

LETTRE DU PRÉSIDENT: Appel de contributions pour le congrès 1985

La situation actuelle de l'enseignement du français aux États-Unis est assez bonne: le nombre des élèves augmente légèrement et il y a des postes pour les jeunes qui veulent entrer dans la profession. Mais plus la situation s'améliore, plus il nous faut travailler. C'est à dire qu'il nous faut tout d'abord convaincre nos meilleurs étudiants de devenir professeurs de français plutôt que médecins ou avocats: nous avons un besoin urgent de leur renfort. Ensuite il faut développer davantage nos efforts pour permettre à tous nos collègues d'avoir accès à une véritable formation continue (par exemple des stages de perfectionnement aux USA ou dans un pays francophone). Tout nouveau professeur de français, pour être officiellement certifié devrait avoir passé une année dans un pays francophone (il y a tant de programmes de Junior Year que c'est tout à fait possible); mais il faudrait aussi qu'un stage de perfectionnement d'un été soit possible sinon obligatoire tous les cinq ans une fois la certification obtenue. Je sais très bien qu'à l'heure actuelle ces deux propositions, surtout la seconde, sont plutôt utopiques. Mais, si nous voulons que l'enseignement du français (et des langues étrangères en général) s'améliore et progresse, si nous voulons que la qualité professionnelle de tous nos collègues soit reconnue et justement rétribuée, il faudra bien en arriver là!

C'est pour promouvoir cette cause, c'est pour vous servir que l'AATF existe. Encore faut-il qu'une fois que vous avez payé votre cotisation vous participiez à nos activités et que vous nous fassiez part de vos besoins. Notre congrès annuel est l'occasion de se retrouver ensemble, de s'informer, de découvrir, d'échanger des idées avec des collègues venant de tous les États-Unis. Pour qu'il soit utile et fructueux, nous avons besoin de votre participation, de vos suggestions et de vos contributions. C'est pourquoi je demande à tous ceux qui étaient au congrès de Chicago en novembre dernier de nous faire part de leurs réactions, de leurs critiques, de leurs souhaits, de leurs doléances. C'est pourquoi aussi je demande à tous ceux qui liront ces lignes et qui désirent participer au prochain congrès de New York de m'écrire en me faisant part de leur idées et de leurs projets.

Le congrès de 1985 aura lieu à New York, pendant la semaine de Thanksgiving, en compagnie d'ACTFL et de nos collègues d'espagnol (AATSP), d'allemand (AATG) et d'italien (AATI): ce sera donc un congrès encore plus grouillant et plus animé que celui de Chicago. D'où la nécessité d'un grand effort d'organisation et de coordination ce qui explique que j'aie besoin de recevoir vos suggestions avant le 15 mars.

Comme le congrès de 1986 aura lieu en juillet à Montréal, c'est à dire sept mois seulement après celui de New York, il faut aussi songer dès maintenant à le préparer. Cette fois,

nous serons seuls et nous avons du temps devant nous. Bien entendu nous profiterons au maximum du fait que le congrès aura lieu au Québec: de nombreuses séances seront consacrées à la francophonie nord américaine, à des rencontres avec des écrivains et des collègues québécois, comme nous enseignants de français langue seconde. Mais ceci ne nous empêchera pas d'organiser nos séances habituelles. Il n'est pas trop tôt pour me faire part de vos souhaits, de vos idées et de vos projets: que tous ceux qui songent déjà à être au rendez-vous de Montréal en juillet 86 m'écrivent au plus vite. Je compte sur vous! Merci.

Jean Carduner

ÉCHOS DU CONGRÈS 1984

Sans aller jusqu'à dire que Chicago ne sera jamais le même, on est en droit de souligner le grand intérêt et la très riche diversité des activités qui ont caractérisé notre congrès de 1984, en collaboration avec les sociétés consœurs l'AATG et l'ACTFL. Il a fait beau, ce qui n'est pas toujours à escompter, et les services et locaux offerts par l'hôtel Marriott étaient extrêmement favorables à l'ambiance comme à la cohérence des séances de travail.

En premier chef il faut souligner les nombreuses sections de travail; citons en particulier les séances de l'AATF tant que de l'ACTFL consacrées à la question de "proficiency", comme par exemple "Culture in the French Classroom" présentée par Emily Spinelli et d'autres; et la série de sections littéraires organisées autour d'auteurs de la liste Advanced Placement, qui ont battu les records pour le nombre d'assistants en matière littéraire. Une communication sur la réforme des lycées par le professeur Antoine Prost (Paris I) suscita également un grand intérêt.

Parmi les ateliers offerts par l'AATF celui sur Haïti par Robert Lafayette et Albert Valdman et celui de Roland Simon sur la France actuelle ont attiré beaucoup de monde. Une nouveauté: deux ateliers consacrés à l'ordinateur, le premier visant un état-présent de l'enseignement du français assisté par ordinateur et le second les techniques de recherche.

Faut-il ajouter que les Services Culturels ont offert aux congressistes un élégant vin d'honneur? Que la délégation du Québec arrosa (si l'on peut dire) le beaujolais nouveau? Que les stands d'exposition furent nombreux et fréquentés? Ce sont choses importantes pourtant, des contributions essentielles à un congrès si vivant, si chaleureux et professionnellement si stimulant.

Philip Stewart
Duke University

CLOIS QUARTERLY SUMMARY November 30, 1984

—Prepared and delivered two public service spots on “Foreign Languages and the Economy” and “National Language Needs” for the Public Broadcast Group.

—Successfully pursued increased funding for Title VI of HEA, Chapter I of ECIA, FIPSE, and exchanges. Lobbied for additional funding beyond the Administration request for NEH, Adult Education, and Higher Education. Worked for appropriations for bilingual education, the Education for Economic Security Act, the Soviet and East European Research and Training Program, and the U.S. Peace Institute.

—Sought to ensure that foreign languages were maintained in the final legislation for the Library Services and Construction Act Amendments and the Education for Economic Security Act.

—Worked closely with the National Education Association to facilitate House consideration of the American Defense Education Act, including contacting every Representative. Continued to pursue consideration by the Senate of the Foreign Language Assistance Bill, offered testimony and collaborated with an organizational coalition to support the Omnibus Education Bill.

—Prepared and distributed summaries of the proposed regulations for the Education for Economic Security Act, the Soviet Training Act, and the OMB circular on lobbying.

—Prepared and distributed two legislative updates, two legislative alerts, and two complete mailings to over 500 interested individuals.

—Met with officials for the Departments of Education, State, Defense, and Commerce and from the White House. Collaborated with staff from NEA, ACE, HEG, COSSA, IEELG, NCSS, and COSSA. Presented remarks to ATA, NASLIP, NJBE and NJTESOL, Mid-West TESOL-BE, New Jersey International Educators, NCFLIS, ACTFL, and NCSSFL. Attended receptions for four Senators and nine Representatives.

—Wrote a chronicle updating foreign language activities since 1981 for publication by the Northeast Conference on the Teaching of Foreign Languages.

—Continued to monitor and update information on national commission reports, state activities, and legislation, storing such materials in the new JNCL/CLOIS computer.

—Officially responded to the recommendations on foreign languages and international studies of the National Advisory Board on International Education and the American Association of Universities.

CALL FOR PAPERS

YOUNGSTOWN STATE UNIVERSITY Ninth Annual Conference for Foreign Language Teachers October 25, 1985

The Committee is soliciting proposals for either workshops (2½ hours) or other presentations (30 minutes or 50 minutes), on topics related to the teaching of foreign languages at the high school or college levels.

The deadline for proposals is March 31, 1985. Send proposals or inquiries to: Conference for Foreign Language Teachers, Department of Foreign Languages, Youngstown State University, Youngstown, Ohio 44555.

RESULTS OF AATF NATIONAL ELECTIONS, FALL 1984 For the period 1985-87

Vice President: Anne T. Harrison, Michigan State University

Regional Representative II (New England): Karen Dorsch (Tilton, NH)

Regional Representative VII (West Central): Dianne B. Hopen (St. Paul, MN) Reelected to a second term.

Regional Representative IX (Pacific): Michèle Shockey (Palo Alto, CA)

Representatives Dorsch and Shockey will be replacing retiring Representatives Yolande Petrin and Sr. Eloise-Thérèse Mescall, effective January 1st. Vice President Harrison replaces Philip Stewart of Duke University who has served for six years.

FRENCH EMBASSY

As of December 1, 1984 the French Embassy has relocated. Please note the new address and telephone number:

Ambassade de France
4101 Reservoir Road N.W.
Washington, D.C. 20007
Telephone: (202) 944-6000

AATF NATIONAL BULLETIN

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A SURVEY OF RECENT FILMS IN FRENCH FOR USE IN THE CLASSROOM

Among the many films in French released each year in the United States, some are ideal for use in high school and college classrooms. The following guide is divided into three categories: I. Films which deal with culture and civilization; II. Films suitable for film and literature and film history courses; III. Films for young people, a supplement to an article previously published in the *NATIONAL BULLETIN* in November 1983.¹ Readers should remember that this list is not exhaustive, including only those recently released titles which seem most suitable for each category. A series of articles by this author appeared in *THE FRENCH REVIEW* film column² and provide extensive lists of films adapted from a literary work or for which there is a published screenplay or text. The reader should note that some works in sections I and II are appropriate for college and adult audiences, but probably not for middle school and high school classes. Readers are cautioned to look at the description and rating found in the distributor's catalogue. Should there be doubts regarding the appropriateness of the films, it would be best to arrange a preview screening.

For each film discussed, the original French title and, in abbreviated form, the American distributor are given in parentheses. A full listing appears under "Sources" at the end of the article. If the screenplay (S) has been published by *Avant-Scène Cinéma* (ASC), that information is also included. All films discussed are in French with English subtitles. They are all available in 16 mm and some may be rented or purchased in video cassette.

When booking films, teachers should request the classroom rate. If ordering a number of titles—three or more—a discount is often applicable. If a certain film is to be used every year, one should inquire about long-term lease. Many distributors (especially FAC, FNC, NYF) have extensive libraries of French films. Teachers should obtain and study the catalogues, and discuss their needs with a booker. One never knows, the film that did not exist may indeed exist.

I. Films which deal with culture and civilization

For teachers of French culture and civilization, there are many new releases of great interest. Man at the dawn of civilization is the subject of *Quest for Fire* (*La Guerre du feu*; FNC). Jean-Jacques Annaud based his film on the novel by J.-H. Rosny and he gives a fascinating and, at times, comic look at humans as they discover themselves and the world around them. Three pictures examine life and history in the eighteenth century. Bertrand Tavernier's *Let Joy Reign Supreme* (*Que la fête commence*; NL) recreates France in 1720 when Philippe d'Orléans was regent and Louis XV was a young boy. The director uses authentic and convincing sets, costumes, and dialogue and draws fine performances from Philippe Noiret and Jean Rochefort. *La Nuit de Varennes* (SW) shows the period of the Revolution.

¹"Films in French for Young People: a Guide to Sources," *NATIONAL BULLETIN*, 9.2 (Nov. 1983): 9.

²Please refer to the following articles in *THE FRENCH REVIEW* as indicated: (a) "A Guide to Feature Films Adapted from Novels," 52.1 (Oct. 1978): 208-214; (b) "A Guide to Feature Films and their Screenplays," 53.1 (Oct. 1979): 137-144; (c) "A Guide to Films Adapted from Plays and to Selected Shorts," 54.1 (Oct. 1980): 180-188; (d) "A Guide to New French Films in 16 mm," 55.3 (Feb. 1982): 423-428; (e) "A Guide to Recent Developments in French Film and Video," 56.1 (Oct. 1982): 179-182.

When the King and Queen flee from Versailles, a coach follows them—a coach with a most unlikely group of passengers: Restif de la Bretonne, Tom Paine, and Casanova. Director Ettore Scola provides many authentic details within the framework of this imaginary tale. *Danton* (SW) is Polish filmmaker Andrzej Wajda's account of the struggle between Danton and Robespierre during the Reign of Terror. Although the picture may not always respect history, it raises many crucial questions and invites the viewer to establish parallels between 1794 and 1984.

Life in the late nineteenth century and early twentieth century is portrayed in two very different works: *The Judge and the Assassin* (*Le Juge et l'assassin*; COR; S: ASC: 170) and *La Communion solennelle* (FAC; S: ASC, 185). In the first film, Bertrand Tavernier examines the strange bond formed between a demented criminal and a bourgeois judge in Lourdes. The director paints an historically accurate background against which he studies truth, justice, and morality. In the second film, René Ferret has a group of peasants gather in order to reenact scenes which depict their family history. The picture may be disconcerting but it brings to life people and situations not often seen in cinema. For an engaging look at Paris in the 1930's, there is Guy Casaril's *Piaf—The Early Years* (*Piaf*; FNC). Birgit Ariel is remarkable as the young Piaf, and the soundtrack features many of the "little sparrow's" best songs.

World War II and the Occupation have been at the center of many movies made since 1970, including three more recent films. François Truffaut's *The Last Metro* (*Le Dernier Métro*; MGM; S: ASC, 303-304) deals with the life of theatrical people in occupied Paris. The characters may not be fully realized, but the general atmosphere is most convincing. *Entre nous* (*Coup de foudre*; MGM) by Diane Kurys traces the deep and lasting friendship formed by two women whose lives were marked by their experiences during the war years. The film presents an interesting look at life in the 1940's and 50's, while featuring some solid acting from the leads, Isabelle Huppert and Miou-Miou. For once, the point of view is feminine. From Edgardo Cozarinsky comes the revealing documentary entitled *One Man's War* (*La Guerre d'un seul homme*; NYF). The director uses newsreel footage and selections from the diaries of Ernst Jünger, a German writer and officer living in Paris, to provide a unique view of both the large and small aspects of the Occupation.

The tumultuous events of May 1968 have attracted many writers but only a few filmmakers. Diane Kurys, in *Cocktail Molotov* (NYF), brings a fresh approach to recent history. In this offbeat picture, three young people travel around France and experience the turmoil and exhilaration of May 1968 from afar.

The French colonial experience is examined in *Clean Slate* (*Coup de torchon*; FNC) by Bertrand Tavernier and *Sugar Cane Alley* (*La Rue Cases-Nègres*; FNC) by Euzhan Palcy. In the first work, Philippe Noiret plays a troubled policeman in a remote African village. While the plot may seem implausible, the characters and the locale are portrayed in a gritty, realistic fashion. The second film, based on the autobiographical novel by Joseph Zobel, recounts how a young boy in Martinique struggles to overcome poverty and attain an education. Great skill and love have gone into making this beautiful movie, filled with truth and humanity.

Many recent films deal with various aspects of contemporary life in France. The problems of parents and teenagers are depicted with humor and insight in Claude Pinoteau's *La Boum* (SW), a box office hit with young moviegoers in France. In *A Week's Vacation* (*Une Semaine de vacances*; FNC; S: ASC, 253), another beautifully crafted film from Bertrand Tavernier, a teacher re-evaluates her role as an educator, as a wife, and as a daughter. *Le Sucre* (FAC) by Jacques Rouffio takes an uncompromising look at the dark side of high finance and investment; *L'Argent des autres* (FAC) by Christian de Chologne examines shady banking and business practices with equal candor. And finally, for a sensitive look at how rural life has changed in France, one should consider Georges Rouquier's *Biquefarre* (NYF). In cinéma-vérité fashion, the filmmaker presents the same peasants he had so movingly portrayed in *Farrebique* (FNC), his 1947 masterpiece.

II. Films suitable for film and literature and film history courses

For teachers of film and literature courses, there are some valuable new releases. Several older films are once more available: Jean-Pierre Melville's *Les Enfants terribles* (AL), a splendid version of Jean Cocteau's novel; Robert Bresson's *Les Dames du Bois de Boulogne* (FAC; S: ASC, 196), a classic tale of love and revenge, adapted by Cocteau from an episode in Diderot's *Jacques le fataliste*. Among recent films, three titles clearly stand out. *Birgit Haas Must Be Killed* (*Il faut tuer Birgit Haas*; FNC) by Laurent Heynemann and based on the novel by Guy Teisseire is a taut psychological thriller involving terrorism. The film has crisp direction and distinguished acting by Jean Rochefort and Philippe Noiret. *La Truite* (SW) by Joseph Losey stars Isabelle Huppert as an independent woman who becomes involved with an odd assortment of men. The source for this unusual picture is Roger Vailland's novel. Of special interest is *Swann in Love* (*Un Amour de Swann*; FNC; S: ASC, 321-322) by Volker Schlöndorff. This version of Proust's work of fiction features Jeremy Irons and Alain Delon: it will certainly have admirers as well as detractors. Finally, two other movies possess original, sparkling screenplays which may be read as works of literature or as preparation for screening. Eric Rohmer wrote and directed both films: *Le Beau Mariage* (MGM; S: ASC, 293) and *Pauline à la plage* (FNC; S: ASC, 310).

For teachers of film history classes, some important older films are now available. For years, only a few films made during the period of the Occupation were distributed in the United States. These recently released titles are most welcome, for they give a better understanding of this complex era. In *Le Destin fabuleux de Désirée Clary* (FAC), Sacha Guitry brings Napoleon to life in a well-done historical drama. In *L'Assassinat du Père Noël* (FAC), Christian Jaque adapts Pierre Véry's novel—a charming tale of reality and illusion set in a village in the Alps. In *Goupi mains rouges* (FAC; S: ASC, 203), Jacques Becker adapts another novel by Pierre Véry—the story of a peasant family involved in doings which are not always honest. Of major interest are two films by Jean Grémillon: *Lumière d'été* (FAC) and *Le Ciel est à vous* (FAC; S: ASC, 276). The first is a sombre work about class struggle and about good and evil. The second, in which Madeleine Renaud stars as a woman aviator, is a hymn to courage and freedom. And then from the 1950's, there is Jean-Pierre Melville's *Bob le flambeur* (SW), a fascinating version of that classic American genre, the gangster film.

III. Films for young people

Some of the films mentioned above are ideal for young people in middle school and high school classes. *Sugar Cane Alley* and *La Boum* would be excellent choices since their characters are youngsters. *Danton*, *Biquefarre*, *Farrebique*, *Le Ciel est à vous*, *A Week's Vacation*, and *Bob le flambeur* also merit consideration.

The article "Films in French for Young People: a Guide to Sources" (see footnote 1), omitted an important distributor: The French Library of Boston. The Library has the comedies of René Clair and Jacques Tati; some excellent thrillers—*Rififi* and *Diaboliques*; an extensive collection of films by Marcel Carné, and a number of good shorts. The Library sponsors screenings and many events in French. There is also a correction to the article: the short films attributed to Trans-World Films are actually distributed by the International Film Bureau.

This brief survey reflects only some of the many titles available from American distributors. Films can make historic figures and events come alive; they can create a new awareness of French life and culture; and, they can bring a new dimension to the discussion of a literary work. They can also give our television- and movie-oriented young people a chance to see how their French counterparts live, think, and speak. French cinema is universally recognized as one of the world's greatest. For the teacher of French it can be a rich and valuable resource.

Robert M. Webster
Fairfield University

Sources:

(AL) Almi, 1585 Broadway, NY, NY 10036; (212) 391-2282
(COR) Corinth Films, 410 E. 62 St., NY, NY 10021; (800) 221-4720
(FAC) FACSEA, 972 Fifth Ave., NY, NY 10021; (212) 570-4407
(FNC) Films Inc., 440 Park Ave. S., NY, NY 10016; (800) 223-6246
French Library of Boston, 53 Marlborough St., Boston, MA 02116; (617) 226-4351
International Film Bureau, 322 S. Michigan Ave., Chicago, IL 60604; (312) 427-4545
(MGM) MGM/UA, 1350 Ave. of the Americas, NY, NY 10019; (800) 223-0933
(NL) New Line Cinema, 575 Eighth Ave., NY, NY 10018; (212) 239-8880
(NYF) New Yorker Films, 16 W. 61 St., NY, NY 10023; (212) 247-6110
(SW) Swank Motion Pictures, 60 Bethpage Rd., Hicksville, NY 11801; (800) 645-7501
Trans-World Films, 322 S. Michigan Ave., Chicago, IL 60604; (312) 922-1530

CORRECTION

Please note the following corrections to the article "Congrès de la F.I.P.F. à Québec, Juillet 1984," *NATIONAL BULLETIN*, 10.1 (September 1984); 2, sent to us by M. Emile Bessette, Président Honoraire of the F.I.P.F.:

"J'ai lu avec beaucoup d'intérêt et de satisfaction l'article...sur le Congrès de la FIPF à Québec... Permettez-moi, cependant, d'y relever deux erreurs. Ce sont des professeurs de français de 90 pays, et non de 35, qui ont participé à ce congrès. En outre, les subsides accordés à l'AATF en vue de réduire les droits d'inscription l'ont été non pas par le Gouvernement canadien, mais par le Gouvernement québécois."

We thank M. Bessette for this information and we apologize for the errors.

JBG

1985 NEH SUMMER SEMINARS FOR COLLEGE TEACHERS

The National Endowment for the Humanities announces 76 seminars for college teachers at undergraduate and two-year colleges to be offered during the summer of 1985 at 43 different institutions across the United States and one institution in Paris. These seminars will deal with a rich variety of topics central to the humanities and will provide teachers the opportunities both to work with a distinguished scholar and colleagues in an area of mutual interest, and to pursue individual study and research. Each of the twelve participants in a seminar will receive a stipend of \$3000 to cover travel to and from the seminar location, books, and research and living expenses. Copies of the NEH brochure describing the content of each seminar are available from the Public Affairs Office, Room 409, NEH, Washington, D.C. 20506. For more detailed information and for application forms, please write directly to the seminar directors at the addresses indicated. The application deadline is April 1, 1985.

The following seminars are of particular interest to college teachers of French:

1. Images of Paris in Modern Art

June 17-August 9, 1985

Theodore Reff, Department of Art History
Summer Session Office, 418 Lewisohn Hall
Columbia University
New York, NY 10027

Seminar location: Reid Hall, Columbia University, Paris, France

This seminar will focus on the representation of Paris in painting, drawing, printmaking, photography, film, and literature from 1850 to 1920. Topics to be considered are the demographic and physical development of Paris, the significance of specific urban subjects as settings and symbols, and the changing Parisian images in the works of Romantics and Realists, Impressionists and Post-Impressionists, Fauvists and Expressionists, and Cubists and Orphists.

The seminar is designed to appeal primarily to college teachers of modern art and photography, but those individuals in film and modern French history and literature are also encouraged to apply.

2. Politics of the Image: French Film and Fiction Between the Wars

June 17-August 9, 1985

Andrew Dudley and Steven Unger,
Program in Comparative Literature
University of Iowa
Iowa City, Iowa 52242

Seldom has the relation of aesthetics to politics been more momentous than in the final decade of the French Third Republic, when the weaknesses of successive regimes were balanced by the growth of intellectual classes that competed for cultural power. This seminar will study films and novels of that era in the context of a social vibrancy that will be the starting point of this study, rather than an epiphenomenon. Beyond the more familiar writings of Gide, Valéry, and Mauriac, the seminar will focus on disaffected figures who provide visions of apocalypse (Céline), revolution (Malraux), and fascism (Drieu La Rochelle). In film, participants will examine the progression from the surrealism of Bunuel and Vigo to the Popular Front works of Prévert and Renoir, which redefines the social role of cinema within wider

spheres of culture such as music, painting, and theater. Applications are encouraged from college teachers of French, film, history, art history, philosophy, and comparative literature.

3. Feminist Criticism: Issues in Literary Theory

June 17-August 9, 1985

Jane Gallop
Center for Twentieth-Century Studies
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, Wisconsin 53201

4. Theatrical Exploration of Sixteen International Plays

June 17-August 9, 1985

Albert Bermel
Department of Speech and Theater
Herbert H. Lehman College, CUNY
Bronx, NY 10468

5. Avant-Garde Theater in Europe and the United States,

June 17-August 9, 1985

Thomas Bishop
Department of French and Italian
New York University
19 University Place, 6th Floor
New York, NY 10003

MEMBERS' NOTES

Now and in the future, this column will contain information concerning special honors awarded to members of AATF. Should you have any information of this nature to share, please send it to the editor.

JBG

The following foreign language educators were honored with awards at the recent ACTFL Annual Meeting in Chicago:

Jean S. Hughes, a teacher of French and English at the Ordean Junior High School in Duluth, MN, is the recipient of *The National Textbook Company Award for Building Community Interest in Foreign Language Education*.

Constance Kay Knop, Professor of Curriculum Development, French and English as a Second Language at the University of Wisconsin-Madison, received the *Florence Steiner Award for Leadership in Postsecondary Foreign Language Education*.

Robert C. Lafayette, Professor of Language Education at Indiana University, received the *Nelson Brooks Award for Excellence in the Teaching of Culture*.

Among the new ACTFL officers recently elected is *Robert J. Ludwig*, Chairperson, Foreign Languages, Mont Pleasant High School in Schenectady, NY, Supervisor, Bilingual Education, Schenectady School District, and teacher of French, elected to the ACTFL Executive Council.

For additional honors, see "RESULTS OF AATF NATIONAL ELECTIONS. FALL 1984," p. 2. and "CHAPTER NEWS," p. 17.

CCIP STAGE PÉDAGOGIQUE

An Introduction to Commercial French

In the wave of interest in commercial French which is currently sweeping the profession, a traditionally-trained teacher may wonder where to look for retraining. An almost ideal way to get one's feet wet is the two-week *stage pédagogique* which has been offered for teachers for the past several years by the *Chambre de Commerce et d'Industrie de Paris (CCIP)*.¹ The seminar is one of a series of short courses offered for foreigners interested in becoming acquainted with the world of business in France.

What can a teacher who chooses this program expect to encounter? I participated in this seminar in the summer of 1984 and found it an excellent way to take the plunge into commercial French.

The *CCIP* seminars attract a world-wide clientele. The sixty participants who assembled last July 2 came from twenty-two different countries. Teachers in American colleges and universities accounted for twenty-two of the sixty. Almost half of the participants were native speakers of French, many being French people living abroad. The group varied widely in business background and in the business sophistication of their students. In this respect, the true novice gained the most from the program; experienced teachers of commercial French may have found some parts of it too elementary.

The dynamic team of excellent teachers had planned a fast-paced, intensive, and varied program. The atmosphere was relaxed and informal, yet serious and productive. The wide variety of activities kept interest levels high despite a heavy schedule which ran from 9:00 A.M. to 5:00 P.M. or later.

Contrary to my expectations, the program was not at all a crash course in business practices. The emphasis was indeed on pedagogy. It was designed to orient the participants towards application in a business course of much information which they had already acquired in their previous study of French culture.

Almost every teacher has a latent fund of business knowledge which can be drawn upon in a beginning commercial French course. Common situations such as buying and selling, as well as cultural information about transportation, media, advertising, and correspondence, are basic elements in the world of business. The *CCIP* program trained us to look at business language from this practical viewpoint and to draw upon authentic documents to bring business transactions alive to students.

The *CCIP* staff put into practice their philosophy of involvement of students in realistic situations by means of innovative classroom techniques, many of which a French teacher could adapt to other courses. The pedagogical strategies included small group tasks, analyses of videotaped scenes, games, and simulations, as well as more traditional lectures and presentations.

A most useful feature of the program was an attempt to put the participants in touch with the appropriate resources. Textbooks of great variety were available for examination, publishers came to exhibit materials, and addresses were provided for many sources of pedagogical documents. Participants also became acquainted with the examinations for foreigners given by the *CCIP* for the *certificat* and the

diplôme, certifying at two levels the proficiency of students in commercial French.

Taking advantage of the Paris location, the group visited French businesses and benefited from guest speakers. A visit to the Bourse (still a chalk-and-blackboard operation, to be computerized within the next few years) was a highlight. The program included a social outing—an evening on a *Bateau Mouche*—and most participants managed to squeeze in a couple of films, plays, or concerts, making two very busy weeks.

Housing for the period could be obtained at a *foyer* suggested by the *CCIP*. For many, the contact with other *stagiaires* and the after-class discussions were an important benefit of the program. The cost of the *stage pédagogique* in 1984 was 4500 francs, including room and all meals. Future participants should also check into the scholarships which are available for this program.

Participants ended the program with confidence in their ability to design and teach an introductory commercial French course, acquired in the pleasant surroundings of Paris in the early summer.

Alice J. Strange

Southeast Missouri State University

CONGRÈS DE L'AATF 1985 À NEW YORK, 1986 À MONTRÉAL. Tous ceux qui voudraient proposer des idées pour des ateliers en vue des congrès de New York ou de Montréal sont priés de s'adresser directement à:

Mme Rebecca Valette
16 Mount Alvernia Road
Chestnut Hill, MA 02167

LANGUAGE ASSISTANT PROGRAM

The language assistant program (*assistant de langue*), sponsored by the French Ministry of Education, is an exchange program for college graduates who assume temporary teaching responsibilities in the host country.

An American language assistant is placed in a lycée in France. The assistant receives a stipend from the French government and is covered by French medical insurance. Often, the assistant receives a reduction on lodging and on meals taken at the lycée or at a university.

The French language assistant is recruited by American colleges and universities, which then enter into a contract with the student for the academic year. It is anticipated that some arrangement can be made for medical coverage and reduced rates for food and lodging. The individual college or university pays the French student's stipend.

As there is a disproportionate number of French assistants being placed in Great Britain as compared to the United States, the Ministry of Education hopes that more American colleges and universities will learn about and participate in this program. It provides an excellent opportunity for American students of French to meet native speakers who are close to their own age and to communicate in the language they are learning.

For more information and for application forms, please write to Mrs. Edwards, Service Culturel, Ambassade de France, 4101 Reservoir Road N.W., Washington, D.C. 20007 or call (202) 944-6000. The deadline for all applications is March 1, 1985 for the 1985-86 academic year.

¹For information on this and other *CCIP* programs, write to the Direction de l'Enseignement de la C.C.I.P., 14, rue Chateaubriand, 75008 Paris, France.

THE MUSE IS AMUSED

In present-day language teaching one is urged to find time for creative activities. What is a creative activity? It is characterized by originality and expressiveness. It is imaginative.

The following idea is suggested. The writer of this article has used the activity and suggests that colleagues try it to "see how it works." The teacher writes a four-syllable word on the blackboard and asks the students to find the smaller words that are contained in the long word. After the first time, the students handle the whole thing. They tend to make their own rules. For example, a letter may be used over and over again to form additional words. Each student composes his own arrangement of words. As follows:

Rhinocéros
Éros
Rose
si
rose
en
rose
si
rose
en
noces.

Rhinocéros
Ri
Ro
Ri
Ro
Roc
Ré
So
Ré
Ri
Ro
Sono

Crocodile
croc
cric
cri
cri-cri
roc
rococo
coco

libellule
bulle
belle
elle
lui
libellule

Paroutaud
Par
Où
Toto?
au
Tour
autour
Patata

that there are words within words. And worlds within worlds. It promotes the use of the dictionary. Is *Éros* a word? It sharpens the wits, as does Scrabble. It affords a pause in the day's occupation. It is amusing. It promotes emulation. It is a change of pace. It may produce a poem of great beauty and charm. It may enrich the vocabulary.

In far-off nursery days we were reprimanded: "Don't play with your food." But it is all right to play with words. The best people do it. Gertrude Stein gave us (the "given" word here could have been "Rosaries"):

A rose
is a rose
is a rose.

Students now give us:

Roc
Rococo
Croco
Crocodile.

Margaret Paroutaud
Monterey, California

A SURVEY OF RESOURCES FOR TEACHERS OF FRENCH CIVILIZATION

In all courses from elementary French through graduate-level literature seminars, it is necessary and enjoyable to discuss French history, geography, politics, economics, art, music, and other such topics as they relate to the subject at hand. The purpose of this essay is to offer some practical advice on how to acquire information about the many potential areas of interest. In presenting civilization at any level, the first decision that must be made concerns the apportionment of emphasis between the past and the present and between the intrinsic characteristics of France and its people and the ever-changing manifestations of these underlying qualities. No matter what the focus may be, a special effort must be made to eradicate erroneous stereotyped notions about France and the French.

Before concentrating on specifics, one should reflect upon the notion of French culture in general. Although written before May 10, 1981, an excellent book for anyone interested in French civilization and history is *CONTEMPORARY FRENCH CULTURE AND SOCIETY*, edited by Georges Santoni (Albany: SUNY Press, 1981). The first sixty pages, by Laurence Wiley, are indispensable reading. The forty-page bibliography is invaluable. Also enlightening is Edward C. Knox's "Report on the Teaching of Civilization," *FR*, Feb. 1983, 369-378; see also Priscilla Clark's review essay and bibliography in *FR*, April 1984, 746-751. *LE FRANÇAIS DANS LE MONDE* is another treasury of information about France, the teaching of language and culture, and pedagogical advice. The eight issues per year cost 150 francs (70, Bd Saint-Germain, 75288 Paris Cedex 06).

One possible model to consult in organizing one's syllabus or private course of study is the outline and list of cross-references in the *MICROPAEDIA* section of the *ENCYCLOPEDIA BRITANNICA*. This set is available in most libraries.

There is no shortage of sources by which one can become familiar with the history and artistic accomplishments of the past. Any good library will have abundant material, at

What does one hope to achieve in this sort of activity? It helps students become sensitive to language. It teaches

least in English. Books worthy of acquisition by the teacher for permanent use include the collection "Nouvelle Histoire de la France contemporaine" in the series *POINTS-HISTOIRE*, 16 volumes (to date) published by Les Éditions du Seuil. For a condensed yet clearly written review of history, along with a helpful chronology in the appendix, consult Pierre Miguel's two-volume *HISTOIRE DE LA FRANCE*, published in paperback by Marabout. The single most valuable and complete history, a 750-page paperback with two columns of dense print per page at the reasonable price of 131 francs, is Georges Duby's *HISTOIRE DE LA FRANCE* (nouvelle édition mise à jour) Larousse, 1982.

The French books just mentioned, as well as others referred to in this essay can be ordered from bookstores in France at rates significantly lower than those charged by outlets in American cities. If the order is sent on school stationery, the books will be shipped with no deposit required, and a teacher's discount is accorded, usually 5%. The order ordinarily arrives in 4-6 weeks, and you can send a check in dollars or obtain by phoning the international department of your bank a check in French francs. Request air-mail shipment, at extra expense, if desired. There are surely a thousand reputable bookstores that could provide these services, but I have always been satisfied with Bazin, 29, rue des Roses, 21000 Dijon and À La Sorbonne, 23, rue de l'Hôtel des Postes, 06000 Nice. Remember that all such expenses are deductible if you itemize on your income tax return.

An area of study that serves as a background to the study of either historical or contemporary France is that of geography. Unfortunately, American students are often weak in this field. Being able to identify and point out on the map the nations of Europe is essential. The students should be familiar with the contours of France, the location of major cities, regions, and rivers. They should know the population of the country. It is not necessary to be able to name and locate all the *départements*, only the former provinces and current administrative regions. Analyzing weather forecasts from French newspapers or recorded from the radio, in conjunction with a map, is an efficient means of instilling this type of knowledge.

Even if a teacher has an adequate knowledge of French history and deep culture, it can become a real chore to keep abreast of news from France. Ideally, one must be willing and able to spend several hours a week in the current periodicals section of the library, if indeed the desired publications are available there. One way of lessening the inconvenience is a personal subscription or two. In my opinion, the best single choice is *L'EXPRESS*. There is an introductory rate of 26 weekly issues for \$35 or 52 for \$60 (Service abonnements, 31, cours des Juillottes, 94705 Maisons-Alfort Cedex). It is not necessary to pay in advance. *L'EXPRESS* is probably the best and least expensive weekly source of up-to-date information. It has the distinct advantage over most other French magazines available of arriving rapidly; it usually arrives around Wednesday, having appeared on newsstands in France the previous Friday. Some may find that it dwells too much on French politics, but the same is true of almost all serious newspapers and magazines. It is well worth the \$1.35 per issue.

LE POINT (140, rue de Rennes, 75006 Paris) is in some respects more varied in content and style, but it is also less reasonably priced at 952 francs per year. It takes about five or six weeks to arrive, making the news content rather

stale. As for newspapers, *LE MONDE*'s weekly international edition gives a concise summary of French and foreign news. It arrives quickly enough; the U.S. air mail rate is 355 francs for one year (5, rue des Italiens, 75427 Paris Cedex 09).

PARIS MATCH often carries serious news analyses and interviews and has colorful pictures and interesting ads. Some may consider many of the other articles sensational; *MATCH* also has an undeniable preoccupation with the royal family of Monaco—but this can only be interpreted as a reflection of the interests of its readership, a significant segment of the French population. *LE NOUVEL OBSERVATEUR* (one year for 512 francs, tarif étudiant 420 francs, 215, Bd MacDonald 75944 Paris Cedex 19) is quite substantive. *ELLE* may seem to lack sufficient worthwhile content in some respects, but the photos and ads are rich in cultural information (6, rue Ancelle, 92521 Neuilly-sur-Seine). *LE FIGARO MAGAZINE*, a weekly except during August (83, rue Montmartre, 75116 Paris), seems to be aimed at right-of-center, wealthy readers. Its ads and articles are indeed noteworthy.

Two other weekly news magazines have become available in the past year or so. *LES NOUVELLES* (\$90 per year, address: 11-03 46th Ave., Long Island City, NY 11101, or 2, rue Christine, 75006 Paris), which calls itself *un hebdomadaire de gauche*, ought to be considered alongside *MAGAZINE HEBDO* (33, rue Jean-Goujon, 75008 Paris), which proclaims itself to be *un hebdo d'opposition*. These two publications, like *LE NOUVEL OBSERVATEUR* and certain other magazines, could serve to illustrate to American students the concept of politically oriented news reporting, so common in French newspapers especially.

A more general-interest weekly magazine is *VSD* (meaning *vendredi, samedi, dimanche*; 6, rue Paul Baudry, 75383 Paris Cedex). *VSD* follows the format of *PARIS MATCH* in many respects but is more sophisticated.

In an effort to become familiar with as many of these publications as possible, it may well prove worthwhile to write and request a sample issue along with precise subscription information. At least some of the publishers are sure to respond with a free sample.

An insufficiently known resource available to foreign teachers of French is *SODEC* (Service d'Orientation et de Documentation pour l'Enseignement de la Civilisation, 1, avenue Léon-Journault, 93210 Sèvres). They publish *INFORMATIONS SODEC* ten times a year (1983 rate, 88 francs), a bibliography, with some quotations and clippings, of recent articles from the French press on dozens of current topics. For a modest price they will send photocopies of requested articles. If you do not care to subscribe to the bibliography, they will still send articles if you tell them what subject you need information about.

If a good short-wave receiver is available, that is a fine source of up-to-the-minute news. This topic has been thoroughly discussed over the years in *THE FRENCH REVIEW*. An excellent article on the subject by Joseph Wipf, "Shortwave Radio and the Second Language Class," appeared in *THE MODERN LANGUAGE JOURNAL*, Spring 1984, 7-12 as well as the article by Carl Garrott, "The Shortwave Radio: The Underutilized Medium for French Classes," in *NATIONAL BULLETIN*, Jan. 1984, 2-3.

Anyone can request the Hatier-Didier USA catalog from the publishers at 220 E. 95th St., NYC 10128. They announce a completely revised edition of R. Steele's *L'EXPRESS*, a 160-page collection of recent articles and editorials, accompanied by ancillary pedagogical material. Also of potential interest is *TEXTES POUR AUJOUR'HUI: ENQUÊTES, REPORTAGES, INTERVIEWS, EXTRAITS DE "ELLE"*, edited by R. Steele and A. Deville-Bourbon. Another interesting catalog is available from Hachette, Enseignement Étranger, 79, Bd Saint-Germain, F-75288, Paris Cedex 06. Therein are advertised such familiar and appreciated texts as Girod and Grand-Clément's *COMMENT VIVENT LES FRANÇAIS*, Blancpain and Couchoud's *LA CIVILISATION FRANÇAISE*, and Michaud and Torrès's *LE NOUVEAU GUIDE FRANCE*. It would be advisable to request these catalogs, just to be placed on the publishers' mailing lists.

Several outstanding textbooks have appeared recently. One example is Saint-Onge and King's *INTERCULTURE* and the accompanying grammar and workbook *INTERACTION*, published by Heinle and Heinle, 1983, in which the authors discuss the study of culture in general and make striking comparisons between French and American ways of life and world views. Delière and Lafayette's *CONNAÎTRE LA FRANCE* (Heinle and Heinle, 1983) is also quite useful, incisive, and attractive. Another excellent new text that deals extensively with contemporary culture is *L'HEXAGONE, C'EST LA FRANCE*, by Poletti and Lillard (Holt, Rinehart and Winston, 1984). It reviews many facets of life and common attitudes in present-day France and makes provocative comparisons with the corresponding features of American culture. Less stimulating, yet informative, is Paoletti and Steele's *LA CIVILISATION FRANÇAISE QUOTIDIENNE* (Hatier, 1982). Although Oudot and Gobert, the authors of *LA FRANCE: CULTURE, ÉCONOMIE, COMMERCE, AN INTRODUCTION TO BUSINESS FRENCH* (Houghton Mifflin, 1984) intend their book to be adopted for courses in that growing branch of French studies, this work provides a wealth of information that most of us lack, and it is replete with bold statements and keen insights concerning today's France and its future. For more information on these textbooks, perhaps even a free examination copy, write to the publishing companies, whose addresses can be found in recent issues of *THE FRENCH REVIEW*.

Theodore Zeldin's *LES FRANÇAIS* (Fayard, 1983; 89 francs), the French edition of his recent tome on France and the French *mentalité*, adds further to our collection of analyses by outsiders, who necessarily have a perspective different from that of a native, who is often blind to what shocks, amuses, bores, or delights a foreigner. Another sterling presentation of facts and opinions that should interest Anglo-Saxons is John Ardagh's *FRANCE IN THE 1980's* (Penguin, 1982).

A huge commercial success in France, on the list of best-sellers for over a year, is François de Closets' *TOUJOURS PLUS* (Grasset, 1982, 69 francs; now available in Livre de Poche #5842, 22 francs), in which the author exposes to his compatriots the sacred unfair practices in the French governmental, social, and power structure that perpetuate injustice and make a mockery, in his opinion, of the motto *liberté, égalité, fraternité*. The *possédants* want more and more at the expense of the disadvantaged majority and they get it, he says.

The publications written in French and indicated in this survey have a value beyond that of transmitting information and opinions. They afford all teachers, even native speakers, the opportunity to enlarge their vocabulary and profit from models of well-wrought prose. These texts are ideal sources for written and oral reports that can be assigned to students.

There are many dictionaries available. Everyone knows *LE PETIT LAROUSSE* (1984 edition, 163 francs). Another excellent dictionary that rarely fails to explain what one needs to know is the *DICTIONNAIRE USUEL ILLUSTRÉ FLAMMARION*, edited yearly (1984 edition, 135 francs). In order to decipher acronyms, find out more about contemporary institutions mentioned in other books, look up information about historical or modern figures, or to find maps of any country or *département*, the *QUID* is a marvelous reference tool. Next to a good set of dictionaries, this is probably the most important book a French teacher should own—1800 pages of precious information. The yearly *QUID*, edited by Michèle and Dominique Frémy, is published by Robert Laffont, S.A., 6, Place Saint-Sulpice, 75006 Paris (1984 edition, 150 francs; new edition each October). Two single-volume encyclopedias are the *ROBERT 2* and Larousse's *L1* (465 francs).

American TV, magazines, and newspapers are usually disappointing as sources of news about France. *THE NEW YORK TIMES* and *THE WASHINGTON POST* are probably exceptions to this generalization. The two principal American news magazines give scant coverage to events in France, whereas the United States figures quite prominently in the French press, even if the reporting seems biased or distorted to an American. In spite of what has just been said, attention should be called to an exceedingly helpful bibliography, available in many municipal and university libraries: the frequently up-dated *MAGAZINE INDEX*. It cites articles and book reviews on many hundreds of topics that appear in 400 English-language magazines and journals. A complementary *NEWSPAPER INDEX* also exists. Both display the listings on a screen; high-speed scanning is facilitated by buttons and knobs.

It is my hope that the foregoing survey of resources and the suggestions and information in this report will be of assistance to other teachers of French, both to those who conduct courses exclusively devoted to civilization and culture and to those who teach about any other aspect of French language or literature.

Timothy Scanlan
University of Toledo

FRENCH CULTURE QUESTIONNAIRE¹

- Which is *not* a noted French painter?
a) Quentin de la Tour b) Louis David
c) Philippe de Champaigne d) Pierre Boulez
- With which geometrical shape do the French often associate their country?
a) a square b) a hexagon c) a triangle d) an octagon
- The symbol of "le peuple français" is _____.
a) la dinde b) l'aigle c) le vautour d) le coq
- Which is not, and could not be, the name of a *département*?
a) Savoie-Maritime b) Pas-de-Calais c) Côte-d'Or
d) Finistère
- Bernard Hinault is a noted _____.²
a) journalist b) novelist c) bicycle racer d) comedian
- What do the letters in TF1, A2, and FR3 stand for?³
a) Total en Francs, Actualités, Fin Rusé
b) Tour de France, Acrobatie, Fermier Rustique
c) Télévision Française, Antenne, France-Régions
d) Tauromachie Française, Assiduité, Forum Républicain
- In 1984 which is *not* a subject of intense concern?
a) scrapping the Eiffel Tower
b) unemployment
c) state control of Catholic schools
d) foreign trade balance
- Which does France *not* have in 1984?
a) nuclear power plants
b) atomic-powered submarines
c) nuclear missiles
d) American troops within its borders
- Which man was *not* a famous military leader before going into politics?
a) Giscard d'Estaing b) Pétain
c) MacMahon d) De Gaulle
- "La drôle de guerre" took place on which front?
a) northern b) southern c) eastern d) western
- Napoléon Bonaparte's most famous nephew was:
a) Napoléon II b) Napoléon III c) César Franck
d) Paul Léautaud
- Charlemagne was a king of the _____.
a) Celts b) Huns c) Franks d) Saxons
- La Tour Eiffel* was inaugurated in _____.
a) 1889 b) 1850 c) 1893 d) 1917
- Which sport is associated with Roland Garros?
a) track b) soccer c) golf d) tennis
- Formule 1* is a term associated with _____.
a) automobile racing b) le hit-parade
c) a soft drink d) a shampoo
- Which does not belong in the same group as the other three?
a) Robbe-Grillet b) Diderot c) Voltaire d) Rousseau
- Which country was not an ally of France in World War II?
a) U.S. B) Italy c) England d) Canada
- The crisis called "les événements de mai" took place in _____.
a) 1932 b) 1830 c) 1983 d) 1968
- The most serious problem the French President had to deal with in the early 1960's was _____.
a) la question algérienne b) l'O.P.E.P.
c) l'O.L.P. d) les séparatistes corses
- Where are stamps sold in France besides the *bureau de poste*?
a) dans les banques b) dans les pharmacies
c) dans les tabacs d) dans les stations-service
- After Paris, the city with the largest French-speaking population is
a) Lyon b) Bruxelles c) Montréal d) Marseille
- The *Premier Ministre* of France on April 1, 1984, was _____.⁴
a) Laurent Fabius b) Pierre Mauroy
c) Michel Rocard d) Raymond Barre
- Which amount is closest to the current value of the French franc?
a) 25 cents b) 36 cents c) 13 cents d) 5 cents
- Which of the following knew President Woodrow Wilson best?
a) Maurice Grévisse b) Jules Ferry
c) Félix Faure d) Georges Clemenceau
- The standard paid vacation in France is _____ weeks.
a) 5 b) 4 c) 3 d) 2
- The French national anthem is _____.
a) "Ça ira" b) "La Marseillaise"
c) "Te Deum" d) "Je ne regrette rien"
- The French work week is _____ hours.
a) 40 b) 39 c) 45 d) 42
- The Paris Stock Exchange is called _____.
a) le Crédit Commercial b) la Banque de France
c) la Bourse de Paris d) le Fisc
- In French, The English Channel is called _____.
a) la Petite Bleue b) le Pas de Calais
c) le Canal Anglais d) la Manche
- A famous Roman general who battled in what is now France was _____.
a) Julius Caesar b) Trajan c) Hadrian d) Caligula
- If asked the colors of the French flag, a French person would reply _____.
a) "rouge, blanc, bleu" b) "bleu, blanc, rouge"
c) "bleu, rouge, vert" d) "blanc, jaune, marron"
- The character who symbolizes France, as Uncle Sam symbolizes the U.S., is _____.
a) le bonhomme Michelin b) le Père Fouettard
c) Bison Fûté d) Marianne
- Which is not an important French river?
a) la Seine b) la Loire c) le Rhin d) le Styx

34. The greatest distance one could travel in a straight line in France is approximately _____.
a) 1000 km b) 1500 km c) 750 km d) 2000 km
35. Which body of water does *not* touch France?
a) the Adriatic Sea b) the Atlantic Ocean
c) Lake Geneva d) The Mediterranean Sea
36. The minimum legal voting age in France is _____.
a) 18 b) 19 c) 20 d) 21
37. How many numbered *Républiques* have there been so far?
a) 3 b) 4 c) 5 d) 6
38. The letters SNCF stand for _____.
a) Sans Nulle Charité Foncière
b) Si Nous Connaissons la France
c) Société Nationale des Collectionneurs de Fèves
d) Société Nationale des Chemins de Fer Français
39. A famous Gaulois general was _____.
a) Vercingétorix b) Astérix c) Idéfixe d) Rixe
40. How many numbered *Empires* have there been thus far?
a) 1 b) 2 c) 3 d) 4
41. Louis Blériot became famous as _____.
a) a philosopher b) an aviator c) an architect
d) a bishop
42. The most popular spectator sport in France is _____.
a) tennis b) baseball c) track d) soccer
43. The most well-known communist newspaper in France is called _____.
a) *L'Humanité* b) *le Figaro*
c) *France-Soir* d) *Paris-Turf*
44. The current president is a member of which political party?
a) le R.P.R. b) le P.S. c) le P.C. d) le R.I.P.
45. Which of the following does not border on France?
a) le Luxembourg b) l'Andorre c) le Portugal
d) Monaco
46. The President of France is elected for _____ years.
a) 4 b) 5 c) 6 d) 7
47. The current population of France is closest to:
a) 41 million b) 63 million c) 54 million d) 77 million
48. The current President of France is:
a) François Mitterrand b) Valéry Giscard d'Estaing
c) Yves Montand d) Georges Marchais
49. Which of these was not a famous composer?
a) Debussy b) Ravel c) Berlioz d) Delacroix
50. Yannick Noah is best known for his involvement in:
a) tennis b) social work c) medicine d) politics
51. "La Ville Lumière" is _____.
a) Nantes b) Saint-Tropez c) Paris
d) Châlons-sur-Marne
52. The French Revolution that led to the decapitation of Louis XVI began in _____.
a) 1789 b) 1830 c) 1848 d) 1870
53. Which of the following is *not* a port city?
a) le Havre b) Toulon c) Clermont-Ferrand
d) Nantes
54. Which city is not on the Atlantic coast?
a) Toulon b) Lorient c) La Rochelle d) Biarritz
55. Which is *not* a former French colony?
a) Cuba b) le Maroc c) le Tchad d) la Tunisie
56. The king who was also made a saint by the Catholic Church is _____.
a) Louis IX b) Henri III c) Louis XI d) Charles X
57. Who is alleged to have claimed, "Paris vaut bien une messe."?
a) Hughes Capet b) Henri IV c) Mérovée
d) Jacques Chirac
58. The Paris subway is called _____.
a) le Tube b) l'Express Souterrain
c) le Rail-Pneus Rapide d) le Métro
59. The diploma received upon passing a formidable exam at the end of *lycée* studies is _____.
a) l'agrégation b) le deug c) le bac d) la maîtrise
60. The most recent king of France was _____.
a) Henri VIII b) Louis XVIII c) Charles X
d) Louis-Philippe Ier

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University of Toledo

Answers can be found on page 13.

*This sixty-item multiple choice test was part of the testing at the University of Toledo Foreign Language Day, April 1984. It reflects one distribution of emphases in the study of French culture. In many cases, the wrong answers allude to other important topics or figures in the study of French civilization.

*Laurent Fignon won the 1984 *Tour de France*.

**Canal Plus*, pay TV, was to begin in November 1984.

*Laurent Fabius, then aged 37, was named Premier Ministre by François Mitterrand in July 1984.

Increasing Interaction in the Classroom: The Hidden Picture Activity

Spontaneous interaction in the target language is usually the result of carefully planned and interesting activities that offer students both linguistic support and the motivation to communicate with another person. In *Communicative Language Teaching*¹ William Littlewood offers several problem-solving activities that contain these two crucial elements for successful linguistic interaction. The following activity is based in part on Littlewood's work on functional communication activities, as well as on a measure developed by Rose, Wang, Maxwell, and Corey² to evaluate the language skills of young children. This technique does, however, differ somewhat from earlier work in information-gap activities, in that the Hidden Picture Activity involves the class as a whole, is open-ended and unpredictable, and is entirely student-generated. The Hidden Picture Activity has been used successfully initiating spontaneous interaction in my elementary, intermediate, and conversation classes.

Preparation:

Before discussing instructions for the activity, one student is told to leave the room. After the student has left, a piece of clean poster board is placed in front of the class; on this, the students, working together, will draw a scene of their choice. The teacher begins the drawing with a horizontal line that divides the picture plane in two parts. A marker is then passed to a student in the class who begins to elaborate the image. Without prompting, this student will usually pass the marker to another student who will add his own contribution to the group picture. The process may continue until the class has assembled ten to fifteen items into a coherent image. During the creation of the drawing, the teacher should allow students to be creative while directing them to try to keep the images concrete and the picture unified. Only after completing the picture does the teacher explain to the class the rules of the problem-solving activity. By delaying explanation, students' attention is increased and they are usually anxious to discover the purpose of their efforts.

Hidden Picture Activity:

The students are now told that they will describe the picture to the student who had left the room, who will reproduce it on the blackboard without seeing the original picture. To facilitate their description, the lexical items for the images in the drawing are reviewed and command forms (draw, begin, stop, make, etc.) and prepositions are supplied if needed. The group picture is removed from the board and hidden until the student outside the class has returned. Once in the room, the student is directed to go to the blackboard while the class explains the rules of the activity to him. At this point, it is a good idea to place the drawing somewhere in the room for the class to see, while it is still hidden from the student who has the task of reproducing it. The picture could, for instance, be taped to a desk in front of the room, and the student who will be drawing can usually position himself behind it near the board where the image will be safely out of his field of vision. What follows is spontaneous interaction in the target language where students must

describe, clarify, and work together to help the student discover the contents and configuration of the picture. The student at the board must listen actively to precise instructions of the class whose responsibility is to communicate effectively both the objects in the picture, the details present in each object, and the relationship of one image to another within the picture. What, at first, appears to be an overwhelming task is gradually solved as students work together planning strategies and explanations for describing the picture in a clear and logical way. Vocabulary, unknown to the student at the board, must be defined by the class through paraphrase, context, or gesture. For example, in an elementary class, the word "oiseau" needed definition. One student attempted to define the word by placing it in the context of a sentence using vocabulary familiar to the student trying to duplicate the picture ("tu vois un oiseau dans le ciel"), while another student accompanied her sentence with a gesture resembling the wings of a bird. In more advanced classes, paraphrase seems to be a more common way to define unknown lexical items. After the image has been described in detail and the student has reproduced it, the two images may be placed side by side for comparison. The students will feel a great sense of accomplishment and confidence once shown how effectively they managed to solve a problem by means of language.

Conclusion:

The Hidden Picture Activity is as exciting for the class as it is for the teacher. The problem-solving nature of the activity encourages group interaction and cooperation, and shows students, in a dramatic way, authentic language use. In the hands of a creative teacher, the Hidden Picture Activity can provide a fertile source for other classroom activities that go beyond simple objective description of images and their spatial relationships. Detailed explanations of events in the past, descriptions of abstract designs requiring the use of metaphor, or visualization of a written text are variations of this activity that could be used with advanced classes or during the course of a year with a particular class as they progress in their language ability. The possibilities are countless if we allow ourselves and our students to use language in a real and meaningful context.

Richard Donato
University of Delaware

NEH SEMINAR A SUCCESS

Editor's Note:

For the past two summers the National Endowment for the Humanities has offered summer seminars for secondary teachers. They are making available again seminars for secondary teachers in the summer of 1985. According to letters received by the editor from participants in past seminars, these summer programs provide opportunity for intellectual stimulation and renewal. In the article that follows, a typical seminar is described in order to give secondary teachers an idea of what to expect from these programs.

JBG

This past summer 15 secondary teachers of French spent six weeks (June 23-August 3) at Harvard University on a NEH fellowship. The seminar group studied the "Use of Nineteenth-Century French Literature in the Films of Jean

1 William Littlewood, *Communicative Language Teaching, an Introduction* (Cambridge University Press, 1981).

2 Suzanne Rose, et al., "The Development of a Measure to Evaluate Language Communication Skills of Young Children," University of Pittsburgh Learning Research and Development Center, 1973.

Renoir" with Dr. Laurence Wylie,¹ the author of *VILLAGE EN VAUCLUSE, LES FRANÇAIS*, and numerous articles on the French people, their customs and gestures.

According to Wylie, the crucial element of the summer experience was to learn "how to read a film." Although several members of the group had strong backgrounds in French theater and film, the majority knew very little about the famous son of the French impressionist artist Auguste Renoir. The group studied how Renoir used the original text as well as the essential technical and stylistic differences between written and visual media.

First, the group read eight novels, plays, and short stories of the nineteenth century from which Jean Renoir drew the subject matter for the films. Then, they studied Renoir's scenarios, and viewed and analysed the films. Finally, the group discussed how nineteenth-century values and themes were transformed to appeal to twentieth-century viewers. The Renoir films viewed were:

- 1920 *Nana* (Zola)
- 1931 *On a purgé bébé* (Flaubert)
- 1933 *Madame Bovary* (Flaubert)
- 1936 *Partie de campagne* (Zola)
- 1938 *La bête humaine* (Zola)
- 1939 *La règle du jeu* (Musset)
- 1946 *Journal d'une femme de chambre* (Mirbeau)
- 1952 *Le carrosse d'or* (Mérimée)

The films became even more interesting as the group was able to analyse each frame of movement using an EIKI 224-ES special projector. The stop-action/frame-freeze feature permitted Professor Wylie to demonstrate how every small and seemingly insignificant gesture carries meaning. Other films such as *Farrebique*, *Biquefarre*, and a recent film made in Roussillon, Chanzeaux, and Paris were also viewed, providing additional interest to the summer seminar session.

In response to requests from participants, Dr. Wylie spent some time explaining his background, his special interests, the importance of French gestures, the differences of cultures, and the problems encountered by American visitors to France because of preconceived ideas about the French.

Being at Harvard University, working with Laurence Wylie, visiting the Boston area, and attending the seminar were all enriching experiences for those involved. The six-week seminar carried with it a stipend of \$2,350. The diverse group quickly built an esprit de corps dining together at the Harvard Faculty Club, taking an excursion to Cutty Hunk Island near the coast of New Bedford, having a food get-together at the home of a Harvard Ph.D. candidate in French literature who serves as an aide to Dr. Wylie, and viewing additional French films as a group at the Brattle Theater near Harvard Square. All participants agreed at the end of the six-week period that they had experienced a stimulating and worthwhile summer.

James E. Becker
Malcolm Price Lab School
University of Northern Iowa

¹Dr. Wylie has reported recently that the same seminar will be repeated next summer on the campus of Tufts University in Boston. See *NATIONAL BULLETIN*, 10.2 (Nov. 1984): 13 for further information on this and other NEH seminars for secondary teachers.

CALL FOR PAPERS
ASSOCIATION FOR
FRENCH LANGUAGE STUDIES
Annual Meeting, September 27-29, 1985
University of Oxford

FRENCH PHONETICS AND PHONOLOGY:
TEACHING AND RESEARCH

The aims of this conference are to explore developments in French Phonetics and Phonology from theoretical and applied standpoints. The main focus will be on work relating to contemporary French. Topics of particular interest include experimental phonetics, sociolinguistic variation, phonological theory, the place of phonetics and phonology in higher education and their application to the teaching of practical language skills. François Dell (University of Paris) will be one of the two guest speakers provided by the French Embassy.

Offers of papers, however tentative, would be welcomed as soon as possible. Please contact: Jacques Durand, Department of Language and Linguistics, University of Essex, Colchester, England CO4 3SQ. or Catherine Slater, Lady Margaret Hall, Oxford, England OX2 6QA.

CALL FOR PAPERS
FIFTH SYMPOSIUM ON COMPARATIVE
LITERATURE AND
INTERNATIONAL STUDIES
Monterey Institute of International Studies
November 22-24, 1985

A VIEW FROM OUTSIDE: WRITERS'
ENCOUNTERS WITH OTHER CULTURES

Writers have provided interesting perspectives on cultures not their own through travel notes, diaries, letters, or their creative works. They have transformed, fictionalized or interpreted these cultures, and their interpretations have, in turn, often added to the education or understanding of the writers themselves. The range is great—from such classics as Goethe's *ITALIENISCHE REISE* and Turgenev's *DE LA DÉMOCRATIE EN AMÉRIQUE* to contemporary travelers or exiles such as James, Gorky, Brecht, Lorca, Sartre, Muschg, Naipaul and others.

Papers should address topics such as: eyewitness impressions, reality vs. fiction; the creation of national images and myths; novels with a foreign setting—the esthetic sublimation of cultural realities; authors abroad, alienation vs. identification; and "sentimental journeys" and their influence on the author's person or work.

Papers of no more than ten typed double space pages should be submitted before April 1, 1985 to Elizabeth W. Trahan, Symposium Coordinator, The Monterey Institute of International Studies, P.O. Box 1978, Monterey, CA 93940.

Answers:

1D, 2B, 3D, 4A, 5C, 6C, 7A, 8D, 9A, 10C, 11B, 12C, 13A, 14D, 15A, 16A, 17B, 18D, 19A, 20C, 21C, 22B, 23C, 24D, 25A, 26B, 27B, 28C, 29D, 30A, 31B, 32D, 33D, 34A, 35A, 36A, 37C, 38D, 39A, 40B, 41B, 42D, 43A, 44B, 45C, 46D, 47C, 48A, 49D, 50A, 51C, 52A, 53C, 54A, 55A, 56A, 57B, 58D, 59C, 60D.

USING SONG TO STIMULATE LANGUAGE PRACTICE IN THE FRENCH LANGUAGE CLASSROOM

A Study of Brel, Moustaki, and Sylvestre

Songs reveal the interests of an era, they document political tendencies, manners, and emotions of a people, and yet the illumination of cultural phenomena by songs is only one reason to include them in the foreign language classroom (Elliott 401-02). Abrate describes the numerous benefits of popular song in instruction as their ability to: hold the attention and interest of students; introduce native and colloquial use of the language; furnish an entertaining alternative to textbook study (8).

For these and many other reasons, I became interested in studying popular songs of the 1960's and 70's in France, writing to *disquaires*, musical societies, and radio stations in France to poll the names of the most influential songwriters of the 1960's and 70's. They named the following: Adamo, Barbara, Bécault, Brassens, Brel, Ferrat, Ferré, Mathieu, Moustaki, Sheila, and Sylvestre. These songwriters are, in my opinion, poets. Their work will not be forgotten but will remain as part of the tradition known as the song-poem. Subsequently, I researched the songs of these writers during a three-week stay in France in the summer of 1981.¹

Since my return, my research has focused primarily on Brel, Moustaki, and Sylvestre because these songwriters offer students the greatest variety of themes, music styles, and language. Brel and Sylvestre are often cited among the finest poets of this era; Moustaki is popular because of the simplicity of his language and the rhythm of the musical accompaniment.² My goal is to share my study on Brel, Moustaki, and Sylvestre and to discuss the use of their songs in the classroom.

Songwriters: Brel, Moustaki, and Sylvestre

Before teaching songs, a short summary of the life and themes of the writer will help the students appreciate the music they will hear.

Jacques Brel's birth in Bruxelles in 1929, his bourgeois and Catholic education, and a brief summary of his rise to success are presented. One finds four principal themes in his writing. 1) Death, the temporalness of life, and disillusionment are a focus of many songs. He expresses revolt, anxiety, and resignation when facing the possibility of death (*Les vieux*). 2) Love and the promise of love, however, illuminate his life. *La valse à mille temps*, for example, accelerates in tempo as the song proceeds demonstrating the songwriter's rejoicing in love. 3) Brel's attitude toward women vacillates between adulation (*La fanette*) and misogyny. He elucidates as typically female faults hypocrisy, infidelity, selfishness, and meanness (*Rosa; Les filles et les chiens; Les Flamandes*). 4) Society and its institutions are often the subject of his satire. He mocks the social institutions influencing youth—schools, the church, and the military (*Les Flamandes; Les singes*). He also dislikes the *embourgeoisement* of people who accept the morality of the majority. In *Les bourgeois* he states: "Les bourgeois c'est comme les cochons / Plus ça devient vieux plus ça devient

bête." Hongre and Lidsky stress that Brel hated the *collectif* and defended the individual. They suggest that it was at the point when Brel began to feel that he was in danger of fabricating songs that he quit writing: he had lost his individuality (34-37).

Georges Moustaki was born in Alexandria, Egypt, in 1935. He went to Paris after his *baccalauréat* and married at the age of 20 (Barthelémy 16-27). His first 45 rpm record included *Le métèque* and *Voyage*. Students will appreciate his music as "légère, lisse, brillante...une musique jolie comme un caillou que la mer a longtemps roulé..." (Barthelémy 7). His lyrics are simple, containing no *thèmes à thèse* but only very natural feelings. His themes are love (*Je ne sais où tu commences; Les amours finissent un jour*). Many of these songs are titled with the names of women (*La chanson de Patsy; Sarah*). Another subject is that of solitude (*Ma solitude, Liberté*). Songs such as *Le métèque* describe his feelings about being different or being a foreigner. Moustaki is, however, not overtly critical of society, exhibiting an interest in the future of the world in his ecological and anti-war songs (*Il y avait un jardin; Requiem pour n'importe qui; Le marteau d'or*). In the lively, enjoyable *Je ne suis qu'un lézard* Moustaki contemplates his life as a singer and songwriter.

Anne Sylvestre, from a suburb of Lyon, was given a guitar at the age of 18. She began composing songs reaching the summit of her popularity in 1968 with singing tours all

CALL FOR PAPERS

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October 10-12, 1985
IRONY IN MODERN LITERATURE
AND FILM

Suggestions for sessions (3-4 papers), papers, and films are solicited for inclusion in the 1985 program; please submit abstract by March 15, 1985.

Papers should not exceed twenty minutes reading time. A limited number of papers read at the Colloquium and submitted to the Editorial Board, after their delivery, will be considered for publication in the *WEST VIRGINIA UNIVERSITY PHILOLOGICAL PAPERS*. Because of space limitations only papers on literature or literary aspects of the cinema can be considered. Papers dealing with film as film will not be considered for publication.

Films, both American and foreign, will be shown during the entire Colloquium. Suggestions for films germane to the theme would be greatly appreciated. If a film is not available from a standard film dealer, please indicate where it might be obtained.

For further information and submission of abstracts, write to: Armand E. Singer, Colloquium Director, Department of Foreign Languages, Chitwood Hall, West Virginia University, Morgantown, WV 26506.

1 Thanks are due Thérèse Bonin of The Ohio State University who gave me invaluable advice and to the Taft Committee of the University of Cincinnati which helped support my three weeks of research in Paris.

2 For successful songs and addresses for obtaining the recordings, see: Abrate, 12; Leith, 539; Melpignano, 457.

over Europe. Her songs are simple and ironic. She says that she is not “une cérébrale” (Detry 66). Often writing songs based on a memory or a regret, one of her primary themes is the past (*Douce amère; Les amis d'autrefois*). She has written some love songs although they do not dominate her repertory (*Lazare et Cécile; Mariette et François; Marie*). Marie describes a woman suffering from mistreatment due to a lack of femininity. It is a love ballad protesting society's imposition of an ideal beauty for women (Detry 168). Sylvestre is not an admitted feminist, but her concern about societal conditioning of women's roles is obvious (Detry 178). She proports that familial roles be shared (*La vais-selle*). In addition, Sylvestre is famous for her stories and songs for children (*Berceuse aux petits vampires*). Children and their education play an important role for her. Her *dis-cographie enfants* is separate—she does not mix her songs for children and those for adults. *Prier pour la terre* is one of several of Sylvestre's ecological songs. She pleads that humanity stop its acts of violence against the earth.

Language Practice

After this initial introduction to the writers, their songs are used for the purpose of language practice, theme comparison and contrast, and cultural study. Language practice is the most obvious use for songs which allow students to hear spoken French at normal speed. Vocabulary is up-to-date and of high frequency (Melpignano 455-56). In addition, Gatti-Taylor states that in song, “repetition is rendered pleasant by factors of rhythm, melody, and emotional content (465).

Leith prepares texts of songs so that the students become visually aware of phonetic peculiarities. He marks liaisons, linking, the mute *e*, contractions of certain words, and colloquial contrasts of words. He has students listen to the song, first without the text and then with it. He asks students to read the text aloud as it would sound in spoken language and then he reads it again as it is performed. Students learn sounds through contrast of spoken and sung language. He believes that a song is more effective than lab drills for pronunciation practice and that students at all levels can benefit from such exercises (539-42). *La chanson de Patsy* by Moustaki has its words published as they are sung. The following words are examples: “Y'a, Et fait d'l'oeil, Mon p'tit marin tu s'ras moins seul,” etc. As a variation, teachers may wish to have students compare the *qué-bécois* accent with that of the French from France by playing a *québécois* song which is not too rapid.

Gatti-Taylor asks students to listen for specific phonemes in a song and to mark them while listening to it (466). In Brel's *La valse à mille temps* students could mark |o| or |u| and |o| or |ɔ| sounds. In addition, they could listen for the nasal sounds in the words *temps, s'entend, vingt, roman, comptons, charmant, troublant*, etc. Teachers may want to mention that Brel maintained a Belgian accent even after many years in France.

Transcribing songs is especially good listening practice for intermediate and advanced students because practice in eavesdropping is provided. Just as listeners must filter out background sounds when listening to a speaker, they must learn to eliminate the background music in a song. Melpignano believes that, through this practice, students become aware of the importance of grammatical structures and their value in determining a word or words (456).

Listening exercises could be also adapted from those described in other literature. For one, the Rose technique, during which students draw a setting or scene described

by the teacher or another student, could be applied so that the singer acts as narrator. This requires several playings of the song but is enjoyable for students (Rose, et al.). The setting of the world as Moustaki describes it in *Il y avait un jardin* provides an interesting opportunity for students' creativity. The audio-motor factor can also be activated as students act out the plot of a song (Kalivoda, et al. 392-400). The song *Madeleine* by Brel, which describes a young man waiting for Madeleine, even facilitates student prop-making and role-playing for the characters and settings mentioned. An imaginative interpretation of the setting breathes life into the situation.

Songs can increase vocabulary. Leith even suggests using songs to teach idioms and slang, offering titles of several example songs for teaching argot and syntactical slang (544). Examples abound in the Moustaki song, *La chanson de Patsy*. The songwriter says “Avec mes dollars/ J'vous laiss-rai tous dans la purée (in the soup, in bad luck)/ J'mettrai ma jolie rob' plissée/ Et j'm'en irai faire le lézard (bask in the sun)/ Avec un paumé (lost person).” Abrate has students match new vocabulary in songs to synonyms, antonyms or short definitions and draws upon dictionary work asking students to determine word families (9).

Listening to songs is an activity low in stress, so that songs can reinforce a grammar point just studied or present a new grammatical concept in a relaxing manner. Abrate suggests that songs be used to treat tenses, genders, relative pronouns, and adjectives (9). *Les amis d'autrefois* by Sylvestre is instructive for teaching students the descriptive use of the imperfect: “Nous n'étions nous n'étions/ Qu'à peine moins vieux/ Nous avions nous avions/ Envie d'être heureux/ Et s'il y avait la mer/ S'il y avait le vent,” etc. I have enjoyed using *Grand-père* by Moustaki to analyze past tenses or to teach the relative pronouns *que, où, ce que*, etc. The song simply demonstrates relative pronouns as such or through blanks to be filled in upon hearing the song.

Speaking is, of course, activated during the discussion phases. Students react eagerly and openly to song, especially those with a storyline, which can also be acted out or transformed to a dialogue (Abrate 10). Furthermore, students may retell the song's plot but alter its ending. In *Madeleine* by Brel, the author waits and Madeleine does not appear. Students may again change the ending or imagine what might occur should she meet the author. Controversial songs lend themselves to debates. Using *La vais-selle* by Sylvestre, description of the life of a househusband, the topic could be “l'homme au foyer: pour ou contre”. For *Il y avait un jardin* the discussion would center around “l'écologie, son rôle dans l'avenir”. Giving students *Les filles et les chiens* by Brel and asking them to interpret and react to the song could cause quite an impassioned discussion as they react to such lines as: “Les filles/ C'est beau comme un jeu/ Les filles/ C'est beau tant que ça peut/ C'est beau comme l'adieu/ Et c'est beaucoup mieux/ Mais les chiens/ C'est beau comme des chiens| Et ça reste là/ À nous voir pleurer/ Les chiens/ Ça ne nous dit rien/ C'est peut-être pour ça/ Qu'on croit les aimer,” etc.

Writing résumés of songs, creating new titles or endings, even writing new lyrics using parallel phrases activates the writing skill. Students may compose letters to a songwriter, including their reaction to a song. Letters to Brel, for example, discussing his attitude toward women, could be read in class or put on a ditto to share. Using *Les toros* by Brel, students could write an imaginative descriptive passage of a bullfight; they could rewrite the song from the viewpoint

of the torero; or they could describe their emotional reactions to the bull's fate. Writing mock letters to the editor on topics mentioned in a song encourages students to think critically.

Students can be asked to first read a song and then to guess what kind of music or tone the song might have. Playing the song then reveals the emotional impact of the music and rhythm upon the message. Brown states that music has the power to elucidate the mood and tone of the lyrics and can clarify some of the meaning and nuances of a text for a student who cannot grasp them on his/her own (30). In *Ne me quitte pas* of Brel, for example, one understands the author's sadness upon reading the song but hearing the song helps one to feel the desperation of the songwriter — especially at the end.

Students will ultimately realize that not every word must be understood to receive the "sense" of a song.

Themes

Following discussion of the predominant themes of Brel, Moustaki, and Sylvestre and the use of their songs in language practice, students may compare and contrast the themes and attitudes of the songwriters. For example, using representative songs to compare their attitudes toward women will show the great contrast in Brel's attitude with that of Sylvestre. *Les biches* of Brel presents his interpretation of women as seductive, critical, and mean. Sylvestre, on the other hand, displays respect for women in her songs. In comparing the authors' attitudes toward society, we have already cited Brel's satire of those who seek elevated societal position or superficial status (*Les Flamandes, Les bigotes, Les bourgeois*). Moustaki's attitude, students will find, is less acerbic. He mocks the mistakes of history (*Marche de Sacco et Vanzetti*) and the follies of war (*Requiem pour n'importe qui*) but does not become further enmeshed in political topics. Sylvestre sees her own threat as someone who forces people to reflect upon their own situation. In *Cécile et Lazare*, she mocks a society pressuring a young couple to commit suicide due to the young woman's illicit pregnancy. In addition, she often sings about men and women who opt for societally less acceptable roles than their traditional conditioning would predict (*Marie, La vaisselle*). Other themes to be investigated are death, the passing of time, and love.

Leith suggests that a place be chosen, such as Paris, and that songs about Paris be studied (548-49). *Prénoms de Paris* by Brel is a love song whereas the Paris of Moustaki seen in *Paris qui va* is an indifferent city, sometimes even an angry city. At the end of the song, however, Moustaki acknowledges that Paris is a city "qui dit les mots d'amour, Paris qui aime." Intermediate and advanced students can easily find these themes and raise them for discussion.

Culture

Songs illuminate aspects of everyday life of a time period when a songwriter's themes reflect the epoch's popular culture. Upon Thérèse Bonin's suggestion, I researched French opinion polls to compare the attitude of the people with the attitudes of the writer, placing both in the context of their common era, a tactic helpful for a study. This could be done on any of the above mentioned themes. Because of previous research done, I was interested in doing this comparison with the attitude of the French male to women.

Bonin and Muyskens cite statistics from *L'Express* indicating change in French male attitudes towards females. The percentage of men opposed to women working dropped from 56.1% in 1963 to 16% in 1972, even though 48% still

thought that women would probably be happier staying at home. In addition, 85% of the men interviewed claimed no objection to their wives achieving superior wage scales or greater status than their own. Only 68%, however, stated no objection to working for a female superior, and 42% claimed to share the housework with their wives (145-46).

It would seem, therefore, that not all French men share Brel's chauvinistic tendencies. The attitudes of the younger generation, however, are reflected in the songs of Sylvestre. A survey taken among young people between the ages of 15 and 20 in 1972 showed that 64% of the girls (versus 59% of the boys) thought that an interesting job was of utmost importance in life. Contrary to the commonly accepted notion that young girls think of nothing but romance and marriage, only 19% of the girls thought that love was the most important. When 14 to 16 year old girls from a lycée near Paris were asked how they imagined their future, not one of them considered staying at home: they all wanted a career. They were shocked at the inequalities still existing between men and women. They expressed a determination to change the nature of the husband and wife relationship to one of equality, openness and mutual respect, much as depicted in the songs of Sylvestre (Bonin and Muyskens 146).

These surveys imply a discrepancy between songs and the attitudes of the people of a given culture. As teachers, we can point out such differences. Some themes are, however, more personal than others. Research into a variety of themes may further reveal significance of such attitudinal discrepancies between singers and their audience.

Song is an important tool for introducing students to a new culture and its language. The song poem, as it is often called, may "provide the student of French civilization important ties to the popular mind and its outlook on events past, present, and future" (Pinet 241). Song provides students with a unique language experience that concurrently and enjoyably facilitates their development of the four skills and grammar.

Judith A. Muyskens
University of Cincinnati

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Chapter News

COLORADO-WYOMING CHAPTER

The Colorado-Wyoming Chapter of the AATF held its Fall Workshop on October 13, 1984 at Loretto Heights College in Denver, Colorado. Officers present were Jeanne Manning, President; Lore Wiggins, Vice-President; Linda Alcott, Secretary; and Toni Theisen, Immediate Past President. Approximately 22 new and renewing members were present.

This year's National French Contest Administrator, Mary Taylor, announced that the test will be given March 7-14. Those interested in participating were asked to place orders for materials before January 25, 1985. Susan Colville-Hall, this year's recipient of an AATF summer scholarship to Québec, commented briefly on her experience and brought materials for interested participants to peruse. Kathy Ensz, professor at the University of Northern Colorado, announced that Randal Jones of Brigham Young University will be the speaker for a January 25, 1985 workshop to be held on the UNC campus in Greeley, Colorado. His talk will be on "Computers and Foreign Languages: Stating the Future Art."

Christian Depierre, Directeur des Cours at the Alliance Française in Denver, was the speaker for the Fall workshop. Participants were treated to a very informative program on the use of authentic materials, primarily films and newspapers, in the classroom. In addition to offering an image of today's French person that goes beyond "béret et baguette," Monsieur Depierre cited recent opinion polls taken in France which represent changing societal trends and attitudes.

The next chapter meeting will be held on February 23, 1985 at the Broadmoor in Colorado Springs, Colorado in conjunction with the Spring Conference of the Colorado Congress of Foreign Language Teachers. The Spring Workshop will be held on April 13, 1985 at the Center for the Visual Arts in Boulder, Colorado. Speaker for this final event of the year will be Elmer R. Peterson, professor at Colorado College, who will lead a workshop entitled, "Québec, yes sir!"

Linda S. Alcott
Secretary

CONNECTICUT CHAPTER

Après quelques années d'inactivité, le chapitre de Connecticut s'est renouvelé et s'est rencontré le 29 septembre à Albertus Magnus College à New Haven. Les membres du comité directeur présents étaient: Gene Barbaret, Président; Yolande Petrin, Vice-Présidente; Denise Katz, Trésorière; et Maureen Mugavin, Secrétaire.

Yolande Petrin, Mandy Teare, Louise Kapitulik et Geor-

gette Jebd ont présenté un atelier: "Voyage à Québec avec vos étudiants: comment s'y prendre?" Ces professeurs ont parlé de leurs expériences, mentionnant les circuits touristiques, les restaurants et les hôtels qu'ils connaissent.

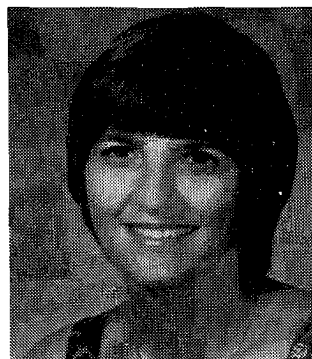
Pendant la réunion d'affaires, Yolande Petrin a parlé du congrès de la Fédération Internationale des Professeurs de Français à Québec en juillet, et du congrès régional qui aura lieu à Framingham, Massachusetts, le 5 et 6 octobre 1985. Ensuite le groupe a discuté d'un problème particulier à l'état de Connecticut, le Grand Concours qui demande à être rétabli dans cet état. Il est possible qu'on résolve le problème après les congrès de AATF en novembre et de NASSP en décembre.

Stuart Hughes du Consulat Général du Canada à New York a présenté un discours très intéressant sur le "Défi historique du bilinguisme au Canada." C'était une présentation à la fois informative et amusante.

Après une heure de détente et d'échanges et le déjeuner, le chansonnier Gérard LeTendre de Taft School nous a divertis avec des chansons traditionnelles ainsi qu'avec ses propres compositions. Les chansons de M. LeTendre rappellent la vie dure des Québécois qui cherchaient du travail dans les usines du New Hampshire.

Maureen C. Mugavin
Secrétaire

FLORIDA CHAPTER



Mrs. Anita Jean Healy Clarke

Daytona Beach. She received a plaque and a check for \$150 given by the AATF.

Mrs. Clarke has taught French at Woodham High School for the past eleven years and sponsored student European tours. She also sponsors the French Club, the Société Honoraire de Français, and has taken her students to local and state competitions.

Mrs. Clarke is a member of AATF, FFLA, and has served as president of the Northwest Florida Foreign Language Association. She is also a member of the Alliance Française.

"Mrs. Clarke is a creative teacher who has consistently motivated her students," said Martha J. Smith, foreign language department chair at Woodham. "Not only has her excellent reputation generated enrollment in French at the beginning level, but her enthusiastic teaching methods have also encouraged a very large percentage of her students to continue with their study of French throughout their high school careers. Mrs. Clarke is a person of high integrity, with an engaging personality and a sincere concern for her students and colleagues. She has earned the full respect of not only the students and staff in our foreign language department, but also of the administration and faculty as a whole."

Victoria Stober
Secretary

GEORGIA CHAPTER

The Georgia Chapter of the AATF met on October 6, 1984 in conjunction with the Foreign Language Association of Georgia, at the University of Georgia Center for Continuing Education in Athens, Georgia. Officers present were James Day, President; Genie McMillan, Secretary; and Grady Lacy, Treasurer. Forty members were also in attendance.

The President made the following announcements: (1) the Spring Meeting will be held in Athens, either the last weekend in April or the first weekend in May; (2) applications for AATF scholarships to Québec and Avignon appear in the November *NATIONAL BULLETIN*. President Day remarked that the Georgia Chapter has had scholarship winners every year for the past several years, the most recent winner being Rita Morgan.

Shepherd Chuites reported on the AATF National French Contest in Georgia for Caryl Lloyd, director of the contest, who was not able to attend. Ms. Chuites is in charge of organizing a banquet to honor the 1985 winners.

President Day then read a portion of a letter from Greg Duncan, Foreign Language Consultant for the Georgia Department of Education, announcing that the Department plans "to recognize excellent performance by secondary students in the various disciplines." Mr. Duncan requested the Georgia chapter to establish a process to nominate a student in French.

Genie McMillan announced that the 1985 Total Immersion Weekend for high school students will be held May 10-12 and that student application forms would be mailed to high school teachers before the Christmas holidays. An immersion program for teachers will be available in 1985 in conjunction with the student program.

The President announced the two winners of the 1984 Anne Amari Perry Scholarships: Tiffany Ayers of South Gwinnett High School, Snellville and Gretchen A. Pfeifer of Agnes Scott College. A request for nominations for the 1985 scholarships will appear in the forthcoming *BULLETIN FRANÇAIS*.

The main program was conducted by Jean-Paul Carton, Assistant Professor of French at Georgia Southern College, who presented and sang a number of folksongs, pointing out possible pedagogical applications. The audience was invited to participate in the singing.

Genie McMillan
Secretary

GREATER ST. LOUIS CHAPTER

Mme Marie-Rose Gerdisch, Chair of *Le Grand Concours* Test Development Committee, presented helpful information concerning *Le Grand Concours* at the Fall Program of the Greater St. Louis Chapter. Another special guest was a 1984 recipient of the AATF *Stage* at Avignon, Mme Marianne Gleich, who reported on her experience.

After giving details on the process by which the test is developed, Mme Gerdisch suggested several items for consideration to help improve performance in *Le Grand Concours*. Among those suggestions were; (1) to be aware of the specifications of the test as published in *Le Grand Concours de l'AATF Newsletter*; (2) to insure the students hear as much French as possible; (3) to teach culture indirectly during oral work by using masterpieces of French art, literature, etc., to practice a lesson's vocabulary. Mme Gerdisch further stated that, while not recommending any one specific text, she finds that *SON ET SENS* and *FRENCH FOR MASTERY* follow the contest specifications quite

closely. She also enjoys using *DANS LE VENT* and *COMPOSITION/PROPOSITION* with her students.

During the discussion of the contest, the consensus was that the test is well-suited to its purpose of selecting the best of the French students and that the members of our chapter have a different purpose and philosophy, perhaps, that the contest does not meet at this time: the test covers well the basic material for each level but is structured so as to obtain national winners. For many French students, therefore, it is a difficult test that can discourage the participants about their French. Possibilities to research are: to hold the contest later in the year so that the level's material would have been more adequately covered; to hold two rounds of the contest; or to develop a test to be administered by the classroom teacher and thereby broaden the basis of comparison.

Mme Gerdisch requests that AATF members participate in the development of the test by submitting questions to the committee for its consideration. Few members have thus far participated in this manner.

Mme Marianne Gleich described her *Stage* at Avignon as intense but fantastic. She explained the program indicating that a bonus to the experience was the chance to share and compare professional activities among the 25 teachers involved in the *Stage*.

Mme Colette Royall, the President, announced information concerning the Spring Program, the Reid Lewis multimedia presentation of the Cartier expedition, and an explanation of the procedures for obtaining the various scholarships available through the AATF.

Stephanie Maupin
Secretary

ROCHESTER, N.Y. CHAPTER

The President, Peter Flinders, called the meeting to order on September 21, 1984 at Nazereth College. Mr. Flinders gave the membership the following information: (1) the French Immersion Weekend for high school students of member teachers will be held February 1-2 at St. John Fisher College; (2) *Le Grand Concours* will be given at two centers, Brighton High School and Pittsford-Mendon High School on a date yet to be announced; (3) election of officers will take place in February; (4) the new requirements of the State Education Department will be discussed in the future; (5) information concerning AATF scholarships; (6) the next meeting of the Rochester Chapter will be April 26 with Professor Menendez of Nazereth College presenting.

Professor Bernard Petit, State College of New York at Brockport, presented the main program. He showed a very interesting and informative video tape that he produced in France last year about Professor Laurence Wylie, author of *VILLAGE EN VAUCLUSE*, who made a return visit to Peyranne to observe and discuss the changes in the village that have taken place since the 1950's. In addition, Professor Petit showed a demonstration tape that he is in the process of producing. This second tape consists of vignettes on the *TGV*, shopping at the open market, the game of *boules*, and other topics of daily life in France. The tape includes interviews with Paul Bocuse, a law student, a shop owner, a teacher at a lycée, and a mother.

Celia Serotsky
Secretary

SOUTHERN CALIFORNIA CHAPTER

The Southern California Chapter of the AATF gathered at the Universal Sheraton Hotel in Universal City on November 10, 1984. President Arigan called the meeting to order and Vice-President Sylvia Walker introduced the first guest speaker, Ms. Joanne Steger from *LE JOURNAL FRANÇAIS D'AMÉRIQUE*. Ms. Steger spoke of the urban changes in modern Paris. She invoked all attending to take an imaginary stroll through the "City of Lights" while she pointed out familiar as well as new sights of interest.

Following a short break, President Arigan introduced Dr. Ronald Tobin, Managing Editor of *THE FRENCH REVIEW*. Dr. Tobin spoke on the editorial process and policy of *THE FRENCH REVIEW*, highlighting the journal's history. He also touched on topics of interest to the editors of the review, and he encouraged unpublished scholars to submit manuscripts.

After another pause, Secretary-Treasurer Michael Parmer reconvened the meeting with an introduction to the "Coin du Livre," a portion of the meeting dedicated to reviewing new or widely used books of current interest to French teachers. The first review was presented by Mme Vega Rice, teacher of A.P. French at the Webb Schools of California. Mme Rice reviewed the updated edition of *EN BONNE FORME*, a grammar that she has found particularly useful on the advanced secondary level. She highlighted its use over a one-week lesson plan. Next, M. Parmer reviewed *UNE PÂLE BEAUTÉ*, a current best seller by Muriel Cerf. He found Cerf's style disjointed and shallow. M. Parmer then introduced the third reviewer, M. Jacques Poletti of UCLA who reviewed his own civilization textbook, *L'HEXAGONE, C'EST LA FRANCE*. M. Poletti outlined each chapter and its best possible use in class. After M. Poletti's presentation, announcements were made regarding *Le Grand Concours* and future chapter meetings.

This first meeting of the year was held in conjunction with the Modern Language Association of Southern California. It was quite a successful meeting, and among all the language associations present AATF-SC was the most represented with over 50 members participating in these sessions.

Michael J. Parmer
Secretary-Treasurer

WISCONSIN CHAPTER



Dr. Martine Meyer



Dr. Yvonne Ozzello

The Wisconsin Chapter announces the recipients of the Wisconsin French Educator Awards for 1983-1984. Co-winners of the Wisconsin Distinguished French Educator Award are: Dr. Yvonne Ozzello, Associate Professor of French, University of Wisconsin-Madison and Dr. Martine Meyer, Professor of French, University of Wisconsin-Milwaukee. Dr. Ozzello has been teaching for 30 years and has been a member of AATF for 15 years. Dr. Meyer has been teaching for 35 years and has been a member of AATF for 30 years. Co-winners of the Certificates of Recognition are: Dr. Louise Witherell, Professor of Humanistic Studies (French), University of Wisconsin-Green Bay and Ms. Martha Best, Assistant Professor of French, University of Wisconsin-Milwaukee. Dr. Witherell has been teaching for 40 years and has been a member of AATF for 22 years. Ms. Best has been teaching 39 years and has been a member of AATF for 38 years.

The names of the recipients will be placed on the Honor Roll of Wisconsin Teachers of French. Qualifications for these awards are outstanding qualities of dedication, leadership, creativity, talent, and professionalism. The Honor Roll of Wisconsin teachers of French consists of the nominees for the Distinguished French Educator Award as well as any other teacher of French who has contributed in a significant way to the promotion of French language education.

Judith M. Michaele
President



AATF PRESENTS

TAHITI

Introduction
à la Polynésie Française

June 22 - June 30, 1985

THE NORTH AMERICAN SOCIETY FOR SEVENTEENTH CENTURY FRENCH LITERATURE

The Society announces its 17th Annual Conference to be held March 28-30, 1985. The proceedings will be held at Louisiana State University, Baton Rouge, Louisiana.

Topics of the conference will be:

Télémaque

Les Scudéry

1674 et l'idéologie classique

1674 et le théâtre

1674 et la musique

For further information on this conference, contact:

Selma A. Zebouni

Department of French and Italian

Louisiana State University

Baton Rouge, Louisiana 70803

Phone: (504) 388-6627

Calendar of Events

THE SOUTHWEST CONFERENCE ON LANGUAGE TEACHING: Jan. 31-Feb. 3, 1985, Las Vegas, NV. Information: Dr. Marie-France Hilgar, Foreign Language Dept., Univ. of Nevada, Las Vegas, 4505 Maryland Pkwy., Las Vegas, NV 89154.

FRANCE-U.S. TEACHER EXCHANGE PROGRAM: Application deadline, Feb. 1, 1985. (Sponsored by AATF, French Ministry of Education and the Fondation Franco-Américaine.)

SOUTHERN COMPARATIVE LITERATURE ASSOCIATION: Feb. 14-16, 1985, Pensacola, FL. Information: Pierre Kaufke, Univ. of West Florida, Pensacola, FL 32504 or Satya Pachori, Univ. of North Florida, Jacksonville, FL 32216.

THIRTEENTH ANNUAL TWENTIETH-CENTURY LITERATURE CONFERENCE: Feb. 20-22, 1985, Univ. of Louisville, Ky. Information: Elizabeth B. Clay, Dept. of Classical and Modern Languages, Univ. of Louisville, Louisville, KY 40292. Phone: (502) 583-6683.

NEH SUMMER SEMINARS FOR SECONDARY TEACHERS: Application deadline, March 1, 1985.

LINGUISTIC SYMPOSIUM ON ROMANCE LANGUAGES: March 7-9, 1985, Boston Univ., Boston, MA. Information: Coordinators XV LSRL, Boston Univ., Boston, MA 02215.

OHIO MODERN LANGUAGE TEACHERS ASSOCIATION SPRING CONFERENCE: March 12-14, 1985, Columbus, Ohio. Information: Dr. Gerald Ervin, Slavic Dept., The Ohio State University, 232 Cunz Hall, Columbus, OH 43210.

THE PHILOLOGICAL ASSOCIATION OF THE CAROLINAS: March 14-16, 1985, Wake Forest University, Winston-Salem, NC. Information: William B. Thesing, Dept. of English, Univ. of South Carolina, Columbia, SC 29208.

TENTH ANNIVERSARY CONFERENCE OF THE AFRICAN LITERATURE ASSOCIATION: March 20-23, 1985, Evanston, IL. Information: Christy J. Pousma, 339 East Chicago Avenue, Chicago, IL 60611. Phone: (312) 649-8398.

SOUTHERN COUNCIL ON FRANCOPHONE STUDIES: March 22-24, 1985. Information: Dr. Claude-Marie Senninger, Dept. of Modern and Classical Languages, Univ. of New Mexico, Albuquerque, NM 87131.

SEVENTEENTH ANNUAL CONFERENCE, NORTH AMERICAN SOCIETY FOR SEVENTEENTH-CENTURY FRENCH LITERATURE: March 28-30, 1985, Louisiana State Univ., Baton Rouge, LA. Information: Selma A. Zebouni, Dept. of French and Italian, Louisiana State Univ., Baton Rouge, LA 70803. Phone: (504) 388-6627.

KANSAS FOREIGN LANGUAGE ASSOCIATION SPRING MEETING: March 29-30, 1985, Lindsborg, KS. Information: Murle Mordy, Ottawa Univ., Box 58, Ottawa, KS 66067. Phone: (913) 242-5200.

CONFERENCE ON SECOND/FOREIGN LANGUAGE ACQUISITION BY CHILDREN: March 29-30, Oklahoma City, OK. Information: Rosemarie A. Benya, East Cen-

tral Oklahoma State Univ., Ada, OK 78420. Phone: (405) 332-8000, Ext. 290.

NEH SUMMER SEMINARS FOR COLLEGE TEACHERS: Application deadline, April 1, 1985.

TEACHERS OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES: April 9-14, 1985, New York, NY. Information: TESOL, 201 DC Transit Bldg., Georgetown Univ., Washington, DC 20057. Phone: (202) 625-4569.

CENTRAL STATES CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES: April 11-13, 1985, Kansas City, MO. Information: Gerald Ervin, Dept. of Slavic Languages, The Ohio State University, 232 Cunz Hall, Columbus, OH 43210.

SECOND ANNUAL WICHITA STATE UNIVERSITY CONFERENCE ON FOREIGN LITERATURE: April 11-13, 1985, Wichita State Univ., Wichita, KS. Information: Dept. of Modern and Classical Languages and Literatures, Box 11, Wichita State Univ., Wichita, KS 67208.

AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES: April 18-21, 1985, Toronto. Information: Richard Peterson, St. Olaf College, Northfield, MN 55057.

NORTHEAST CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES: April 25-28, 1985, New York, NY. Information: Northeast Conference, P.O. Box 623, Middlebury, VT 05753. Phone: (802) 388-4017.

UNIVERSITY OF KENTUCKY FOREIGN LANGUAGE CONFERENCE: April 26-27, 1985, Univ. of Kentucky. Information: Boris Sorokin, Dept. of Slavic and Oriental Languages, 1105 POT, Univ. of Kentucky, Lexington, KY 40506-0027.

CALIFORNIA FOREIGN LANGUAGE TEACHERS ASSOCIATION: April 26-28, 1985, San Francisco, CA. Information: not available at time of publication.

ILLIANA FOREIGN LANGUAGE COOPERATIVE: April 27, 1985, Hammond, IN. Information: Linda L. Elman, 9518 Greenwood Ave., Munster, IN 46321.

FOURTH ANNUAL CONFERENCE ON LANGUAGES FOR BUSINESS AND THE PROFESSIONS: May 2-4, 1985, Dearborn, MI. Information: Dr. Geoffrey M. Voght, Dept. of Foreign Languages and Bilingual Studies, Eastern Michigan Univ., Ypsilanti, MI 48197. Phone: (323) 487-0178 or 0130.

PACIFIC NORTHWEST COUNCIL ON FOREIGN LANGUAGES: May 10-12, 1985, Univ. of Wyoming, Laramie, WY. Information: Ray Verzasconi, Dept. of Foreign Languages and Literatures, Oregon State Univ., Corvallis, OR 97331-4603. Phone: (503) 754-2478.

ELEVENTH MEETING OF THE FRENCH COLONIAL HISTORICAL SOCIETY: May 9-11, 1985, Québec. Information: Serge Courville, CELAT, Faculté des lettres, Univ. Laval, Québec, P. Qué. G1K 7 P4.

FIFTH ANNUAL CINCINNATI CONFERENCE ON ROMANCE LANGUAGES AND LITERATURES: May 15-17, 1985, Cincinnati, Ohio. Information: Kathryn Lorenz, Dept. of Romance Languages and Literatures, Univ. of Cincinnati, Cincinnati, OH 45221-0377.

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