

INTRODUCTION

[A]

The course

The French Experience 1 is a multi-media course for beginners learning French. It is designed to meet the varied needs of adult learners, whether studying independently or in classes. The course aims to take learners to a level roughly equivalent to GCSE or NVQ level 1.

[B]

The components

As well as this Tutor's Guide, the course consists of:

* 288-page, full-colour Student Book: contains 16 main teaching units, four units for revision and assessment and four extension units (17-20) which consolidate and widen the language learned in the previous units. The fully-comprehensive reference section includes an answer key, audioscript, language summary and French-English glossary.

* Four 75-minute student CDs: closely integrated with the Student Book. Two presenters talk students through the new material in English. Activities focus first on listening and recognising, then on speaking. Most of the conversations and interviews were recorded in various locations in France.

* 75-page Activity Book: closely linked to each unit of the Student Book, providing extra practice in reading and writing.

[C]

Tutor's Guide

This guide provides suggestions and materials for use in the classroom, principally to encourage speaking. There are suggestions for homework and two assessment units are provided. Each block within the 20 units is presented separately with:

- * objectives
- * key language
- * grammar
- * teaching suggestions

The suggestions for teaching include the use of cue cards, worksheets and overhead transparencies as well as ideas for the use of audio and visual materials. You will notice that the guide makes reference to 'tapes' and 'the tapescript'. The tapes formerly available with the course have since been replaced by CDs, which contain all of the audio material previously found on the tapes.

[D]

General approach of the Tutor's Guide

The main aim of the guide is to provide ideas to encourage communication among students. This involves a gradual build-up of language and the use of simple visual aids, such as symbols or key words. You are encouraged to use French as much as possible in your teaching.

The final aim of each block is to give students the opportunity to talk to each other with the minimum of written support. Cue-card activities (see [F] below), if completed successfully, can demonstrate that the speaking objectives of the block have been achieved.

You are encouraged to use pair work or small group work for the exchange of information and opinions and for language games. These are generally led into with visual cues or cue words which provide support with communicating. The audio and visual materials are an essential part of the learners' progression and in each block suggestions are given as to how these may be exploited.

[E]

Encouraging communication in pairs

The teaching notes encourage you to use information-gap activities. These activities are important in enabling learners to feel confident in speaking, since they require them to pass information to each other. This also means that learners have to ask

questions – something that usually needs a great deal of practice. As well as practising students in asking questions, these activities allow speakers to express themselves in their own words.

In doing these activities students may have to pretend to be someone else, to invent details about someone or something or to take part in imagined situations, e.g. being at the bank or in a shop. You clearly need to use fictitious situations in order to practise a full range of language a number of times.

Listeners will frequently be encouraged to note down what their partners say in order to check it back or to enable them to take part in report-back sessions as a whole-group activity.

[F]

Using cue cards

An example of cue cards and the type of dialogues that may be derived from them is given below. Students can exchange information in pairs about their name, nationality, job, marital status and partner's name. The student decides the age and job of the partner plus any further details they want. In making and using such cue cards you need to check that the student can ask the necessary questions and that the symbols or words used for the

Student A
Paul
angl
architecte
mar – Yvonne

Yvonne: prof?

cues are clear.

Student B
Sylvie
f
journaliste
cél – Michel

Michel: prof?

Although both students know the general theme of what they will talk about, neither knows the actual content of the other's card. Each student will need to ask questions to obtain information and will also need to pay attention to what the other is saying. Each may need to seek clarification or ask for repetition and so you need to make sure that you teach the necessary language: *Vous pouvez répéter? Je n'ai pas compris.*

The information on these cards is quite extensive and the manner in which it is presented does not restrict the speaker to any particular level of language. Students can both add details and speak at a more complex level if desired. The dialogue derived from the above cue cards could go something like this:

A: Vous vous appelez comment?

B: Moi, je m'appelle Sylvie. Vous êtes anglais?

A: Oui. Et vous?

B: Je suis française. Qu'est-ce que vous faites comme métier?

A: Je suis architecte.

B: Moi, je suis journaliste.

A: Vous êtes mariée?

B: Non. Célibataire. Je vis avec mon ami, Michel. Il est journaliste aussi. Vous êtes marié?

A: Oui. Ma femme est professeur. Elle s'appelle Yvonne.

Clearly this dialogue could have taken many other forms. The questions could have been put differently and the way the information was given could have been varied. It could have been conducted as two interviews, for example. The essential point is that the participants had the choice of how to do this and the challenge to make it work. They were not reading a script. Having achieved the task, they knew that they were actually capable of carrying out this exchange. Learners could do a number of cards, assuming different personalities in order to practise the language thoroughly.

[G]

Getting feedback

You could have asked the students to note the information from the cue cards above so that everyone then reports back, giving the details of the last person they spoke with.

T: Et alors, vous voulez bien présenter votre partenaire, Judy? Je note les détails ici au tableau.

J: Eu... Il s'appelle Henri. Il est chauffeur de taxi. Il est...

In this way the language is heard once more (in the third person) and spoken in public so that you can hear, check and assist. You can also take feedback in the first person singular of course, if that is what you want to reinforce at the time.

T: (to Judy) Et alors... Vous, madame.

Vous vous appelez comment? ...

Note that at this stage there is no prepared dialogue read from a book. Each participant really does have to use his/her own linguistic resources to complete the task and each is dependent on the other. There is no reason why students should not have practised 'set piece' model dialogues at an earlier stage of the learning, but such dialogues do not in themselves constitute communicative practice.

A second point to note is that you and your students need to become used to using cue words and symbols in order to stimulate dialogues at this stage. These techniques will be used in this Tutor's Guide, and you can of course develop your own.

[H]

Using choice frameworks

One technique which is suggested at times in this Tutor's Guide allows you to give communicative practice to the whole group. This is done through choice frameworks (see below). An advantage of this technique is that the students can have a choice in what they say, while at the same time other students are placed in the position of being a genuine listener – they do not know what is going to be said and therefore need to pay attention. By

working in this way with the whole group you have the opportunity to check, correct and assist the learners on their way to speaking confidently. The choice framework below covers the same language area as the cue cards in [F].

Nom	Nationalité	Profession	Relation
Yves	f	journaliste	divorcé(e)
Yvonne	it	professeur	marié(e)
Larry	port	chauffeur	séparé(e)
Luisa	angl	- de taxi	veuve/-f
Giuseppe	aust	- de camion	cél
Jane	dan	ingénieur	ami(e)
Klaus	all	secrétaire	
Eva	gr		
Alessandra	rus		
Jutta			

If this choice framework were used as a worksheet or, better, put on the OHP at a point in the learning when the class had some familiarity with most of the words, then a large number of statements could be made. Students could either talk about 'themselves' or create personalities. The choice framework could also be used for:

* Listening – you make statements and the students note the detail and then report it back later: *Giuseppe est italien. Il est ingénieur et il est divorcé. Il vit avec une amie, qui s'appelle Eva et qui est danoise. Eva est secrétaire.*

* Speaking – you and the class make statements about 'themselves' or other people whom they pretend to know: *Alors, je m'appelle Larry. Je suis australien et je suis chauffeur de camion. Je suis marié et ma femme... or J'ai un ami/frère/une soeur ... Il/Elle s'appelle...*

There could also be an interchange in the class where students are encouraged to ask each other about themselves or their friends.

T: Je commence. Alors, comment vous appelez-vous?

S1: Je m'appelle Alessandra.

S2: De quelle nationalité êtes-vous?

S1: Je suis italienne.

S3: Qu'est-ce que vous faites dans la vie?

T: Je vais commencer. Sandra, votre frère, il s'appelle comment?

S: Il s'appelle Klaus.

S2: Il est anglais?

S: Non, il est allemand. Je suis allemande. Je m'appelle Jutta.

S3: Et quelle est votre profession?

In these examples it would be possible for you to help those that need it and provide new words if students wanted to use them. The students are able to use their imagination yet are also given some ideas to work with. The structures that carry the vocabulary are constantly being re-presented to them by the statements that others make. They need to pay attention to this representation of language because its content is unpredictable and they are required to note it, or to respond to it.

Notice that abbreviated forms of the nationalities have been used here as an illustration of what can be done in the way of giving partial support. Symbols could even be used for the jobs once the language is beginning to be known. Once this sort of practice has been done with the whole class, the students could have cue cards and work in pairs, again perhaps noting the information for a later feedback session.

[I]

Using the audio

Audio forms an integral part of the course. Clearly it is a major learning resource which can be used in many ways:

* Modelling language – in each block, new material is presented partly by means of the audio. It serves as a model for pronunciation, intonation and rhythm, the pattern of a dialogue giving a model to copy and new phrases.

When you use such material some repetition is helpful, provided of course the students understand the meaning.

T: Vous vous appelez comment?

F: Frank Martin.

T: Où est-ce que vous travaillez?

F: Je travaille au tennis club de Montbrison, dans le département de la Loire, en France.

T: Et qu'est-ce que vous faites exactement?

F: Je suis professeur de tennis.

With this you could proceed in the following way:

1. Play the audio.
2. Ask for any information that the students can give you.
3. Establish meanings they are not sure of by playing it through a little at a time.
4. Encourage them to repeat the dialogue little by little.
5. Go over it again asking: *Qu'est-ce qu'il/elle dit?* just before you play a phrase. As students progress, use more complex language: *Demandez son nom. Demandez où il travaille/habite. Demandez une précision.*

When they have got the hang of the dialogue, begin to change it, offering possibilities on the board or asking students to provide them – the name can change, the job can be different, etc. You may then want to look at the text. Alternatively, you may want to look at the text first, close books and then go through the sort of procedure outlined above.

The same techniques can be used with visual material. If your educational institution is licensed by the Educational Recording Agency you may record the television broadcasts to use in class.

[J]

The use of the text with written script

For many students it is helpful to see the written word at the same time as hearing it. This increases the input of language so that they may absorb more by seeing and hearing. Of course, if your purpose is to practise them in sorting out meaning from what they hear, or to concentrate on the sound only then you would just wish to play the audio. This point is made in order to illustrate the main point of using audio (and visual) material – that is, the use depends upon a careful analysis of what you as a tutor want the nature of the learning to be.

[K]

Teaching or testing?

A frequent use of audio (or visual) material is to test comprehension. This is often done in the mistaken belief that it increases learning. It may possibly do so in some circumstances, but in many cases it is really a test from which the student learns little. It is not uncommon that audio/visual material is played, questions are asked or read and then the students note how many questions they got right or wrong. If you want students to absorb and be able to use language from such material they need to hear it/see it a number of times. This means that you need to go over it with them in a variety of ways so that they 'over-learn' without becoming bored. Each time they hear it they need to have a different activity so that they go deeper into the language and so that they are presented with a number of opportunities to learn. This may not be very extensive at elementary levels, but it is still possible.

[L]

Techniques

When using audio (or visual) material it is helpful for students to see or hear the whole extract first before you begin to do language work with it. However, you should also bear in mind that it is generally best to select short extracts and obtain student reaction or do an activity of some sort after only a short period of listening/viewing. This will enable you to concentrate on language rather than having your students' attention being drawn to too wide a range of things.

When using either audio or visual material invite impressions or any information students can give you. This will enable them to talk and will indicate to you what is known and what is not known. Students may therefore talk about the colour of something, an event, whom they saw or heard, the weather, etc. Remember that the tense used will be relevant here – *il pleuvait* may be beyond them while *il pleut* may not be, in which case you will need to use the pause or still button carefully. You can ask questions about the general drift, e.g. where it is, how many

people there are, whether the speakers are men or women.

[M]

Using the pause, stop and rewind buttons for linguistic work

Some of these suggestions apply both to visual and audio material. Having viewed/listened to the extract and then isolated certain expressions for study, you can invite students to:

- * predict – pause the audio just before someone speaks and ask what he/she says
- * recall immediately – pause the audio and ask what someone has said
- * give simultaneous commentary – use the volume control and ask students to give any language that they can recall to fit the action
- * transcribe very short parts of the text while you use the pause button.

[N]

Using text and the audio

You can use the audio transcript for study of language:

- * take the transcript and use it to clarify parts that may be difficult to get aurally
- * alter the transcript and invite students to spot the differences – these can be changes of fact/expressions, or the text can be rearranged
- * replace parts of the text you have cut from the transcript.

[O]

Other language work

Ask students to:

- * spot certain words
- * note certain words from a list that includes some redundant words – let students tell you about the audio rather than questioning them first and when they talk about it ask if they noticed the word for this or that before replaying the audio to check their answers
- * find expressions used on the audio that are similar in meaning to some that you give them on paper
- * reconstruct language of parts of the

episode viewed or heard – this can be a group activity

* listen to a short extract and then say something similar – they hear: *Mon père a 58 ans. Il est né en Espagne.* They say: *Mon père a 67 ans et il est né en Italie.*

[P]

Noughts and crosses

A useful strategy for introducing new vocabulary is for students to play noughts and crosses in groups of three. Two play noughts and crosses in the usual way, identifying where they want their cross or nought to go in Grid B by saying a word or, in the example below, a number from Grid A. The third student writes a nought or cross in the corresponding square in Grid B. For example, if Student 1 says *vingt-quatre*, Student 3 writes a nought in the top left-hand square, and so on.

24	36	42
51	18	64
78	94	81

Grid A

Grid B