-grapheme correspondence) is introduced separately according to a definite procedure. The teacher presents a given element by recalling, in a familiar spoken-language context, the key word that contains the sound. This is done to assure that the meaning of the key word is apparent and to focus attention on the key word as a phonetic entity. The teacher then isolates the sound from the key word, requesting several students to repeat it. This serves to signal the phoneme in question. To ascertain whether the students have identified the class of sounds that constitute the

phoneme and to determine whether they are able to recognize it in other words, the teacher asks several students to provide other words containing the same sound. Having established this, the teacher writes the grapheme on the board and has the students "read" it aloud. The key word is then written by the teacher and the students read both the grapheme and the word. Purely auditory input becomes both visual (graphic) and auditory. The students monitor themselves when they respond and receive immediate knowledge of results from the teacher (other students, etc.), and this reinforcement strengthens the association.

All the elements of the *éléments à étudier* are introduced in the same fashion. When this is done, the global acquisitions are presented in a similar manner: (1) first elicited orally in a sentence and pronounced by the students, (2) then written by the teacher, and (3) read by the students, (4) written by the students, (5) read again by the students.

When this initial presentation is completed, the students read the graphemes and key words they write (copy) in their dictation booklets in the spaces provided. At this time, kinesthetic input is added to the visual and auditory, strengthening the association and completing the cycle. As Gibson observes,[15]

> Practically, this result strongly suggests that the proper unit for analyzing the process of reading (and writing) is not the alphabetical letter but the spelling pattern which has an invariant relationship with a phonemic pattern. This may be of great importance for children's learning to read and write. Among the theoretical implications for psychology, perhaps the most general is this, that while reading is based on the discrimination and identification of visual forms such as letters, it becomes, in the skilled reader, a process of perceiving "super-forms" and that these tend to be constituted (organized) by their relation to auditory-vocal temporal patterns. Insofar as frequency has a role in the constitution of these units, it is the frequency of grapheme-phoneme coincidence which is crucial, not frequency of exposure to the seen or uttered units alone. The reading of words is thus inseparable from the hearing of words. Since the hearing of words is also inseparable from the speaking of words, reading must be conceived, however, as part of a circular response process, not simply as a stimulus-response process. The stimuli are complex, and the eventually effective stimuli are response-produced, in the sense that the visual stimuli which come to function as units are structured partly by feedback from response. Verbal perception, unlike certain other kinds of perception, will have to be explained in terms of a still emerging theory of self-stimulation or feedback.

When these steps have been completed, the teacher tells the students that he will dictate sentences to them that contain the

15. Eleanor J. Gibson *et al*, *op. cit.*, p. 193. Cf. also Jeanne Chall, *op. cit.*, p. 178-179. "Here I can say briefly that it would seem, at our present state of knowledge, that a code emphasis—one that combines control of words on spelling regularity, some direct teaching of letter-sound correspondence, as well as the use of writing, tracing, or typing—produces better results with unselected groups of beginners than a meaning emphasis . . ."

sound-symbol correspondences and global acquisitions just presented. The students then apply these generalizations in writing the dictation sentences, proceeding from sound to written symbol. Refer to the teaching note after Unit 6 for examples and further details. A somewhat more technical consideration of the dictation procedure, based on a cybernetic model, is provided at the end of this chapter.

Reading

When the reading of narrative texts is begun, the students possess:

1) practice in manipulating certain basic grammatical structures
2) a limited vocabulary consisting of basic words
3) a significant number of phoneme-grapheme correspondences
4) practice in passing from sound to symbol and from symbol to meaning through sound.

As John B. Carroll observes,[16]

> . . . psychological considerations, and evidence from a number of educational experiments, suggest that children can be taught to read as soon as they have gained mastery of essential features of the spoken language, its phonology, its most common grammatical constructions, and a basic vocabulary. . . . What, really, do we mean by "reading"? A written text is a representation of a possible spoken utterance . . . but no writing system represents suprasegmental phonemes at all adequately. Only an individual who has a considerable mastery of the spoken language is able to infer how a written text might reasonably be spoken, from the limited cues supplied by the text and its punctuation. (This is another case of the use of context to supply missing data in a message.) *We can define reading, ultimately, as the activity of reconstructing (overtly or covertly) a reasonable spoken message from a printed text, and making meaning responses to the reconstructed message that would parallel those that would be made to the spoken message.* . . . (Italics ours.) One major goal in learning to read is to learn to respond to written texts in accordance with the writing *system*, that is, in accordance with any regular or partially regular correspondences between spoken sounds and written symbols that may exist in this system. . . . The learner needs to be presented with systematic sets of instances from which he can readily learn the discriminative function of those letters or combinations of letters which are fairly sure guides to pronunciation. . . . Concern with grapheme-phoneme correspondences or "phonics," as it is often called, should not distract us from the necessity for the reader to attain a rapid visual perception of printed words *as wholes*. . . . Experiments in visual pattern perception suggest that recognition of words as visual patterns can be accelerated by (1) drawing attention to the shapes of the parts of these patterns, that is the letters, (2) giving practice in writing or tracing these parts, and (3) building up the frequency of exposure to these patterns.

16. John B. Carroll, *Language and Thought*, pp. 61-63.

The dictations have provided the students with the systematic correspondences between the spoken language and the written code; and once the code is broken, graded reading texts are introduced at Unit 10.

The Reading Texts

Three "levels" of reading texts can be distinguished with regard to (1) center of interest, (2) length, (3) number of new words or structures introduced, and (4) syntactic complexity.

The first level (texts 1-6) consists of narratives based on the situations and structures of the audio-visual units. Since the situation and structures are familiar, the principal objective is to provide students with practice in proceeding from written symbol to meaning through sound. Some new words are introduced and explained in context.

The second level (texts 7-12) consists of more elaborated, and consequently longer, narratives based on the situations and structures of the audio-visual units, though the story line of each is new. The students recognize language they already know and concentrate more on reading for understanding; however, practice in reconstructing the correct spoken equivalent from the printed word is still an important process and requires continued practice. New words are introduced in context.

The third level (texts 13-21) represents a considerable departure from the audio-visual units. The general grammatical and lexical progression is adhered to, but the story lines of the texts are totally new. The tenses of the indicative and forms in *-rait* are used extensively. The texts are longer, introducing more new words and certain structures appropriate to the written language. Clause construction is more complex, reflecting the written language style. At this point, learning new words in context becomes an important aspect of the reading process.

The final texts, each 2 pages in length, approach the short-story form. Two poems are included as an introduction to more figurative use of language. Consult the teaching note after Unit 10 for a discussion of procedures.

These three levels characterize the material read through Part I of the course. However, provision is made for very extensive *independent* reading after Unit 25 of Part I, and throughout Part II.

As the word implies, most independent reading should be done outside of the classroom. Texts from the series *Lire et Savoir,* based on *le français fondamental* and the progression of the course, can be used for such assigned reading following Unit 25.

Spoken Language and Literature

The difference between the spoken language and the written language is considerable. The dictation was the first link between spoken and written forms and it was seen that though they are different, there are systematic relationships that obtain between them. The oral compositions (T2b and T3b) contribute to making the students feel the stylistic differences between dialogue and narrative. The reading texts cultivate differences between the spoken and written forms. In matters of style, several authors have emphasized that, in some sense, style emerges in the juxtaposition of the artistic use of the written language against the background of the everyday spoken language.

> Linguistics, in studying the totality of man's language behavior, has brought us to realize that his ordinary, everyday speech is fundamental, and that his more pretentious, prestige-bearing language is based on his homely unpretentious speech, rather than (as older approaches tend to make us think) that his everyday language is a 'corruption' or 'debasement' of his literary or oratorical usage. This is not to deny the importance or merits of literature and the language in which it is written; but, if anything, we appreciate the artistic skill of a Shakespeare, a Goethe, or a Leopardi even more if we have a thorough knowledge of the everyday language against the background of which he wrote, and which he used with particular ability. In this field, the study of an individual author's style against the background of normal language is the study of stylistics, a borderline area between linguistics and literature; and the application of stylistic analysis to language learning constitutes the greatest challenge in advanced work.[17]

Professor Guberina writes:

> The most rapid road to the learning of reading and writing is that of the spoken language. Through the spoken language, we can very easily understand the literary language, which is almost always an application of the acoustic units that fall within the scope of the spoken language. Literature is the artistic form of the potentialities of spoken language.[18]

Written Composition

When written composition is introduced, the students already command an appreciable control of the spoken forms of language, and consequently they are able to creatively describe and summarize situations (T2b-T3b). They also possess considerable con-

17. Report of a Working Committee of the 1962 Northeast Conference on the Teaching of Foreign languages. Robert A. Hall, Chairman. IRAL, vol. II/1. Heidelberg (Germany), Julius Groos Verlag, 1964, p. 40.
18. Petar Guberina, *"La méthode audio-visuelle structuro-globale"* in *Revue de Phonétique Appliquée*, No. 1. Le Centre Universitaire de Mons (Belgique), 1965.

trol of French orthography. The Reading Texts have exposed them to written narrative models within their range. These constitute a solid basis from which to progressively introduce written composition. At the end of Unit 18, therefore, the students will be able to transcribe sentences of their picture descriptions and, somewhat later, of their T3b oral résumés. This should be done first in the classroom under the teacher's supervision. The teacher should select a familiar picture from an earlier unit, and ask the students to provide an oral composition. The teacher should note carefully what the students are saying. Whenever a sentence contains (1) words that have already been written in the dictations or words that could be spelled based on the elements of the dictations, or (2) new words whose spelling is "phonetic," the teacher should ask a student to write the sentence(s) on the blackboard, and correct it, if necessary, according to the sound-symbol principle of correction.

For example, in the following description (Unit 11, mécanisme 1, picture 2, to be used after Unit 18), the words *la locomotive* and *le drapeau* are new words that could be spelled based on the dictations:

> Voilà une gare dans la montagne: c'est une petite gare et nous ne savons pas son nom: on ne peut pas le lire!
>
> Un petit train est devant la gare: il est arrêté (il ne marche pas) mais il va bientôt partir; la locomotive fume déjà! Le mécanicien n'est pas encore monté dans sa locomotive: il attend. Le chef de gare, lui aussi, attend; il est sur le quai et il tient à la main un drapeau rouge: il le lèvera à neuf heures, dans dix minutes, quand le petit train qui est dans la montagne arrivera à la gare. Il n'y a pas beaucoup de monde dans cette gare!

In the description from Unit 17, mécanisme 2, picture 16, it is possible to transcribe most of the sentences without difficulty. See Chapter 3, page 70.

After this kind of exercise has been practiced often enough and the teacher feels certain that the students have learned to write, without help, sentences they have constructed themselves, he may ask them to prepare at home, in writing, according to the same procedure, *a few sentences* about pictures taken from previous lessons. Little by little, attempts should also be made to write the summaries (T3b) of the audio-visual units, after which they may be treated as reading texts for the entire class.

Thus from Unit 20 to Unit 25, the students can prepare at home and in writing an increasing but necessarily strictly limited number of sentences describing selected pictures: probably five or six simple sentences would be a sufficient exercise to begin with.

Based on the model of the oral compositions done in class, the students will gradually succeed in writing a complete, coherent composition. It is inadvisable to give them any such assignment before Unit 24, and the first written compositions should be prepared *orally* in the classroom. The new or difficult words should

be written on the blackboard, though students will be left free to use them or not in their own final compositions. Since, at this point, originality is encouraged, the students should refrain from taking notes during the oral preparation in class.

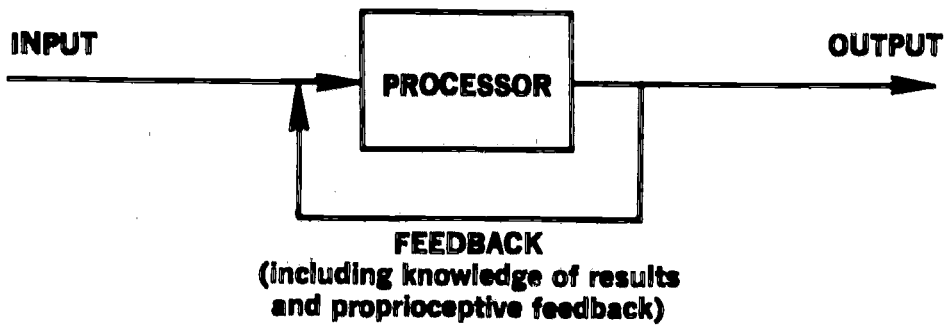
After Unit 25, the students should be asked to: (1) write a narrative from a given picture of a previous lesson, (as for example picture 16, mécanisme 2, Unit 17); (2) re-write at home the entire summary of the lesson (T3b), given orally in the classroom; (3) finally, toward Unit 30, they may be asked to compose by themselves a narrative relating to some personal experience (T4).

The written compositions should parallel the oral with regard to paragraph structure and organization, sentence structure, the logical and systematic arrangement of events, artful description and characterization.

The Introduction of the Written Language as a Cybernetic System

It has proved useful in recent years to consider certain learning situations as a type of cybernetic control system, and the introduction of the written language lends itself to such an interpretation. Generally, a system is a group of components which work as an integrated unit. In the simplest situation, the components include an *input* which is capable of transfering information from the environment into the system, a *processor* which modifies the input in some way, and an *output* which can express itself in the environment. In humans, the input is ordinarily defined as including the sensory and perceptual mechanisms. The processor includes memory, cognition, and several other mechanisms, which remain, for the most part, poorly defined. The output includes the action of the voluntary muscles, the skeletal system and certain glands through which a human is able to produce changes in his environment. In humans, this very simple loop of input-processor-output is almost invariably closed by the introduction of *feedback*. Feedback is output which is returned to the system input, modifying subsequent outputs. Fig. 1 demonstrates this simple system.

FIG. 1. *General cybernetic model.*



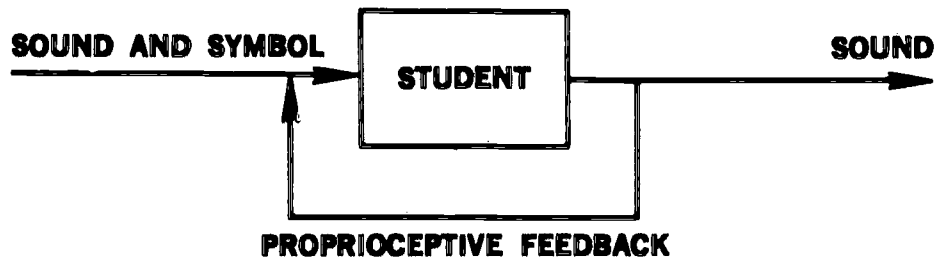
In human learning, feedback can be of two general kinds: proprioceptive cues from the act of responding and knowledge of the effect of the response on the environment. Proprioceptive cues from speech, for instance, would include sensations from the lips, teeth, tongue, palate, uvula, pharynx, larynx and other parts of the voice production mechanism as well as the audition of the sound produced. Knowledge of results in the typical classroom situation would include reward or punishment from the teacher, information conveyed in correction by the teacher, reaction of other students, and many other factors.

Based on this cybernetic concept, learning may be defined, in a limited sense, as a change in behavior resulting from proprioceptive feedback and knowledge of results.

When the written language is introduced, the student already possesses extensive information relating to the foreign language. For the purpose of learning to write and read, the most important single skill he can have is the ability to recognize every distinct sound as belonging to a class of sounds which occurs throughout the language. For example, when a student hears the sound [a] he does not consider it to be a unique sound but knows that it occurs in many words and with predictable phonetic variations. That is, he recognizes the phoneme /a/. The essential goal in teaching the dictation is to associate the phonemes the student has already mastered with their systematic graphic representation, that is, with their graphemes.

Since the student will already have mastered the phonemes of the foreign language when the written language is introduced, it is reasonable to view the initial presentation of writing as shown in Fig. 2.

FIG. 2. *Specific cybernetic model at initial presentation of written language.*



In practice, the teacher elicits a particular phoneme by reference to a key word containing one phonetic expression of the phoneme. The key word may be brought out by asking a short question or by using the word in a sentence. The teacher then has several students say the key word. The sound representing the phoneme is isolated from the key word either directly by the teacher or through a question such as, "What sound do you hear in this word?" The students then pronounce the sound by itself

and in conjunction with the key word. At this point the teacher asks the students to produce other words which contain the sound. In this situation, the initial input consists of a phonetic representation of a phoneme, used alone and in a key word. Prior to the introduction of the written language, both the key word and the sound have been reinforced by proprioceptive feedback, and pronouncing the sound will again call up this feedback. Generating other words containing the sound continues to supply feedback and firmly identifies the phoneme in question.

The teacher then writes on the board the symbol representing the phoneme and has the students "read" the symbol. The proprioception which has formerly been tied only to *hearing* the sound becomes tied to *seeing* the symbol through this kind of practice. If we think of proprioception in its traditional psychological role of cueing correct behavior, it is apparent that both the sound and the symbol have the same set of sensations as cues. Thus the phoneme can be directly associated with the grapheme without reliance on some intervening cognitive process. It seems clear that when the proprioceptive cues of orally producing the sound can be successfully associated both with hearing the correct sound and seeing the correct symbol, interference from native language grapheme-phoneme correspondences will be minimized.

When students begin to write in their dictation books, the reinforcement of correspondences continues. By reading the key words, they again call up feedback from pronunciation and begin to associate that with feedback resulting from writing the symbols. All of these reinforcement processes—using feedback from vision, audition, speech, and writing—continue uninterrupted to establish strong habits of association between phonemes and corresponding graphemes.

CHAPTER 5

EVALUATION AND TESTING

Teachers are usually required to produce, at the end of a six-week or nine-week period, an evaluation of each student's progress. Even before this time, a teacher should measure his effectiveness and ascertain student mastery of what has been taught. Progress with this method means achievement first in the areas of listening comprehension and oral expression, and these logically will be the first areas to be evaluated. Teachers, and students as well, have found that a system of evaluation based wholly on occasional quizzes and tests is necessarily selective and limited in the material tested and the skills evaluated. Since most of the class time will be devoted to the learning of the spoken language, it is this type of learning which should be evaluated. Many teachers report that they have devised daily evaluation procedures which are superior to any grading of progress dependent only upon written quizzes.

This daily evaluation is based on aural comprehension and oral expression. During most of the teaching phases, and when a text is being read and discussed with the class, every student must perform actively as many times as possible. If the teacher finds, in recording his daily evaluation, that he cannot recall a given student's performance, the space in the gradebook should be left blank. One of the several ways in which this kind of evaluation can help to improve class performance is by showing that a certain student has not been sufficiently active in two or more class sessions. The teacher must then direct his attention more frequently to that student.

In assigning the daily grade, the teacher should consider his general impression of all the factors involved in a satisfactory performance—fluency, pronunciation, intonation, syntax, and retention of material. This may, at first, seem involved, but with a little experience and practice, the teacher will recall, as soon as he sees the student's name, his performance on that day. The notations for an entire class can be completed in a few minutes at the end of the class period or later in the day if necessary. At the end of the marking period, these daily grades will give a profile on which a valid evaluation can be based.

Teacher-Made Tests

There are basically two types of testing devices available for teachers—teacher-made tests used in the classroom as a measure of student achievement in relation to specific material being taught, and standardized tests which can be employed for student place-

ment, as well as evaluation of student ability and teacher effectiveness. Presented here are a few possible teacher-made devices testing listening comprehension, oral expression, reading comprehension, and written expression, and some appropriate standardized tests.

LISTENING COMPREHENSION.

A short test can be administered to the entire class at once, for the purpose of checking student comprehension of the spoken language. The simplest valid device is a multiple choice test, in which the student must choose the appropriate statement for the situation from three possible statements presented orally by the teacher or from a pre-recorded tape. The following examples would be used in the presence of the appropriate pictures:

Unit 2, Sketch [14]

Où sont les deux magasins?

a. Ils sont en bas.
b. Il y a une épicerie et une pharmacie.
c. Il y a deux magasins.

Unit 2, Mécanismes [23]

Est-ce que ce sont les chapeaux des enfants?

a. Oui, les enfants ont des chapeaux.
b. Oui, ce sont des chapeaux.
c. Oui, ce sont les chapeaux des enfants.

Unit 3, Sketch [3]

Qu'est-ce qu'il y a en face de chez Jacques?

a. Il y a un cinéma.
b. C'est un cinéma.
c. Voilà le cinéma.

Without employing the filmstrip, and even departing from the situations as explicitly developed in the audio-visual Units, the teacher can establish a situation using one or two sentences followed by three rejoinders, as follows:

Unit 4, Sketch

L'appartement des Thibaut est grand?

a. Non, il a seulement quatre pièces.
b. Non, il y a seulement quatre pièces.
c. Non, c'est petit.

Unit 4, Mécanismes

Dans la boîte, c'est votre chapeau?

a. Non, ce n'est pas mon chapeau.
b. Oui, il y a un chapeau dans la boîte.
c. Oui, il est dans la boîte.

Each test item should be read only once.

ORAL EXPRESSION

An evaluation of oral expression can be made in various ways. The notation of daily individual responses in the classroom has been discussed earlier. In making such an evaluation, the teacher should particularly note individual student expression during the Explanation phase, and in the manipulation involved in the T2a. Free expression can be noted during the description of pictures or narrative steps of the Transposition. The other measure of oral expression can involve a planned five- or ten-minute test. Questions like those in the fourth step of the Transposition and those contained in the *Epreuves de Contrôle* (discussed below) can be given to check the acquisition of the essential structures.

Grading such tests need not be considered subjective, for certainly pronunciation, intonation, and fluency, as well as vocabulary and syntax, can easily be noted. A simple point system, familiar to the teacher, can be employed. A test of individual ability in oral expression in the language must be administered so that each student is given the opportunity to display his ability. If the teacher notes each student as the class session progresses, he will find it takes only a few minutes to record his observations. A sheet containing anticipated student responses, like that used in the *Epreuves de Contrôle,* can be quickly marked to show student performance. Often it is desirable to test only a portion of the class on one day, spending only part of the class period testing. The remainder of the students can be tested on consecutive days.

A more formal test, such as oral description, or questions answered orally as in the T3a and T4a steps, can be recorded as each student speaks in the classroom or in the language laboratory. This provides the possibility for more extensive evaluation by the techniques used in the Oral Expression test of the *Test C.G.M. 62.* By this method, the complexity of the student's sentences is taken into consideration. Sentences can be divided into three categories. In the first category are short sentences containing only one verb, and expressing one idea. Examples from Unit 9:

Catherine et Paul regardent la place.
Les enfants ne vont pas à l'école aujourd'hui.

Longer sentences which are simply enumerations receive no additional credit. Example:

Il y a un agent qui lève son bâton.

There is only one idea expressed, or only one action described. Sentences containing only enumerations, or not containing action verbs, are in the first category. Example:

Sur l'image, on voit un monsieur qui a un chapeau, une grosse dame a un chien.
Il y a des arbres et un arrêt d'autobus.

In the second category more elaborate sentences containing two action verbs, or one verb but several complements, receive additional credit. Example:

Catherine regarde à la fenêtre et montre l'autobus à son père.
Monsieur Thibaut ne va pas à son bureau à pied.

The third category contains more elaborate sentences which express relationship between two actions or two ideas. Examples:

Catherine ne va pas à l'école aujourd'hui parce que l'école est fermée.
Catherine et Paul restent à la maison mais Monsieur Thibaut va à son bureau.
L'agent lève son bâton blanc pour arrêter les voitures.

Each sentence is rated according to level of correctness. More weight is given to a correct statement in the more complex categories. Less credit may be given for a sentence containing a minor error. Partial credit or none may be granted for errors in agreement, depending on the complexity of the sentence.

WRITTEN COMPREHENSION

Orthographical dictation exercises are the first link between spoken and written language skills. The chapter on the written language describes this process. The teacher should not test orthography too soon, not before the first four or five dictation exercises have been completed.

As the student progresses with the written language, he learns to read texts containing familiar material. After this skill has been developed well beyond the beginning stages, only after Text 5, reading comprehension can be tested. Oral or written questions can be based on a text, and answered orally. Care must be exercised so that this does not become an exercise in written expression, but only in comprehension. The form of student answers must not be evaluated, only student comprehension. Multiple choice items with short answers are all that should be required as written answers.

WRITTEN EXPRESSION

This aspect of language development can be evaluated in the same manner as oral expression, with or without pictures to evoke the situation. To be tested are orthography, knowledge of structure, and vocabulary. Caution must be exercised in withholding demands for written composition until well after Unit 25, when free composition is first introduced.

The test can be administered in the classroom. Evaluation must be based on correctness of content, organization and style, rather than specific elements. Grading procedures similar to those used with the *Epreuves de Contrôle* or the *C.G.M.* are recommended.

Composition of Teacher-made Tests

The following is a checklist of questions which must necessarily be answered in planning an effective teacher-made test of one of the four language skills.

1. What essential elements and structures are to be measured by this test? (cf. Section II, Course Progression.)
2. What were the problems encountered in the Explanation, Repetition, and/or Transposition Phases?
3. Is the above list representative of all the elements covered in the time period over which the test extends? If not, what items should be added?
4. What items from past units will fit in with the context of the questions to be asked?
5. In analyzing the specific questions:
   a) Do these questions elicit the key structures and lexical items desired?
   b) Are there any incorrect, forced structures, or unauthentic patterns accidentally occurring?
   c) Do the questions suggest the answers too readily?

Standardized Tests

In the course of foreign-language teaching, it becomes necessary to examine and evaluate the student's actual language ability. A standardized, open-ended test may be required to place the student at a level appropriate to his previous learning. Such a testing device is preferably based on the language in general, rather than on any specific course of study, so that students can be placed, regardless of which materials have previously been studied. Ideally, all areas of language development need to be evaluated. The *Test C.G.M. 62* developed by CREDIF contains a battery of tests, and is designed as a diagnostic device to place students who have had some previous study of French at the appropriate level in the course. Even more important, it can serve to measure the achievement of an entire class, and the profile obtained will clearly suggest which language skills require additional emphasis.

The test battery may also be administered at the student's termination of the course to compare individual progress and level of achievement. When used yearly, composites can be made of schoolwide achievement, and provide comparison between classes, teachers, and academic years.

The six tests included in the battery are as follows: Listening Comprehension, Oral Expression, Dictation, Aural Discrimination, Written Comprehension, and Written Expression. Each skill is evaluated separately, so that a profile of student strengths and weaknesses can be plotted. The first four tests are administered individually or

in a language laboratory equipped to record each student. The final two tests are given in the classroom.

The test *S.B.M.67* is designed to evaluate achievement at the completion of *Voix et images de France,* Part I. It consists of five parts, and tests all of the areas tested by *C.G.M.62* excepting aural discrimination. The profile resulting from this test is obviously of value not only in evaluating individual students, but particularly in establishing the extent to which the entire class has achieved the objectives of the course, and in determining which structures must be clearly established during the early units of Part II.

A standarized test may also be used to check student acquisition of certain structures essential to further progress in the language. CREDIF has developed three *Epreuves de Contrôle* to be used with *Voix et images de France,* Part I, to ascertain student mastery of essential acquisitions contained in the course progression. The first test is designed to follow Unit 7, the second is to be administered between Units 15 and 16, and the third *Epreuve de Contrôle* follows Unit 24. The first two deal, of course, with listening comprehension and oral expression, specifically, while the third contains a dictation, in addition to the comprehension and expression items. Administration of the tests can be done in the language laboratory if facilities permit each student to record his response. Given on an individual basis, these concise tests can be administered in less than five minutes per student. Individual administration may be desirable in order to put the student at ease and to assure his best performance.

There are Teacher's Manuals in both French and English editions for each of the three published tests described above.

Frequency of Testing

With traditional language-teaching materials, frequent testing has been considered necessary to ascertain whether students were studying the material assigned. The audio-visual method requires, on the contrary, constant evaluation of student performance in the classroom. Frequent interruption of the progression of the course, even for testing, is not necessary and is certainly undesirable.

If the teacher wishes or is required to test more often than is provided for by the published tests described above, it is better to do so only after a series of some four or five units. Dictations and other written exercises should also be tested only at similar intervals.

Testing materials in preparation

The Center for Curriculum Development is presently undertaking a major testing program to provide thoroughly evaluated testing materials for classroom use. Highest priority is being given

to assembling a library of items for use in teacher-made tests and to constructing, revising, and norming standard achievement tests; additionally, preliminary investigations have been begun on devising an aptitude test which would accurately reflect the specific skills required for success in audio-visual classes. Items for teacher-made tests will cover all four major language skills and will be appropriately graded for use after a specified number of lessons have been completed. Items will follow the guidelines mentioned above and will be carefully examined by both language experts and testing specialists. All items will be tried out on a representative group of students and revised in light of the results. The standardized achievement tests will be based on general language knowledge and will not be specific to the audio-visual method. Major emphasis will be placed on establishing clearly defined national norms appropriate for various levels of study. Investigations are presently under way for determining the sampling characteristics required for the norming students. The relative contributions of intelligence, general verbal ability, specific language aptitude, previous experience with the language, teacher experience and training, and other factors are being considered in constructing a sample which will closely represent the population of American students of foreign languages.

Additional References

1. CREDIF: *Examen de Fin de 1er Degré, SBM 67*
   Teacher's Booklet, #2083
   Plastic Grading and Correction Sheet, #2084
   Student Answer, Sheet A, #2081
   Student Answer, Sheet B, #2082
   Test Tape, #2085

2. CREDIF: *Test C.G.M. 62*
   Teacher's Manual in English, #1830
   Test Tape for Group Administration, #1797
   Profile Sheets, #1886
   Student Answer Booklet, #1796

3. CREDIF: *Épreuves de Contrôle*
   Teacher's Manual, #1883
   Picture Book, #1882
   Answer Sheet, #1884

4. Edward H. Bourque, editor, *The FLES Student: A Study*. Philadelphia and New York, Chilton Books/Educational Division, 1968, pp. 23-39.