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ABSTRACT

Eleven articles focus on the necessity of including cross-cultural studies in language programs in American schools. The notion of culture, it is emphasized, must not be seen as the narrow study of literature, art, music, and philosophy. The articles include: (1) a one act tragedy on the omission of cultural studies in secondary schools, (2) teaching of French culture, (3) culture in FLES programs, (4) culture and student motivation, (5) French music and the mini-lesson in culture, (6) culture at the university level, (7) culture-wide values and assumptions as essential content for levels 1 to 3, (8) a modern college curriculum in French studies, (9) testing and teaching auditory comprehension with pictures, (10) French culture and civilization for high school students, and (11) experiencing culture in the classroom. Several French songs are included. The 1969 Bloomington Conference "An Explanation of 'Levels' of Competence in Foreign Language Learning in French--Levels 1, 2, 3" is found in the appendix. (RL)

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OFFICE ION

FRENCH LANGUAGE EDUCATION:
THE TEACHING OF CULTURE IN THE CLASSROOM

Paul E. Woods, Director

Illinois Title III, NDEA

edited by

Charles Jay and Pat Castle
Foreign Language Supervisors

1971

FOREWORD

The year 2000 is just three short decades away. In an age of almost frightening revolutionary change, a new era is emerging. We hope it will be a new dawn for mankind; therefore we are faced with the task of giving a sense of purpose to our students by preparing the best qualified teachers and developing the most meaningful curricula.

Our efforts in the realm of human understanding will be futile if we are unable to instill in students an empathy for the differences in people, not only in the United States, but in other cultures as well. It is extremely important that we understand the reasons for human behavior that is different from our own, even though we do not choose to adopt that behavior. As we strive to appreciate the differences in people, we must stress the ways they are similar.

Foreign language supervisors in the Office of the Superintendent of Public Instruction are seeking to broaden the goals of foreign language instruction in the schools of Illinois. The inclusion of culture in the classroom will motivate students in their study of French, Spanish, German, and other languages, and help them develop a better understanding of the world community in which they live.

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INTRODUCTION

This publication is an attempt to impress upon classroom teachers of French that culture is much more than what has traditionally been considered to be its proper dimensions. Culture is of such vital importance on the elementary and secondary school levels that it must now be added as the necessary fifth skill to comprehension, speaking, reading, and writing. And let it be made explicitly clear--culture in this sense must not be interpreted as the narrow study of literature, art, music, and philosophy.

Culture, as a vital component in foreign language instruction, is nothing less than the sum total of the way a people live. It includes those things which are common elements in every society--the family, social, and age groups; trades, skills. and professions; the aspirations of the people, the modes of entertainment, eating and drinking habits, leisure, patterns of tolerance and prejudice, and religious beliefs. In short, the proper study of culture presents to our students insights into the way people live at a particular time in the history of human development--the present!

There can be no better place to study the culture of speakers of a foreign language than in the foreign language classroom. The foreign language teacher, if properly motivated and self- or academically-trained in the social sciences, is in an ideal position to give his students an understanding of the life-styles of a people.

Too many of us continue to justify a "cultural" frame of reference that stresses only the artistic accomplishments of a nation, totally neglecting or superficially treating those qualities of a people that really reflect their life views. Building a papier-mâché model of Notre Dame, singing La Marseillaise, or reading La Tulipe Noire do not tell our students much about the French people. They are activities which, in themselves admittedly, preoccupy the minds of students, but which really give them few insights into the values, attitudes, and patterns of Frenchmen living in the dawn of the 21st Century.

Because foreign languages are under attack for their isolation from a complicated and exciting world, because we are criticized for an elitism which has discouraged students without adequate verbal skills from the study of foreign languages, because we have foolishly mistaken "culture" for a study of the literary record of the past - this is ample proof that the future must somehow include new priorities for foreign language programs. The necessity of moderating the narrow ethnocentrism of American students, the need of developing meaningful cross-cultural understanding, and the practicality of inter-disciplinary programs in our schools are all exciting concepts which foreign language teachers must look at with an open mind.

Charles Jay
Pat Castle

Charles Jay
Foreign Language Supervisor
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THE OMISSION OF CULTURE AT MIDDLE AMERICA HIGH SCHOOL

ONE ACT PLAY: A TRAGEDY

(Middle America High School has planned a one-day seminar during summer vacation to which former students who are now attending college have been invited to participate and offer suggestions for improvement in the various subject areas. Only three courageous students have shown up at the foreign language section---perhaps because of the overcrowding in the English, Mathematics, and Social Studies sections. Mrs. Harper, chairman of the department for thirty-eight years, opens the meeting with a pleasant smile.)

MRS. HARPER: As foreign language department chairman, I am happy to welcome you former students of Middle America High School back to your alma mater. As college students, you are now in an ideal position to offer suggestions for the improvement of our foreign language program. Let me thank all of you for accepting the invitation of the superintendent to participate. Please feel free to be perfectly candid in your criticisms. Dialogue is what we seek, you know - - - (pause). Yes, Steve, you seem anxious to begin.

(Mrs. Harper recognizes a bearded boy wearing horned-rimmed glasses with "Student Power" emblazoned on his T-Shirt.)

STEVE: I am now a senior at Southern Illinois University in Carbondale. It would seem to me that the foreign language program at Middle America is totally irrelevant to our personal needs and those of society. I am afraid it's that way in most high schools.

MRS. HARPER: Goodness gracious, Steve. You always were an outspoken young man. I recall reading in the paper that you are one of the most vociferous of the young militants at S.I.U. Are you now saying that even high school foreign language programs must subscribe to your views on social change? What about the "constants"--those things that have everlasting value in our school curriculum?

STEVE: I am saying that the foreign language program at Middle America suffers from a pretty gruesome distortion of priorities. Anything we study in high school that does not have relevance to our lives in a rapidly changing world is a waste of time. Society moves out of sight, and the school is like the old tortoise...

MRS. HARPER: Kindly remember to be respectful in your criticisms, Steve. Unless an amiable atmosphere prevails here our meeting will not be productive. I am being totally honest when I say I believe you students use words like "relevance" to excess. Is this not a pretext to avoid hard work, to relegate everything in the school program to a fun level? "Watering down the curriculum" seems to be an accurate assessment of this trend... Let's get another observation.

(Mrs. Harper recognizes a young lady in blue leotards sitting opposite Steve.)

SUSAN: You remember me, Mrs. Harper. My name is Susan Halberg, next year a senior at Western Illinois University. I had four years of French and two of Spanish at Middle America. Although I made good grades in both languages I felt my teachers were preoccupied with teaching skills that would place me in the appropriate niche on the college level rather than providing a program suitable to my interests and abilities. One teacher even bragged about the number of students she had who scored high on the college proficiency tests--as if that were the primary goal of classroom instruction. I call this "the-next-level-of-learning-syndrome." You know, where teachers look upon high school as just a step to something bigger and better. What a gas! Here and now has some importance.

MRS. HARPER: But, Susan, you and the other students surely realize that one of our functions <u>is</u> the preparation of students for college...

SUSAN: This may be true, but it is not the sole function. Middle America has about 1600 students, I believe. How many would you say, are involved in the foreign language program?

MRS. HARPER: The past year we had 289 students in the first two years of French, German, and Spanish. Because of scheduling problems and the indifference of counselors we had only 28 students in third and fourth year classes.

SUSAN: I see, in other words you are reaching only about a fourth of the student body.

MRS. HARPER: We are "reaching," as you put it, the great majority of those who intend to go on to college. I think our record speaks for itself....

SUSAN: But what about the other 75% who never study a foreign language? Couldn't Middle America have programs for them also?

MRS. HARPER: Well, it may be old hat to say so, but a great number of people in the foreign language profession, myself included, still believe in scholarship. Imagine offering foreign languages to every Tom, Dick, and Harry. Do any of you happen to know the verbal aptitude scores of some of these people? It would just be a waste of time for everyone concerned!

STEVE: But, Mrs. Harper, this is what I meant earlier by "relevance." The chances for successful achievement in foreign languages are still low for those who are evaluated primarily on their knowledge of grammar skills. Can't foreign language programs be made relevant to the overall educational program? Man, when you are all hung up on the mastery of grammar skills, the system is limiting a kid's educational achievement to conditions of race, color, national background, family economic and social status- - - stuff that most of the kids who are going to college don't have to contend with.....Why not offer something of value, but with a de-emphasis of traditional skills?

MRS. HARPER: Do you know what the parents of this district would say if our department minimized the acquisition of grammar skills? We would be accused of sacrificing quality in education for heaven-knows-what! Parents have a right to demand high standards when they are footing the bill. I know that statement runs contrary to the beliefs of most of you students, but it....

(A boy with a love and peace symbol, demonstrably evident on his University of Illinois sweatshirt, interrupts at this point.)

HARRY: But, Mrs. Harper, standards for what? And for whom, students or their parents? Oh, yes, my name is Harry Guardino. I graduated from Middle America in 1967 and am now majoring in French at the University of Illinois. When you speak of standards it must be for some purpose, directed towards some goal. I didn't realize it at the time but I do now. What may be considered legitimate standards of excellence in one generation may in the next be nothing but wasteful outputs of energy. This is blind faith in tradition, it seems to me, a belief that society's goals are always the same--at every moment and in all places the same. College-prep high school programs may have had a vital function in the old America, but the high school is much more complex and serves numerous functions now. Structures are changing, but foreign language programs are still basically inflexible.

MRS. HARPER: Well, Harry, it may be old-fashioned in these times, but I feel strongly that mediocrity should not be enshrined. Excellence is a common denominator that crosses the generations.

HARRY: I remember the teacher in French I who spent three weeks on the passé simple.

SUSAN: And there was my teacher in French II who had us reading the symbolist poets. She simply was unable to realize it is unrealistic to apply courses in literary criticism to the needs of a high school curriculum.

STEVE: Holy cow, just for the record I could mention the time we had to memorize fifty words for a vocabulary quiz. This teacher was also always reminding us of how the study of French grammar helped us in our English work.

HARRY: Crazy, man! Who ever heard of justifying the study of a foreign language because it made you more proficient in your native tongue? That's really no reason at all...

SUSAN: Steve is right....And that was one of the reasons for studying a foreign language the counselors always gave us.

STEVE: Or we had pressure at home to take a foreign language... some kind of fuzzy logic that said the study of another language made us more complete human beings, the well-rounded individual, and all that noise. Dad once said, "French trains the mind." Wow! He had seven years in

high school and college and couldn't even exchange simple greetings with the boy from Lille I brought home from college last Christmas.

MRS. HARPER: I can't help but feel your criticisms refer mainly to isolated cases. Our program is certainly not typified by the exaggerated claims you make. Our department members are striving to teach the four skills,.... you know, comprehension, speaking, reading, and writing in some kind of sequential audio-lingual visual manner. Our materials are recent and structurally sound according to the best experts in our profession.

HARRY: But our point is simply that regardless of methodology and materials the foreign language program at Middle America is structured primarily to prepare students for college admission and placement.

MRS. HARPER: A wide gulf seems to separate us...I am sure that you feel some sinister plot exists at Middle America High School to de-humanize the young. Heaven knows, you will probably accuse us next of creating a credibility gap. I have sat here patiently and heard what you feel is wrong with Middle America's foreign language program. But as is so typical with dissident attitudes, no real suggestions are forthcoming for improvement. Generalizations about shortcomings are fine, but I really feel that some specific recommendations are necessary if this meeting is to be helpful. What do you want us to do and how?

SUSAN: Middle America must first become aware of its weaknesses. This realization is the first step in making proposals for change. The three of us feel strongly that unless modern foreign language programs see the handwriting on the wall they will find themselves in the same dilemma as Latin.

MRS. HARPER: I don't quite see what you mean...

SUSAN: My mother told me that in the nineteen-thirties when she attended Middle America most "good" students took Latin. It isn't even offered at this school today. The same thing can happen to modern foreign languages.

MRS. HARPER: Latin is dying in our public schools because of the public's anti-intellectual attitudes and the proliferation of "life-centered" non-academic courses by professional educators.

SUSAN: It is dying because it served a limited function. Students studying Latin can see little reason for studying a "dead" language.

STEVE: If Latin had related itself more directly to other subject areas....if only it had not remained isolated. It's imperative that modern foreign languages not make the same mistake and suffer the same pitfalls.

MRS. HARPER: (In sarcastic tones) To what should it "relate?"

STEVE: Well.....obviously to something like the social studies.

HARRY: That's right.....my generation feels that understanding among peoples is a vital necessity in today's world. Couldn't this be an important goal of foreign language instruction?

MRS. HARPER: I have never suggested that foreign languages tread upon the private domain of social studies. Why should the social studies expect foreign languages to serve their interests? I haven't heard of any French being taught in the American problems class or in world history.

SUSAN: But don't you see? Much of the disillusionment we feel towards education is the total lack of any interdisciplinary approach in classroom instruction. The same is true of the so-called general studies areas in colleges. Everybody pushes his own specialized interest without displaying any concern for what is taking place in related areas.

MRS. HARPER: Wait just a minute....let me catch my breath....Are you saying that modern foreign languages need a new dimension if they are to maintain their position in the school curriculum?

SUSAN: We are saying precisely that!!!

MRS. HARPER: Well, what is it?

HARRY: Culture.

MRS. HARPER: Culture?

HARRY: Yes.....culture. The one ingredient that will give new purpose and scope to the study of foreign languages.

MRS. HARPER: We have always emphasized culture in our foreign language classes at Middle America. Harry Guardino, I remember very well the paper you wrote in French III on Victor Hugo. Do you remember the presentation Amy Cohen made on the Second Empire? Even in the beginning classes we have special projects....folk songs, poetry, a trip to a French restaurant, the annual Fête de Noël, and lots of other things. Why, just look at this room... When the president of the school board dropped in for Open House he said it was just like getting off the plane at the Paris airport. And what about the sidewalk café we sponsored at the junior-senior prom? Everybody in my department feels that culture has a rightful place in the classroom.

STEVE: But what does that kind of stuff tell us about French people? What do we really find out about the way people in France live, the way they think, their hopes and aspirations, and all that? Kids don't develop insights by looking at a TWA travel poster of Paris, singing La Marseillaise once a week, or hanging up Delacroix paintings in the back of the room. That junk only skims the surface of what Americans should learn about another culture.

MRS. HARPER: I realize that you are referring to the study of culture in the anthropological sense. However, can't this be accomplished through descriptions, histories, or analyses that are provided by the social sciences?

STEVE: Not according to some of the books I have been reading in foreign language methodology at college. Even in the first year of foreign language study, the best exposure to the culture is the use of the native language in the classroom. This way we are given more than just information about the culture. I think we are in better position to understand the mental processes of other people. This is real in-depth treatment not possible in the social studies classroom where so much time is devoted to merely talking and reading about other people. Language is culture.

HARRY: I couldn't agree with Steve more. Most Americans must cross a kind of intellectual border to really understand another culture. Experiencing direct communication and response in a foreign language permits us to look at another culture with sharper focus. This isn't achieved by going to Spanish class and breaking the pinata at Christmastime..or hanging up the pictures of Bavarians in folk dress...or building a facsimile, from toothpicks, of Notre Dame as we did one year in French class.

SUSAN: Maybe I can sum up what my friends may be trying to say. Meanings expressed in a foreign language are largely culturally determined. In my opinion, teachers should provide help to all students in acquiring language skills built upon fundamental cultural concepts...not upon mere superficialities of the culture. Naturally, cultural insights should be introduced at the very beginning level of language learning and structured in such a way as to guarantee a comprehension of more sophisticated cultural items at each succeeding level of learning. When we think about this orderly and systematic approach to the teaching of culture it makes one realize that what is now being done in foreign language classes is of only secondary importance.

STEVE: I think that a greater emphasis upon culture...and again I am referring mainly to the way people live and why... would be a tremendous asset in student motivation. Some kind of awareness that actual people in actual life situations were being studied might strike many students with a greater sense of urgency in their pursuit of foreign languages. When I was a high school student studying French I could never quite escape the sense that I was sitting in class for all the wrong reasons. If only someone had told me I was there to learn something really significant about the millions of people who speak French....that would have had so much more meaning. I mean, really, who can come on enthusiastic about learning a whole progression of grammar skills unless he has a preview of the ultimate rewards that makes such daily drudgery bearable?

MRS. HARPER: The "ultimate reward" in studying a foreign language is someday having the ability to use the language in an individually satisfying manner.

STEVE: Yes, certainly.....at least for those who have the ability to learn another language. But you aren't accomplishing this when the overwhelming majority of your students are studying the language for two short years. Fluency can't be a very realistic goal in a short sequence. So why not make an important case for cultural understanding as one of the primary goals? You might, at the same time, get more students to continue in third and fourth year programs if traditional grammar approaches were de-emphasized.

MRS. HARPER: But even if we really wanted to de-emphasize grammar, what would the colleges say if our students were inadequately prepared for admission and placement?

STEVE: Well, what do they say now?.....After all, the university says that 80% of the kids who tried to continue in the same language after two years study in high school were failing at the end of the first semester. Why is it so darn wrong for high schools to develop programs geared to student needs at that level? If it is decided that cultural understanding is a primary goal of foreign language learning on the secondary level then it will be necessary for the colleges to adjust to this fact of life.

HARRY: The important thing to remember is that while it is quite reasonable to equip the student with the ability to comprehend, speak, read, and write the language, areas of student performance must also include the role of culture.

MRS. HARPER: (appearing rather tired and glancing nervously at the clock) Well, this has certainly been an interesting session. There is nothing like a frank exchange of ideas to improve our schools. What you former students at Middle America have had to say will be very valuable in evaluating our foreign language program. Unfortunately, the hands on the clock tell us we have run out of time. The superintendent will appoint the committees for curriculum revision next month and I shall certainly pass on to them your opinions relating to the role of culture in the foreign language classroom. In conclusion, I want to express my heartfelt appreciation for your attendance here today.

(The three students shake hands with Mrs. Harper and are last seen glancing at a new bust of Horace Mann which this year's graduating class has purchased and is now prominently displayed in a glass case opposite the superintendent's office. Our three students appear noticeably depressed as they leave the school and step into the bright sunshine of a hot summer day.)

(Mrs. Harper remains seated alone at her desk after the students leave. Stuart's portrait of George Washington, above the blackboard, and the shadow cast by a plastic made-in-Japen, Eiffel Tower, displayed in the window, offer proof that this is a foreign language classroom in an American school in the last third of the twentieth century.)

(Later in the week our dedicated department chairman wrote the following letter to her superintendent.)

Mr. Percy Tidbit
Superintendent
District No. 209
Middle America High School
Middle America, U.S.A.

Dear Mr. Tidbit:

I feel that the foreign language section of our summer seminar was very successful. Three former students, who are now majoring in foreign languages at college, attended and put forth many helpful ideas. If nothing else, we must certainly give this generation credit for talking a lot, even if deep and well organized thinking is not always apparent.

It was readily obvious to me that students think primarily in the realm of idealism. I am sure that when many of them step into the classroom for the first time they will modify their irrational thinking. We all know that it's hard knocks of practical experience which teach us the facts of life. The participants were largely concerned about what they vaguely referred to as the "teaching of culture in the foreign language classroom." They were incapable of grasping that the primary function of our high school program is the preparation of students for college. Obviously, that implies a firm foundation in the knowledge of grammar skills.

I believe strongly in developing expertise. I have an unwavering belief in the spirit of scholarship and a curriculum that develops the real intellectual potentialities of youth. Quality foreign language education can make no compromise with nebulous appeals to emphasize culture in the classroom. I am sure that members of my department will support me in rejecting such an educationally unsound proposal. I did promise the participants, however, that I would submit their recommendations at next fall's curriculum conference, and I shall honor that obligation.

By the way, Mr. Tidbit, permit me to thank you for appointing me as chairman of the October All-School Curriculum Conference. It is, indeed, a great honor. Since there will be no basic changes in our foreign language program, I can devote myself full-time to hearing and writing the recommendations made by the other subject area committees.

Sincerely yours,

Mrs. Mildred Louise Harper
Chairman
Foreign Language Department

Edwin Cudecki
Director
Division of Foreign Languages
Chicago Board of Education

Anita Kapsis
Foreign Language Consultant
Chicago Public Schools

Arthur S. Schwartz
Chairman
Foreign Language Department
Phillips High School
Chicago

Roy A. Woodson-Levey
Foreign Language Consultant
Chicago Public Schools

TEACHING OF FRENCH CULTURE IN THE CLASSROOM

The culture--as reflected in literature, art, architecture, music, and dance--of a foreign country whose language is being studied is the subject of much consideration and is often treated at length in speech through realia (pictures, newspapers, clothing, and other cultural articles) and other ways. Foreign language teachers for years have tried to bring into their classrooms a "feeling" for people whose language they teach.

Significant as this may all be, it must not be confused with the meaning that the word culture has for the social scientist. In order to fully understand the nature of language and language learning, the relationship of language to the total way of life of the group must be carefully examined rather than aspects of cultural heritage. This extension of speech leads directly to the communal life, or habit patterns, in which the language has its roots. As language teachers, we must be concerned with the study of culture because it is an integral part of language learning. Language teaching without concomitant culture teaching is hollow, sterile, and irrelevant, and for the child becomes a set of meaningless symbols to which he may attach the wrong connotation. Unless he receives proper cultural instruction, he will associate American concepts of reality with those of the foreign language. Every culture imprints a value system upon the individual who grows up within it. By far, the greater part of this teaching and learning of cultural traits, as well as their practice, takes place well below the threshold of awareness.

The intent of a cultural experience is to produce an understanding of the differences between the background of the student and that of the people whose language he is learning. It is hoped that this understanding will be followed by appreciation, and by a deepening of bonds through sympathy and empathy. Such an integrated sequence, over a prolonged period of time, may ultimately sketch a picture of what it is like to be French.

Language is the most typical, most representative, and most central element in any culture. Language and culture are inseparable. Every language makes a choice of vocal sounds that are available for speech and, in the same way, every culture makes a choice of possible modes of human living. Every societal group has a culture uniquely its own, just as it has a language that is completely individual and self sufficient. Just as there are many dialects of a given language, so are there often many subcultures of a given culture. Because our culture teaching up to the present has been unmindful of the anthropological concept of the word, the result has often been a sense of irrelevance on the part of the learner. The focal point in the presentation of culture in all its aspects should be the view of life as seen from within the other speech community. It should especially reflect the views of individuals who are in circumstances comparable to those of the student. In this way, the teacher may establish a cultural island, a community that is both authentic and typical, and may convey to the student the concepts that make language learning and its concomitant invaluable. It is hoped that this will help produce an intelligible view of the world in which the individual is enabled to carry on a psychologically meaningful existence.

Culture Content

Curriculum is the formal plan by which educational goals are sought. Therefore, the question of what topics of culture content should be taught must be a part of our educational purpose as foreign language teachers. In particular, it is fitting to review the role of certain elements that constitute culture content in our foreign language classrooms, which are thought to be--mistakenly, we believe--significantly related to proper development of the student's abilities in the foreign language. Of these, the most prominent of the abilities are the geography, the historical background, and the cultural achievements in the arts and sciences, generally referred to as civilisation française. We provide here a brief remark about the rationale which has been traditionally set forth to justify teaching civilisation, and conclude with a newer one.

Teachers of French lean heavily upon the idea that civilisation française has always been important. It acquaints the student with the valuable heritages et connaissances that "everybody knows"--especially if he is an educated native speaker. This is a valid notion. It places the question of the French cultural heritage in a context which serves as a reminder of its high level of importance in the western world. This alone is a compelling argument in its favor.

A newly emerging rationale in favor of teaching culture content suggests that it provides a setting in which the student can learn to think in the language, as a first step to expressing himself in the language. This emerging rationale is an outgrowth of linguistic studies conducted by scholars interested in metalinguistics who have explored in depth the view--shared commonly by cultural anthropologists--that language is both the mirror of the culture of the speech community in which it is used, and the instrument of analysis of that culture.

Most will agree that language derives its meaning and hence its function in our lives from the situations in which it is used. Therefore, if our students are to get the most out of working with the French language, then they must know the situations it is used in and how it mirrors the speaker's way of living and thinking. It is through the French language that we can participate in the meaning of French culture. A valid reason for learning French is to be able to understand truly and inwardly the culture that the French language represents. The same view extended to the study of French literature suggests that one of its valid aims should be the acquisition by the student of as much as possible of the same outlook and understanding that the modern native speaker has.

The French language is one of the systematic arrangements of cultural items that the French community possesses. In addition to the language, the culture consists of many other systems, such as the social organization, law, technology, and religion. Each of these cultural systems is dependent upon the French language for its organization and existence. In turn, the French language mirrors the social and cultural patterns of the speech community, and it reflects the way the speakers of the language look at the world. These social and cultural patterns and this conception of the universe contribute to making the French language a different system from that of other languages, and they suggest the point de départ for a consideration of major topics of French culture that should be taught.

Since most French programs are already surcharged with an extraordinary amount of material--grammatical generalizations, structures, and lexical items--which the student needs to know if he is to express himself in the manner of the French speaker, it is logical to offer him whatever additional reinforcements the teacher has at his command to aid the student in accomplishing such expression. One way of doing this would be to underscore divergences in l'usage in situations presented in the text or in conversation, and another would be to capsulize divergences in social and cultural patterns found in the text. On a higher level would be the signalling of divergences noted in the text between our conception of the world and that of the native French speaker. These divergences are among the cultural differences, a knowledge and appreciation of which can lead the student to think in French in order to express himself in the language. Such a view suggests the following broad classifications of major topics of culture content to be taught. They are not intended to be exhaustive, nor do they represent a sequence to be followed.

The classifications, l'usage in situations, social and cultural patterns, and concepts of the universe, hold significance for the student when they represent divergences from the norms of his own culture. Many items included in the following listing might be included under more than one classification, since the groups are highly interrelated.

"L'usage" in situations. Items of customary behavior in situations that occur daily--family life, parents and children, meals, special occasions; greeting and taking leave of peers, adults, and superiors; behavior in public, use of streets; visits to places of interest and public buildings; contacts with local government, post office; visiting restaurants and cafes; shopping for such items as foods; crafts and trades; traffic; police; military; the French school system, teachers, pupils, examinations, awards, entertainment, festivals, fairs, concerts, theatre, cinema, radio, television; sports and games, national sports, holiday amusements; gestures.

Social and cultural patterns. Ritual and ceremony, codes of conduct, criminal code, civil code, occupational codes, familial code, custom, fashion, convention, etiquette, moral code, social strata, household pets, animals, dating practices, proverbs, emotions, view of mankind.

Concept of the universe. Concepts codified in the language; concepts of time, space, duration, distance, rank, number, quantity, measure, degree, relative location.

Broad behavioral objectives for major French culture topics include developing in the student the ability to recognize, identify, explain, and illustrate divergences between his culture and the French culture.

Culture Capsules

Foreign language teachers sometimes have so little time to teach the "language" that there is no time left to teach the "culture" except as it occurs in the text. Their burden could be eased through the use of culture capsules prepared in French commensurate with the student's comprehension of vocabulary and structure. In this way the lesson is neither afterthought nor departure, but a part of the program which dovetails into the other materials and activities in the course.

The culture capsule[1] is a self-contained presentation in the target language which runs no more than ten minutes and considers one minimal difference between French and American culture. The teacher reads from a script. The student listens and may take notes. The presentation utilizes visuals and at least one item of realia. Each cognate or place name outside the lexical experience of the students should be lettered on a card and displayed on the board before the class begins. The following is an example of the English version of a summary.

> To understand grocery shopping in France it is essential to know something about the French attitude toward eating. The French are willing to make sacrifices in other areas of living in order to indulge their penchant for eating well. Generally speaking, canned and frozen foods are little used. Though fresh vegetables require more time and effort for their preparation they taste better and are pure. The French distrust chemical preservatives in their foods. Anything added to food should be consumable in its own right. Parsley or lettuce used as garniture is not just for looks but is intended to be eaten. Meals are not hurried affairs with family members eating in shifts or on the run. They are far more relaxed than ours. Even simple lunches or dinners consist of several courses.
>
> The Frenchwoman shops daily. Though she has a refrigerator, it is smaller than her American sister's and she would not buy produce or meat to be used several days later. She is grateful that recent prosperity has enabled her to order wine, beer, and water by the case. They now are delivered and she no longer has to carry heavy bottles.
>
> Taking her filet, (a colorful one might be the item of realia as could also a pack of biscottes or a loaf of French bread) the housewife goes out to shop. At the grocer's she buys a package of biscottes and a jar of preserves, her child's afternoon snack, and a can of coffee. Next, at the bakery she buys a baguette for their lunch and two bâtards saucissons for dinner and tomorrow's breakfast. Fortunately, she needn't go to the dairy store for butter or cheese today since she bought those items at the marché which serves her neighborhood twice weekly. At the fruit store she purchases lettuce for salad, and fresh peaches and cherries for dessert.

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[1]H. Darrel Taylor and John L. Sorenson, "Culture Capsules," Modern Language Journal 45 (December 1961), pp. 350-54. Reprinted in Handbook on Latin America for Teachers, ed. H. Ned Seelye (Springfield, Ill: Office of Public Instruction, 1968), pp. 15-18.

The several kinds of sausage which she gets at the charcuterie will be the main part of the noon meal while the paté will be the hors d'oeuvre this evening. The next-to-last stop is the butcher's shop where she asks for a roast for five. The butcher comments that she is expecting company. Otherwise she would simply have asked for a roast and he would have known for how many. Finally, since there will be company for dinner she goes to the patisserie for a special treat.

The lady has frequented the same shops for years. She and the merchants know and respect one another. Her daughter Suzanne, who works, has less time for daily errands. Therefore, all her purchases except bread, wine and meat are made at the supermarché. These are the items about which she and her husband are most particular. They find the produce and cheese in the supermarché acceptable if not exceptional. Suzanne still has her favorite boulanger, boucher and charcutier, though. If she did not work and had as much time as her mother, Suzanne would prefer to shop the old way.

To ensure participation and achievement that will satisfy all students, two types of questions are employed after a presentation. For the average student rhetorical questions minimize the language problems. He need reply only "yes" or "no" and repeat the words used in the question. An example follows:

Q. Do Frenchwomen shop daily?
A. Yes, Frenchwomen shop daily.

For the student with greater facility in the language, open-ended questions permit him to formulate a reply using any of the information he has learned.

Q. Where does a Frenchwoman shop?
A. . . . (Any appropriate answer)

It is recommended that each capsule be stored in a box, labeled and filed library fashion so that it can be shared in the department or school system. Inside each box would be the script and any aids, while the outside of the box would identify the capsule, the level for which the script was prepared, and the machines (recorder, projector) needed for presentation. It would be a simple matter to adapt an existing capsule to other levels of study, and to add scripts to the box.

One capsule a week during a school year would enable the student to gain an insight into the life of his counterpart abroad. A further suggestion is to plan capsules in such a way that though they are discrete lessons, four to six could fit together so that a central theme connects them.

Thus, since we began with marketing, the "culture package" might have food as its central thread and include capsules on food production, cooking, menus, table manners, and student cafeterias.

Activities and experiences relating to the capsule might enliven the classroom atmosphere. Among the activities might be seeing or even tasting French specialities which are available and reasonably priced in larger cities and towns; simulated shopping or other kinds of role playing which could include the use of the metric system, counting of money, asking of questions.

A culminating activity could well be dining in a French restaurant. There students would have the opportunity to practice ordering in French, to demonstrate knowledge of French table manners, and to show their appreciation of French culture in their willingness to experiment. Should anyone order snails, frogs legs, or bouillabaisse, the venture should be considered a success. If others comment, "C'est bon!" instead of "Ugh!" it may be considered un succès fou.

Resources for Teaching Culture

The problems of teaching culture are complex, and not the least of these problems is the lack of materials especially prepared for the teaching of culture. It is difficult to find a single text or a single source which would answer all the teacher's needs in organizing the content of the culture instruction at the various levels and into culture capsules as described earlier in this study.

In a sense, this lack of materials is not detrimental to the effective teaching of culture in the classroom. Forced to seek new or different ways of incorporating culture into the very first classroom hour of language instruction, the creative teacher will soon find that there is a vast array of resources available to him.

It is not the intention to list here a sampling of the books and articles that deal with the teaching of culture. Such listings are indeed helpful, but they can be found by the professional teacher in curriculum guides and in the excellent publications of professional organizations to which--it is hoped--the foreign language teacher belongs. Rather, the intention is to suggest new perspectives and more critical approaches to resources equally available to the teacher in an inner-city school in a large urban area and to the teacher in a rural area that would seem, on the surface, to be culturally remote from anything French.

If it is agreed that culture is more than the facts of history and geography, more than information about or examples of the literature and fine arts of a language community; if it is agreed that culture is related to a living human being, that it is important to see people relating to other people and to life around them; then it would seem to follow that there is a very critical need for the students in the French class actually to see a living Frenchman in their class one day. The French-speaking population in the metropolitan area of Chicago is admittedly small, but there is nonetheless a French-speaking population extending well beyond the limits of the city itself. And this French-speaking community is not at all difficult to locate! The newsletter of the office of the French cultural attaché for the Midwest, located in Chicago, publishes a monthly list of the meetings of the various French organizations, which range from organizations of French-speaking university students to organizations composed of French-speaking wives and husbands who possess a variety of skill and talents. Membership in such organizations and participation in their meetings, or even a telephone call to the president of the club, will unearth many resources for the teaching of French culture in the classroom.

For a minimal cost, very often only the cost of transportation and perhaps a small stipend--which could easily be paid for from the dues of the French club at the school, a teacher can make the teaching of French culture an exciting and relevant experience. As one example, Mme..., a French-speaking housewife in Chicago, who belongs to the Club..., may be considered. In France, Mme... was an experienced secretary. It has been some time since Mme... typed a business letter for her boss in France. But she would be able to explain the characteristics of a French business letter in language structured to the level of the students. Furthermore, the explanation of la salutation finale by a native speaking resource person makes at least one aspect of French interaction less strange and certainly more real. Follow-up activities on the part of the students can include using the teacher's or school library's copy of Larousse's Le parfait secrétaire to write a short letter requesting travel posters from the New York office of Air France. The net result of a little planning and the utilization of a native French-speaking resource person is cultural insight into French interaction at the business level, and structured language growth in the skills of listening, speaking, reading, and writing. A relevant French lesson results in addition to a collection of colorful posters to adorn the walls of the classroom.

A search for native French-speaking resource persons should extend to the faculty and student body of local and neighboring college and university campuses, as well as to the teacher's professional colleagues and fellow teachers. Two specific instances of this type can be cited.

One instance involved the views on the urban ghetto by a free-lance French journalist who was the friend of a friend of the principal of the school. Another involved a cross-cultural discussion of education by a French social scientist who, while studying at a local university, made the acquaintance of the social studies teacher who, in turn, brought him to the attention of the foreign language teachers at his school. The French social scientist, a teacher at a lycee in France, had several slides of his school and of his students in an actual classroom. The concept of education in France became a meaningful one for the American student of French, and the ensuing discussion of class discipline in the French lycée left no translation gaps in the study of certain contemporary attitudes and beliefs. To reinforce that particular cultural learning experience, a film, such as Les quatre cents coups, with its many scenes of a French classroom, might be shown at a later date.

Teaching French culture may involve going outside of the classroom, without learning loss on the part of the student. For example, a favorite cultural activity for many French classes is a dinner at a local French restaurant. Such an activity can be as satisfying to the brain as it is to the stomach if an effort is made to have the chef or the proprietor himself, address the group of students and explain the "rationale" of a French meal. A meal in France fondly remembered by a participant in an NDEA Institute, involved the "surprise" appearance of the chef after a splendid luncheon. He not only lovingly explained how the meal was made, but also pledged, in a voice filled with emotion, his undying friendship for his American amis.

While it may not always be possible to locate the right resource person at the right time for a culture lesson, the creative teacher can more easily locate and utilize raw documents, such as pictures, ads, newspapers, and films, which can be analyzed for their cultural content. The pages of movie advertisements in the newspapers brought back by the teacher from a recent trip to France can be used to illustrate the practice of single film showings at a prescribed hour at movie houses in the small towns and cities of France. The movie ads can be used most effectively to spark an original exchange of conversation among the students. Such an exchange would extend their learning beyond the rote learning of the most recent dialogue which was concerned with the French cinema.

The use of newspapers and magazines as resources for teaching culture should also include local newspapers and magazines published in English. Within any given week, it would not be impossible to fill several pages in a scrapbook with articles concerning France or things French. From this level, one could advance to a more sophisticated level of cultural understanding by comparing the news account of a "rock festival" as it was reported in Life, as it was reported in Paris-Match, and as it was reported in the French-Canadian press.

At this point, it might be advisable to point out briefly that the teaching of French culture involves an obligation on the part of the teacher of French to point out to his students the larger French-speaking community which extends beyond the confines of France proper. Any discussion of French language and culture which ignores the French-speaking communities in Martinique and Guadeloupe, for example, or in Haiti, or in certain African nations, or in Canada, where there is much emphasis on bilingualism and biculturism, or even in the French-American communities in New Orleans, any such discussion would be, at best, inadequate, and at worst, inaccurate.

It is sincerely hoped that the teacher of French will find some of the suggestions and recommendations given herein both practical and applicable. In many instances, the examples of resources for the teaching of French culture were taken from the practices of successful teachers, and these examples are in no way meant to provide an exhaustive listing of the resources available to most teachers. Although no mention was made of television as a resource for teaching French culture, it must be pointed out that at the present moment in the Chicago area there are two excellent 15-minute weekly TV programs, on an education channel, which portray the contemporary Frenchman's view of his life, his world, and his role in his world. A recent broadcast of one of the series televised a fashion showing and a brief documentary on French art. In the art documentary portion of the program a famous work of art was superimposed upon the actual setting which served as the inspiration for the work.

Perhaps there is not, after all, any real lack of materials for the successful and effective teaching of French culture.

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CULTURE IN FLES: FRENCH

"It is hoped that in the future the profession will have less to say about the need to teach culture, and more to say about ways to effectively teach and test it. While there will still be a place for general articles exhorting teachers to 'teach culture,' there needs to be a drastic increase in articles of more substantial content.

There is a growing literature that supports the reassuring premise that, by and large, language teachers teach what they set out to teach. Rather than fuss about the theoretical semantic differences of 'society,' 'culture,' and 'civilization,' the single most productive deployment of energies will be expended in defining specific cultural objectives in operational and measurable terms."

These concluding remarks (p. 77) quoted from Mr. Seelye's chapter "Analysis and Teaching of the Cross Cultural Context" in a recent book of great importance for foreign language teachers[1] speaks both to past achievements and to future prospects as they focus on culture as an integral feature of foreign language teaching.

We refer the reader to this chapter for an illuminating discussion of the theoretical and historical aspects of teaching culture and of the state of the art at the present time. An extensive bibliography points to important milestones (the 1960 Northeast Conference, for instance) and to the writings of giants in this area (Mr. Nostrand and Mr. Brooks,[2] among others).

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[1]Emma Marie Berkmaier (Ed.). Britannica Review of Foreign Language Education, Vol. 1, Chicago: Encyclopedia Britannica Inc. 1968, p. 77.

[2]A resumé of Mr. Brook's position may be found in "Teaching Culture in the Language Classroom" Foreign Language, Vol. 1, No. 3 (March, 1968), pp. 204-217.

Our own subsequent remarks will focus on areas where further professional speculation and effort seem indicated, particularly as these affect the teaching of culture in the grades.

For those teachers already well sensitized to the parameter of culture and for those wishing to consider the teaching of culture more specifically at the elementary school level, three titles will prove useful. Mildred R. Donoghue's Foreign Languages and the Elementary School Child[1] (No. 30 in Mr. Seelye's list) and Culture in the FLES Program, edited by Lee Sparkman for the National FLES Committee of the AAFT[2] are both volumes which in addition to summarizing the rationale for introducing culture to FLES students, focus on appropriateness of content and activities for junior citizens. In both instances films, filmstrips, discs, realia and books in French and/or English are listed with the names of publishers or distributors.

A third, more recent title, authored by Theodore Andersson, generally considered the architect of the current FLES movement in the United States, is indispensable reading for those concerned with any aspect of the FLES situation.[4]

As we turn to specifics, the following categories seem worthy of further consideration.

1. General approach:

A cursory glance at the "Outline of Cultural Materials" published by Human Relations Area Files (see FLES Committee Report, Appendix I, pp. 93-107) makes it evident that many of the topics suggested are beyond the scope of FLES students, even those in the upper grades. However, the cultural topic to be considered and adapted

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[1]Mildred R. Donoghue, Foreign Languages and the Elementary School Child, Dubuque: William C. Brown, 1968. See Chapter 4, pp. 85-116.

[2]Lee Sparkman (Ed.). Culture in the FLES Program, Philadelphia: Chilton, 1966.

[3]For additional titles see the annotated list by Virginia Garibaldi Allen. "A Book List to be used with French Classes in the Elementary School," Foreign Language Annuals, Vol. 2, No. 3 (March, 1969), pp. 336-342.

[4]Theodore Andersson. Foreign Languages in the Elementary School: A Struggle Against Mediocrity, Austin: The University of Texas Press, 1969.

to the maturation level of the student is less important than the mode of presentation. We reiterate that student participation is of paramount importance and that a project planning approach will tend to foster greater involvement than a teacher presentation approach.[1] If, for instance, French place names are to be studied, each child should be asked to obtain his own map from the filling station. Likewise, if French shops are selected as a topic, each child should construct his own diorama in preference to simply being asked to look at a series of pictures around the room. The visual file, whether aimed at scenes of French life or important historical figures will be more meaningful if members of the class have contributed to the collection.

In the same vein, a pile of French pictorial magazines through which the children can browse and from which they can cut out "ads" focusing around a central theme will give them opportunity to manipulate and perhaps glean insights into the similarity of consumer concerns in France and in America[2] and the impact of American terms in the French reading public. In a more general sense, the availability of periodicals (even assuming that the children cannot "read" them) establishes the "reality" of French as a vehicle of communication on the current scene.[3]

2. Films and filmstrips:

We share Elton Hocking's enthusiasm for visuals as a major vehicle for disseminating culture[4] and we endorse the monitoring of the quality and content of commercial "packages."[5]

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[1]This viewpoint is developed by Camille Bauer in "Culture et civilisation française: buts et methode: French Review, Vol. XLIII, No. 1, (October, 1969), pp. 64-71.

[2]For an elaboration of the value of scanning advertising see Kay J. Hampares. "Linguistic and Cultural Insights in Advertising," Modern Language Journal, Vol. LII, No. 4, (April, 1968), pp. 220-222.

[3]The FLES teacher will do well to consult regularly Mme. Slack's "Le Coin du pédagogue" which is a regular feature in the French Review. She addresses herself, in addition to lexical and structural problems, to current topics of interest to young people (Vocabulaire de l'automobile, May, 1970; Les Loisirs des jeunes, December, 1969) and calls attention to "relevant" articles appearing in French magazines.

[4]Elton Hocking. "The Sound of Pictures," The Modern Language Journal, Vol. LII, No. 141 (March, 1968), pp. 141-145.

[5]J. Michael Moore. "The Film Slide and Filmstrip Jungle," Modern Language Journal, Vol. LIV, No. 5 (May 1970), pp. 333-335.

We deplore the fact that much of the "culturally authentic" visual material is embedded in major "programs" and consequently unavailable to the majority of FLES teachers. We urge publishers of such major packages as Parlons Français to excerpt short clips and make them available commercially to a more general market.

3. Integration of FLES with other disciplines:

We suspect that more is said than done in this area. Under ideal conditions (achievable only through constant effort) the linguistic and cultural aspects of FLES should have direct consequences for and be actively supported by the language arts, social studies, music, and shop teachers. Integration of the program with other subjects insures corporate expertise and, most importantly, additional time for exploiting the cultural context of foreign language learning.[1]

4. The Mecca Syndrone:

We do not oppose focusing our cultural attention on France and, inevitably, zeroing on Paris. In our particular circumstance, however, we may be (and for not very good reasons) overlooking the possibilities available to the north of us. Canada offers opportunity for cultural studies and, perhaps more important for immersion in the language, an experience available to both teachers and students at a moderate cost. Furthermore, if the "New Look" in foreign language teaching[2] implies an increasing number of black children in our classes, we must divert at least part of our attention to the African continent, its literature and its culture.[3]

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[1]See Elisabeth H. Ratté. "Foreign Language and the Elementary School Language Arts Program," French Review, Vol. XLII, No. 1, (October, 1968), pp. 80-85, and Mildred R. Donoghue, "The Most Critical Problem in FLES," ibid., pp. 86-89.

[2]See Foreign Languages and the 'New' Student, Report of the Working Committee of the Northeast Conference, 1970.

[3]A good starting point for the FLES teacher might be the bibliography in Deutch's "Suggestions for the Teaching of Negro Literature of French Expression," French Review, Vol. XLII, No. 5 (April, 1969), pp. 706-717.

Lastly, our insistence on "the visitor from Paris" may cause us to overlook many "authentic" human resources available locally. In most cities there are enclaves, clubs, commercial organizations where French can be heard and where the French character is abundantly in action. To establish rapport with such organizations might be a way of broadening the scope of cultural visitations beyond the "traditional" French restaurant.[1]

5. Travel Abroad:

Certainly any teacher proposing to teach culture is better prepared to do so if he or she has experienced the shock of crossing the cultural barrier. Reading about it cannot be compared to living with a people.[2] Professional organizations offer a wide range of inexpensive flights to France and, as mentioned above, Canada is within driving distance.

6. Culture and the Foreign Language:

While paying proper difference to the primacy of language and to the inseparability of language and culture we are also sensitive to the fact that, under the artificial conditions prevailing in the foreign language classroom, the gap between linguistic and intellectual sophistication increases in direct proportion to the number of years of contact. If, indeed, discussion of culture is thought worth doing, we might boldly decide to give more time to it (even at the expense of language skills) and to, heretically, do it in English thereby challenging the intellectual capacities of our students or at least giving them an opportunity for involvement.

7. Creativity: Selection, Adaptation and Dissemination:

The typical FLES teacher is alert to effective ways of "enriching" the foreign language experience. His is a continuous search for games played by French children, for visuals and books

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[1]This is one of the directions outlined by Hannah W. Choldin in "Foreign Language Day Houses," The Modern Language Journal, Vol. LII, No. 2, (February, 1968), pp. 88-89.

[2]See Carmen Judith Nine. "Experiences in Culture Shock," The Modern Language Journal, Vol. LI, No. 2 (February, 1967) pp. 89-92 and Virginia F. Allen, "Understanding the Cultural Context," The Modern Language Journal, Vol. LIII, No. 5 (May, 1969) pp. 324-326.

which portray authentic aspects of French culture.[1] In many cases, a certain amount of ingenuity is required to write a simplified text to accompany a given visual or to replace the text provided in an illustrated book.

The FLES teacher is usually concerned also with the "literary" dimension of his course. To select and work effectively with appropriate folk tales, songs or "comptines"[2] and, eventually, to introduce a richer fare in the upper grades involves a demanding process of selection followed by effective teaching strategies.[3]

The FLES teacher sensitive to "deep culture" appropriate to a class is also exploring the possibility of developing "units" to serve his purpose.[4]

We submit that most FLES teachers are engaged in these and other creative activities. We suspect that the quantity and quality of original scripts, modified texts, creative "units" and ingenious lesson plans would probably be impressive. We are desolate that so much work is going on in isolation, that so much time is spent "rediscovering the wheel," that so much individual labor is lost to the profession as a whole.

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[1]We suggest that, in addition to selecting from the catalogues of domestic distributors (Gessler, 123 East 23rd St., New York; Wibble Language Institute, 24 South Eight St., Allentown, Pa.; Continental Book Co., 42-78 Main Street, Flushing, N.Y.; The French Book Guild, 36 West 61st St., N.Y., and others) the FLES teacher should also familiarize himself with the numerous, attractive catalogues of the major publishing French houses (Larousse, Hachette, Nathan, etc.) specializing in materials for children.

[2]See Pauline Aspel. "Textes pour FLES," French Review, Vol. XXXIV, (April, 1963), pp. 508-513, and Marie-Georgette Steisel. "Des Chansons, passé encore, mais des poèmes, à leve âge . . ." French Review, Vol. XXXVII, (October, 1963), pp. 51-63.

[3]We are thinking of selections among the poems of Prévert, Desnos, Gros, Carème which because they are within the linguistic and conceptual "reach" of younger students, do not set up insurmountable barriers to "appreciation."

[4]We suggest as a prototype L'Economie française, a unit prepared for the Minneapolis Public Schools under the supervision of Jermaine D. Arendt, Consultant in Foreign Languages for that city.

Certainly, what seems to us a waste of human resources cannot be imputed entirely to lack of collegiality. A central clearing house is needed for the collecting, selecting, and disseminating of teacher-created materials and of guidelines for effective instructional strategies. The need, scope, and usefulness of an agency dedicated to this purpose are perhaps as important to the profession as the elaborate mechanisms currently existing for the dissemination of theory, research, pure speculation, and pious exhortations.

But which of the AAT's local chapters, which regional language group, which national pedagogical organization will assume leadership in such an enterprise? And will the State Departments of Public Instruction provide the necessary catalyst?

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CULTURE: A MOTIVATING FACTOR IN THE FRENCH CLASSROOM

Most teachers would agree that culture has a place in the teaching of French. Nevertheless, when asked to define culture in terms of what they actually teach these same teachers will provide a one-dimensional stereotyped view of culture as limited to literature and history. Indeed, many of them actually do devote time to other aspects of culture, but since they do not consider these aspects serious or deserving of mention, they omit them under questioning. Further, many actually feel guilty about taking class time for anything except practice in the language and say that talking with beginning or intermediate students about other subjects in English is not what they consider their jobs to be.

The majority of present-day language teachers recognize that motivation is of tremendous importance in teaching foreign languages. They hear from all sides that foreign language requirements may disappear and that they will have to provide students with new and compelling reasons for studying a foreign language. Remunda Cadoux in opening the 1970 Northeast Conference on the Teaching of Foreign Languages described the "new" student as demanding:

1) relevancy--the subject should meet his interests now; he should know why he should be studying a foreign language and not just receive the old answer that it will do him some good in the future.
2) participation in shaping his curriculum--a questionnaire developed for the conference by Professor Jacobovits of the University of Illinois and administered to students in such separate areas as Champaign County and Montgomery County show that the student of today is interested in knowing about people and in speaking the language he studies.

3) democracy--the sharing of the good fruits of education by all; this would bring to language study many students who had not had access to this area previously. This new type of student might find culture an area in which success could be experienced immediately even if the language skills might be more difficult to build.

Presumably the language teacher must take a hard look at culture to see how it can best be made an integral part of the curriculum. In so doing he will find that culture like vocabulary, grammar, and speaking skills should be taught in gradations with new development making itself felt each year. It should likewise be "structured" into the curriculum so that the beginning teacher will know what place to assign it and how to teach it. Culture properly presented may, indeed, embody those aspects of relevancy; of modern life, of meaning in today's world that will meet the demands of students.

DEFINITION

Culture may be defined as 'people interacting with other people,' as 'people interacting with their environment,' as 'people interacting with others within their environment.' It encompasses all aspects of daily life--physical, spiritual and intellectual alike--the houses, clothing, food; the customs, the religious practices, the heritage of traditions passed on from generation to generation, the collective personality that is shared by all the people, the impact which the physical nature of the terrain seems to have upon the people living there; the art, architecture, music, and literature; the aspirations of the people as expressed in music, poetry, history, legend, and literature; the language.

Language belongs in this list, for it is an essential part of culture, reflecting much of the attitudes and life-style of its speakers. How differently, for example, do the French and the English phrase certain thoughts? (A Frenchman, it can be noted, "has hunger" whereas his English counterpart "is hungry.") What gestures accompany his speech? What do they mean? How does he modulate his voice when he speaks? What subjects does he refuse to discuss? What subjects does he consider natural for discussion but which would shock an Englishman? These are indeed apt topics for the everyday business of teaching a language and should be a part of the learning process.

CULTURE AND THE CURRICULUM

Obviously the whole range of topics presented above should not be included in depth at each level of language study. Certain topics are appropriate to each level; consequently, the list suggested below is to be used only as a guideline. But one point should always be kept in mind: At the high school level the student is interested more in what is happening to French teenagers than in what is happening to French adults.

While the interests and requirements of individual teachers and classes will vary, aspects of French culture may be presented, according to the following distribution:

LEVEL I

<u>How do French teenagers live?</u>

I. School day
School week
School system

II. Home and family
Houses and apartments
French food
Dating habits
Family outings

III. Vacations and holidays
Les Vacances--plans and recollections
Christmas in France--traditions, music, etc.
Major holidays--store hours, etc.

IV. France's influence on other nations
French personalities who have affected our lives
Mme. Curie — Sartre
Lafayette — Camus

V. La France d'Outremer--French colonies--past and present

LEVEL II

<u>The French teenager's environment</u>

I. Modes of transportation
How mobile are the French?
Renting a hotel room
Role of the Concierge

II. Industrial and Agricultural Development of France
What does the French teenager's father do?
Does he have modern tools, methods, etc.?

III. Major Cities of France
Is Paris really the "City of Lights?"
What are the industrial complexes?
What are the resort areas?
What parts of France are underdeveloped?

IV. Leisure time activities
Visits to museums
A day at the Louvre; a night at Versailles
French theaters--Separation of theaters in Paris
Tipping at the theater

LEVEL III

Famous French personalities--recent Nobel prize winners, etc.
Famous French writers--What has Sartre been up to lately?
Current problems of the French government
French classical music--couple it with Versailles and a study of the background of the 17th Century Theater
French impressionist painting
Architecture of the French Cathedral and the Renaissance château
School sponsored trips abroad

LEVEL IV

Current French philosophers and their philosophies
Great minds of the past: Pascal, Descartes, etc.
French influence on American laws and government
Disintegration of the French empire--an end to colonialism: a study in contrast (?) with the U.S. Government
Popular French plays currently staged in France
Educational problems of the French teenager--paucity of places in the French technological institutes
France's contribution to world literature: a study of masterpieces
Summer schools in France: institutes for foreigners

Such a list could be developed in much greater detail, and many substitutions can be made. A different order or organization might be proposed. In any event, all levels should offer many items that are just plain interesting and fun. Such items need not dovetail with aspects of the language program, but it is better if they do. One might argue, however, that if the second year French student knew more about the masterpieces of French literature and knew their influence on world literature he might be much more willing to spend the time necessary to do the drills and to acquire the skills for reading such a literature in the original. It again might be included in a unit on Versailles instead of being spread over two levels; on the other hand one might argue that one year would reenforce the learning of the previous year. The next section will outline how the teacher might implement the above mentioned items in planning cultural activities at the various levels.

TECHNIQUES OF TEACHING CULTURE

LEVEL I

1. Films in English dealing with life in France, French customs. Many of these can be ordered from the French Cultural Services in Chicago, Illinois, or from FACSEA. Some can be rented from sources listed in the French Review.
2. Visuals in the text can be utilized. Most French teaching materials offer photographs and drawings of authentic cultural events. Teacher committees should look for these when selecting texts for they offer an excellent opportunity to develop short units. Teachers should not necessarily assume that students will notice these pictures or will understand what they represent.
3. Teacher-made slides are excellent teaching devices, for the teacher brings a measure of personal experience and enthusiasm when showing them. Students are often interested in learning about their teacher and his or her experience in France. The slides provide an excellent opportunity for sharing impressions of the country.
4. Student reports based on personal experiences in France, on acquaintanceship with an exchange student from France, or on reading of current periodicals; demonstrations of how to prepare a French dessert.
5. Guest speakers who are French or who have lived in France.
6. Teaching films made in France. These films should comprise the language course or should be so constituted that they reenforce the learning that has taken place in the classroom. Note that when the authors use a vocabulary and an approach with which the student is unfamiliar, boredom and a feeling of nonfulfillment often result.
7. Slide-tape presentations or filmstrip-tape presentations which the student can view in the library during his unassigned time. These presentations can deal with a variety of topics and should be self-instructional.
8. French records which the student can listen to during his unassigned time. It would be wise to duplicate the words of the songs on the records and provide them in a folder so that the student can look at the words as he listens if he so wishes. Information (in succint form) about the artists recording the songs could be provided at the bottom of the sheet.

LEVEL II

1. Student performance of Christmas music in a Christmas concert. This could also be used in Level I at the classroom level. Work on pronunciation should precede any public appearance.
2. Student pen pals and the sharing of letters received from them.
3. Student readings in French: these can now begin to give information about the country and the people.

4. Magazines published for students: there are several such publications on the market, and these magazines, published monthly, deal with a variety of topics and usually restrict the vocabulary to the level intended.
5. Student advertising campaigns: the students read and select ads from French magazines such as Paris Match and they then present an oral sales pitch for what they have chosen. The student who does the most persuasive selling job naturally receives the applause of the day.
6. Musical programs of pop music; the students hear tapes of radio programs or bring and play French records available from various music stores in large cities. The students can learn of the current singing stars and can also listen to records by such perennial favorites as Charles Aznavour.

LEVEL III

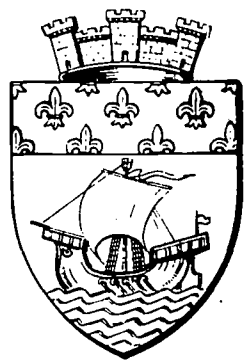
1. Taped radio programs make good listening comprehension exercises. The teacher or a student can find the time of broadcasts from Canada or, on occasion, direct from France, that can be taped if they are programmed at appropriate hours.
2. Short films in French that give information about the various areas of France. Many of these are put out by air lines and are available from the French Cultural Services.
3. Quotations from famous men can be written on the board or posted on the bulletin board. The student who sees one of these each day or each week soon comes to look for them.
4. Debates on political issues in France. These encourage the student to stay informed. If the class is able, the debate could be in French.
5. Visits to art museums. These should be preceded by a unit on the art that will be viewed. If there is no art museum in the town, slides can be assembled that treat, for example, the impressionist painters or contemporary sculptors.
6. Visits to French restaurants. Try to get a French speaking waiter to serve the table and let the students try to order in French. This activity is nicely coupled with the visit to the art museum.
7. French fashion magazines. The girls can determine which of the various styles will be highlighted in American fashion magazines. Some may wish to follow the French directions on an American pattern or may elect to obtain a pattern with directions in French.

LEVEL IV

1. Have students give reports on French philosophers who are still living. Have them also give short summaries of the philosophies and of their influence on American thought.
2. Order a copy of Cette Semaine à Paris and have the students see which plays are currently being performed in Paris. Be sure they take note of the offerings at the different kinds of theaters. Have them point out what is being performed at the Comédie Française, the Opéra, and the Opéra-Comique.
3. Take the group to see a performance by a French troupe such as the Tréteau de Paris, which usually performs once a year in various cities in the United States. Have the class read the play that will be performed prior to attending. Have them watch the staging and the interpretation.
4. Have the students write to the French Tourist Bureau and find out how to apply for summer school in France. From this have them discover the various types of university courses offered in France.
5. Study the new student in France. Find out about the strikes and the participation of French students. Have the students draw contrasts and comparisons between American and French university students.
6. Have the student compile a list of places where French is spoken outside of France. Study the disintegration of the French empire over the years. See in what way this has influenced French foreign policy.

The above list was compiled with an effort to stay away from history and literature as the sole suppliers of culture. Nevertheless, any literary masterpiece introduced at any point in the curriculum should be approached from a cultural viewpoint as well as from a literary viewpoint since literature is in essence the emotional history of man. French monuments cannot be separated from French history, life, or thought, art, or culture, but the student should come to know the monuments through people, not through dry, dull facts. Also, many of the activities listed above are possible at any level in the curriculum, and an organization of culture might so dictate. The teacher should introduce cultural units at appropriate places in the curriculum, but he should not limit them to once or twice a year. Students need a reason for studying a foreign language, for doing all those drills, for learning all those words; people provide such motivation, people interest students, and young people like themselves are the most interesting. When the pace lags, when the eyes droop, when the heat comes, the smart teacher will have the cultural unit ready. He will schedule it for regular times throughout the year, but he may select the day from the vantage point of motivation. One day taken for such activities often encourages many days of happy learning. The student

returns to his study of language renewed and determined--determined to make this language and this people his own. For if he develops approach tendencies towards the French people, if he admires them, if he wishes to know them, he will put in much more time willingly on their language. And that, after all, is what we wish for them--enlightened interest and a will to surmount difficulties.



Dale Whiteside
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FRENCH MUSIC PAST AND PRESENT: MINI-LESSONS IN CULTURE

If we believe, even half-heartedly, that every man bears the stamp of the whole human condition, we should have no difficulty accepting that all cultures manifest most human virtues and foibles in one form or another. Folk music provides one kind of pulse which we can feel and attempt to interpret. Equally valid are the intuitions gained through a broad acquaintance with all folk expression, whether song or painting, children's games or rural tales, whether traditional or freshly conceived. The term "folk" has acquired new meanings in recent decades, especially when applied to music, and I do not wish to argue about the purity of tradition as opposed to those very recent songs written to support contemporary social causes. In my mind all are mini-lessons in culture. Our interests are best served if we focus on what the French people sing, sang, have sung, what they listen to with eagerness, and what songs are in the active recall of most Frenchmen. We might also try to discover how they feel about this repertory. Most of us know "Home on the Range," but there aren't many calls for it these days. That in itself provides an insight into culture. People change. We can check the validity of this conclusion by discovering what age group, if any, enjoys this particular song. We will doubtless learn that it is the older generation, a fact which dates the song and places it in reasonable historical perspective. A surprising number of Europeans who speak English know "Home on the Range." Do they have this perspective I just mentioned? How many of them suspect deep-down that most of us are drovers? Were their English teachers interested in contemporary American culture? Did those teachers know about "Sweet Georgia Brown," "Chattanooga Choo-Choo," "Five Salted Peanuts," "Sentimental Me," "Norman," Leadbelly, Woody Guthrie, Pete Seeger, Josh White, Pat Boone, Lawrence Welk, and other components of the total American music scene? New faces appear, and new songs, and new styles. Things change. Are we abreast of those changes as they occur in France? Are we on the ball with historical perspective?

To change is human, despite all our resistance to it. No approach to the study of culture can evade this issue. Yet we continue to send our "finished" students away with a knowledge of French folk music which, when translated, would read something like:

Mary had a little lamb.
Yankee Doodle Dandy.
Old MacDonald had a farm.
The National Anthem (one-half of verse one).
Are you sleeping, Brother John?
Row, row, row your boat.
Clementine.
Ninety-nine bottles of beer on the wall.

If foreign language teachers in the United States ever have had the opportunity to capitalize on the interests which their students bring with them, it is in this realm, and it is now. The kids have a small fortune tied up in records, and there is no lag in their buying. A few careful, not-too-pushy, not-too-superior suggestions in class about the latest swinging French disks might sow the seed, but it's only a beginning. To expect students to transcribe lyrics from recordings is in most cases folly. Try it yourself, and if that fails, send for the partition. But, by whatever means, get the printed words into their hands, so that they can learn to sing the songs.

This may not be "folk" music, nor traditional, but it is what the students want for starters. Start where they are and move slowly to the areas of music which you consider important, including, of course, traditional songs and children's songs. French folk music is rich, broad and deep, and there is documentation for much of it. Our students are veritable catalogs of pop and folk composers, lyricists, performers. They are strongly interested in music as human expression. Admittedly, most of them are involved passively, but active participation is on a dizzying upswing. The guitar seems to be everyone's baby nowadays, and it is the perfect adjunct to the interest we are trying to nurture.

With these factors in our favor, we have a strong potential lever with which to dislodge relatively motionless students. Our failures apparently lie in our reluctance to let them roll for a while in "their" direction before making some expert and subtle pleas for "ours." The central reason for this is that often we know (or care) little or nothing about what constitutes a realization of their immediate, or short-range goals. If we hope to move a portion of their interest on pop music to French territory, we shall have to know what's happening over there in song.

Very close to home are translations, songs with which the kids are familiar in English: Etrangers dans la nuit, Un Violon sur un toit, Si J'avais des millions. Or songs originally French which have become popular in English translation, e.g., "Love is Blue." A strong advantage is that the melody and the message are both familiar. One new trick at a time is a good rule, especially when you are asking high schoolers to sing together.

A logical second step is to play a popular French record in class, the teacher having imparted all available pertinent information: which age group likes it, biographical data on the performer, a photo of the singer (usually available in popular French magazines and nearly always on the cover of the sheet music). Lyrics on ditto are in order. Phrases of obscure meaning or difficult constructions should be explained briefly. All of this means that the teacher must dig for relevant material.

It is probably fair to state that the repertory of most teachers is an enlarged version of the one above, with a few additions like Piaf and Bécaud. This must be considered a hole in our knowledge of French culture, and, if it exists as I state it, we are passing up a good bet, a powerful interest-getter.

Once French music and performers have been established as legitimate, non-hokey considerations in the thinking of the students, the task of turning back the clocks becomes easier. I say clocks because I see two of them. One represents contemporary children's songs, which definitely belong to our study, since they are part of a Frenchman's list. The other points back to an incredibly large inventory of songs, folk songs in the puristic definition, many of which can be pinpointed geographically and socially and dated, and many linked with folk dances for which the exact steps are available.

Excluding children's songs, we will inevitably face the problem of taboos in all categories of song. Many old folk songs are sufficiently ribald to prompt phone calls from parents irate or aghast. The messages of Georges Brassens, whose life-style and whose melodies are of great interest to our students would court summary dismissal in teaching them. The bind in this case is that "L'ours" was and still is very popular in France and elsewhere, and to omit him is to hide one's eyes from a significant part of contemporary French culture. Yet we can find usable works in all areas, even from Brassens.

It strikes me as obvious that the teaching of modern culture with songs must incorporate modern songs, and that songs from earlier eras must be labeled as such. This simple fact is too often skirted, a result of our weakness in the field; but to impart syndromes of contemporary quaintness or idyll through the exclusive use of old folk songs out of context is inexcusable. Again the plea must be made for perspective, just as one describes the political scenery when discussing Voltaire and the social setting with Molière.

It is instructive to glance at the methods of ethnomusicology. This marriage of musicology and cultural anthropology attempts not only accurately to preserve, describe and analyze ethnic music, but also to place it in its cultural context as the natives see it and feel it. The ethnomusicologist seeks answers to questions like the following:

For a given song or song category:

1. What occasions prompt performance? Ritual? Ceremonial? Instructional? Children's game or dance? Religious? Relaxation or introspection? Group diversion?

2. Who performs? If "professionals," how are they rewarded and regarded by the rest of society?

3. Does dance play a role? If so, what?

4. What level of musical knowledge do non-musicians possess? How involved do they become, actively and passively?

5. How does one become a musician, i.e., what are the criteria for selection, and what is the training?

6. What song categories are there? Is there a hierarchy? Who determines what the hierarchy will be?

7. How do new songs come into existence? Who creates them? Why, and at what level of sophistication? How, if at all, is he rewarded?

These questions are part of a much longer list, and it may all seem rather technical; however, there are valuable insights to be gained through posing this kind of question about music in any culture, advanced or "primitive."

From a practical point of view, song is one of the few bits of French folk culture in which our students can participate actively without moving to France. It's a lively art, one with which the kids can identify boundlessly, provided that they are not "turned off" early in the process by too much digue donda dondaine and ra-pa-ta-plan. In the case of French song for our young people there is little doubt that we should begin with NOW and move stepwise back to Monsieur Dumollet. I propose this as a general statement, fully aware that there are highly suitable old songs and that there are teachers with a knack for getting the football captain to dance to the strains of Sur le Pont d'Avignon. I make my case for self-appraisal by all of us. Do our students really like the song sessions, and do they really get any cultural insights from them? Or is it merely a high moment because it releases them from the drills and questions of the lesson plan?

By now most teachers have access to a phonograph, which eradicates the old excuse that "I can't carry a tune." But better yet is to get a guitar-player from the class onto your team. If you provide him with the melody, he (or his mentor) can quickly figure out the required chords. If you can achieve this, the chances are fairly strong that the next student talent show will contain a few French songs. But the great rewards will materialize right in the classroom.

Not to lessen the importance of the ethnomusicologist's approach, but to ease the reader's mind, I include the following folk song--one which teaches its own culture lesson with little (but an important little) aid from the teacher.

Ah! que nos pères étaient heureux (Bis)
Quand ils étaient à table
Le vin coulait à côté d'eux. (Bis)
Ça leur était fort agréable.

REFRAIN Ils buvaient à pleins tonneaux
Comme des trous
Comme des trous morbleu
Bien autrement que nous.

Ils n'avaient ni riches buffet, (Bis)
Ni verres de Venise,
Mais ils avaient des gobelets (Bis)
Aussi grands que leurs barbes grises.

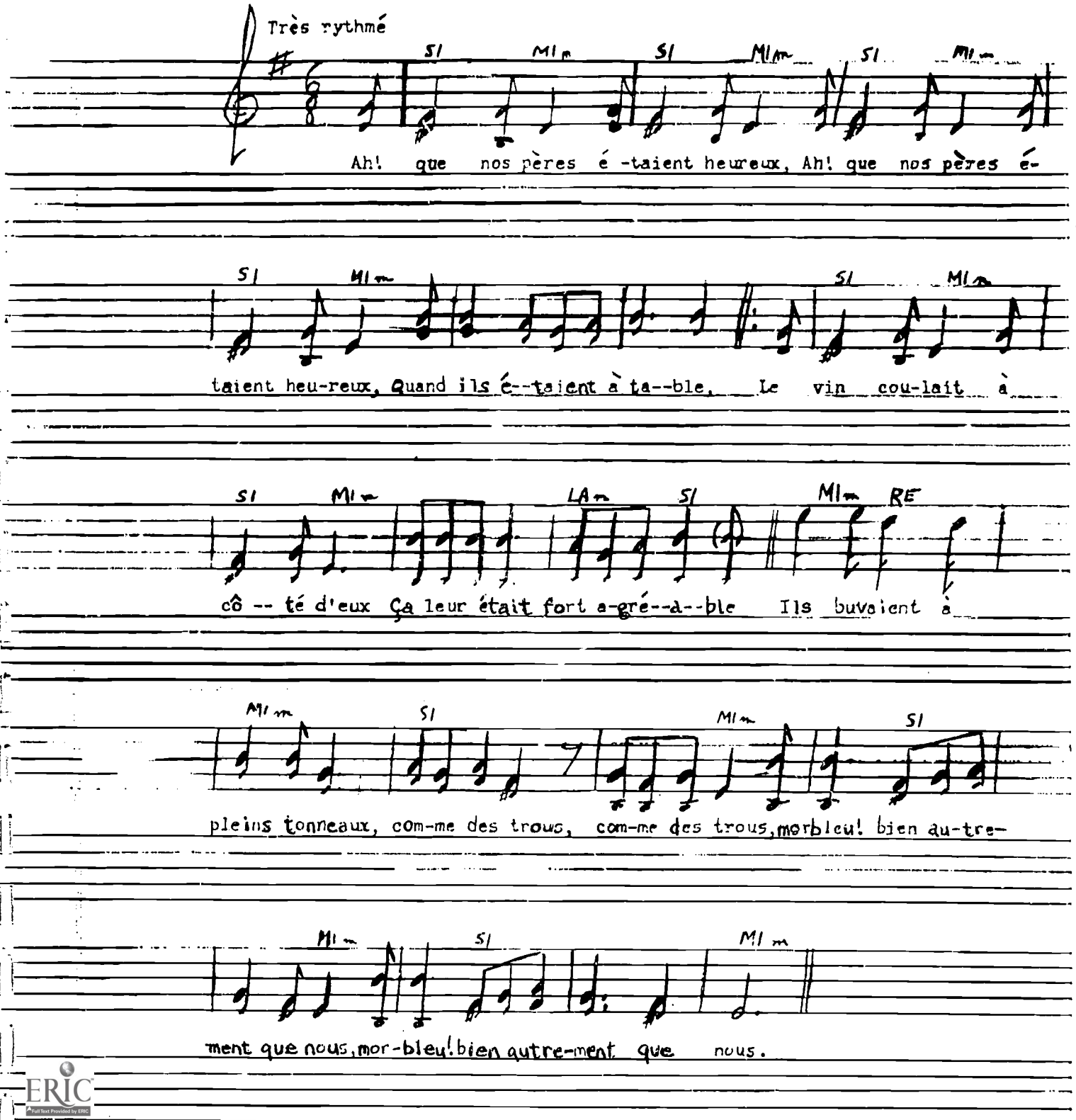
Ils ne savaient ni le latin, (Bis)
Ni la théologie,
Mais ils avaient le goût du vin, (Bis)
C'était là leur philosophie.

Quand ils avaient quelques chagrins (Bis)
Ou quelques maladies,
Ils plantaient là le médecin (Bis)
Apothicaire et pharmacie.

Celui qui planta le Provins (Bis)
Au doux pays de France
Dans l'éclat de rubis du vin (Bis)
Il a planté notre espérance.
Amis, buvons à pleins. . . .

The music is included on the next page.

Ah! que nos Pères



The language is simple, the melody and the rhythm are catchy; the text presents a straightforward culture unit revolving around certain basic concepts and traditions which have long been alive in France, which continue to live today in France and most other parts of the world, our own part included. The lyrics express:

1. Filial pride based on:
   a. forefathers' ability to consume great quantities of wine at the table.
   b. simple, unaccoutred life.
   c. love of wine as a way of life, as a life-giving and medicinal substance.
   d. pioneering in the wine industry, consequently in the welfare of posterity.
2. Anti-materialism and anti-intellectualism, common tendencies of "true" men of the soil the world over.
3. Diffidenc in organized education, medicine, and religion, another set of rural syndromes.
4. Provincialism. (Here the teacher should digress on the meaning and effect of provincialism, pointing out its ubiquity.)

The word morbleu dates the song, and Provins gives it location. I admit to ignorance of further background of it, yet in the case of this particular song, I'll insist that no more is required. What is required, however, is student awareness that not all of these attitudes are shared by all the French, even though some Frenchmen support them in toto.

In sharp contrast to this simple, candid, laudatory song is an equally open song of praise done in the second person by Georges Brassens. In Le Vieux Léon we find symbolism in quantity, largely embodied in idiomatic expressions. Although the general message is available to us immediately, we need a closer acquaintance with Paris and the habits of a certain segment of its male populace to command all the specifics. For these reasons, from the students' viewpoint, the language is more difficult to decipher, as is the context. This is definitely "city" music, modern music, published in 1958; the company and address listed as follows:

Éditions Musicales 57
7, Cité Trévise, Paris 9e, France

Sold by: Société Nouvelle des Éditions Musicales TUTTI
46, rue Laffitte, Paris 9e, France

There is an undeniable French flavor to the message, but some of it requires elucidation by the teacher. The student should learn that in France the bistro gang serves as a primary social group for many adult males. The singer represents the "last of the Mohicans" as he eulogizes the long dead accordion player who was once one of the boys. The fact of burial without pomp or ave gives us an idea of the socioeconomic standing of a musician down at the corner. We discover also that the walking funeral parade still takes place; or do our students know that it ever did?

Somehow these details seem pale, despite their importance, beside the general feeling I have when I read or sing the words. I am relying now on sheer intuition, but I know that our students are capable of the same self-extension.

In these two songs we find relatively few cultural items, a fact which supports my thesis that the repertory must be broad if we hope to accomplish anything significant in the area of culture via French songs.

Generalizing about a culture is tricky business. Most of us become reticent when faced with a group of Frenchmen. Our glibness returns with startling alacrity, however, when we are safe before the tabula rasa of the student mind. As a matter of conscience, we must not mislead that mind, rather provide it with exposure to a broad field of cultural expression, giving it a chance to develop its own sensitivities, our own positive prejudices notwithstanding. Moreover, even the uninitiated gag on fare like Goûtez voir que le vin est bon has some albeit, admittedly, limited cultural purpose. The vocative remains the more palatable.

Above all we should remember that our command of social and cultural know-how here at home is based on years and years and an infinite number of macro- and micro-experiences. To emulate that expertise in a second culture is absurd and noble.

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THE TEACHING OF CULTURE AT THE UNIVERSITY LEVEL

It is generally agreed that the teaching of culture is an integral part of language teaching. However, the cultural content and the method of integrating this material into the total language program vary from teacher to teacher. The following is a brief statement of our beliefs concerning what type of culture should be taught as well as when and how it should be taught. Our discussion is limited to Levels I, II, and III on the college level and may also offer suggestions for the teaching of culture on the secondary level as well.

Level I: The primary goals at this level are the mastery of the sound system and basic structural patterns of French as well as the acquisition of a limited standard vocabulary. The cultural content at the early stages of this level is incidental to the language itself and is manifested in idiom, structure, vocabulary, and the contents of the dialogues and reading passages. For example, the "tu-vous" distinction is taught and reinforced by requiring the class to use the familiar form of address with each other and the formal form with the teacher. Different levels of speech ranging from "Bonjour, monsieur" to "Salut, mon vieux" are discussed very early. Comments are made on the degree of formality implied in interrogative structure, in the use and non-use of liaison, and in the pronunciation of certain words and groups of words. Vocabulary with special connotations for the French is commented upon as it is introduced. (e.g. escargot, vin, jeudi, anniversaire, vacances, goûter, professeur, etc.)

Ideally, the dialogue provides an opportunity for the teaching of new cultural content as well as new structure. Often the cultural contrasts between France and the United States are highlighted by the use of dialogues which involve students of the two countries. The cultural content not only interests the student but also serves to make the presentation of new structures less tedious. The student is not required to memorize the dialogue but must answer questions designed to point out the cultural content therein. It is difficult to be specific about dialogues since the content varies from text to text and since some dialogues may be entirely pedagogical in nature. In our experience, students react most favorably to dialogues dealing with the family, education, and social life.

Reading passages, like dialogues, vary greatly in content. We find the simpler passages in the recent Hatier collection, Les Français, and Découverte de la France, excellent for our purposes. These collections, each of 150 slides, pictures, and texts, offer a wide variety of culturally significant items. Some examples include "Le Repas en Famille," "L'Entrée du Métro," and "Une Soirée à l'Opéra." We are considering adoption of an elementary text by our own Dr. Leo Kelly which has incorporated several of the simpler passages and we also plan to use the whole series of slides in the lab as an addition to Levels II and III. The reading passages can be "discussed" in class with questions designed to point out the cultural significance of the passage as well as new elements of structure.

The incidental cultural content of the language itself plus culturally oriented dialogues and reading passages thus permit an introduction to French culture at Level I. We should not forget, however, that our primary goal is the teaching of the sound system, basic structure, and elementary vocabulary.

Level II: Our goals in Level II are a review and expansion of basic structure and vocabulary and the reinforcement of the language skills with a greater emphasis on reading. Consequently, opportunities for a greater exposure to French culture arise. Our emphasis on reading is both intensive and extensive. Our grammar review (Politzer's Active Review of French) contains occasional reading selections (in review units) of a cultural nature. One such example is "La France: Une auberge qui peut doubler ses nuitées." The review units also provide practical information concerning such activities as eating at a restaurant and using the telephone. In addition to Active Review, we also continue the Hatier collection mentioned above and introduce the Houghton Mifflin programmed readers. These latter provide exposure to culture through literature. All these reading materials are treated intensively in that the students must read them carefully and answer questions concerning details.

Extensive reading is encouraged by making available copies of the leading popular French periodicals such as Paris-Match and l'Express in the language laboratory and by asking students to make occasional comments on such reading in class.

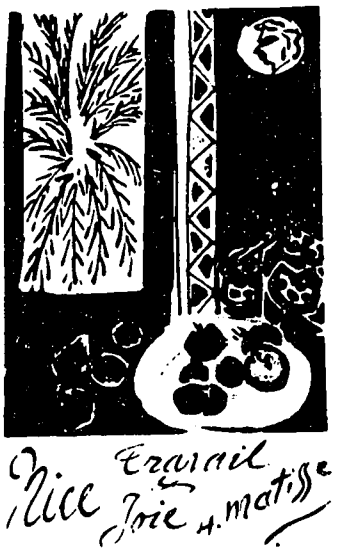
Extracurricular activities which foster an interest in French culture are also encouraged. In addition to Le Cercle Français, a weekly coffee hour provides an opportunity for discussion in French of French culture and related topics.

Interdisciplinary study of French music, art, history, or politics is also recommended. We often encourage students to take courses as electives in other departments which deal directly with French civilization or which are pertinent to it. Our own offerings are thereby complemented and fitted into a broader historical and cultural spectrum.

Level III: This level is more directly culturally oriented than the first two levels. Formerly, our civilization course emphasized a broad historical perspective, but it has been revised. A new text by L. Wylie, Les Français, has made it possible to emphasize contemporary civilization through a sociological comparison of the two cultures. An extensive slide collection (French Civilization as Reflected in the Arts, by Cultural History Research, Inc.) is used as reference material in the laboratory and complements the textbook by providing cultural information on historical, literary, and artistic foundations. The Hatier slide collection mentioned before, which stresses contemporary French civilization, is used and discussed in class. The phonetics course at Level III currently has as one of two texts, La France: une Tapisserie, by Politzer, et al. This book combines selective grammatical exercises with a primary emphasis on contemporary French culture. Typical selections include "La Poignée de main française," and "Le Tour de France," etc. Students are required to make oral résumés of such passages and then discuss the contents. Different levels of speech from standard French to "le patois" are also discussed in the phonetics course. The composition course at Level III plans to adopt Darbelnet's Pensée et Structure which will reinforce the students' first two years of structural learning by a more complete analysis of the underlying differences in French and American expression. To take a rather common example, whereas an American student would be tempted to translate literally "she's boiling the water," it should be noted that a Frenchman distinguishes explicitly between the real agent (the stove) and the manipulator (the woman) and says "elle fait bouillir l'eau." Such explanations of structure in terms of thought processes are essential if a student is expected to speak and write using truly French expressions. In addition to this sort of analysis, written and oral compositions are assigned on topics of a cultural nature taken from current French newspapers and magazines. At Level III in the phonetics, composition, and civilization courses the cultural content is necessarily studied and often emphasized. To varying degrees in these three courses the students are tested for the comprehension of the cultural material discussed.

Summary: At both Level I and Level II the sound system and structural patterns of the language receive primary emphasis. Cultural content incidental to the language itself is explained when possible and is expanded in Level II by a greater emphasis on reading. At Level III a specific course is devoted to contemporary civilization. In other courses at this level the choice of texts permits us to achieve the specific goals of each course while at the same time continuing the students' exposure to cultural materials.

General Suggestion: We would like to append a general suggestion applicable to all levels. The attitude of the teacher toward the culture being taught is of primary importance. Common prejudices such as seeing the French as a nation of "grand buveurs" and chauvinists must be avoided. Cultural differences between the two countries should be presented without attaching value judgments to these differences.



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CULTURE-WIDE VALUES AND ASSUMPTIONS AS ESSENTIAL CONTEXT FOR LEVELS I TO III

It is fortunate that a large number of language teachers--and students--simultaneously want to make the understanding of the foreign people a major personal objective. It is fortunate for two reasons. First, such understanding is important in a world so fundamentally changing that our comfortable, culture-bound values and assumptions must either open out to a new tolerance of human diversity or narrow down to the intolerance typical of those who feel insecure in the presence of the unfamiliar. The other reason is that we can help one another develop the knowledge about a people which must be put with some experience of the people's life to produce understanding--a task too big for each of us to tackle separately.

We can help one another, that is, if we are really working at the same problem. A people's life is such a vast panorama that one is forced to select within it,[1] in view of some purpose. Let us take that purpose to be understanding of the people's style of life and past achievements: understanding such that one can communicate successfully with bearers of the culture, and such that one develops an observant, analytical curiosity, in place of the habit of summary judgment, toward foreign ways and toward one's own changing society.

The approach to a people's life that we urge here is rich in potential for understanding; but it has little appeal for bearers of our national culture because it focuses upon generalized concepts, and these are abstract. More appealing to us are the concrete facts of natural resources and production (the "rivers and harbors" approach). But all these facts do not help to understand a people unless one goes on to inquire what values the culture-bearers are pursuing and what assumptions guide the pursuit. Another appealing framework for us is the life-problems approach. This, however, leads a student to view the foreign ways, privately, as eccentric variants, so long as he feels that his own way of looking at things is the way that "makes sense." Once again, to understand the foreign behavior requires a

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[1] The problems of selecting, defining, organizing and teaching the essentials are discussed in H. L. Nostrand, "Describing and Teaching the Sociocultural Context...," Chapter 1 of Albert Valdman, ed., Trends in Language Teaching, McGraw-Hill, 1966, pp. 1-25. The handbook summarized there, Understanding Complex Cultures, has not been published; its chapter on "Organizing the Essentials" is being preprinted by the American Council on the Teaching of Foreign Languages.

certain basis for realizing that each pattern does make sense in the context of the life-style to which it belongs.

Cultures differ in the "ground of meaning" that determines what a given fact will mean. The misunderstandings that result can be illustrated from one's own knowledge of cross-cultural crunches.

The concepts essential to a culture's ground of meaning can usefully be collected in three groupings: values, assumptions, and traits not particularly valued nor disvalued. Value concepts have a directive element; they focus upon something that is wanted. The assumptions are beliefs about the nature of man, society, or the world. The remaining category, which we shall call "ethos," serves for storing such traits of behavior as impetuousness or stolidity, the preoccupation with things (or relationships, or universal principles), and superstitious practices that are just taken for granted--in the cases where these traits are not really values or beliefs. The three categories are useful for collecting all the elusive essentials of the ground of meaning, even though the dividing lines are mere conveniences--as unreal as the lines by which we group stars into constellations.

Such, then, is the "knowledge about" a people which we must somehow get across, along with "experience of" illustrative behavior, if we want to bring our students as far as possible toward the understanding that in the past has required a lifetime of contact. One should say "in the past," for in the second world war, U.S. policy makers found they could learn far more about Japanese culture from anthropologists using indirect sources than from U.S. nationals who had lived in the country for thirty years. Among the results of the wartime consultations are Margaret Mead's The Study of Culture at a Distance and Ruth Benedict's The Chrysanthemum and the Sword.

Meanwhile Morris Opler, chairman of anthropology at Cornell University, building on Ruth Benedict's one-theme description of a culture (e.g. her Patterns of Culture), has developed the "themal" approach[1] we shall illustrate here using the set of main themes peculiar to French middle-class culture.

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[1]In addition to the above, see Morris E. Opler, "The Themal Approach in Cultural Anthropology and its Application to North Indian Data." Southwestern Journal of Anthropology 24 (autumn), 1968, pp. 215-227. For the comparing of literary manifestations with those in social behavior, H. L. Nostrand, "Theme Analysis in the Study of Literature," pp. 182-197 of Joseph Strelka, ed., Problems of Literary Evaluation: Yearbook of Comparative Criticism, Penn. State University Press, 1969.

This approach enables us to acquaint students with a culture's ground of meaning within Nelson Brooks' Levels I-III.[1] No English need be spoken in the classroom. From the start, homework or lab exercises can use largely English until they can be done in French.[2] Theodore Mueller of the University of Kentucky reports, in an article not yet published, that students prepared in this way laugh where a French audience laughs, in reading Jules Romains' Donogoo Tonka: they see the discrepancy between the comic characters' behavior and the ground of meaning assumed by the bearer of French culture.

To do this, a "theme" of a culture is defined as one of the values in its value system, the value concept expanded, however, to include (a) relevant assupmtions or elements of the culture's ethos, and (b) illustrative applications in the society (the relations between persons and between groups) and the ecology (the interaction with the subhuman and physical environment).

Let us list here in French, ready for use in teaching, the twelve main themes that seem necessary for describing French culture. The paragraphs excerpted from a fuller description[3] omit some essential facets of the themes, but they will demonstrate that the approach is feasible. The features of the ethos and the assumptions we shall list separately: all of these enter into more than one of the themes. There is space only to list their headings, and one or two excerpts necessary for intelligibility.

A whole sociocultural system can be organized best for our purposes in a structured inventory or "emergent model" requiring some 30 topics (of which the themes, ethos, and assumptions are sections I.A, I.B, and I.C), grouped into: I. The Culture, II. The Society, III. The Individual, and IV. The Ecology.

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[1]See "Levels of Sociocultural Understanding for Language Classes," Chapter 4, pp. 19-24 of H. Ned Seelye, ed., A Handbook on Latin America for Teachers, State of Illinois Office of Public Instruction, 1968.

[2]H. L. Nostrand, "The Language Laboratory and the Sociological Context." National Association of Language Laboratory Directors Journal. Vol. 4 (3, March) 1970, pp. 23-38. See p. 35 for a partly programmed homework on an initial dialogue (Lesson 1 of Ecouter et parler).

[3]H. L. Nostrand and others, Background Data for the Teaching of French, 1967, 4 vols. Microfiches from ERIC Document Reproduction Service, 4936 Fairmont Ave., Bethesda, Md. 20014. $3.50. Sections I.A-C on France are scheduled for revision in 1971.

I.A A LA RECHERCHE DES THEMES MAJEURS DE LA CIVILISATION FRANÇAISE CONTEMPORAINE

1. L'individualisme

Les Francais entendent par individualisme un haut degré d'indépendance de la personne, dans son for intérieur aussi bien que dans ses relations avec la société. Ce thème donne lieu à plusieurs directives pour la conduite de la vie: garder avant tout intacte et authentique sa propre personnalité, cultiver l'esprit critique, et protéger son indépendance contre les demandes importunes et contre l'autorité.

Comme tout peuple individualiste, les Français chérissent la précieuse valeur qu'est la personne; ils répugnent à devenir "un homme de série." Ils estiment avoir le droit, et l'obligation morale, de se former une opinion et de l'exprimer librement. Ils s'attendent à ce que chacun se révèle unique en quelque sorte. Ils distinguent pourtant entre le domaine reservé à l'originalité et celui réservé à la conformité sociale. Les croyances ultimes appartiennent, comme dans toute culture complexe, au domaine de la liberté personnelle. "Parler de Dieu aujourd'hui, c'est s'individualiser." Les bonnes manières, par contre, donnent l'occasion de se conformer. Aujourd'hui encore, les Français élèvent leurs enfants selon un code déterminé, tandis qu'ils tolèrent une large mesure de non-conformisme de la part des adultes.

Ce qui écarte peut-être l'individualisme français du gros de la tradition occidentale c'est une croyance foncière, inconsciente le plus souvent, qui fait concevoir le moi comme un être détaché de la nature et même des autres âmes. La fusion entre le moi et le non-moi ne se concoit que difficilement. Ce détachement du moi est nuancé par un rapport étroit avec un petit nombre de proches et d'amis intimes. Il semble par moments que l'écorce protectrice de la personnalité française s'élargisse pour enfermer ce cercle intime, et qu'à de tels moments la limite qui retranche ce cercle du reste de l'humanité ait plus d'importance que la distinction entre la vie intérieure et les rapports sociaux de la personne...

Protéger jalousement leur vie privée en tenant à distance ceux qu'ils ne comptent pas comme amis est l'un des traits caractéristiques des Français, si l'on excepte de cette généralité les Méridionaux...

2. L'intellectualité

Ce theme a porté parfois le nom de "la méthode" et le plus souvent, celui de "la raison." Le terme que nous proposons est peut-être plus propre a designer le trait qui distingue la culture française.

Les Français se piquent, et à juste titre, d'une intellectualité tres poussée. L'Allemand Ernst Curtius est allé jusqu'à croire ce peuple plus intensément conscient que d'autres. Aucune comparaison expérimentale n'a encore été effectuée à ce sujet, mais il est vrai semblable que les Français se trouvent vers le sommet de l'échelle à cet égard. Leur mentalité se distingue, en effet, par la préoccupation consciente de méthodes intellectuelles: methodes pour bien exprimer et bien ordonner les productions de l'esprit.

Le "réalisme" avec lequel les Français s'efforcent d'observer le monde naturel et le comportement humain comprend une forte dose d'intellect. Il consiste avant tout en un effort pour "voir clair" dans une affaire: c'est-à-dire, en préciser les limites et puis l'analyser méthodiquement afin d'en dégager les éléments importants. "Les Français compartimentent sans cesse, marquent bien les frontières, définissent clairement."

Le souci de bien raisonner, de respecter la logique, influe fortement sur l'idéal français du bon sens. "Etre sensé" a pour synonyme "être raisonnable", ce qui veut dire s'efforcer de raisonner non seulement avec calme, mais avec méthode.

La préoccupation de voir clair et celle de bien analyser suffiraient à engendrer le souci de soigner l'expression et l'ordonnance de la pensée, si la préoccupation de l'esthétique dans la vie ne venait pas, elle aussi, soutenir ces deux derniers caractères de l'intellectualité française. Les Français cultivés s'appliquent à s'exprimer avec clarté et avec correction, non seulement pour être entendus et se mettre en valeur, mais aussi pour préserver leur langue contre la dégradation de l'usage grossier. Les intellectuels français s'appliquent bien plus que d'autres, à bien charpenter tout ouvrage de l'esprit, spéculatif ou utilitaire, et ils s'efforcent de réduire à l'ordre tout ce que l'intellect humain peut amener sous son empire.

L'intellectualité française retourne contre elle-même son esprit exigeant d'analyse, et les critiques français sont les premiers à faire remarquer qu'elle a les défauts de ses qualités. Le précepte de voir clair peut encourager à ne voir que le déjà connu. La logique et l'ordre peuvent dégénérer en manie de ranger les choses et les idées dans des compartiments consacrés. Et la confiance que la langue héritée possède déjà le mot juste pour toute pensée valable peut empêcher la découverte et l'adoption de nouvelles structures de symboles qui correspondent de plus près à de nouvelles données de la conscience humaine toujours en évolution.

L'idéal de voir clair et celui de bien raisonner s'unissent pour motiver le caractère le plus saillant de l'intellectualité française, la passion d'analyser la conduite humaine et de discuter des idées morales. Les Français ont développé à un haut degré l'art d'observer le comportement humain et de l'examiner méthodiquement, sur un plan intellectuel, en mettant de côté toute arrière-pensée utilitaire ou moraliste.

A quel point la tradition intellectualiste pénètre-t-elle la société française d'aujourd'hui? Le goût des idées marque presque toutes les classes sociales: nous aurons l'occasion de constater que c'est un élément essentiel de leur art de vivre. Typiquement le Français savoure le paradoxe, et la plaisanterie qui le laisse mystifié. Jusqu'à la première moitié du XXème siècle, cette tradition a assuré un respect solide à l'intellectuel et à l'enseignement qui le forme. Aujourd'hui, la crise de l'enseignement et une préoccupation de plus en plus marquée pour la vie matérielle et pratique ont discrédité les "jeux d'idées" qui aboutissent souvent à une impasse. Pourtant, les Français continuent à se singulariser par leur amour de la discussion, et par l'attention qu'ils portent aux déclarations des intellectuels. Quand les Français s'éloignent des hypothèses pour envisager des situations concrètes et qu'ils s'engagent au lieu de contempler des alternatives, c'est toujours en partant de principes abstraits, et par un raisonnement méthodique, qu'ils entendent aboutir à une prise de position.

Somme toute, l'intellectualité persiste dans la mentalité française malgré les forces contraires nées au XXème siècle, et malgré les défauts qui en sont inséparables. Cette qualité nationale est justement admirée des observateurs étrangers.

3. L'art de vivre

Cet art signifie d'abord, pour toutes les classes de la société française, le culte des petits plaisirs qu'offre la vie quotidienne, comme la satisfaction de savourer un mets bien assaisonné, de déguster un "bon petit vin," ou de trouver deux saveurs, "qui se marient bien." Sauf chez certains paysans isolés, les plaisirs de la table comprennent la conversation. La repugnance à dire "manger un repas" témoigne de l'effort pour que l'aspect social du repas prédomine sur son aspect animal. L'art de la conversation et le goût des plaisirs accessoires à la vie ne s'apparentent pas nécessairement à la nourriture. La plupart des Français cherchent à se créer un cadre très personnel et essayeront d'exprimer leur personnalité dans leur ameublement. Par là ils tiennent probablement une place intermédiaire entre le gros de la Civilisation Occidentale et celle des Japonais qui, plutôt que de disposer tous leurs objets d'art dans la maison, préfèrent n'en exposer qu'un petit nombre à la fois, et les remplacer souvent, pour mieux en jouir. Une preuve de la position intermédiaire entre Est et Ouest c'est que tant d'Orientaux avertis estiment la France comme étant le pasy le plus sympathique de l'Ouest.

L'appréciation des petits plaisirs impri[illegible] française une certaine orientation esthétique, et celle-ci se manifeste également dans l'idée commune qu'il faut des normes pour définir le goût, quel qu'il soit. Ce peuple si individualiste accepte comme institution une Académie Française, et il l'admire, tout en s'en moquant au titre d'un jugement individuel très sûr de lui-même.

Tous les plaisirs sont restreints par l'idéal de la modération. Si nous choisissons de dessiner un système de valeurs de telle sorte que les conflits interviennent entre les valeurs, [illegible] qu'il n'y en ait pas au sein de chaque valeur, il faudra comprendre la part de la mesure dans une autre valeur, dont l'idée directrice semble être celle de la prudence, et que nous rangerons comme élément d'un thème majeur du bon sens.

Les Français qui perpétuent la tradition aristocratique du classicisme poussent l'orientation esthétique jusqu'à traiter la conduite de la vie toute entière comme la composition d'une oeuvre d'art. Cette tradition raffinée reste pour le visiteur étranger assez caractéristique de la France, bien que la nouvelle génération s'en éloigne à grands pas...

4. Le réalisme

Le réalisme, chez les Français comme partout, veut dire la perception exacte du milieu et le discernement des réalités qui échappent à notre volonté.

Le réalisme des Français se singularise là où il rejoint leur intellectualité. Le souci de bien observer devient un effort méthodique pour voir clair en se dépouillant de tout préjugé.

Parfois, pourtant, ce réalisme se refuse à envisager les choses sur un plan purement intellectuel, ce qui révèle un thème étranger à celui de l'intellectualité. C'est ainsi que le réalisme tient en échec la passion des idées hypothétiques. Les sondeurs d'opinion découvrent que les Français refusent de répondre à des questions dont les termes contredisent la réalité - des questions telles que: "Si vous étiez premier ministre, ..."...

5. Le bon sens

Aucune valeur n'est plus universelle que cette qualité si admirablement partagée que, comme l'a fait remarquer le si peu humoriste Descartes, chacun est satisfait de la part qu'il en a. Le bon sens de la culture française se singularise néanmoins. D'abord, il subit l'influence des thèmes contigus. Notamment, l'intellectualité lui imprime la démarche du raisonnement méthodique. Ensuite, l'anatomie du bon sens français est faite, en partie, de notions assez particulières de mesure et de bonheur. C'est tout de même la prudence qui fournit, comme partout, la base de ce thème de sagesse pratique...

La mesure a dans la culture française une importance et une portée qui sont rares dans le monde moderne. Elle a un sens plus large que la méfiance prudente des extrêmes. Les Français l'appliquent à l'admiration qu'ils ont pour leurs héros, et à la manière dont ils conçoivent les idées directrices de leur vie. Ils critiquent leur idéal, ils reconnaissent ses limites tout en le suivant, plutôt que de l'ériger en absolu. Le bonheur, par example, est pour eux un idéal châtié par l'expérience; il ne prétend ni à un état constant de jouissance, ni à une production continuelle d'ouvrages brillants. L'idéal de la juste mesure guide l'effort constant pour faire de la vie une agréable oeuvre d'art...

6. L'amitié

...L'amitié ne nait pas en un jour, elle se forme par étapes, et chaque étape la rend plus indissoluble. Toute-fois, la grande maxime de vie - "faut se méfier"- est appliquée aussi dans la formation d'une amitié...

Les Français n'ont en général qu'un petit cercle d'amis intimes. Ce fait s'observe déjà dans les relations qui se forment entre enfants et, plus tard, entre écoliers et étudiants...

Parmi les valeurs restées majeures depuis l'antiquité, l'amitié est probablement celle dont l'idéal et la pratique ont le moins évolué au cours de vingt siècles...

7. L'amour

L'amour fut pendant longtemps la grande affaire de la vie française comme en témoignent de nombreux dictons populaires: "Mourir d'amour," "Vivre d'amour et d'eau fraîche," "Amour ne dure qu'un jour, chagrin d'amour dure toute la vie"...

L'amour ne semble plus la condition impérative du bonheur. La Française fait de plus en plus un mariage de raison et le grand amour en dehors du mariage se rencontre rarement: on n'a pas le temps, on n'y croit plus. L'homme et la femme tendent à devenir deux partenaires, deux "bons copains" dont l'intérêt commun est la bonne marche du ménage et la gestion intelligente des biens de la famille.

8. La famille

La famille française est à la fois une institution sociale, dont les rôles sont solidaires les uns des autres, et un thème culturel, c'est-à-dire une valeur (ou idée directrice) avec les forces qui la modifient. Sur le plan culturel ce concept entre dans l'interaction du système des valeurs, et sur le plan social, dans l'interaction des personnes et des groupes. Aujourd'hui l'institution et le thème subissent tous deux une évolution rapide.

L'institution se compose de huit paires de rôles qui prennent forme en réagissant l'un sur l'autre (mari-femme, père-fils, père-fille, mère-fils, mère-fille, frère-frère, frère-soeur, soeur-soeur). Le père, naguère autocrate, protège le foyer et lui assure les moyens financiers que la mère utilisera au mieux du bonheur familial. Généralement, des rapports particulièrement affectueux s'établissent entre père et fille et entre mère et fils. En disciplinant les enfants, le père et la mère entrent rarement en conflit. La soeur fait souvent de son frère un confident, de sorte qu'elle lui est redevable pour une part de ses sorties. Les soeurs tendent à etablir entre elles une concurrence qui crée le rapport le moins harmonieux des huit paires de rôles.

Le caractère de la famille varie selon la classe sociale. Dans la famille de tradition aristocratique, les époux se piquent de mener chacun une vie indépendante, tandis que le couple bourgeois fait montre avec fierté de sa solidarité et de son affection. Dans ces deux classes, la famille étendue fait place au foyer réduit au seul couple et à ses enfants. "La famille paysanne," selon Georges Friedmann (1953), "est à la fois dense, cohérente, étendue. La famille prolétarienne est au contraire à la fois restreinte et disjointe ou dissociée."

De vieilles traditions provinciales laissent aussi leurs empreintes divergentes, mais principalement sur la famille paysanne, rurale tout au moins. Car la société urbaine et industrielle façonne le type de famille qui lui convient: un foyer composé du couple et de ses enfants, qui sur le plan psychologique sert de centre émotionnel à la vie de ses membres, et sur le plan économique représente une unité consommatrice mais non productrice. En même temps, la femme et les enfants trouvent dans cette nouvelle société la possibilité de moins dépendre matériellement du père, dont l'ancienne autocratie s'efface peu à peu au profit d'une certaine égalité entre tous les membres de la famille.

Les conditions nouvelles affaiblissent les liens étroits de la famille bourgeoise, mais elles créent aussi des liens imprévus. Les adolescents s'émancipent, grâce en partie au fait qu'ils représentent le pourcentage le plus élevé de la population nationale et, par conséquent, un grand pouvoir d'achat. La femme se fait de plus en plus indépendante. Une sur deux travaille. Le divorce commence à fournir une solution aux situations intolérables: en 1959, un mariage sur dix se soldait par un divorce, et deux femmes divorcées sur trois se remariaient. Le repas de midi, rite qui au long des siècles a réuni les membres de la famille, devient moins répandu dans les grandes villes où, par suite des difficultés de transports, on adopte la journée continue. Par contre l'auto, le camping, la télévision favorisent une camaraderie entre parents et enfants en satisfaisant le besoin émotionnel de s'assurer un refuge au milieu de la vaste société industrielle.

En tant que valeur culturelle, la famille est l'objet d'une loyauté qui prime toute autre loyauté sociale. C'est la source principale d'un sentiment de sécurité qui revêt une importance particulière chez ce peuple assez méfiant vis-à-vis des "autres." Il en résulte que l'intimité du foyer doit être inviolable et ne peut se partager qu'avec des amis sûrs.

La loyauté à la famille, et à un petit cercle d'amis dont elle forme le noyau, exerce une force conservatrice que l'observateur mésestimera s'il se laisse tromper par la libre discussion des comportements qui s'écartent des normes morales. Les Français distinguent entre l'imagination et les actes, et encore, entre les actes capables de détruire la structure sociale et ceux qui la violent sans paraître la menacer...

L'évolution de la famille produit une tension inévitable entre les générations, et aussi des conflits entre le concept idéal et la pratique, sans cependant être assez menaçante pour causer un déséquilibre. Si le concept évolue vers l'égalité, la camaraderie et l'indépendance individuelle, il n'en garde pas moins son caractère conservateur et prudent.

9. La religion

Comme la famille, la religion est à la fois un thème culturel et une institution sociale. En effet, il faut distinguer entre plusieurs sens du mot religion pour être sûr de ne pas glisser inconsciemment d'un aspect à l'autre du phénomène: il signifie tour à tour les convictions personnelles, qu'elles soient orthodoxes ou individualisées; un dogme historique; le rite et son système de symboles; la communion sociale d'une congrégation de fidèles; et finalement, l'institution qui résulte des rapports mutuels entre les rôles des fidèles et des prêtres ou autres administrateurs.

Dans une culture pluraliste comme celle de la France, les convictions personnelles varient grandement; elles se placent au-dessus du consensus pratique qui est la culture commune. Le thème culturel surgit plutôt de l'ensemble des sentiments qui unissent chaque congrégation de coreligionnaires. A la différence donc de la famille, thème à peu près commun à tous, le thème de la religion pris en ce sens domine la vie d'une minorité de vrais croyants qui "vivent leur foi;" il exerce une influence plus ou moins forte au milieu de l'échelle, tandis qu'à l'autre bout de l'échelle, d'extrêmes anti-cléricaux opinent que toute religion organisée en institution est nuisible.

C'est dans la classe ouvrière que les enquêtes découvrent la plus grande proportion d'opinions anti-cléricales et athées...

10. La justice

En réclamant la justice, le Français fait appel à un idéal puissant. Il ne compte pas être traité avec indulgence, ni même avec bonté, mais il s'estime en droit de demander justice. "C'est injuste" est l'un des griefs les plus graves qui puisse être formulé contre toute autorité...

11. La liberté

...Malgré le conformisme de certains milieux, l'esprit réaliste et la croyance en l'unicité de l'individu favorisent la tolérance, car on ne s'attend pas à une conformité universelle. De même, la défense jalouse de l'indépendance individuelle permet, sans encourir la critique, de ne pas adhérer à un groupe ou de ne pas participer à un effort collectif. Les Français trouvent naturel de concevoir la société comme un aménagement mutuel entre individus autonomes, qui tantôt se soumettront aux normes communes et tantôt les plieront à leurs intérêts particuliers...

12. La France

Le thème qui préside à l'idéal français traditionnel de la société et qui le distingue des autres nationalismes, c'est la France elle-même, telle une immense personne morale. Le concept que personnifie Marianne est celui d'une entité culturelle et non politique: La France a survécu à une succession de monarchies et de républiques, voire, en 1940, à la Nation en tant qu'Etat indépendant.

L'aspect nationaliste de ce thème s'est concilié dans les esprits avec la prétention à une validité universelle, du fait de la croyance selon laquelle la civilisation française est une sorte de maquette de la civilisation humaine. Une vue plus réaliste des choses amène les esprits à une optique internationale qui situe la culture française dans l'ensemble d'un tableau européen et même mondial; elle y occupe sa place parmi d'autres; elle n'y est plus dominante. C'est ce que pense M. Abel Miroglio lorsqu'il nous écrit les lignes suivantes: "La France se donne volontiers porteuse d'une civilisation destinée au succès universel, pour le meilleur bien du monde. Mais il convient de contrebalancer cette affirmation par la mise en évidence de tendances au dénigrement de soi, par la valorisation de certaines qualités de nations étrangères qui leur permettent de mieux conduire leurs affaires."

I.B LE CARACTERE NATIONAL

I.B.1 La présence de certains couples de caractéristiques contraires

I.B.2 L'impétuosité, contre-pied de la mesure

I.B.3 Un style particulier de discussion

...Les Francais ont été accusés parfois d'un esprit négatif parce que, à chaque intervention, ils sont portés à soutenir le contraire de ce qu'on vient de dire. L'observateur peut croire trouver en ce jeu une opposition entre les personnalités, surtout si les interlocuteurs parlent assez haut. Cependant le plus souvent ceux-ci jouissent seulement du plaisir de s'exercer à mettre en opposition des concepts et des prises de position, sans aucune aigreur personnelle.

I.B.4 Une certaine orientation orale

Dans une scène du film documentaire "Four Families,"[1] la mère de la famille française, dans un geste d'affection enjouée, saisit dans sa bouche le doigt que tend son bebé.

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[1]Etude comparative de la famille rurale dans quatre pays: Inde, France, Japon et Canada anglophone. Film distribué par l'Office National du Film (ou Canadian Film Board), Case postale 6100, Montréal 3, Québec.

La commentatrice du film, l'anthropologue Margaret Mead, met à profit cet épisode pour observer, dans les termes de la psychanalyse, que voici une culture où prédomine l'orientation se voit confirmée par l'importance du goût de la bonne chère dans l'art de vivre français, et aussi par la place si centrale qu'occupe la langue française dans la culture dont elle fait partie.

I.B.5 La préoccupation de la forme
I.B.6 Les attitudes envers la sexualité
I.B.7 Des survivances de traditions

I.C LE SUBSTRAT DES CROYANCES INHERENTES A LA CONSCIENCE COLLECTIVE FRANCAISE (La Nature humaine)

I.C.1 Le moi comme entité détachée
I.C.2 Il faut APPRENDRE à être humain
I.C.3 Les apparences et la réalite
(Les Relations sociales)
I.C.4 Primauté de l'individualité sur la collectivite
I.C.5 Une société à structure verticale
I.C.6 Une distinction marquée entre les amis et "les autres"
I.C.7 Mefiance de l'autorité
I.C.8 Acceptation, par intervalles, de réformateurs autoritaires
(L'Homme et la nature)
I.C.9 S'adapter pour utiliser les forces naturelles
(Les Modalités de l'action)
I.C.10 En faisant, se faire
(Le Temps)
I.C.11 Le présent vu dans une longue perspective
I.C.12 L'histoire comme répertoire de modèles
(L'Espace)
I.C.13 La France, point de repère
I.C.14 Organisation radiale de l'espace géographique
I.C.15 Elargissement du contexte international.

"MAQUETTE PROSPECTIVE"
D'UN SYSTEME SOCIO-CULTUREL

("EMERGENT MODEL" OF A SOCIOCULTURAL SYSTEM)

I. LA CULTURE
The culture

A. THEMES MAJEURS
Main themes

B. CARACTERE NATIONAL
Ethos or "national character"

C. CROYANCES SUR LES DONNEES DE L'EXISTENCE
Assumptions about reality

D. CONNAISSANCES EMPIRIQUES
Verifiable knowledge

E. LES FORMES DE L'ART (formes esthetiques)
Art forms

F. LA LANGUE
The language

G. LES MODES D'EXPRESSION PARALINGUISTIQUES
ET KINESIQUES
Paralanguage and kinesics

II. LA SOCIETE ET SES INSTITUTIONS
The society and its institutions

A. LA FAMILLE
Familial

B. LA RELIGION
Religious

C. L'ECONOMIE, ET LES PROFESSIONS, ARTS ET METIERS
Economic-occupational

D. LES INSTITUTIONS POLITIQUES ET JURIDIQUES
Political and judicial

E. L'EDUCATION
Educational

F. L'ART ET L'ESPRIT
Intellectual-esthetic

G. LES LOISIRS
Recreational

H. LES MOYENS DE COMMUNICATION
Communications

J. STRATIFICATION ET MOBILITE DES CLASSES SOCIALES
Stratification and mobility

K. LE SAVOIR-VIVRE
Social proprieties

L. STATUT EN FONCTION DE L'AGE ET DU SEXE
Status of groupings by age and sex

M. STATUT DES MINORITES ETHNIQUES ET RELIGIEUSES
Status of ethnic and religious minorities

N. CONFLICTS ENTRE PERSONNES ET ENTRE GROUPES
Interpersonal and intergroup conflicts

III. L'INDIVIDU en tant que personnalité et élément socialement conditionné
The individual, as personality and as a socially conditioned organism

A. INTEGRATION DE LA PERSONNALITE dans le contrôle de soi-même et dans l'action réfléchie
Integration of the personality for self-control and purposeful action

B. AU NIVEAU DE L'ORGANISME, motivations conditionnées ou autres déterminants biologiques du comportement, tels que facteurs physiologiques, génétiques, alimentaires, maladies
At the organismic level, any significantly conditioned drives or other biological determinants of behavior such as constitutional or genetic factors, nutrition and disease

C. VARIATIONS INTERIEURES ET INTERINDIVIDUELLES
Intrapersonal and interpersonal variation

D. CONFLITS INTERIEURS ET LEUR RESOLUTION
Mecanismes de défense et d'adaptation: donc, les attitudes de l'individu en public, dans l'intimité, et vis-à-vis de lui-meme
Intrapersonal conflict and conflict resolution. Defense and adjustment mechanisms, involving the attitudes held by the person in public, among intimates, and those he expresses only to himself.

IV. L'ECOLOGIE
The ecology

A. LES ATTITUDES ENVERS LA NATURE
Attitudes toward nature

B. L'EXPLOITATION DE LA NATURE
Exploitation of nature

C. UTILISATION DES PRODUITS DE LA NATURE
Use of natural products

D. TECHNOLOGIE
Technology

E. AMENAGEMENT DU TERRITOIRE
Settlement and territorial organization

F. TRANSPORTS ET VOYAGES
Transportation and travel

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A MODERN CURRICULUM IN FRENCH STUDIES

I

French, as we all know, is the language of Culture. Culture, if we are to base our definition on the curricula of most contemporary departments of French, is French literature--especially French poetry, drama, fiction, and prose of the personal essay. "French" for these curricula is the icing on the cake of culture, the pièce de résistance of the finishing school in all things not visibly practical. In American society, this structuring of French department curricula says let the men live in the "real" world of savoir-faire and laisser-faire; let their women devote themselves to pure "savior" and laisser-aller. For many a modern French department, French is a school subject in which refined ladies learn to talk about books in an elegant tongue having little to do with the world of men.

Not surprisingly, then, most contemporary French departments are primarily truncated departments of comparative literature. They teach the language "at the lower levels" in order to prepare students for the reading of French literature, usually masterpieces in belles-lettres. This reading is related as much as possible to the students' (and teacher's) experience of other literatures. In the nature of things, this means chiefly English and American literature, although other literatures become accessible for the purpose (largely through translations into English). This "literary imperative" structures the lower curricular levels as well as the higher, since adaptations (often dilutions) of the masterpieces make up the "motivating content" for the learning of the language-qua-language.

Life in the second half of the Twentieth Century makes this single curricular imperative at once unnecessary and potentially harmful both to the understanding of French culture and to the personal development of the student. Sputnik, Telstar, the jumbo jet, the growth of knowledge, particularly of sciences humaines--such forces call for the widening of horizons in foreign language education. They call attention to the possibility of careers using French and French culture beyond the academy; they underscore the possibility for a richer, more subtly and diversely informed study of French belles-lettres themselves.

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*I am grateful to my colleague at Illinois, Professor Yves Velan, for many helpful suggestions in preparing this article.

Now, on this latter point, some might argue that the study of French literature really belongs in a broader curricular setting formalizing the comparatist assumptions underlying its study to date. Many American universities have, in fact, moved in the direction of Departments of Foreign and Comparative Literature (e.g. Rochester) or simply of Literature (UC--San Diego) or have created loosely structured graduate programs calling for substantial comparisons between developments in French and other literatures (SUNY--Buffalo). These broadened horizons within the study of literature itself are to be welcomed. Yet, in view especially of the growth of electronic technology and aeronautics, it would be ironical for a modern department of French to forsake its prime reason for being--its "Frenchness," so to speak--at the very moment when that reason has never known a greater justification. The opportunity to know French and the French is physically and economically feasible to a degree undreamed of as little as two decades ago. That the French language and French culture would be a usefull as well as a desirable object of study for an educated American has an even greater justification in the second half of the Twentieth Century than ever before. French thought, French culture shape the societies of many of the nations of the so-called "Third World." One wonders, for example, what the history of American relations with Southeast Asia might have been over the past decade had the study of "French" in schools and colleges been extended beyond the parameters of belles-lettres. Apart from frankly utilitarian justifications, the patrimony of French culture--in all its diversity--should be open to all who wish to turn to it. As new groups in our society begin to receive the advantages of longer and more sophisticated education, they, too, should have the continued opportunity to receive foreign language education in its integrity and uniqueness. It is, then, both untimely and unfair to subordinate the study of French and French culture to some over-arching comparatism--whether that comparatism be in culture as understood by specialists in literature or as understood in the social sciences, particularly anthropology.

II

A modern French department should do as many "things French" as it can with cogency, cohesion and conscience. To call for a widening of horizons beyond the primarily literary does not mean a French department has to become, in effect, a college within a college. It does not mean, for example, that French social science should be a little department unto itself. The same is true of language (and teacher-training), on the one hand, and, on the other hand, of literature (and teacher-training therein). No one area should be so air-tight that it offers one kind of a degree, while another area offers another kind of degree. Degrees taken in a modern department of French should be based on a program of courses which are selected from more than one curriculum area in such a way as to provide that particular education most appropriate for the career in "things French" projected by the degree-candidate himself or herself. In every case this means a judicious "mix" of courses from the three major areas: language, literature, civilization. Naturally, some students will take more courses from one area than another. For example, students in B.A.T. and M.A.T. programs are likely to select most of their courses from the curricula in language and in civilization. Nevertheless, the realities of secondary

teaching indicate that there be at least one or two courses taken in the literature curriculum. This further dictates that the curriculum policy committee in literature should consider the advisability of designing a course intended for B.A.T. and M.A.T. candidates, a course taking into account (a) their non-specialized interest in literature as such, and (b) their probably limited experience of French literature. Similarly, the curriculum policy committee in language will want to remember that most students--in any degree program in the department--will not be interested in language in the highly technical way appropriate for students interested primarily in linguistics. I am sure that all teachers are aware of these factors and can accommodate to them in working out programs for individual students.

In working them out, it is time for the teacher to rely on modern technology in a truly modern way. For too long, technology has been thought of as (1) ancillary to the main charge of teaching the language and the culture; and (2) appropriate chiefly at the "base" of instruction, i.e., in the teaching of the "tool" of language itself. Both assumptions are invalid because they are so limiting. To be sure, electronic technology in particular (discs, tapes, film) is most valuable in helping to teach such matters as pronunciation or in presenting authentic images of the foreign culture to students in basic language courses. Yet, even at this level, these resources are primary rather than ancillary. Tapes in particular (both audio and, soon, video) permit the learner to proceed at his own pace, to adapt his idiosyncratic learning patterns and goals to the materials. Tape (including rentable recorders) should thus be available on a "library" rather than a "laboratory" basis. Language laboratories reflect certain 19th-century pedagogical and sociological modes of thought--rote learning, simple input-output models of behavior, mechanistic mass-production concepts of achievement, etc. The language laboratory also probably owes much of its curious success to the anxious humanist's envy of his colleagues in the hard sciences with their chem labs, physics labs, etc.

Useful as electronic technology is at the base of FL learning, it is even more so at the advanced and post-requirement level. Students with a relative mastery of the foreign language are simply unable to depend on the limited number of curricular contact hours (in class or, to be unduly optimistic, in frequent consultation with faculty) to maintain and expand their command of the language and its culture. Nor can we depend on study abroad to do the job: it can amount, at most, to one-fourth of the time the student is in college. (Naturally, adding in the graduate school, the proportion is smaller--considerably so in the scandalously neglected teacher-training programs). For the remainder of the time, while the student is in an American setting, the student simply must have access to a living, current experience of the language and its culture. Radio, TV, and movies provide this experience with a freshness, a scope, and a variety that no formal curriculum can hope to provide.

These media do so naturally and casually, so to speak. We are unduly bent on setting up causal structures providing for an inhumane spiritual cost-accounting through courses, grades, etc. We must concentrate more on notions of community and, within the academy, on collegiality in planning structures permitting achievement in foreign-language education. Situations or conditions of learning are as important as "techniques" or "methods." Certainly, for those who have achieved a fair degree of mastery in the language itself, we must provide extra-curricular situations for maintenance of skills and further immersion in the culture. Thus, a decent foreign language center with a shortwave radio, a TV monitor (broadcasting foreign films or tapes) and a cinémathèque are not frills or indulgences--they are practical, professional necessities. In sum, if we are to be truly cultured--which is to say, both humanely cultivated or civilized and, as the anthropologists say, acculturated--we must give up our nineteenth-century approach to twentieth-century imperatives in foreign-language education.

Now, there is a danger of letting the "medium" become the message. As our colleague, James W. Carey, Director of the Institute of Communciations Research, points out in a brilliant article in a recent American Scholar (Spring 1970) electronic technology may not "re-tribalize" quite so much as Marshall McLuhan believes. Quite to the contrary, as Harold Innis feared, it might accelerate the process of homogenization which McLuhan believes characteristic of "print cultures." Yet, paradoxically enough, in foreign language education it is precisely the message which becomes primary once the medium is made available. The opportunity in an American setting, to hear and see the values of another culture, through the medium of a foreign language, reduces one's dependency on the homogenized media-messages of one's own culture. Set in France (or Switzerland, or the Congo, etc.) at least for a portion of one's day, thanks to radio and film, the Francisant[1] achieves just the awareness of tradition, of man-in-time that Innis feared would be lost by the totalitarian uses of modern technology.

Obviously, then, the stakes are high in the fulfillment of the goals of modern foreign language education. The intelligent reliance on modern technology is of primary importance not only for technically pedagogical reasons but, paradoxically enough, for the fulfillment of ancient and worthy goals of humanistic education.

III

Now, as is well known, of the three curricular areas of language, literature, and civilization, the least developed is in the area of Civilization. At present, in American French departments at the university level (and in those secondary programs permitting models along university lines), courses in civilization are usually found at the very

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[1] Francisant is a term I have adopted to designate the second language learner who specializes in French language and French culture.

This means that such appointees will be francophones. Now, on this score, the appointees need not be native-speakers or nationals of French-speaking nations. However, since we are breaking new ground here, it is most likely that the best source for such appointments will be French-speaking nations. In this connection, I have recommended that the University of Illinois establish an "Institut d'Etudes Françaises" within the Department of French at Urbana. This Institute would make appointments in much the same way that appointments are presently made in French and Comparative Literature. Members of this Institute could be full-time or part-time, with their "home" in the French Department. Probably, we would need not more than five or six such members, one in each of the major areas indicated: history, one of the social sciences, fine arts, literature, music, the creative arts (writers, actors, etc.). In addition to these permanent members of the Institute, there would be a number of associate members coming either from other departments and educational units of the university at Urbana or on a visiting basis. Visiting associates might be invited for periods ranging from one month to one year. Salaries should be commensurate with the rank held or granted at the time of appointment. Seven or eight of these teachers would constitute an Advisory and Curriculum Committee, chaired by the Director of the Institute. (Approximately one half of this committee should be made up of members of departments other than French).

Members of this Institute should offer courses and/or research projects conducted on a participatory basis with students and/or colleagues. Certainly, one of the major activities of the Institut would be in "continuing" and "expanded" education (recyclage). The very narrowness of education in French over the past four decades suggests that not only the contemporary student but many of his teachers--including the most distinguished--will feel the need to expand his horizons through the offerings of the Institut. These offerings should be presented with as much flexibility as possible. Many of them would be projects--travaux pratiques rather than cours--in which instructor and students would work collaboratively on the problem of updating knowledge in a given part of the field of French studies. Other offerings might be presented within conventional (not a dirty word) framework: lectures, small seminars, exposés, term papers, etc. Especially in the area of history--and more especially in the history of francophone countries other than France--there will be a mix of "approaches": courses with lectures, seminars, travaux pratiques, etc. Moreover, these areas might last for longer periods than others--one or two semesters, for example

In addition to serving the increasing needs of recyclage, the curriculum in civilization should, to a greater degree than the other curricula, prepare candidates for nonacademic professional careers. At this point I call attention to (1) June Lowry Sherif's Handbook of Foreign Language Occupations (Regents Publishing Co., Division of Simon and Shuster, 1966); and (2) 1966 Northeast Conference Reports, "Wider Horizons in Foreign Language Teaching"; and (3) Northeast Conference Reports 1970, "Motivation--especially Section CC.

IV

"Civilization" is the most exciting and potentially most fruitful area of curriculum development. At the University of Illinois (Urbana) I have already taken some initiatives in the area. These initiatives have led (a) to a planning meeting in March 1970 with some twenty colleagues representing more than 12 departments at Urbana; (2) my official trip (May 1970) to French-speaking countries to explore patterns of cooperation in this connection; and (3) unofficial cross-listing of offerings in our own and other departments (attached). Some idea of the kinds of offerings for this curriculum can be drawn from a good many of the courses listed in our recent unofficial cross-listing in connection with the concept of an Institut d'Etudes françaises on this campus.[1] (Undoubtedly, in the area of recyclage the offerings would be still more varied and unconventional). Next year, through still more frequent and formal contacts with colleagues here, throughout the state and abroad, we will have an even greater sense of program in this area. In this connection, looking to "foreign relations," the French Department at Illinois (Urbana), as the Department of French in the principal university of the Illinois system of higher education, might serve as a focus for all state activities in this curriculum.

V

Many of these matters deal with curricula at an advanced level or with para-curricular educational activities at that level. This level has been neglected far too long by foreign-language specialists. Now, according to one school of thought, too many of the resources in foreign-language education already go to the advanced levels--particularly in salaries for highly paid, narrow specialists who teach relatively few graduate students who are themselves budding specialists within the same narrow parameters. This is certainly worth investigating on a statistical basis. (We already know that at Illinois (Urbana) ninety-four percent of all undergraduate students in French are "transient." However, at the same time we should investigate just how many of our total resources (physical plant, T.A. salaries and faculty salaries, etc.) go into the teaching of basic language courses--courses taken by those who might be called the "non-majors," that is, the high percentage of all foreign language students who will not continue to use the language for serious intellectual or cultural purposes. Between these two fringe groups there lies a substantial number of neglected "achievers": the undergraduate majors and the first year graduate students, particularly those in teacher-preparation programs.

It is long past time for us to devote more of our professional energies and budgetary resources to these neglected "achievers."

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[1] See Appendix to this article.

We need a natural allocation of resources at the college and university level. We cannot and should not continue to do the "tooling" tasks of the secondary school. (And we should certainly stop "re-tooling" in the case of students obviously poorly prepared for foreign-language work.) The facts of life--childhood, adolescence, maturity, as well as the concomitant structure of educational life--elementary, secondary, high, indicate that colleges and universities deal largely with the application of already acquired foreign language skills. If we do not concentrate on "things French" we have no raison d'être as a department of French in the university. If we do not concentrate on "Frenchness" at the advanced stages, (those assuming or assuring relative mastery of the language), then we have no raison d'être in an institution of higher education.

In this connection, the use of the French language is not merely some form of byzantine self-indulgence. We must, indeed, admit to the artificiality of using a foreign language in a setting where all else goes on in English (including much of the private life of the Francisant). On the other hand, we must acknowledge the need to live this artificiality if we are to serve the needs of the great number of students who wish to have careers using French outside of teaching. Once again, I would note that modern technology--and, once again, especially the jet plane--makes the possibility of such careers extremely great: careers in international administration (both commercial and governmental), service industries (advertising, tourism), journalism and related editorial fields, entertainment (acting, producing, etc.) are both financially rewarding and spiritually satisfying. Let us not, from within the academy, bewail this direction of French studies as a damnable surrender to "relevance." In becoming literary scholars and critics, philologists and linguists, have we not ourselves responded to our own felt need for a personal relevance? Therefore, as Francisants should we not rather welcome the desire on the part of so many young people to maintain their love of "la Francité" beyond the last semester hour and on the other side of the ivy-covered wall?

APPENDIX

A partial list of courses in "things French" available to students (from all departments) at the University of Illinois (Urbana) during the academic year 1970-1971:

I. Courses outside the French Department directly related to French and French speaking cultures

ARCHITECTURE 314----------French Architecture 1500-1800
Prerequisite: Arch. 211 and 212, or Art 111 and 112
Three hours or one-half or one unit

ENGLISH 295----------Molière and the English Restoration Comedy of Manners
Three hours
A. Kaufman

HISTORY 271----------French Colonization of North America, 1500-1778
Three hours
Natalia Belting

HISTORY 310----------The Development of Modern Europe: French Revolution and Napoleon, 1789-1815
Three hours or one unit or one unit
J. B. Sirich

LINGUISTICS 316----------The Structure of the French Language
(Same as French 316
Prerequisite: French 313
Three hours or three-fourths unit
Jenkins

MUSIC 169----------French Diction
One hour
Clark

POLITICAL SCIENCE----------Government and Politics in Western Continental Europe (two-thirds of class devoted to French government)
Three hours or one unit
E. G. Lewis

II. General related courses

ANTHROPOLOGY 370----------Language, Culture, and Society
COMMUNICATIONS 370----------Three hours or one-half unit
LINGUISTICS 370----------Three hours or one-half unit

AGRICULTURAL ECONOMICS 354----------Economic Development of Tropical Africa
Prerequisite: Econ. 103 or 108
Three hours or one-half or one unit

HISTORY AND PHILOSOPHY OF EDUCATION 303----------Comparative Education
Two hours or one-half unit

III. 400 Level courses

COMMUNICATIONS/RADIO-TV 477----------World Broadcasting
Prerequisite: Comm/R-TV 462
One unit
Spring semester
Douglass

POLITICAL SCIENCE/COMMUNICATIONS 477----International Communications
One unit
Osgood, Schiller, Merritt

IV. Courses within the French Department of interest to non-French majors

FRENCH 255----------Introduction to French Literature in Translation, I
(Same as Humanities 255)
Non-French majors only
Four hours
B. Bowan

FRENCH 335----------French Civilization, I
Prerequisite: French 201 and 202
Three hours or three-fourth unit
Mainous

Jay Paul Minn
Chairman
Foreign Language Department
Knox College
Galesburg, Illinois

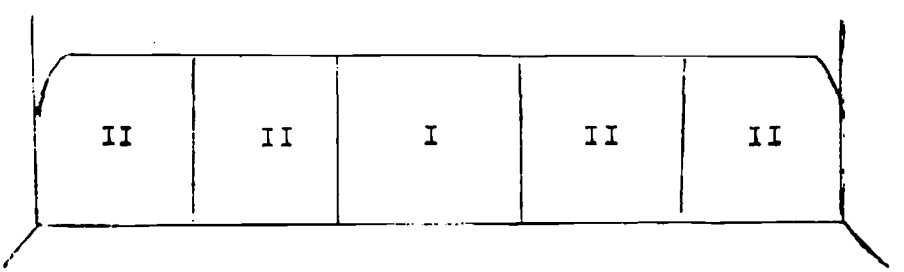
TESTING AND TEACHING AUDITORY COMPREHENSION WITH PICTURES

When the traveler arrives at a foreign airport or train station for his first real contact with the foreign culture, he is met with an almost constant barrage of machine-gun-speed language. Considering the variety of possible problems (loss of luggage, where to get a bus, money exchange, directions, etc.), the American is often bewildered and frustrated by his state of non-comprehension, which even four or five years of formal study in the U.S.A. have been insufficient to dispel.

Surely, using the language as much as possible in class is extremely helpful toward auditory comprehension. However, quite often it is difficult, if not impossible, to assess the comprehension of an entire class, especially if the materials involved are new and contain several unfamiliar vocabulary items.

There is a way of adding variety to teaching and testing auditory comprehension with more precision and with more interest on the students' part. Even college students find the approach interesting, and on all occasions they give steady attention and thought to the process. Although the examples given below refer to French texts, similar materials could obviously be devised in other modern languages.

Teaching Example. There is one type, involving one picture.
Stage 1. The following drawing is put on the blackboard:



Stage 2. The students are told that they will hear a description of the French subway system as it refers to the picture on the board. Then they are told that after the English preamble the same material will be given in French.

Stage 3. The preamble goes something like this: "The French have an extremely simple and uncomplicated subway system in Paris. As possible evidence of French precision, each train is usually composed of five cars, and the whole train is just long enough to fit from wall to wall of the platform. The car in the middle is always painted red and is marked First Class with a Roman numeral. The four end cars are usually painted gray or green and are Second Class cars. It is cheaper to ride in Second Class, but quite often students will ride in the First Class car, after gaining access to the platform with a Second Class ticket. They prefer the First Class car because it is usually almost empty, whereas the Second Class cars are usually extremely crowded. Every once in a while a conductor boards the First Class car and checks everybody's ticket. The students think it is great sport to ride a few blocks in the First Class car, taking a chance on missing the conductor. The French subway system has a very distinctive odor and smells musty. A Frenchman once said that the subway in Paris still contains microbes from Napoleon I."

Stage 4. "Now I will tell you the same story in French. When I am through, I would like you to tell me the French words for 'car,' 'red,' 'green,' 'gray,' and 'platform."

Stage 5. Approximately the same description is given in rapid French. It is important that all gestures and pointing at the drawing coincide with the gestures used during the preamble.

Stage 6. The teacher calls on students for a report on the words they have caught. The teacher will be surprised at the large number of students who have caught three words or more from the five requested.

Stage 7. All students are drilled as a group and as individuals on the new words. If the teacher is beyond the pre-reading period, the words can be put on the board.

Stage 8. The teacher gives the French rendition again to reinforce the comprehension.

Stage 9. The same culture item reappears in the lesson plan during the following week, without the English preamble but again asking for the vocabulary items.

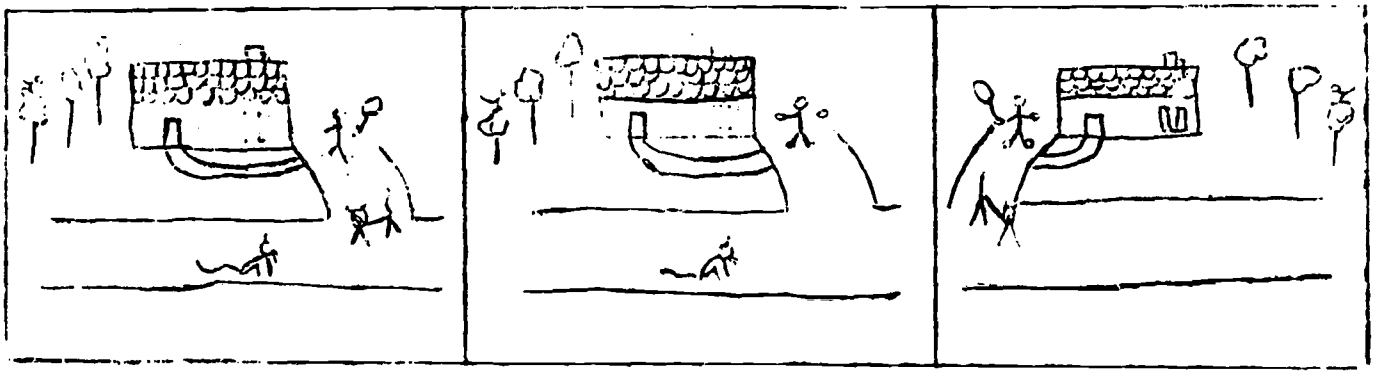
Testing Examples. With multiple-choice pictures, the teacher can test student comprehension by exposing the student to a mass of unusual vocabulary and idioms; the students have to listen for clues just as they did in the teaching example above.

There are two kinds of testing procedures: Testing for known vocabulary or situation and testing for definitions. Each procedure uses three pictures, dittoed or xeroxed.

Testing for Known Vocabulary or Situation.

Stage 1. "I am going to read a passage of French which is full of words you don't know, but which has many words and expressions that you do know. Listen carefully to the reading while looking at the pictures. The French passage describes accurately only one of the three pictures: the other two are not described. The passage will be read twice. After the second reading, draw a big X through the two wrong pictures leaving the correct one unmarked."

Stage 2. The students have the following drawing to study:



The following is an approximation of the French text: "The Dupont family has a nice house in the country. It is white with green shutters and has tiles on the roof, as is common in southern France. The son, Robert, is to the right of the house as you are looking at him, and he is holding his tennis racket. His dog is in the street barking at a cat. There are three trees near the house and there is a beautiful bird in the tree to

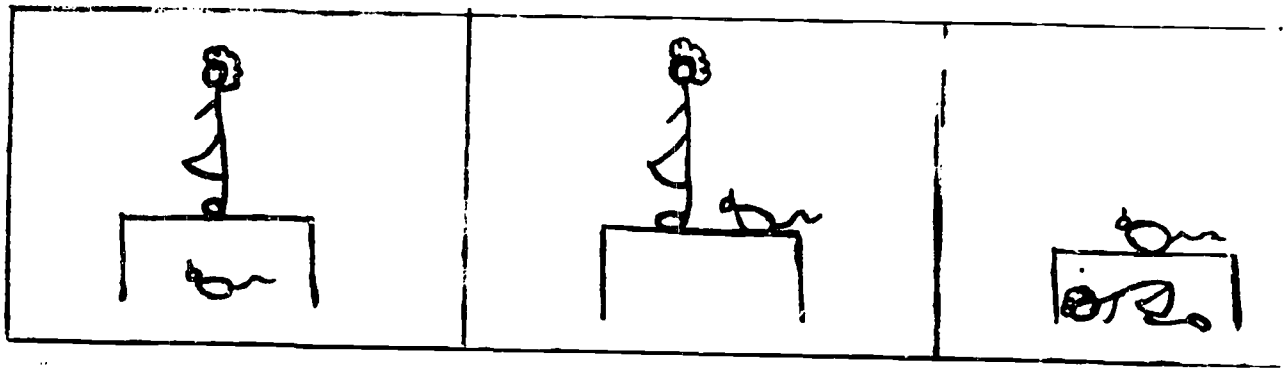
the left. Robe t is waiting for his father, who has promised to come home early from work to play tennis with him. Let us hope that his father is not caught in the rush hour traffic."

Stage 3. After the various items of the test have been covered and papers have been collected, the teacher tells the students what each one is about, indicates which picture was correct, and then reads the French description again. Obviously, for success in testing with this particular passage, it is assumed that the students know the vocabulary for "tree," "boy," "bird," "house," "left," etc.

Stage 4. The same item reappears in the lesson plan the following week. It is interesting to change some of the clues so that a different picture is now correct.

Testing for Definition.

The following drawing is dittoed or xeroxed:



Stage 1. The same as in Stage 1 of the testing procedure above. However, the item and clues are more difficult, in that the student must catch the definition for "mouse" in order to get the right answer.

Stage 2. The French for the following is read twice: "Marie has traveled all over the world and has never been afraid of any animal, large or small, even the wild beasts of Africa. But there is one animal in her own house that frightens her to death. This little animal is called a "mouse." Marie is on a table yelling for her sister Louise, but unfortunately Louise is in jail for a traffic violation, and she can be of no help to her sister. The mouse, just as frightened as Marie, is on the table, too. What a surprise for Marie when she turns around and sees the mouse!"

Stage 3. After papers are collected, the teacher tells the students which picture was correct, points out the crucial definition involved, and reads the passage again.

Stage 4. Similar to Stage 4 in the previous testing example.

If the teacher wishes to test only auditory comprehension, four or five sets of multiple-choice pictures seem to cover the skill quite well. If the auditory comprehension is part of a larger test covering other skills (dictation, questions and answers, etc.), one or two multiple-choice sets suffice. As with fingering exercises on the piano, repetition of the auditory comprehension and testing items in later lesson plans is extremely desirable.

The drawings make no great demands on the teacher's artistic talent. However, when preparing a multiple-choice item, it works out to be safer if the text is prepared carefully first; then one drawing is made, exactly coinciding with the text; then two more pictures are done with false clues.

The teacher will find student comprehension will be sharpened considerably by frequent use of the procedures described. There are few activities which incite so much attentiveness from the students, and there are few which prepare the students so well for immersion in the culture and the natural clue-searching that goes on there.

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FRENCH CULTURE AND CIVILIZATION FOR AMERICAN HIGH SCHOOL STUDENTS

The term "culture" in this paper will refer to anthropological culture--customs, behavioral patterns, paralinguistic phenomena such as gestures, exclamations, and the like. Culture in this sense cannot be divorced from language, but to prevent confusion, I shall consider the study of language as a study of the basic skills, an area not to be treated here. The term "civilization" I shall use in the way the French generally use it, as meaning the evolution and refinement of social and political institutions, to which are added the contributions of individuals of genius in the arts, letters, and sciences.

Teachers of French need to take another look at relevance, balance and proportion, and the matter of objectives. Chances are that most of us, because of our college training, have paid little attention to culture as defined above, and have been drawn only toward French civilization, and for sufficient but perhaps not good reasons. We are prone to invoke the doctrine of elitism, namely that France is the country of haute cuisine, haute couture, the visual and plastic arts, conservatories and academies and museums, monuments and châteaux, and of vagrant and frivolous love. We have been told by our professors that no literature is so rich, so experimental, so deep, or so broad as that of France, and so we have sometimes unwittingly, often instinctively and unerringly pushed our students toward the esthetic and the intellectual, a fact which unfortunately discourages some of our young people, particularly boys in their teens. Add to this the fact that some of us have spent no time in a French-speaking country, and others far too little; and of the latter group, many were no doubt civilization-bent, all but ignoring the people and their culture. Examine your postcards, photos, and slides from France. Examine also the promotional posters from Air France which we are fortunate to have, but which so often convey impressions of the magnificent and the grandiose and leave the more intimate culture unannounced and unattended. It is not, however, Air France's problem. It is our own. We must search for the relevant, and try to bring balance and proportion into our somewhat lop-sided curriculum.

What is needed by students on all levels at which the acquisition of basic skills and "acculturation" is of primary importance is not simply an exposure to the synchronic or contemporary culture--language

included--but rather an immersion in it. Teachers and students alike need a continuous up-dating, an on-going awareness of trends in language, dress, education, social behavior, family life, esthetic tastes--in short, cultural synchronism. Ideally we should all travel to France each summer, but that is beyond our reach. We teachers can, however, keep abreast of the times through the many excellent resources available to us--newspapers, Paris Match, Réalitiés, The French Review, Foreign Language Annals, the Cultural Services of the French Embassy, and others. Most exciting and encouraging is the current trend to up-date methods and texts, both from the standpoint of linguistic, pedagogical, and cultural apparatus. Brillantly conceived in this category are the 1969 (revised) edition of A-LM French (Levels One and Two) published by Harcourt, Brace, and World; Voix et Images de France (Chilton); Je Parle Francais (Encyclopaedia Britannica); and others. The audiovisual supplements which accompany these methods provide extremely valuable cultural and linguistic insights, and afford the teacher the immersion factor so important to the "acculturation" of his students. While awaiting the golden age when teachers can spend their summers abroad soaking up culture, then return to their electronic classrooms with their dial-a-vision dictionaries and their cycloramic windows on France, we must be grateful for the methods and materials we have.

But if we are fortunate to possess sufficient instructional materials in which to immerse our students daily, we must also take care not to drown them in a tidal wave of disparate and disorganized facts. Much of that immersion should be in carefully structured and controlled exercises, verbal or written as the case may require, so that the students may achieve and master one objective at a time. Unless these objectives are clearly defined and understood, the educational contract between teacher and students can not be successfully consummated. A haphazard, hit-and-miss approach to culture will produce that same kind of result. To those daily and terminal objectives which we have prepared for the students' achievement in the four skills, and to the weekly "cultural day" at which we show a movie or hear reports on Pasteur or Joan of Arc, or see slides on French Impressionist painters, we must add cultural objectives.

Depending on the level, a daily cultural objective, if simple, should not prove too demanding of either teacher or students. Even though lesson units in some texts are not structured for the cultural approach, the resourceful teacher can find numerous points of departure. A more complex cultural objective may, if necessary, be broken into smaller units and spread over several days. Criteria which should guide the teacher in the selection of a cultural objective are the following:

1. Is the cultural concept authentic?

2. Is the cultural concept generally relevant to the class?

3. Is the cultural concept typical within the target culture?

When the teacher is satisfied that these conditions are met, he can proceed to define the cultural objective. Following are examples of seven variations a teacher might use to create, present, and test a cultural objective:

Indentifying the cultural fact: Teenage dating in France.

Source: Basic Dialog, Unit 3. A-LM, Level One (revised), p. 29.

Criteria: Authentic (yes) Relevant (yes) Typical (yes)

Situation: The dialog represents two boys, Claude and Philippe, who meet by previous arrangement in front of the football stadium. Since it is getting late and the girls have not come yet, the boys decide to go in without them.

Cultural footnote (provided in the text): "In France, teenagers often go out in groups rather than with dates. They usually decide to meet at a place outside their homes, such as a movie theater or a stadium."

Enrichment: To the cultural footnote, the teacher adds from another source the fact that the girls customarily pay their own way.

Defining the cultural objective (the designations "day" or "week" refer to the day or week set for mastery of a particular objective):

Variation A. At the end of class period (first day), in response to the teacher's oral instruction in French, the student will write in English the three facts which characterize dating among teenagers in France. Only these three facts will be acceptable. Fewer than three will not be acceptable. The student should use his own words. Time limit: two minutes.

Ecrivez en anglais les trois faits qui caractérisent le dating parmi les jeunes gens en France.

1. French teenagers often date in groups.
2. They meet at the place of entertainment.
3. The girls buy their own tickets.

Variation B. At the end of the first week, in response to the teacher's oral questions in French, the student will reply orally to all questions in French, with standard intonation and pronunciation. All facts must be correct. No more than three mistakes in pronunciation will be allowed. Time limit: two minutes.

Est-ce que les jeunes gens et les jeunes filles en France sortent souvent en groupe?

1. Oui, ils sortent souvent en groupe.

Est-ce que les jeunes gens se retrouvent à la maison, ou, par exemple au cinéma?

2. Ils se retrouvent au cinéma.

Est-ce que les garcons achètent un billet pour les filles?

3. Non, les filles achètent leur propre billet.

Variation C. At the end of the first week, in response to the teacher's oral multiple-choice questions, the students will circle the correct letter (A,B,C) on an answer sheet. Each unit will be repeated twice. Only a perfect score will be accepted. Time limit: four minutes.

1. Pour le dating parmi les jeunes gens en France,

   A. on sort en groupe.
   B. les parents accompagnent leurs enfants.
   C. un jeune homme et une jeune fille sortent seuls.

2. On se donne rendezvous

   A. à la maison de la jeune fille.
   B. devant l'arrêt de l'autobus.
   C. au cinéma ou au stade, par exemple.

3. Qui achète les billets?

   A. Le garcon achète un billet pour la fille.
   B. La fille achète un billet pour le garçon.
   C. Les filles et les garcons achètent chacun leur propre billet.

Variation D. At the end of the first week, in response to the teacher's oral multiple-choice questions, the students will write in French the correct reply to all questions. Only a perfect score will be accepted. No more than three spelling mistakes will be allowed. Time limit: six minutes.

(Same questions as Variation C)

Variation E. At the end of the first week, in response to the teacher's oral comments in French, the student will give a rejoinder orally in French to each comment, with standard intonation and pronunciation, and which is culturally correct. No more than two mistakes are allowable in vocabulary or syntax. No more than five mistakes in pronunciation are allowable. Time limit: two minutes.

En Amérique, un jeune homme et une jeune fille sortent souvent seuls.

1. En France, on sort souvent en groupe.

   En Amérique, le jeune homme vient chercher la jeune fille chez elle.

2. En France, on se retrouve au cinéma ou au stade, par exemple.

   En Amérique, le jeune homme achète un billet pour la fille.

3. En France, les filles achètent leur propre billet.

Variation F. At the end of the first week, groups of three to five students will present a simulation of a dating situation in France bringing out through their dialog or pantomine the three facts which characterize dating among French teenagers. The dialog in French must be pre-learned and spoken articulately at normal speed, with standard intonation and pronunciation and with imaginative projection. Each group of students will create its own simulation with the assistance of the teacher. Time limit: three to four minutes.

At the conclusion of the simulations, three students will be called randomly from the class to summarize the three points in French.

Variation G. At the end of the first week, groups will be called at random to simulate a dating situation among French teenagers. Conversation is to be authentic structurally and culturally, and the three facts of dating among French teenagers are to be brought out through either dialog or pantomine. At the conclusion of the simulations, three students will be called randomly from the class to summarize the three points in French.

The increasing order of difficulty among these variations suggests, of course, that all of them are not adaptable to Level One, and particularly not in the fifth week of study. Several of them would challenge the ability of students at Level Two, and some might serve only among students at Level Three and Four. This brings us to a discussion of the fourth criterion to be considered in the selection of cultural objectives:

4. Is the technical requirement for achieving the objective both realistic and attainable?

Once the students have mastered the cultural objective to this point, it is wise, where possible, to have them translate it into a real-life situation, short of France--to "internalize" it. We may run some risks in encouraging them to go unattended on a French date, but if we participate with them, we can do so in good conscience. The experience will be valuable if the objectives are kept uppermost in mind and if the standards of participation in the target language are observed.

There remain three important considerations--"feedback," "visual recall" (rappel visuel), and a long-range objective of "linking" (enchaînement). In a classroom situation following their involvement in learning about the concept--after "internalization," if it is applied to the objective--the students should be given the opportunity to express their opinions of the cultural concept and of the means used to achieve the objective. This "feedback" becomes a test of relevance, and the wise teacher will use it effectively in planning future objectives. No mention has been made of the use of visuals in helping the students to grasp the meaning of and to recall the points of the cultural objective. With pictures and flashcards so plentiful, we should provide a visual symbol of the concept from the beginning of the presentation, particularly at the lower levels. This picture, drawing, or object of "visual recall' should be placed in a sort of gallery where it can be seen with "visual recalls" of its companion objectives as they are studied in turn. They will thus form a visual "link" which can serve in establishing and achieving the terminal objective of relating the cultural concepts in a final summary. "Linking" may also be used effectively throughout the course as the teacher and students find it relevant to examine related cultural phenomena. Thus, with the present example, the class might wish to examine dating in the larger structure of French socioculture--parental authority, family togetherness, economic considerations (few French teenagers have their own car), religious influences, social-mindedness versus social independance, marriage customs (amour versus convenance), cultural implications of the terms ami(e), flirt, fiancé(e), amante(e), amoureux(-se), and so on. The vocabulary of the foregoing variations--jeunes gens, fille, jeune fille, jeune homme, and garçon--might also serve as points of departure for a cultural "aside" given spontaneously by the teacher, or for an "exposé mini" to be prepared and given by one or more of the students.

To this point, we have not considered the direction to be taken in achieving objectives, but there is much to be said in favor of the inductive method. The students can "experience" the cultural concept through a film or a dialog, then verbally examine it and take it apart, then verbally put it back together again, and finally "experience" it again, either in the original form or in a variant situation. Thus we have: $\text{Experience}^1 >$ Verbal Analysis > Verbal Synthesis (Summary and Testing) $>$ Experience^2. Since the students are told that they must discover the concept and its components, involvement will be optimun, the curiosity factor will be high, and a behavioral change will occur--in other words, learning will take place. One problem, however--this method takes time. Using a quite different method which we might liken to a guided tour, the teacher leads the students to the concept, points out its features, prepares the students to "understand" it, then tests for their knowledge of it, thus: Illustration > Explication > Verbal Synthesis. In this instance, time has been saved, but the students may have become bored through lack of involvement, and while the teacher is more knowledgeable on his subject, the students are often less so.

In both methods, objectives can and should be clearly stated. In the "guided tour," the teacher establishes the objectives, whereas in the "discovery method," students and teacher may cooperate in setting them. It may be wise to alternate methods, using "discovery" for films of a noneducational nature, i.e., commercial and entertainment films, and also for unedited reading and visual materials such as newspapers and magazines. On the other hand, educational materials, while often not structured to teach cultural concepts, still are filled with footnotes and parentheses which may be developed into the more formal teacher-prepared objectives.

It should be remembered that our principal concern as teachers of French is to equip our students with knowledge and skills necessary to open doors of communication with individuals who are products of a vastly complex system of cultural values. Language is the key that unlocks those doors, but the true meaning of cultural values lies beyond. It should become our duty to help our students find the meaning of all that is authentic, relevant, and typical within that system. The resourceful teacher--that cultural specialist in French (language, culture, and civilization implied)--will find excitement in the quest for cultural objectives, both for himself and for his students.

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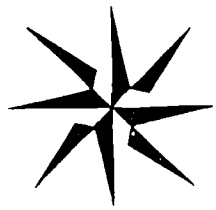
"OH SAY CAN YOU SEE"-- HEAR, TASTE, AND EVEN DANCE IN YOUR FOREIGN LANGUAGE CLASSES?



With the trend toward student rather than teacher oriented classrooms, and with students and teachers supporting this change, the role of audiovisual aids takes on a different dimension. Instead of being used for a Friday's entertainment, a lull in the course sequence, or to fill in unplanned time, the AV programs can become an integral part of the learning process, focusing highlights of cultural items, contrasts of national heritages, insights into one's own heritage and culture, and, hopefully, an appreciation and respect for all civilizations. Nor should the use of films, filmstrips, music, slides, songs, teaching of folk dances, old or modern, and cooking, be forever monopolized by the teacher. Students have many good suggestions and much talent to offer in the choice and use of AV aids--in many instances, supplying their own films, slides, and other materials--their own experiences, and their own talents, be it singing, dancing, playing a musical instrument, or whatever, to enrich the total class experience.

To know a language is to know about the people whose language is being studied--their geography, history, music, art, educational system, political system, literature, regional differences, special holidays, and many other important topics, depending upon the nature of each class and the special interests of the students. These topics should become an integral part and distributed throughout the entire program, as obviously these cannot all be covered in one year and should not be repetitious (can be a continuation) on the other levels.

A common problem seems to be that of time: how does a teacher cover the basic material and still find the time to branch off into the preceding topics? It is essential to re-evaluate and reorganize the program because with the caliber of students we now encounter, basic material of memorization, mimicry, or any stereotype situation neither stimulates the students nor satisfies their hunger for knowledge of a more mundane nature.

It is with this in mind--student involvement--that the following experiments have proved successful, the same projects varying from time to time because of the wide range of talents, abilities, and desires of the students in each class.

At the first level, there should be an early introduction of geography, which should be restricted to location, boundaries, provinces, the present division by départments, major rivers and mountain ranges, and major cities. It is also at this point, that the teacher can discuss regional differences concerning climate, urban and rural life, regional costumes and their significance, various accents or dialects, and evolution of the particular language. Extensive geographical studies can be continued at the succeeding levels. First year French students seem to enjoy studying about landmarks, cathedrals, and châteaux. Among the various approaches to this would be a general introduction using filmstrips, accompanied by brief descriptions. Throughout the year, this can be expanded through reports. Many students have shown individual talent and creativity by reproducing replicas of these landmarks after persuing materials for background information.

"Regional differences" is a rather broad term, could include many things, and can involve the student's ingenuity as pertains to his individual interest, ability, and talent. Regional folk dances appeal to the students, as they provide the opportunity to diverge from their own region and era. Some of these folk dances are culturally rich and as the student learns the dance, he is also taught the significance of it. Le Filet Bleu (The Blue Fishnet) seems to be a favorite of students. The tempo is fast and the dance seems to be, in itself, a reminder of its meaning. This dance is in celebration of the return of a successful fishing journey and is actually done with the fishnet which is round in shape. A circle is formed with each person holding the net up with the queen in the center. With the fast tempo, it becomes an intriguing art to manipulate the net in order not to entangle the queen. At the conclusion of the dance, the net is tossed into the center to the queen with great merriment.

Another means of achieving relevance to individuals in the classroom is through art. There is an amazing number of students who are quite artistic and appreciate the opportunity to correlate their ability to French. These students have demonstrated their resourcefulness through drawings or paintings of (1) regional or period costumes, (2) châteaux, (3) landmarks and cathedrals, (4) rural villages, and (5) famous persons such as Marie Antoinette, Jeanne D'Arc, Napoléon, and various authors. One student constructed a miniature stage with beautiful water color scenes of France. This was done on one continuous roll of paper and placed on two rollers. After each scene, precision lettering was used to give information about the scene.

Our textbook has a reading selection dealing with the Bâsque people in France, so it seemed a good idea to enlarge upon this brief information and develop a project. The library was notified, library aids agreed to set up a table with all the material readily available in the library, and students agreed to read the material and write a brief report on some aspect of the Bâsques. The students decided to have a Bâsque Day. Music of some of their folk songs was recorded on a tape. One year, a girl of Bâsque descent, was in the class and had learned the blood-curdling Bâsque yell which has been traditionally used in mountains for signalling purposes. This was recorded on tape, much to the amusement and amazement of succeeding students. A film strip of "The Bâsque Country" was chosen to be narrated by a student. One year some girls made and wore the traditional Bâsque costume and learned one of the folk dances described in National Geographic, 1954. Another year, one of the students who as a small child had lived in the Bâsque Country brought home movies of the area. Once, some students became interested in the fact that the Bâsques wanted to become a country separate from France and set up a simulation of a Frenchman and a Bâsque arguing the point. Students became interested in typical Bâsque cooking, made a "Gallotte Bâsque," and shared it with the class. In the future we hope to have slides of Bâsques in our western states. A teacher is moving to a part of California where many Bâsques live and will take slides of their annual "Bâsque reunions" and record on tape for us some of their discussions. Every year our Bâsque Day is different but meaningful to the students who draw upon their own resources, talents, and interests.

From our textbook came the idea of a project of radio programs. One of the reading selections was a typical French radio program including news, weather, and sportscast. Students were divided into groups of three or four to work on producing their own radio programs to be put on tape. Sound effects were used and musical backgrounds were included. Mimicry of famous voices (i.e., De Gaulle) was one of the innovative techniques used. One group decided to put on a TV program which included a funny film clip of the old movie "King Kong" as well as some home movies of various students in the class.

Another group copied on tape an actual news broadcast from France which they had received on short-wave radio. We then used this tape for a comprehension exercise in the foreign language laboratory. Each student wrote a short paper comparing American TV and radio with state-controlled French TV and radio.

Students at all levels seem to enjoy music. The teacher must carefully incorporate this into the program in a way that it will be meaningful and varied as opposed to the possibility of appearing

to be a time-filler. French music could appropriately be divided into three phases: (1) listening for appreciation, (2) teaching songs, and (3) individual or group projects allowing musically talented students to use their abilities in conjunction with the language. Listening for appreciation can bring best results in the laboratory. This development of music appreciation requires a collection or accumulation of music which could create problems for the beginning teacher or the teacher whose interests or abilities do not lend themselves to music. However, this is an area which interests the majority of students and should be worth an attempt by the teacher. Cooperation from the school music department can be most helpful.

Teaching French music in the classroom should be a process of continuity throughout the language sequence. At the first level, elementary songs must be used since the words have to be taught (this is in the audio state). At the first announcement of "We're going to learn Allouette," the teacher can expect a response in unison, "Gee, we've been singing that song for years," to which the answer is "but not the way we sing it." So, with all the enthusiasm, gestures, and a few amusing innovations or diversions with voice inflection, the students thrive on the change and are greatly amused at the teacher's diversion from a serious nature. Hence, almost daily, the teacher hears from the students "Let's sing Allouette." This song serves usefully in teaching, as well as reviewing, parts of the body, which are indicated with gestures while singing. Another song that is easily taught in the audio state is Les Feuilles Mortes (Autumn Leaves) since they already know the tune. It seems that this song also gives them the beauty and flow of the French language. Once they begin the visual stage of the language, there are many songs they enjoy for their beauty, some for amusement, and some for the lyrics. Among those especially pleasing to students are: (1) Sous le Ciel de Paris, (2) La Vie en Rose, (3) Le Chevalier de la Table Ronde, (4) Auprès de ma Blonde, (5) C'est Si Bon, and many others. Also, they enjoy modern or pop songs such as L'Amour est Bleu (Love is Blue), Quand on Revient Chez Soi (Green Green Grass of Home), Mon Grand Ballon Jaune (Up, Up and Away), Downtown, and others. The songs that are used in class are mimeographed and the music is taped for accompaniment. Music for special seasons, especially Christmas, can provide variety in that they learn many of our traditional songs in French as well as traditional French songs that are unfamiliar to us. Aside from traditional American songs, they enjoy a change from the traditional to such songs as Rudolph, White Christmas, Jingle Bells, O Holy Night, Ave Maria, and others. Among traditional French songs taught are: Il est Né, Venez Divin Messie, and Dans Cette Etable.

Up to this point, it has been the purpose to consider music for singing. Since reference has been made to listening for appreciation, this would include representative period works of composers, singers, and various instruments. As these are introduced, background information must be given in order for the presentation to be meaningful. Music for listening appreciation requires organization which would build the students' interest. Therefore, it seems better to reverse the order of the logical chronology and begin with contemporary music that is light and entertaining and build to the classical or period music. The modern French singer, Françoise, has become a favorite, followed closely by Mireille Mathieu. These are good for diversity throughout the program, as the students never seem to tire of them. From this point, the level and individuality of the class would determine the chronological order of the music program. For classical music or period music, it seems rather successful to have this on tape with representative works and composers. Preceding each number, pertinent information is given concerning the composer, movement, and era. This narration is a pace-breaker so that they are not continually listening to music. There should always be music among the collection for the pure sake of enjoyment or amusement. On one tape of this type is the song "Tout le Monde Swing." This is square dance tempo with the "calling" done in French. Students never tire of this and are permitted freedom to use their hands, feet, and voices in order to feel the rhythm of the music. They used this for dancing in their Mardi Gras celebration.

Perhaps not drawing quite the enthusiasm as other types of music, but rounding out the program, would be music by Edith Piaf, Yves Montand, 60 French Girls, French Folk Songs (regional), and many others which are available. The French National Anthem, La Marseillaise, will be mentioned in the discussion of the French Revolution, as it becomes an integral part of this phase of culture. Individual students have shown interest in projects concerning music. One group sought out French jazz and one enjoyed modern dance with French music.

Many class projects have proved successful concerning special holidays or festivals, especially the Christmas season and Mardi Gras. Although quite a bit of time is devoted to the Christmas season, it has always proved to be worthwhile. In experimenting with different approaches to this, the conclusion has been reached that the most rewarding experience to the students was in performing a one act play entitled Adieu, Père Fouttard. After reading the assignments, the students were asked how the production should best be planned. They decided that it should be completely organized by students. Student directors were selected and with their help committees were set up for costumes, props, technical work, and script. They designed and made their own costumes and recorded the music which they needed.

Even though they had reading assignments on French Christmas customs, the play itself actually was a cultural lesson. This project, an activity of third year classes, was performed in the auditorium for other French classes. Their satisfaction, by their own admission, was derived mostly from the fact that it was completely a student project and a learning situation through dramatizing customs rather than simply reading about them. An adequate amount of traditional French music was incorporated into the play. Perhaps the most delightful aspect of the presentation was the originality in costumes and dances by the six or seven fairies.

Another project, in this category and also by a third year class, was a French Farce, La Farce du Cuvier, presented in the form of a puppet show. The students constructed the stage, which had to be large enough for the puppets and props, and yet done in a way that the students (manipulating the puppets) would not be seen. The puppets, which were very cleverly designed, were made by students. This project was quite a task and was actually almost a year's work. Some class members worked on it periodically while others compiled background information on the "Farce." All worked on comprehension, even preparing a concise summary in English, as it was rather difficult reading for them. Their interest continued to increase and when all preparations were completed, they did a magnificent performance for a fourth year class. It is difficult to remember a project that exceeds this one in successfully arousing and maintaining student interest and enthusiasm.

Another successful project was a joint venture of third and fourth year classes in an authentic Mardi Gras celebration. Beginning with a skit about an American foreign exchange student in France, four students showed how to make a Mardi Gras mask. In their dialog they gave some background material concerning the carnival.

Following the skit was a colorful parade of costumed students, celebrating the festival. As the climax of the pagentry, the French club adviser, was crowned queen of the carnival.

Third and fourth year French classes began two weeks in advance in preparing for the performance. Students designed their own costumes and made large paper maché masks. Both French rooms and the auditorium were also decorated. During the entire program, a videotape was recorded that was shown to the first year French classes at the three junior high schools.

Perhaps the most extensive involvement in cultural projects would be the required projects, second semester. This allows each student to do a comprehensive study according to his interest, ability, and talent. He may choose any topic and do it in anyway he likes: term paper, construction of replicas of landmarks, cathedrals, guillotine,

representative costumes by way of designing them or by drawings as previously mentioned, music, architecture, education, history, or original ideas the student might have. If the project is other than a term paper, it must be accompanied by a report giving pertinent information. Term papers may be on a topic of the student's choice. Whatever is chosen must be culturally linked and must be a learning process. The greatest difficulty is in conveying to students the objectives and what really is a cultural approach, rather than an historical approach. Experience tends to reveal that it is best to have the student submit his topic, with a brief description of the method or approach planned, for approval and suggestions. This helps to eliminate subjects that are too broad or too general for one paper or project.

However, there have been students who wished to pursue their plans in spite of the skepticism of the teacher. Since this is geared to individualization, when the student feels rather strongly that he can handle the topic and has a genuine desire to do so, the teacher has relented and has always been exceptionally pleased with the results. These projects have always proven successful and, over the years, no one has ever failed to complete a project. The enthusiasm is overwhelming. It seems appropriate to mention some of the outstanding models or replicas that have been done: Le Tour Eiffel, L'Arc de Triomphe, Notre Dame (rather large model in clay and beautifully done), guillotines, an artistic bust of Napoleon (with a report), relief maps, precision maps of Paris with tiny models of landmarks in their proper location, a figurine representing the student's interpretation of a character (the student's interpretation of) in a mystery in their book, a depiction of the last scene in the mystery, and many others too numerous to mention. There have been some very outstanding papers showing profound studies of literary periods and authors. As previously mentioned, talented students have submitted tapes which included piano music representing famous composers and eras. Two students did a painting of Mont St. Michel and a narration was put on tape. One girl won the teacher's approval by writing an extensive paper on French cooking and preparing an entire French dinner which she delivered to the home of the teacher. The list of these projects is infinite, but these discussed should convey the idea of what can be done and the extent of acceptance on the part of the student.

"The Educational System in France" is a project again developed from a unit in the textbook. The French school system was studied in detail. Students gave reports and the teacher, in this case, brought information and slides on current changes in education taking place in France. This information was obtained by the teacher on a recent trip to France where she discussed the matters with education authorities. A panel was set up to discuss the pros and cons of American and French educational systems. One year an exchange student talked to the class about European education and his ideas

about the American educational system. A classroom period conducted as a typical French class was the final part of this project. During these discussions the students were most vocal about their feelings about their own schools and what they felt would improve their education. Once a student, who had attended a French school, spoke on her attitudes toward both systems.

Just as geography is essential to enhance the knowledge of the French student, a knowledge of the political system is also necessary. This could become extremely detailed and take on the image of another social studies class. Therefore, it seems to be in the interest of the students to keep this concise. The approach which has successfully aroused and maintained the interest of the students was that of tracing the political system from the monarchy system up to the present (changes in leaders, titles, and results). Included in this, is the French Revolution, cause and effect. Since many persons were directly or indirectly involved with the Revolution, selection and brevity are essential. This can be expanded at succeeding levels. In direct correlation with the French Revolution, the French national anthem is taught--how it came to be written, its significance, and a breakdown of its very dramatic meaning.

Many other cultural experiences have proved successful, but it becomes impossible to discuss all of them. The range of topics and various methods of approaching culture, discussed herein, could hopefully be of benefit to other teachers in bringing la France into the classroom. The environment is important and with the care of bulletin boards, visuals, and other aids, the classroom can certainly meet this environmental necessity. "Do as the French do--live as the French live" is a good motto. Nuances in etiquette should be taught and the students should be encouraged to follow these while in class. An example of this is in the customary rising of the students when the teacher enters. They are usually satisfied with the explanation that they should do this because this is traditional in France and they should assume the roll of the French student.

With universal travel opportunities increasing annually, the student should know French people and their way of life--not just the language. It is, therefore, an obligation on the part of the teacher to provide this necessary phase of their knowledge. "Oh say can you see"--what you are teaching, what the student is learning, what he really wants to learn, what is relevant to his own life, what he can do with it, and la différance.

Sous Le Ciel de Paris

Sous le ciel de Paris
S'en vole une chanson hum
Elle est née d'aujourd'hui
Dans le coeur d'un garçon
Sous le ciel de Paris
Marchent les amoureux hum hum
Leur bonheur se construit
Sur un air fait pour eux
Sous le point de Bercy
Un philosophe assis
Deux musiciens quelques badauds
Puis les gens par milliers
Sous le ciel de Paris
Jusqu'au soir vont chanter hum hum
L'hymne d'un peuple épris de sa vielle cité.

Près de Notre Dame
Parfois couve un drame
Oui mais à Paname
Tout peut s'arranger
Quelques rayons
Du ciel d'été
L'accordéon
D'un marinier
L'espoir fleurit
Au ciel de Paris.
Mais le ciel de Paris
N'est pas longtemps cruel hum hum
Pour se fair'pardonner
Il offre un arc en ciel.

Tout en Sifflotant (On the Avenue)

C'était la chanson d'un accordéon (Sifflé)
Que j'ai entendue, Un soir dans la rue (Sifflé)
Ce beau soir d'été Je t'ai rencontrée (Sifflé)
Depuis le bonheur Chante dans mon coeur. (Sifflé)

Je ne me souviens pas bien
Des paroles du refrain
Bien sur l'amour
Durait toujours
C'était plein de mots gentils
Des mots qu tu m'as redits Chéri(e)
Je t'aime Est-ce qu tu m'aimes?
Ce beau soir d'été Je t'ai rencontrée, (Sifflé)
Depuis le bonheur Chante dans mon coeur.

Pigalle

C'est une rue, C'est une place
C'est même tout un quartier
On en parle on y passe
On y vient du monde entier
Perchée aux flancs de Paname
De loin elle vous sourit
Car elle ré-flè-te l'âme
La douceur et l'esprit de Paris

Un p'tit jet d'eau Une station de Métro
Entourée de bistros Pigalle
Grands magasins Atelier de rapins
Restaurant pour rupins Pigalle
Là c'est l'chanteur des carr'fours
Qui fredonne les succès du jour
Ici l'athlète en maillot
Qui soulev'les poids d'cent Kilogs
Hôtels meubles discrètement éclaires
Où l'on n'fait que passer Pigalle
Et vers minuit Un refrain qui s'enfuit
D'une boite de nuit' Pigalle

Hymne à L'Amour

Le ciel bleu sur nous peut s'écrouler,
Et la terre peut bien s'effondrer
Peu m'importe si tu m'aimes,
Je me moque du monde entier.
Tant qu'l'amour inondra mes matins,
Que mon corps frémira sous tes mains,
Peu m'importe les grands problèmes,
Mon amour puisque bu m'aimes.

M'irais jusqu'au bout du monde,
Je me ferais teindre blonde,
Si tu me le demandais.
On peut bien rire de moi,
Je ferais n'importe quoi,
Si tu me le demandais
Nous aurons pour nous l'éternité,
Dans le bleu de toute l'immensité
Dans le ciel plus de problèmes,
Dieu réunit ceux qui s'aiment.

LES CHANSONS DE NOEL

Sainte Nuit (Silent Night)

Sainte nuit! A minuit
Le hameau dort sans bruit;
Dans l'étable repose un enfant
Que sa mère contemple en priant;
Elle a vu le Sauveur
Dans l'enfant de son coeur.

A minuit, dans la nuit
Un espoir conduit
Pauvres patres craintifs et pieux
Qui dormiez sous la voute des cieux,
Lorsque l'hymne divin
A retenti soudain.

Sainte nuit! Douce nuit!
O Splendeur qui reluit!
De tendresse ta bouche sourit,
O Jésus! ta naissance nous dit:
"Le fils vous est donné
Un Sauveur vous est né!"

Venez O Fidèles (O Come All Ye Faithful)

Venez, O fidèles, Joyeux et triomphants,
O venez, O venez à Bethléhem!
Venez regarder ce grand roi des anges!

Refrain:

Venez et adorons-le, Venez et adorons-le,
Venez et adorons-le, Jésus, le Christ!

Chantez, choeurs des anges, Chan d'allégresse,
Chantez, en vrais citoyens du ciel en haut.
Gloire au grand Dieu Gloire et hommages!

Les Anges Dans nos Campagnes (Angels we have heard on High)

Les anges dans nos campagnes
Ont entonné l'hymne des cieux
Et l'écho de nos montagnes
Redit ce chant mélodieux:

Refrain:

Gloire à Dieu, à notre Sauveur
Gloire à Dieu, Gloire à notre Rédempteur.

Bergers! quittez vos retraites
Et prenez part à ce concert
Que vos vitrantes musettes
En fassent retentir les airs

Gloire à Dieu, à notre Sauveur
Gloire à Dieu, Gloire à notre Rédempteur.

Bergers! pour qui cette fête
Quel est l'objet de tous ces chants
Quel vainqueur, quelle conquête
Méritent ces cris triomphants:

Refrain:

Un Noël Blanc (White Christmas)

Oh! mais où sont les neiges d'antan!
Je fais le rêve d'un Noël blanc,
Avec d'la neige sur les crêtes
Et les enfants aux fenetres
Regardant tomber les flocons.
Oh! mais où sont les neiges d'antan!
Je fais le rêve d'un Noël blanc,
A chacun d'vous j'envoie mes voeux,
Et souhaite un Noel très joyeux,
Et que tous vos Noëls soient blancs.

Il Dort Dans Une Crèche (Away in a Manger)

Il dort dans une crèche,
Il n'a pas de lit,
Le petit Enfant, Jésus,
Si doux et joli.
Les étoiles des cieux
Le regardent, si aimable,
Le petit Enfant Jésus.
Qui dort dans l'étable.

Les vaches le regardent,
Le bébé sourit,
Le petit Enfant, Jésus,
Cet Enfant chéri.
Je t'adore, mon Seigneur,
Aide-moi, je t'en prie,
Et garde-moi, cher Jésus,
Pendant toute la nuit.

Nous Voici Trois Rois d'Orient (We Three Kings)

Nous voici trois Rois d'Orient,
Nous traversons patiement,
Champs, Fontaines, monts et plaines
Une étoile suivant. O
Merveilleuse étoile de nuit
Ta beauté royale reluit
Ne t'empresse, Brille sans cesse,
Guide-nous bien enfin à Lui.

Les Anges Annoncent les bonnes Nouvelles
(It Came Upon a Midnight Clear)

Les anges annoncent les bonnes nouvelles,
Les nouvelles si glorieuses,
Il touchent à leur harpe d'or
Et chantent à voix joyeuse.
"Paix sur la terre, parmi les hommes,
De Notre Seigneur adoré."
Le monde en silence tranquille reste,
Pour les entendre chanter.

Rodolphe Était un Renne (Rudolphe)

Roldolphe était un renne,
Dont on dit qu'il possédait
Un nez qui était vermeil,
Qui reluire paraissait.
Et tous les autres rennes
Se moquaient toujours de lui;
Ils ne lui permettaient pas
De leurs jeux, de faire parti.
Une veille de Noël
Père Noël lui dit·
"Rodolphe, avec ton nez si beau
Veux-tu guider mon traîneau?"
Et puis les autres rennes
Lui crièrent cet herueux soir:
"De toi on se souviendra,
Rodolphe, à travers l'histoire."

Tintent Les Grelots (Jingle Bells)

A travers la neige
Dans un traîneau ouvert
En riant heureusement
Nous glissons sur la terre.
Et retentissent les chants
Et tintent les grelots
Oh! combien de joie quand
Nous faisons
Une course en traîneau!

Joyeusement, heureusement
Tintent les grelots.
Oh! combien de joie quand
Nous faisons
Une course en traîneau!

Minuit Chrétiens (O Holy Night)

Minuit chrétiens, c'est l'heure solennelle
Où l'homme Dieu descendit jusqu'à nous,
Pour effacer la tache originelle
Et de son père arrêter le courroux.
Le monde entier tressaille d'espérance,
A cette nuit qui lui donne un sauveur:
Peuple, à genoux, attends ta délivrance:
Noël! Noël! Voici le Rédempteur!
Noël! Noël! Voici le Rédempteur!

Le Sapin (O Christmas Tree)

Noble sapin, Roi des forêts
Tu braves la nature
Quand, dès l'automne, comme à regret
Les bois perdent tous leurs attraits,
Toi, beau sapin, Roi des forêts
Tu gardes ta verdure.

Noble sapin, Roi des forêts,
Que ta vue nous enchante
Lorsqu'à Noël, à la veillée
Tes branches sont illuminées
Et que vers toi, près des chenets,
Nos coeurs unis, l'on chante.

Noble sapin, Roi des forêts,
Constance est ton emblème
Tes feuilles vertes, hiver, été,
Enseignent la fidélité.
A toi sapin, Roi des forêts,
Je dédie mon poème.

Ave Marie

Sainte Marie
Mère de Dieu
Ecoute mon coeur qui supplie
Vers moi, daigne baisser les yeux
C'est en toi seule que j'espère
Toi seule, connais ma misère
Et toi je mets toute ma foi
Tu es ma véritable amie
Peut-on t'aimer autant que moi
Sainte Marie.

O Petite Ville de Bethléhem (O Little Town of Bethlehem)

O petite ville de Bethléhem,
Combien tu es tranquille,
Pendant que toute la ville dort,
Les belles étoiles filent;
Mais dans tes rues obscures,
Une grande lumière luit,
Tous nos espoirs sont accomplis,
En toi ce soir béni.

Le Christ est né de Marie,
Et pendant ton sommeil,
Les agnes chantent leurs hymnes d'amour,
Et gardent leur divine veille.
O étoile du matin,
Annonce le bonne nouvelle,
Et chante les louanges du Christ,
Du Dieu Immanuel.

Venez Divin Messie

Venez, divin Messie
Sauvez nos jours infortunés
Venez source de vie
Venez, venez, venez.

Ah descendez, hâtez vos pas
Sauvez les hommes du trépas
Secourez-nous ne tardez pas.

Venez, divin Messie
Sauvez nos jours infortunés.
Venez, source de vie
Venez, venez, venez.

Ah désarmez votre courroux
Nous soupirons à vos genoux
Seigneur nous n'espérons qu'en vous.

Ah plus affreux supplice
Nous auriez-vous abandonnés?
Venez sauveur propice
Venez, venez, venez.

Que nos soupirs soient entendus
Les biens que nous avons perdus
Ne nous seront-ils pas rendus?

Voyez couler nos larmes
Grand Dieu, si vous nous pardonnez
Nous n'aurons plus d'alarmes
Venez, venez, venez.

Ah! puissions-nous chanter un jour
Dans votre bienheureuse cour
Et votre gloire et votre amour.

Venez divin Messie
Sauvez nos jours infortunés
Venez source de vie,
Venez, venez, venez.

Il est Né le Divin Enfant

Refrain:
Il est né le divin enfant
Jouez hautbois, résonnez musettes
Il est né le divin enfant,
Chantons tous son avènement.

Depuis plus de quatre mille ans
Nous le promettaient les prophètes
Depuis plus de quatre mille ans
Nous attendions cet heureux temps

(au refrain)

Ah! qu'il est beau qu'il est charmant
Ah! que ses graces sont parfaites
Ah qu'il est beau qu'il est charmant
Qu'il est doux ce divin enfant.

(au refrain)

Une étable est son logement
Un peu de paille est sa couchette
Une étable est son logement
Pour un Dieu quel abaissement.

(au refrain)

O Jésus, O Roi tout puissant
Tout petit enfant que vous êtes
O Jésus! O Roi tout puissant
Régnez sur nous entièrement.

(au refrain)

FRENCH SONGS APPROPRIATE FOR THE HIGH SCHOOL CLASSROOM

An Affair To Remember

Ce bel amour, qui ne peut mourir,
Sera pour nous un doux souvenir,
Promesse ardente du premier baiser,
Qui noue lie, tous deux, pour l'éternité
D'un bel amour toujours grandissant,
Qui défiera les épreuves du temps.
Trouvons la joie, reste dans mes bras,
Que nous vivions un bel amour,
Affaire de coeur, qu'on n'oublie pas.

L'Amour Est Bleu (Love is Blue)

Doux, doux, l'amour est doux
Douce est ma vie, ma vie dans tes bras
Doux, doux, l'amour est doux
Douce est ma vie, ma vie près de toi--

Bleu, bleu, l'amour est bleu
Berce mon coeur, mon coeur amoureux
Bleu, bleu, l'amour est bleu
Bleu comm'le ciel qui joue dans tes yeux--

Comme l'eau Comme l'eau qui court
Moi mon coeur Court après ton amour.

Gris, gris, l'amour est gris
Pleure mon coeur lorsque tu t'en vas
Gris, gris, le ciel est gris
Tombe la pluie quand tu n'es plus la--

Le vent, le vent gemit
Pleure le vent lorsque tu t'en vas
Le vent, le vent maudit
Pleure mon coeur quand tu n'es plus la--

Comme l'eau Comme l'eau qui court
Moi mon coeur Court après ton amour.

Bleu, bleu, l'amour est bleu
Le ciel est bleu lorsque tu reviens
Bleu, bleu, l'amour est bleu
L'amour est bleu quand tu prends ma main--

Fou, fou, l'amour est fou
Fou comme toi et fou comme moi
Bleu, bleu, l'amour est bleu
L'amour est bleu quand je suis a toi.

Quand On Revient Chez Soi (Green Green Grass of Home)

Voilà déjà bien longtemps
lorsque j'étais un enfant,
Je suis parti loin de chez moi
A l'aventure;
Je voulais pouvoir vivre ma vie
Mais depuis le temps m'a appri et
je sais que c'est chez soi qu'on est le mieux.

Chorus:

J'étais parti loin de chez nous,
loin du pays de mes amours
Mais je sais que c'est chez soi
qu'on est le mieux.

J'ai visité beaucoup de pays,
mais je reviens aujourd'hui,
car je sais que c'est chez soi qu'on est le mieux.
J'ai longtemps voyage sans jamais me lassé.
J'ai par couru le monde,
Sans jamais me ratrouvé.

Repeat chorus.

Le Temps Des Feuilles Mortes (By the Time I Get to Phoenix)

C'est le temps de feuilles mortes, c'est l'automne,
l'amour comme le soleil est passé,
J'entends le vent qui pleure, et je frisonne,
Car il est fini mon grand amour d'été.

C'est le temps de feuilles mortes, c'est Novembre,
quand l'été est parti, il faut bien rentrer,
Alors on c'est quitté le coeur ensemble
On s'était, aimé.

C'est le temps de feuilles mortes, c'est l'automne,
Ce sera long jusqu'au prochain été.
J'attends car je l'aime qu'elle me revien.
Ne--les les feuilles mortes.
Vont repousser et je pourrai la retrouver.

IL ÉTAIT UN BERGÈRE

Il était un bergère
Et ron, ron, ron, pe-tit patapon,
Il était un bergère
Qui gardait ses moutons, ron, ron
Qui gardait ses moutons.

Elle fit un fromage,
Et ron, ron, ron pe-tit patapon,
Elle fit un fromage
Du lait de ses moutons, ron, ron,
Du lait de ses moutons.

Le chat qui la regarde,
Et ron, ron, ron, pe-tit patapon,
Le chat qui la regarde,
D'un pe-tit air fripon, ron, ron,
D'un pe-tit air fripon.

Si tu y mets la patte,
Et ron, ron, ron, petit patapon,
Il n'y mit pas la patte,
Il y mit le menton, ron, ron
Il y mit le menton.

La bergère en colère
Et ron, ron, ron, petit patapon,
La bergère en colère,
Tua son p'tit chaton, ron, ron,
Tua son p'tit chaton.

Elle fut à son père,
Et ron, ron, ron, petit patapon,
Elle fut à son père,
Lui demander pardon, ron, ron,
Lui demander pardon.

Round

Vent frais, vent du matin
Vent qui souffle et sonne des grands pins
Joie du vent qui passe
Allons des grands vent--

La Marseillaise

1. Allons enfants de la Patrie,
Le jour de gloire est arrivé:
Contre nous de la tyrannie,
L'étendard sanglant est levé. (Bis)
Entendez-vous, dans les campagnes,
Mugir ces féroces soldats?
Ils viennent jusque dans nos bras.
Égorger nos fils, nos compagnes!

Ref: Aux armes, citoyens!
Formez vos bataillons!
Marchons, marchons!
Qu'un sang impur abreuve nos sillons!

2. Amour Sucré de la Patrie,
Conduis, soutiens, nos bras vengeurs.
Liberté, liberté, chérie,
Combats avec tes défenseurs! (Bis)
Sous nos drapeaux, que la victoire
Accoure à tes mâles accents!
Que tes ennemis expirants
Voient ton triomphe et notre gloire.

Refrain

3. Nous entrerons dans la carrière
Quand nos aînés n'y seront plus.
Nous y trouverons leur poussiere
Et la trace de leurs vertus. (Bis)
Bien moins jaloux de leur survivre
Que de partager leur cercueil
Nous aurons le sublîme orgueil
De les vonger ou de les suivre.

Refrain

Frère Jacques

Frère Jacques, Frère Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines,
Sonnez les matines.
Ding, ding, dong!
Ding, ding, dong!

L'Alouette

Alouette, gentille alouette,
Alouette, je te plumerai.
Je te plumerai la tête. (Bis)
Et la tête, et la tête. Oh!

Alouette, gentille alouette,
Alouette, je te plumerai.
Je te plumerai le bec. (Bis)
Et le bec, et le bec.
Et la tête, et la tête. Oh!

Alouette, gentille alouette,
Alouette, je te plumerai.
Je te plumerai les pattes. (Bis)
Et les pattes, et les pattes.
Et le bec, et le bec.
Et la tête, et la tête. Oh!

Alouette, gentille alouette.
Alouette, je te plumerai.
Je te plumerai le cou. (Bis)
Et le cou, et le cou.
Et les pattes, et les pattes.
Et le bec, et le bec.
Et la tête, et la tête. Oh!

Alouette, gentille alouette.
Alouette, je te plumerai.
Je te plumerai le dos. (Bis)
Et le dos, et le dos.
Et le cou, et le cou, etc.
Alouette, gentille alouette.
Alouette, je te plumerai.

Au Clair de la Lune

Au clair de la lune,
Mon ami Pierrot,
Prête-moi ta plume
Pour écrire un mot.
Ma chandelle est morte;
Je n'ai plus de feu;
Ouvre-moi la porte
Pour l'amour de Dieu.

Au clair de la lune,
Pierrot répondit:
"Je n'ai pas de plume;
Je suis dans mon lit,
Va chez la voisine,
Je crois qu'elle y est.
Car dans sa cuisine
On bat le briquet."

Auprès de ma Blonde

Refrain: Auprès de ma blonde
Qu'il fait bon, fait bon, fait bon
Auprès de ma blonde
Qu'il fait bon dormie.

1. Dans les jardins d'mon père
Les lilis sont fleuris (Bis)
Tous les oiseaux du monde
Viennent y faire leurs nids. (Refrain)

2. Tous les oiseaux du monde
Viennent y faire leurs nids (Bis)
Le caille, la tourterelle
Et la joli'perdrix. (Refrain)

3. La caill', la tourterelle
Et la joli'perdrix (Bis)
Et ma joli'colombe
Qui chante jour et nuit. (Refrain)

4. Et ma joli'colombe
Qui chante jour et nuit (Bis)
Qui chante pour les filles
Qui n'ont pas de mari. (Refrain)

5. Qui chante pour les filles
Qui n'ont pas de mari (Bis)
Pour moi ne chante guere
Car j'en ai un joli. (Refrain)

6. Pour moi ne chante guere
Car j'en ni un joli (Bis)
Dites vous donc, la belle.
Où donc est votr'mari? (Refrain)

7. Dites-nous donc, la belle.
Où donc est votr'mari? (Bis)
Il est dans la Hollande
Les Hollandais l'ont pris. (Refrain)

8. Il est dans la Hollande
Les Hollandais l'ont pris. (Bis)
Que donneriez-vous, belle,
Pour avoir votre ami? (Refrain)

9. Que donneriez-vous, belle,
Pour avoir votre ami? (Bis)
Je donnerais Versailles
Paris et Saint-Denis. (Refrain)

10. Je donnerais Versailles
Paris et Saint-Denis (Bis)
Les tours de Notre-Dame
Et l'clocher d'mon pays. (Refrain

11. Les tours de Notre-Dame
Et l'clocher d'mon pays (Bis)
Et ma joli'colombe
Pour avoir mon ami. (Refrain)

La Normandie

Quand tout renait à l'espérance
Et que l'hiver fuit loin de nous,
Sous le beau ciel de notre France,
Quand le soleil revient plus doux
Quand la nature est reverdie,
Quand l'hirondelle est de retour.
J'aime à revoir ma Normandie:
C'est le pays qui m'a donné le jour!

J'ai vu les champs de l'Helvetie
Et ses chalets et ses glaciers,
J'ai vu le ciel de l'Italie,
Et Venise et ses gondolers;
Et saluant chaque patrie,
Je ma disais: Aucun sejour n'est
Plus beau qu' ma Normandie:
C'est le pays qui m'a donné le jour!

Il est un âge dans la vie
Où chaque rêve doit finir,
Un âge où l'âme receuillie
A besoin de se souvenir.
Lorsque ma muse refroidie
Aura fini ses chants d'amour,
J'irai re'voir ma Normandie:
C'est le pays qui m'a donné le jour!

Les Feuilles Morte

C'est une chanson qui nous ressemble
Toi, tu m'aimais, et je t'aimais,
Nous vivions tous les deux ensemble,
Toi, qui m'aimais, moi qui t'aimais.
Mais la vie sépare ceux qui s'aiment.
Tout doucement, sans faire de bruit
Et la mer éfface sûr le sable
Les pas des amants désunis.

La Vie en Rose

Quand il me prend dans ses bras,
Il me parle tout bas,
Je vois la vie en rose.
Il me dit des mots d'amour
Des mots de tous les jours.
Et ça m'fait quelque chose.
Il est entré dans mon coeur,
Une part de bonheur
Dont je connais la cause.
C'est lui pour moi, moi pour lui
Dans la vie.
Il me l'a dit, l'a juré pour la vie
Et des que je l'aperçois,
Alors je sens en moi
Mon coeur qui bat.

C'est si Bon

C'est si bon
De partir n'importe où
Bras dessus bras dessous
En chantant des chansons
C'est si bon
De se dir'des mots doux
De pe'tits riens du tout
Mais qui en disent long
Envoyant notre mi-ne ra-vi-e.
Les passants dans la rue, nous envient
C'est si bon
De guetter dans ses yeux
Un espoir merveilleux
Qui donne le frisson
C'est si bon
Ces petits sensations
Ça va mieux qu'un million
Tell'ment, tell'ment c'est bon.

Chevaliers de la Table Ronde

1. Chevaliers de la Table Ronde, Goûtons voir si ce vin c'est bon. (Bis)
   Goûtons voir, oui, oui, oui
   Goûtons voir, non, non, non
   Goûtons voir, si ce vin est bon. (Bis)

2. J'en ai bu cinq à six bouteilles, Une femme sur mes genoux. (Bis)
   Une femme, oui, oui, oui
   Une femme, non, non, non
   Une femme sur mes genoux. (Bis)

3. Si je meurs, je veux qu'on m'enterre dans une cave ou il y a du bon vin
   Dans un cave, oui, oui, oui (Bis)
   Dans un cave, non, non, non
   Dans un cave où il y a du bon vin. (Bis)

4. Les deux pieds contre la muraille, Et la tête sous le robinet. (Bis)
   Et la tête, oui, oui, oui
   Et la tête, non, non, non
   Et la tête sous le robinet.

5. Sur ma tombe, je veux qu'on inscrive: Ici gît le roi des Buveurs.
   Ici gît, oui, oui, oui (Bis)
   Ici gît, non, non, non
   Ici gît le roi des Buveurs.

La Mer

La mer, qu'on voit danser
Le long des golfes claires
A des reflets d'argent
La mer, des reflets changeants
Dans la pluie.

La mer, au ciel d'été
Confond ces blancs moutons
Avec les anges si pur
La mer, bergère d'azur infinie.

APPENDIX

A Reprint of

An Explanation of "Levels" of Competence

In Foreign Language Learning

FRENCH

Levels I, II, III

Prepared by

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Foreign Language Supervisors

Office of the Superintendent of Public Instruction

Based upon

the Deliberations and Recommendations

of Participants at the Bloomington Conference

April 1969

INTRODUCTION

The confusion which has resulted in Illinois from the lack of sound articulation in foreign language programs made obvious the need for more meaningful dialogue among foreign language teachers at all levels of learning. For this reason the Office of the Superintendent of Public Instruction sponsored a two-day meeting at Bloomington in April 1969, which was called "A Conference for the Improvement of Foreign Language Articulation."

This meeting attempted to resolve many questions that have been raised by Illinois teachers concerning the difference between a "level" of learning and a "year" of learning. The solution to this problem is of the utmost importance if well-articulated programs are to be developed. Classroom teachers agree that it is often unrealistic to expect students to master the skills of one "level" in one academic year because of the tremendous variations in materials used, teacher competency and methodology, class size, length of period, and student abilities. Foreign language supervisors in the Office of the Superintendent of Public Instruction concur with the classroom teachers that only by defining language learning in terms of levels, which will remain constant regardless of the length of time required for a student to achieve proficiency, can sound articulation be achieved. The Bloomington Conference became an actuality because this Office wanted an explanation of levels which would reflect not only the opinions of State Foreign Language Supervisors but also the professional viewpoints of a statewide group of high school teachers and college professors. The representatives chosen to attend this meeting were a cross-section of teachers using many differenct texts, various kinds of electronic teaching aids, and methodologies from the most traditional to the most audio-lingual. All grades from junior high through beginning college, in both large and small schools from all geographical areas of Illinois were represented.

The task of these teachers was to discuss and agree upon what should be the basic elements in each "level" of learning. They stressed the fact that most students will need a three-year sequence in high school to complete the requirements for the first two levels. Classroom teachers must explain this to their students and also assume the responsibility of discussing this matter with administrators and counselors. Those responsible for student programs in the secondary schools should clearly understand that students who have not successfully completed two foreign language "levels" of learning will be severely handicapped in their first college course. (Students who complete only two "years" in high school will receive credit toward graduation, of course, but they should be warned that they will usually lack many of the necessary skills that are needed in Level III courses in college.)

EXPLANATION

In reading the explanation of "levels" on the pages which follow, it is important to remember these points:

1. The purpose of the Bloomington Conference was not to write a detailed curriculum guide for French, Spanish, and German. Participants were primarily interested in preparing a concise statement which would indicate the language skills and attitudes that should be expected of students at the first three levels.

2. It was generally agreed that the text being used is realistically the teacher's curriculum guide. Because some materials, however, are far more inclusive than others, participants felt that a list of essential grammar items should be included in the Appendix for each language.

3. The question of preferable teaching methodologies was not a part of the discussion or recommendations of the Bloomington Conference. Participants did emphasize, however, that all foreign language instruction should follow through the basic skills -- listening, speaking, reading, and writing -- in order to culminate in speaking proficiency, cultural empathy, and literary appreciation.

4. It was emphasized at the conference that students should have a practical knowledge of all basic grammar by the end of Level II. Although grammar does play an intensive role in Level III, it should be taught in the form of review with expansion and refinement of basic concepts previously studied.

5. The conference decided that the work in Level III (primarily reading and review grammar) is, in most cases, of the same complexity as that required in the first year of college work for students who have completed two "levels" (usually three years) in high school. Secondary schools which have well-articulatated sequential courses will undoubtedly offer the equivalent of Level III work to their advanced students.

6. Participants delegated to the Foreign Language Supervisors in the Office of the Superintendent of Public Instruction the task of editing and distributing the recommendations of the conference to all schools in Illinois. Inasmuch as the basic premises which were formulated for each language, as well as the desired student performance at the completion of each level, were so similar, a composite from these ideas has been used for each level in French, German, and Spanish. A separate appendix is included for each language.

French - Level I

Basic Premises:

1. Developmentment of oral comprehension and speaking skills are the major goals of instruction in Level I.
2. Introduction of grammatical concepts is an essential feature of Level I programs.
3. Instruction in the appreciation of the culture is an intregal part of the regular-class and extra-curricular activities.

Desired Student Performance at Completion of Level I

LISTENING: Comprehend the language spoken at normal classroom speed, within the range of vocabulary and constructions found in the more generally used Level I textbooks; this also includes recognition of cognates and the use of gestures.

SPEAKING: Reproduce meaningful utterances with reasonably correct pronunciation, intonation, and rhythm, that demonstrate control of the whole sound system.

1. Form and answer questions relating to familiar subject matter.
2. Participate in a directed dialogue with acceptable accuracy and speed.
3. Relate facts about a familiar object or situation.
4. Attempt conversation, using language acceptable to a native, about previously studied topics.

READING:

1. Relate the sounds of the language to the printed word by reading that material which has previously been learned orally.
2. Comprehend, while reading silently without translation, the basic reading materials of the text.
3. Read aloud a familiar text.
4. Read additional material whose meaning can be derived through inference.

WRITING: Reproduce accurately, spelling and punctuating correctly, in limited, guided writing the spoken vocabulary in the following ways:

1. Write familiar sentences from dictation.
2. Formulate questions and answers about previously learned material.
3. Answer questions which would form narrative.
4. Supply the dialogue of one person in a conversation.
5. Write statements about a stimulus (i.e., a visual aid).
6. Rewrite a simple familiar narrative, making simple changes in tense.
7. Do written exercises that involve simple manipulation of number, gender, word order, tense, replacement, negation, interrogation, command, comparison, possession.

Level I (Con't)

GRAMMAR: Although additional grammar may be introduced in order to preview work which will be studied in the succeeding levels, emphasis should be placed upon attaining usuable control of the basic grammatical principles. (See Appendix)

CULTURE: NOTE:
In the first years of study the acquisition of the basic linguistic skills is in itself an important cultural goal. It is essential to remember that language is the most complete expression of the culture of any people. In addition, the student must learn to identify the needs, desires, and aspirations that are common to all mankind while also becoming aware of how people are uniquely different.

1. Demonstrate knowledge of the cultural connotations of the language within his structural control, as well as of the accompanying gestures and expressions.
2. Show an awareness of the social conventions which regulate the what and how of communication in the foreign culture.
3. Have an initial acquaintance with the manners, foods, clothing, customs, and family life unique to the country being studied, as derived from the text, audio-visual aids, and outside readings in English.
4. Reflect attitudes which show a human understanding and respect for a society uniquely different, and yet similar, to his own.
5. Know some folklore as well as a few anecdotes and proverbs.
6. Demonstrate as a result of class discussions and club activities an introductory knowledge of the music, dance, art, geography, and history of the country.

French - Level II

Basic Premises:

1. Continued development of oral comprehension and accurate control of the sound system when speaking are major goals in Level II.
2. A practical knowledge of all basic grammar is essential by the end of Level II.
3. A firsthand knowledge of brief examples of cultural and of contemporary writing is an intregal part of the reading of Level II.
4. An awareness in written and oral work of the similarities and differences of each culture, and the continued development of empathy with the value systems of the foreign society are major goals in all Level II courses.

Desired Student Performance at Completion of Level II

LISTENING:

1. Relate sound to symbol, recognize phonetic items in speech, and easily understand the spoken alphabet when used in spelling activities.
2. Recognize the correct sounds and sound combinations of the language.
3. Recognize all of the basic syntactic patterns of speech.
4. Comprehend an educated native speaking at normal classroom speed on a topic concerning everyday situations in the contemporary culture of the country.

SPEAKING: Develop an active vocabulary of approximately 1000 words and easily produce in oral speech the verb tenses and moods of the commonly used verbs.

1. Reproduce all sounds of the speech system in such a way as to be recognized by a native speaker and distinguish clearly those sounds where an error can distort meaning.
2. Use correctly all basic sentence patterns.
3. Initiate simple questions, and answer in complete sentences questions asked by other students, the teacher, or the text.
4. Participate in an impromptu dialogue using ten statements from material or topics previously studied and make appropriate rejoinders to the comments of others.
5. Retell an anecdote of approximately 100 words or describe an everyday activity of interest to the class.
6. Converse in simple terms about the cultural and contemporary reading selections studied during this level.
7. Sightread orally material containing familiar vocabulary.

Level II (Con't.)

READING:

1. Read materials of a difficulty equal to that found in most standard Level II texts. This material should contain all cases, tenses, moods, and voices.
2. Develop a passive reading vocabulary of approximately 1300-1800 words, deriving meanings from context without using the dictionary until all other means have been exhausted.
3. Read simple selections in newspapers, magazines, and graded readers on travel, geography, history, and social customs, as well as biographical sketches, short stories, and poems rather than long examples of "literature."

WRITING:

1. Write from dictation text material previously examined for details of written form.
2. Display the ability to write controlled sentences using the subject, direct object, indirect object, prepositional phrases, adverbs, and subordinate clauses in correct word order. Punctuate and spell all material correctly.
3. Write summaries, under the guidance of the teacher, of selections that have been read as a group or as an individual student with teacher help.
4. Demonstrate the ability to transpose from English to the foreign language simple sentences and exercises designed to develop specific grammatical skills.

GRAMMAR: Recognize and use correctly all basic grammatical patterns. A practical knowledge of all basic grammar is essential by the end of Level II. (See Appendix)

CULTURE:

1. Appreciate how the values in the foreign culture affect family, society, economy, politics, and education in the foreign country.
2. Demonstrate empathy with the value systems of the foreign society.
3. Show in classroom discussions and extra-curricular activities how these values affect family, society, politics, economy, etc.
4. Demonstrate the ability to react within authentic social conventions to common situations such as greetings, compliments, condolences, etc.

Level II (Con't.)

CULTURE: (Con't.)	5. Express an awareness in written and oral work of the similarities and differences of each culture as these characteristics are made evident in travelogues, films, slides, speeches by foreign visitors, and Americans who have lived abroad.
	6. Read independently foreign newspapers and magazines which have a vocabulary commensurate to the student's interest and level of learning.
	7. Attend foreign films, plays, lectures, concerts and art exhibits whenever possible to appreciate the artistic accomplishments of the people.
	8. Identify foreign influence on U.S. and world culture.

French - Level III

Basic Premises:

1. Continued practice in the basic skills -- listening, speaking, reading, and writing -- which now include study of subtle grammar concepts, is an essential feature of Level III programs.
2. Opportunities to expand individual interests are numerous in the developmental reading and individual study, which are important components of Level III programs.
3. Discussion of cultural items are all in the target language. Empathy for the way of life of the people being studied, and enthusiasm for diversity as it is encountered are important.

Desired Student Performance at Completion of Level III

LISTENING:

1. Understand all previously studied material when it is recombined.
2. Understand disconnected and sustained discourse.
3. Comprehend recordings of native voices recognizing standard speech and dialects.
4. Demonstrate the skill of auditory discrimination when listening to long and complex sentences.
5. Distinguish nuances of meaning with differenct stresses and intonations.
6. Demonstrate the ability to comprehend a large, passive vocabulary.

SPEAKING:

1. Use only the foreign language in the classroom.
2. Participate in spontaneous discussion of topics related to class reading, visual experiences, and extra-curricular activities with appropriate questions, answers, or rejoinders.
3. Demonstrate increased skill in using the subjunctive, and complex and compound sentences.
4. Show skill in integrating and recombining syntactical units on assigned topics.
5. Display agility in using correctly numerous idiomatic structures necessary to express the "flavor" of the language.
6. Prove in an oral-taped test the ability to express fluently, all sounds of the language using correct intonation, stress, and liaison when it applies.

Level III (Con't)

READING:

1. Read unedited literary readings, short stories, plays, essays, biographies, or poetry which will serve as a preparation to later formal in-depth study of literature in Level IV.
2. Demonstrate the ability to analyze in a general way the fundamental components instrumental in developing literary appreciation.
3. Indicate ability to derive meaning from what is read by skillful use of contextual clues and judicious use of the dictionary.
4. Demonstrate the ability to read and fully comprehend a short unfamiliar selection of material equal in difficulty to the materials previously assigned to the class.
5. Show the ability to read aloud with proper intonation demonstrating awareness of meaning through intonation and stress.
6. Derive genuine enjoyment from reading experiences.

WRITING:

1. Demonstrate ability to write easily basic grammatical forms.
2. Write topical paragraphs, dialogues, and compositions, both directed and original, that are logical and relatively error-free.
3. Employ note-taking as a learning device.
4. Demonstrate a writing vocabulary suitable for composing informal and formal letters, and summaries of material read.
5. Spell and punctuate accurately.

GRAMMAR: New grammar details, representing the exceptions and subtleties of the language, must be learned by the student as these elements are encountered within the context of extensive reading and not as mere isolated manipulative skills. Students should also evaluate, review, and reinforce concepts previously learned in Levels I and II. (No Appendix included for Level III since all basic grammar items are included in Levels I and II.)

CULTURE:

1. Be cognizant of the varieties of ways in which the main themes of the culture are reflected in everyday cultural patterns.
2. Show an awareness of how age, sex, social class, and area of residence affect language use.
3. Demonstrate the ability to evaluate the authenticity of statements made regarding the foreign culture.
4. Assimilate the cultural values and contributions of the countries in which the language is spoken.
5. Develop, through reading selections that provide insights into the social, political, and economic structures of the country, a background sufficient to facilitate subsequent reading on Level IV.

Level III (Con't.)

6. Exhibit the ability to speak intelligently and correctly, expressing empathy for the social customs of the people, and knowledge of the history and geography of the land, of selected classical and contemporary literature, and of the present-day role of religious and political groups, ethnic minorities, and education in the social life of the country.
7. Relate the foreign culture, in oral and written work, to our own society and to other disciplines, especially the humanities.
8. Sense and begin to appreciate the great contributions of the people in literature, art, music, philosophy, religion, science, and education.
9. Have a legitimate concern for the popular culture of the people as expressed in movies, art, popular and folk music, sports and recreation, journalism, and dance.
10. Be able, in the final analysis, to imaginatively share the foreign culture as an active participant of that community.

APPENDIX
French-Level I

Suggested Basic Grammatical Items:

1. Articles
   a. Definite
   b. Indefinite
2. Pronouns
   a. Subject
   b. Direct object
   c. Indirect object
   d. Interrogative
   e. Relative
   f. Demonstrative
   g. Prepositional
   h. Possessive
   i. Partitive
3. Nouns
   a. Gender
   b. Number
4. Adjectives
   a. Number
   b. Gender
   c. Position
   d. Common irregulars
   e. Comparison
   f. Interrogative
   g. Possessive
5. Numbers
   a. Cardinal
   b. Ordinal
6. Common negatives
   a. ne...pas
   b. ne...jamais
   c. ne...rien
   d. ne...plus
7. Adverbs
   a. Position
   b. Formation
   c. Common irregulars
8. Formation of questions
   a. Inversion
   b. est-ce que
   c. n'est-ce pas
9. Common interrogative adverbs
   a. comment
   b. quand
   c. où
   d. combien
   e. pourquoi
10. Common conjunctions
    a. et
    b. mais
    c. car
11. Contractions (with de and a)
12. Impersonal expressions
    a. il y a
    b. il faut
    c. voici
    d. voilà
13. Ici, là
14. Verbs
    a. Infinitives - regular and common irregular
    b. Present tense - regular and common irregular
    c. Passe compose - avoir, être
    d. Futur proche
    e. Imperfect
    f. Imperative
    g. Future
15. Common idiomatic expression (with avoir, être, etc.) and special vocabulary, depending upon text being used.

APPENDIX
French-Level II

Suggested Basic Grammatical Items:

1. Verbs
   a. Present subjunctive (regular, irregular, and reflexive)
   b. Perfect subjunctive of avoir and être (passive recognition)
   c. Uses of the subjunctive
   d. Imperfect
   e. Conditional
   f. Pluperfect
   g. Future perfect (passive recognition)
   h. Conditional perfect (passive recognition)
   i. Passe Simple (passive recognition)
2. Uses of devoir
3. Depuis and il y a with present and imperfect
4. Passive voice and substitutes for passive voice
5. Agreement of past participle
   a. Verbs taking avoir with preceding direct object
   b. Reflexive verbs
6. Verbal constructions following prepositions
7. Etre a to show possession
8. Adjectives
   a. Comparison
   b. Indefinite
   c. Irregular
9. Uses of partitive expressions not taught in Level I
10. Pronouns
    a. Demonstrative
    b. Relative
    c. Interrogative
    d. Possessive
    e. Disjunctive
    f. Double pronoun objects
    g. Indefinites (chacun, aucun)
    h. Use of y and en
11. Difference between il est and c'est
12. Causative construction with faire
13. Verbs of perception (voir, entendre, regarder, chercher)
14. Prepositions and articles with geographical names
15. Negatives
    a. ne...personne
    b. ne...aucun
    c. ne...ni...ni
    d. ne...nul
    e. ne...guère
    f. ne with infinitive

APPENDIX
French-Level II

Suggested Basic Grammatical Items:

1. Verbs
   a. Present subjunctive (regular, irregular, and reflexive)
   b. Perfect subjunctive of avoir and être (passive recognition)
   c. Uses of the subjunctive
   d. Imperfect
   e. Conditional
   f. Pluperfect
   g. Future perfect (passive recognition)
   h. Conditional perfect (passive recognition)
   i. Passe Simple (passive recognition)
2. Uses of devoir
3. Depuis and il y a with present and imperfect
4. Passive voice and substitutes for passive voice
5. Agreement of past participle
   a. Verbs taking avoir with preceding direct object
   b. Reflexive verbs
6. Verbal constructions following prepositions
7. Etre a to show possession
8. Adjectives
   a. Comparison
   b. Indefinite
   c. Irregular
9. Uses of partitive expressions not taught in Level I
10. Pronouns
    a. Demonstrative
    b. Relative
    c. Interrogative
    d. Possessive
    e. Disjunctive
    f. Double pronoun objects
    g. Indefinites (chacun, aucun)
    h. Use of y and en
11. Difference between il est and c'est
12. Causative construction with faire
13. Verbs of perception (voir, entendre, regarder, chercher)
14. Prepositions and articles with geographical names
15. Negatives
    a. ne...personne
    b. ne...aucun
    c. ne...ni...ni
    d. ne...nul
    e. ne...guère
    f. ne with infinitive