

1972

A Report on the MAT-TA Workshop for French and Spanish Teachers

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School for International Training

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A Report
on the MAT-TA Workshop:
A Summer In-Service Training Workshop
for French and Spanish Teachers
(1972)

Submitted by
Felinda Mottino
MAT III

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INTRODUCTION

The following paper was presented as an Independent Professional Project for the Master of Arts in Teaching Program at the School for International Training, Brattleboro, Vermont in October 1972. It is a report of a summer in-service teacher workshop for French and Spanish teachers which was coordinated by two fellow M.A.T. candidates and myself. The participants included area teachers from New Jersey, Connecticut, Massachusetts, New Hampshire, and Vermont; and Teacher Ambassadors from Argentina, Spain, and France. The 60 hour workshop was conducted from July 31 through August 11, 1972, at the School for International Training through the M.A.T. Department. Three graduate credits were offered for the workshop.

The purposes of this paper are to outline the process of preparation in setting up the workshop, to provide a description and evaluation of what transpired during the progress of the workshop, and to comment in retrospect and present considerations and recommendations which might benefit anyone who ventures into a similar project.

ACKNOWLEDGEMENTS

Though it was I who chose to use the workshop as the basis for my Independent Professional Project, and therefore the perspective I am presenting is my own, the workshop itself was the result of many people's efforts and ideas. Here I would like to acknowledge the other contributors:

- my co-coordinators, Jack Millett and Nancy Dodd
- The M.A.T. and Teacher Ambassador staffs and all those at S.I.T., staff and students, who offered advice and assistance in the administration of the workshop, especially Janet Bing and Monique Lemaitre, who worked closely with the coordinators
- Cindy Chwang for the Silent Way Chinese demonstration
- Judi Keen for the demonstration of "Juan at the Bar"
- Betty (B.J.) Stone for the Silent Way French lesson
- Marilyn Bean for her role as leader of the Games session
- Bill Harshbarger for the Hindi lesson utilizing Silent Way and "Airport"
- Jo Isenburg for the demonstration in French of Situational Reinforcement
- Ann Bush for the presentation of the E.I.L. method

- Monique Lemaitre for the sessions of French pronunciation and "Culture through Literature"
- Raymond Clark for the Microwave session
- Mouldi Hadiji for the use of his Realia collection in the Media Center

I would also like to express my appreciation to:

- those who served on my Independent Professional Project Committee- Janet Bing, Raymond Clark, and Monique Lemaitre
- Thomas Todd who reviewed and critiqued the preliminary report

I. Organization and Setting Up

A. Background

Sometime in the Spring of 1972 the idea came about to have M.A.T.s design and present a workshop as part of the Teacher Ambassador orientation program for those Teacher Ambassadors who would be teaching language. Teacher Ambassadors are experienced teachers from French and Spanish speaking countries who spend one year teaching in the United States.

The second step was to extend the workshop to include area French and Spanish teachers, thereby making it a unique and, hopefully, mutually beneficial experience in in-service training.

It was expected that there would be five to ten Teacher Ambassadors and ten to twelve area teachers. (The result, however, was a reduced number.)

The prime purpose of the workshop was to offer an opportunity for Teacher Ambassadors and area language teachers to work together sharing ideas and to focus on the needs and interests common to all.

B. Establishing a Framework for the Workshop

1. Looking at the participants

- a. Area Teachers- some of whom had called the M.A.T. program asking for a summer workshop in methods and techniques
- b. Teacher Ambassadors- who, according to the Teacher Ambassador department, should learn how to use their resources (themselves as cultural representatives, native speakers, etc.) most effectively, and should be prepared, especially in the area of student motivation, for teaching language during the coming year in the United States secondary school system
- c. M.A.T.s- as coordinators

2. Questions considered by the coordinators

- a. What do teachers need or desire that we can offer?
- b. What has impressed us most during our year in the M.A.T. program?
- c. What would be most valuable to the participants?
- d. Possible topics:
 1. Approaches or techniques
 2. Culture and how it relates to language teaching
 3. Material development to increase interest
 4. Student involvement and grouping within the class
 5. The common denominator to all of the above being motivation

3. Goals *

a. General goal: To make the experience a valuable and usable one for the participants by keeping the course flexible and student centered

b. Focus: To investigate ways to increase student motivation through:

- 1. exposing participants to a range of various techniques (to expand their bag of tricks)
- 2. exploring the interrelationship between language and culture
- 3. better equipping participants to formulate guidelines for adapting materials
- 4. re-evaluating the role of the student as language learner

4. More specific objectives included:

a. To present effective and applicable methods of teaching French and Spanish

b. To have participants, as students in the workshop, be exposed to a variety of teachers and approaches--lecture, discussion, structured/unstructured sessions, more/less student involvement

c. To have participants, as "guinea pigs" in demonstrations of techniques, be able to put himself in the student's place as a language learner

d. To have participants work together in groups to share ideas and plan an introductory language course

* A goal setting exercise can be found in the appendix, section (A-1)

- e. To have participants demonstrate and create effective learning situations using effective techniques
- f. To have participants apply ideas offered to later teaching as well as to mini-course
- g. To allow participants to experiment with innovations and ideas in a classroom situation with secondary school students
- h. To have participants think about the role of the student and become more aware of him
- i. To have participants use a variety of materials without depending on a single text
- j. To have participants experiment with realistic and culturally based language situations
- k. To have participants respond to student needs and respond to the flow of the class

C. Content and Resources

1. Topics were selected for specific sessions:

- a. Silent Way
- b. Situational Reinforcement
- c. Drills
- d. Dialogs
- e. Conversation-- including the use of flashcards
- f. Theater techniques
- g. Films
- h. Culture-- including the Block Game, films
- i. Operations
- j. Microwave, Cumming's Device
- k. Narrative Spiel
- l. Games
- m. Role play
- n. Characters in Search
- o. Reading, Writing
- p. Pronunciation

2. The idea of mini-course was established. It would be taught by the participants, to an experimental class.

3. One aspect would be a media center set up in one room on a permanent basis for the duration of the workshop. It would include:

a. Books

1. Texts
2. Reference
3. Theory
4. Ideas
5. Games
6. Song

b. Realia:

1. Posters
2. Newspapers
3. Magazines
4. Assorted objects

c. Films

d. Supplies for making materials

e. Games

f. Tapes

g. Equipment (either in the center or available on request)

D. Budget

1. Our Preliminary Budget-- It was set up two months before the workshop, revised, and accepted. Even though it was somewhat flexible, it proved to be unsatisfactory and had to be revised again after the workshop because of changing circumstances. The several stages of the budget can be found in the appendix. (A-2)

2. Here are some things to think about in setting up a budget:

a. How to remain independent of the M.A.T. department

b. How much to allow for:

1. mail charges

2. auditron

3. films

4. supplies

5. phone calls

6. S.I.T. overhead

7. salaries

3. Related questions to consider at the same time are:

a. By what process and when the salaries are going to be paid?

b. How to deposit and take out money

c. How to obtain receipts for participants

E. Promotion

1. Factors to be considered in production:

a. Mechanics-- the possibilities are:

1. Have a brochure designed and printed
2. Design your own brochure and have it printed
3. Use school facilities such as ditto, stencil, xerox
4. Buy supplies, design, and print your own brochure

b. Format-- the possibilities are:

1. Use an outline form such as WHAT, WHEN, WHERE, etc.
2. Include pictures or drawings
3. Write a letter

c. Content

1. What to say?
2. How best to say it?

2. Our form of contact:

a. Based on time and expense we decided that it would be most feasible for us to write a letter, and for the sake of esthetics we decided to xerox rather than ditto or stencil it. As for content, we found that even after days of deliberation anything we wrote sounded like jargon, and that what was important was to get something mailed out to announce the workshop. A copy of the letter can be found in the appendix. (A-3)

b. A condensed version of the first letter appeared in announcement form in a newsletter, Regional Center.

See appendix. (A-4)

c. We then wrote a second, more detailed, letter as a follow up for those who requested more information. In some cases I attempted making phone calls for a second contact, but I think that in this case written communication is more effective. See appendix. (A-5)

d. Mailing-- sources of addresses

1. M.A.T. department lists of "friends of S.I.T."
2. Files of previous workshop participants from other departments
3. School addresses from the telephone directory

F. Pre-workshop Conferences

In order to get a better idea of how to prepare for the Teacher Ambassadors, for someone from another culture teaching his language in the United States, we attended two evaluation conferences at the School for International Training.

The first was for French Foreign Language Assistants (FLAPs), composed of French future teachers who had spent a year teaching French in the United States. This conference gave us an opportunity to observe a small group session as prospective leaders. Therefore, we focused not only on the participants, but also on the role of the leader. The discussion of "Why Teach Foreign Languages" was impressive because it penetrated the problem of motivation. The FLAPs' concern with motivation in general reinforced our decision to concentrate on that aspect in the summer workshop. It was also encouraging that some of their ideas, after a year in the classroom, paralleled those we planned to discuss.

The second conference was for Teacher Ambassador returnees from the 1971-72 school year. Here we hoped to discover how Teacher Ambassadors had been able to incorporate their culture into their teaching. The value of the conference, however, was the experience of leading a multicultural group discussion about teaching in the United States.

G. Students for the Experimental Class

We recruited 23 secondary school age students for the experimental mini-course class. Some of the students came from the Newfane/Townshend area where one of the participants teaches. She gave us some leads, names of students in her French and German classes, and they helped recruit their friends. The other students were from Brattleboro High School where we were able to get a list of those students who were signed up for the following term for French and Spanish courses.*

The first contact was made by phone, followed by a letter and registration form to those who showed interest. See appendix. (A-7)

The reason for a registration fee was to give the course a degree of seriousness and to get a commitment on the part of the students and parents. (We then made that money available to the participants or to the general workshop fund for supplies and materials.)

Concerning other arrangements for the students, we felt that some token of appreciation or acknowledgement of attendance from the course was in order. Therefore, we invested in Experiment patches, and these, accompanied by a note card which certified participation in the course, were presented to them on the last day by their teachers.

* A list of the participating students can be found in the appendix. Section (A-6)

H. Ordering Materials

1. Films

a. For the purpose of the Media Center and sessions on films the following films were ordered:

1. From the Society for French American Cultural Services and Educational Aid (F.A.C.S.E.A.):*

- a. Crin Blanc
- b. Montagnes Magiques
- c. Kaleidoski

2. From Penn State:*

a. The First Americans, a Julien Bryant film

3. From the Consulate of Spain:*

a. Monumental Spain

4. From the Mexican National Tourist Council:*

a. Mexico 68

b. World of the Mayans

5. From the Teacher Education Center, New York:*

a. Toward Free Conversation

b. Making Grammatical Drills Interesting

c. Teaching a Conversation

d. Teaching a Sentence

e. Modern Techniques in Language Teaching

b. When looking for films:

1. See Howard Shapiro's film catalogs

2. Consult the S.I.T. Library catalog file

3. Visit the Audio-Visual center (films and video tapes on hand)

4. Write for film catalogs from film companies or

Embassies and Cultural centers, some of which supply films free of charge

- * For addresses and phone numbers, see the appendix section (A-8) Section (A-9) is a previous film order from F.A.C.S.E.A.

c. The procedure for ordering films is:

1. Make a phone call and/or send a written request
2. File a film requisition form with the Department of Operations

2. Textbooks

After calls to various schools to find out what texts were used there, a Keene teacher gave us the names of textbook company representatives for her area. By calling these we were able to obtain the books or locate the Vermont representatives. (See the appendix, section (A-10) for a list of Vermont representatives.) In this way we were able to supply the Media Center with an assortment of examination copies of newly published textbooks.

I. Class Space and Living Accomodations

1. Class space

a. Class space for the majority of our workshop took place in the basement of Gamble Dormitory, rooms 1 and 4.

The Spanish and French mini-course groups met in 1 and 4 respectively. Other sessions were generally held in room

1. A few sessions were held in room 14 of the Main House and in the Auditorium.

b. All room reservations for class space are made through Merrily Brown in room 12 of the Main House.

2. Living Accomodations for Participants

a. Of the area teachers who participated in the workshop, five stayed on campus. Arrangements were made in advance by sending a memo to the Business Office giving the number and names of participants requesting rooms.

b. Those who commuted usually bought meal tickets and had lunch in the cafeteria. Meal tickets may be purchased in the Accounting department.

J. The Schedule

1. The following is the class schedule developed before the workshop began as a tentative outline and a basis for beginning, a structure to work within.
2. The second schedule is the revised one-- as it really happened.

Language Teachers' Workshop - Tentative Schedule (1st Week)

16

| | M | T | W | T | F |
|---|---|--|---------------|---|-------------------|
| 1 | WORKSHOP OVERVIEW ↓ INTRODUCTIONS | 9:30 MINI-COURSE | MINI-COURSE | MINI-COURSE | MINI-COURSE |
| 1 | "WHY TEACH OR LEARN FRENCH/SPANISH?" | FEEDBACK ↓ DISCUSSION OF MINI-COURSE | FEEDBACK ↓ * | FEEDBACK ↓ * | FEEDBACK ↓ * |
| 2 | LUNCH | | | | |
| 1 | 12:45 "Albatross" CULTURE & LANG. | "Modern Trends in Education" - Norm Wilson | PRONUNCIATION | GRAPHIC INFO. ↓ CONVERSATIONAL EXCHANGE | "JUAN at the BAR" |
| 2 | ↓ | ↓ | SILENT WAY | ↓ | ↓ |
| 3 | PREPARATION for MINI-COURSE | | ↓ | ↓ | * |
| | ↓ | MINI-COURSE PLANNING SESSION | | | |
| 4 | ↓ | ↓ | M-C PLANNING | M-C PLANNING | M-C PLANNING |
| 5 | | | | | |

* Unscheduled sessions and alternatives:

- Dialogs
- Drills
- Conversation
- The Block Game
- Flashcards
- Use of film
- Creating materials
- "Internationalising a Curriculum"
(talk by Norm Wilson)

(1)

Tentative schedule - 2nd Week

| M | T | W | T | F |
|-----------------------|------------|----------------------------------|---|---------------------|
| MINI-COURSE | — | — | — | — |
| FEEDBACK | — | — | — | — |
| LUNCH | | | | |
| E.I.L. | S.R. | CULTURE THROUGH LITERATURE | READING & WRITING | * |
| THEATER TECHNIQUES | ↓ | ↓ | * | FINAL EVALUATION |
| AMES | OPERATIONS | * | DISCUSSION of READINGS. (Stevick, etc.) | |
| M-C PLANNING | — | — | — | |

FIRST WEEK (Revised Schedule)

| Monday | Tuesday | Wednesday | Thursday | Friday |
|--|---------------------------------------|---------------|---|-------------------|
| Welcome and Business Evaluation and Expectations Paired Intros | M I N I - C O U R S E | | | |
| "Why teach or learn French/Spanish" | F E E D B A C K & D I S C U S S I O N | | | |
| Albatross Culture & lang. | "Modern Trends in Education" | Silent Way | Graphic Info. & Conversational Exchange | Pronunciation |
| Preparation for mini-course | Dialog demo | | | "Juan at the Bar" |
| | Mini-course planning | M.C. planning | M.C. planning | M.C. planning |
| | | | | |

| | | | | |
|---|--------------------|---|---------------------|------------------|
| M I N I - C | | O U R S | E | |
| F E E D B A C K Demo. of Erasure technique | | K Demo. of Situational Reinforcement | | |
| Games | E.I.L. | Culture through Literature | Assorted Activities | Final Evaluation |
| | | Silent Way | | |
| | Theater Techniques | | Film showing | |
| M.C. planning | | | | |

II. Description

As has been mentioned and explained briefly in the framework and content portion of the first section of this report, and stated in the letter to participants, the course was organized around input and output. The input sessions are content and activities presented to the participants. Goals a,b,c, and h, relate more specifically to this section. The output sessions are a practice teaching mini-course taught by participants to second school students. As seen in the schedule, the mini-course begins on the morning of the second day and continues throughout the two week period for approximately two hours every morning. These sessions provide for goals d,e,g,h,i,j,and k to be met.

The following description is divided into two parts. First there is a day by day account of the input sessions. This is proceeded by a description of the mini-course.

A. A Day by Day Account of Content and Activities (A-11)

The First Day

The first session was devoted to Welcome and Business which included an introduction of the workshop staff, a word about the School for International Training, and some information about facilities and accommodations.

This was followed by Evaluation and Expectations. We explained the basis for participant evaluation and the system of credit. The participants were then asked to capsule on paper some of their expectations for the two week workshop and any special interests.* They then passed the papers around the circle in which they were seated until everyone had had a chance to read all of the papers. Following this, we listed and discussed the common goals and interests. The participants were then given an outline of the structure of the workshop, and tentative schedules for the two weeks were passed out.

Next the staff and participants took part in Paired Introductions, ten minutes to get acquainted non-verbally followed by a verbal introduction of one's partner. The purposes of this session were social and educational--to begin group interaction and to point out the importance of language as well as to demonstrate the technique itself.

The last activity of the morning was a discussion led by Raymond Clark on "Why Teach or Learn Spanish/French?". He suggested that the participants could relate this topic to motivations of students, recharge their own motivation, and

* Expectation papers-- See appendix, section (A-12)

learn a little more about each other.

After lunch the participants were asked to assemble at a given place where they were put through a cross cultural exercise, Albatross. Albatross is a simulated culture where the participants are confronted with situations which are designed to produce a feeling of "culture shock".* The exercise is followed by a discussion focused on the participants feelings, what they learned about the culture, and the value of the exercise. This evolved into the discussion of teaching "culture" and its relation to teaching language.

Tuesday Afternoon

The first session of the afternoon was by Norman Wilson. It was planned by the Teacher Ambassador Program for Teacher Ambassadors, and we built our schedule around it so that all participants of the workshop could attend. The topic was "Modern Trends in Education" and it involved several "Values Clarifications" (a book by Sid Simon) type activities.

When we returned to the original workshop group, a dialog learning technique was demonstrated in Japanese to the participants. The purposes here were to involve the participants as language learners and to show an alternative to standard dialog presentation. The dialog was presented orally with stick figures as visual clues, and with the teacher, and later the students, acting out the roles of the figures. (See appendix, section (A-14)-Handout)

* For more details about the exercise, see the appendix, section (A-13).

Wednesday Afternoon

Wednesday afternoon was devoted to the Silent Way. The approach was demonstrated in Chinese to the participants, who were again involved as language learners, first on a teacher-student basis and then divided into small groups where they were asked to practice student to student. In less than 40 minutes the participant-students progressed from the simple word, "rod", to "Give me three pink rods." in Silent Way fashion. The demonstration was followed by a feedback session where each participant had the opportunity to express what he felt as a student and/or about the approach so far. This was followed by a short planning session in which each participant was given a point of grammar, or some aspect of the French or Spanish language to present a la Silent Way. The lessons were then taught to a small peer group while the other participants observed, and later commented as each lesson was discussed. A handout, which can be found in the appendix, section (A-15), was distributed.

Thursday Afternoon

Raymond Clark presented a two hour session beginning with a lecture outline of the three aspects of a language lesson: linguistic, semantic, and pedagogical. He continued with a brief explanation of Microwave and a demonstration of the latter where the participants learned a few exchanges in Esperanto. Finally, he discussed the use of Graphic Information and Conversational Exchange. See appendix, section (A-16)--Handout

Friday Afternoon

For the first session of the afternoon two of the staff members spoke on Pronunciation: defining problem areas for

English speakers learning Spanish and French and presenting techniques for correction, including the use of charts, maps, flashcards, exercises, songs, and tongue twisters. See appendix, section (A-17)--Handouts, materials

"Juan at the Bar": This was a presentation of the DGG materials. The title of the session was derived from one of the most popular English lessons, "Max at the Bar" by substituting the name, Juan, Max's Spanish text counterpart. The session emphasized that dialogs, can have a positive value in the classroom, especially for learning stress and intonation, an important and often overlooked variable of language. A procedure for teaching dialogs was explained and then demonstrated utilizing pictures on the opaque projector, stick figures, key vocabulary clues written on the board, WH- questions, and reconstruction by students. Handouts were given concerning variations of the exercise with a Narrative,* and participants were asked to prepare a lesson based on the technique.

* See appendix, section (A-18)

The Second Week

Monday

During the mini-course feedback session there was a short presentation of the Erasure technique which was used in this case to teach a song. For details see the handout entitled "Memorization of Dialogs" in the appendix, section (A-19).

Monday afternoon, following a short presentation, there was a display and materials making workshop on Games also including puzzles, flashcards, the teletrainer, and slide making. Handouts explaining these were distributed. See appendix, section (A-20),

Tuesday Afternoon

Ann Bush, a teacher involved in both the Foreign Language Department and the English Department at the School for International Training demonstrated the Experiment in International Living method (basically audio-lingual) for teaching foreign languages. She showed the entire procedure from presenting and teaching the dialog through drills and into use, using the first German lesson. She also showed ways to adapt E.I.L. This was followed by a general discussion of the method.

In the next session, led alternately by two of the coordinators and one of the participants, the staff and participants were involved in Theater Techniques.* The purpose here was to maintain participant involvement while demonstrating the use and purpose of techniques for the classroom.

* See appendix, section (A-21)-- Descriptions

Wednesday

A demonstration of Situational Reinforcement was presented in French during the mini-course feedback session utilizing non-French speaking participants and coordinators as students.

In the afternoon Monique Lemaitre spoke on teaching culture through literature by showing how the poem "Retrato" by Antonio Machado* could come alive by verbally and visually illustrating certain nouns and adjectives, and by playing a recording of the same song set to music. Finally she invited discussion and sharing ideas.

Next a second session on the Silent Way was presented. First Silent Way lesson on giving directions in Hindi was demonstrated.

* See appendix, section (A-22)

After the participant-students had mastered a few basic commands, the instructor set up the rods to represent an airport landing strip with other rods set up as obstructions in the path. The students, as control tower, were to direct one student, who moved a rod which represented the airplane, down the airstrip, around the obstructions, and to a "safe landing". This was used as a transition to Airport, a Theater Technique, which was the following activity. The purpose of this exercise was to show how the rods can be used as representations of something else and how Silent Way can progress from the rods into another activity.

Continuing with the Silent Way, we focused on the charts-- demonstrations followed by problem solving sessions where the participants were given a short task concerning a certain number of charts and a time limit for completing it.

Finally a demonstration was given of the Silent Way system for learning numbers. This is done on a graph which represents all the numbers from 1 to 1000, but specifies only the numerals which are not deducible.

Thursday Afternoon

The first session was a presentation of activities which can add interest to reading and writing and/or conversational use of the foreign language in the classroom. They were: Categories, an Operation with peanut butter and jelly sandwiches, and the Block Game. See descriptions, and handouts in the appendix, section (A-23).

In the following session films appropriate for Spanish and French classes were shown. See appendix, handout, section (A-24).

Friday Afternoon

Friday afternoon included: a general discussion, question and answer period; the distribution of a list of the addresses of the participants and coordinators of the workshop* as well as a list of contacts** for those teachers who were interested in establishing exchanges with other language classes; and the Final Evaluation. In the Final Evaluation the participants were asked to complete an evaluation form concerning the workshop, which can be found in the following section of this paper, and to write a self-evaluation.

Informal sessions throughout the two weeks of the workshop included discussions and work periods in the Media Center, exploring other resources at the School for International Training such as the library, the English department library, and the M.A.T. reading room; and film showings in the auditorium.

* See appendix, section (A-25).

** See appendix, section (A-26).

B. The Mini-Course

The mini-course gave the participants an opportunity to experiment with ideas in a classroom situation. As we stated in the second letter to the area teachers, we hoped that this aspect would contribute to making the workshop as practical, realistic, and applicable as possible. The "course" approach was used for these sessions because we hoped to encourage continuity for the benefit of the students as well as the participants.

The students, interested in learning French and Spanish, were at the workshop from 9:00 to 11:00 every morning for two weeks beginning the second day of the workshop. The reason for an elementary level was so that the problem of determining the appropriate language level of each student could be avoided. By defining the course as an Introduction, the participants could focus on culture as well as language, and students received an interesting exposure to French or Spanish.

On Thursday, the third day of the mini-course, it became evident that one of the participants, a Teacher Ambassador, was dissatisfied with the mini-course on the basis of her needs for practice teaching. The class was not in the least compatible with what she would be doing in terms of age of students and subject matter being taught. Arrangements were made to have her work with older, more advanced students in a language class in progress at the School for International Training.

Concerning the role of the coordinators during the mini-course, we saw it as that of supervisor, sounding board, fellow teacher, observer from the students' position offering suggestions, criticisms,

alternatives. There were two coordinators fairly constant in observing one of the mini-course sessions each. The other coordinator floated and assisted in both. Outside observers were also invited in from time to time to give advice and add another perspective to evaluations.

The planning for mini-course sessions was done by the participants during a session at the end of each day. After a brief introduction on the first day the participants divided into French and Spanish teacher groups. Given the mini-course handout,* use of the Media Center materials, and access to a sample lesson plan,** the participants were asked to plan the class for the following day, keeping in mind that it was also the beginning of a two week course-- Introduction to French or Spanish.

We discovered immediately that the dependence on one text was very limiting for the nature of this mini-course and abandoned the idea in favor of having teachers use a variety of texts and materials and adapt them so as to be appropriate to their class.

On most days, especially at first, the two groups would meet to plan the following day's two hour class in collaboration. At some point the Spanish group began meeting briefly to schedule the events and leave to do their planning independently.

Mini-course feedback sessions were held every day from 11:00 to 12:00, following the class. Here participants expressed their own feelings about the morning's classes and heard comments from fellow teachers, observers, and sometimes the students.

* See appendix, section (A-27)

** See appendix, section (A-28)

Feedback sessions were conducted in a variety of ways:

1. discussion based on evaluation forms* filled out during the classes by teachers, observers, and students
2. unstructured discussion among teachers and observers
3. videotape viewing with comments
4. demonstrations of successful lessons by teachers
5. demonstrations or explanations by coordinators of alternate ways of presenting a given lesson

From time to time the coordinators would meet with students for feedback sessions. The students felt more at ease to disclose their feelings in the absence of their teachers, even though they knew that the purpose of the session was for the coordinator to relay their comments to the teacher.

* See appendix, section (A-29).

III. Evaluation

A. Daily Evaluation

The First Day

Monday morning, July 31st while we were waiting for 9:00, checking and rechecking the scheduled activities for the day, the participants began arriving. The atmosphere was informal. Participants as well as coordinators seemed curious and anxious, a little apprehensive.

We got started a little after 9:00. Business went along as planned, informative, low key.

The Expectations session was a good one. It was encouraging to discover that, contrary to the "What if...?" fears we had managed to conjure up the day before the workshop was to begin, we and the participants did indeed have common goals and interests. The participants seemed pleased to be consulted as to their needs and desires, and they were also interested in others' expectations. It was helpful to all to know what others were thinking.

The schedule was examined by all and I think that its flexible nature reinforced the feeling that the participants' expectations would influence workshop content and structure. Perhaps some of the scheduled sessions would have been more effective later if a more complete description, reading lists, or handouts had been given out at this time, as some of the participants later suggested.

At this point I began feeling that the number did not look as dismal as I had expected. But the atmosphere was lacking something, and I hoped that the day would liven up some.

Paired Introductions seemed to be the most successful activity of the morning in terms of participant response and enthusiasm. It

was a good ice-breaker and accomplished its purpose to add personal warmth to the group. The participants also appreciated what the exercise says about language, and saw its applicability as a classroom technique.

"Why Teach or Learn French/Spanish" proceeded through several topics, meeting the objectives set forth. As a result some questions were raised about what the focus of such a discussion really should be. Is it how to defend the discipline to students? If so, to encourage them to sign up for the course or to apply themselves once they are in the class? Is there a difference between the reason to begin study and the reason to continue? Does motivation have to be for some intrinsic value, or can it be through the attractiveness of the class? I am not sure that any conclusions were drawn. The discussion was stimulating. It was not practical.

The primary value of Albatross was probably in pointing out that certain dimensions of culture do differ from one culture to another, and that the cross cultural aspect has some importance in a language class. As far as actual techniques that could be used in the classroom, other activities might have been more valuable, but I feel that in terms of attitude toward "culture" and as a reminder of "culture shock" Albatross is an excellent exercise. The discussion of language and culture was intended to bring out practical ways to get at some of the aspects presented in Albatross. Here I think we expected too much input from the participants and didn't structure the discussion enough. It would have been better had we demonstrated some of the techniques we mentioned (such as the simulation of a situation in an authentic culture, or the

exercises from the 1971 ACTFL Pre-Conference Workshop on Culture manual) and introduced a limited amount of resources or prepared material in the form of handouts for use in mini-course planning.

Participant feedback for the day was as follows:

* very positive, beginning to fulfill expectations and work together as a group

* interesting, confusing, very positive, just beginning what I'm interested in-- working in groups

* agree with above, positive, think I will be getting a lot out of the course; enjoyed it

** very positive, very interesting, but too much for one day

** positive, of course

* very positive, usually it takes two days to get acquainted, but here we are working together better as a group

* a lot of potential for working together, great group; the students will get more than their five dollars worth out of the mini-course

* very positive, enjoying what we are doing

Some comments from the coordinators about the day were:

- a good day but long

- exhausting

- Paired Introductions was definitely a good idea, one of the strengths of the day

- the reaction to Albatross wasn't quite as I expected, I had hoped the discussion would expand more; fortunately no one appeared to be offended by Albatross (as may happen at times)

- one of the more successful Albatross discussions

Later Monday evening I was confronted with second hand, but more candid, feedback concerning the reactions of the Teacher Ambassadors (**) to the first day. They felt the day was far too long and exhausting. At first they had very negative reactions to Albatross, but as the discussion progressed they became quite interested in the concept

and considered producing a revised version for fellow Teacher Ambassadors. Planning the mini-course session with the other teachers was frustrating for them.

Tuesday Afternoon

"Modern Trends in Education": The manner of presentation was interesting, active, and stimulating. A shorter presentation, however, may have been more effective. The content would have been excellent for a General Education workshop, but was dispensable in the case of this workshop. It was at this point that we decided to schedule activities planned especially for the language teachers' workshop to run concurrently with special activities for Teacher Ambassadors. In this way participants of the workshop would have the option to choose.

The Japanese dialog with stick figures was a very successful activity. This was due in part to the fact that the participants responded very well to being students for the demonstration, and in part to the manner in which the demonstration was presented: The participants were told to think about how they felt as language learners, and later asked what they thought of the technique. It was our concern that participants not feel that ideas were being imposed on them or prescribed as the ideal, but rather that we were sharing ideas to think about, discuss, accept, reject, modify, etc. The participant-students' responses to the technique were as follows:

- * not sure what pictures symbolize
- * already use this technique, also with review; later the students will see better into the language
- ** liked visual clues

Everybody liked the repetition

* my mind went blank when the finger pointed to me; wanted to see the words

* like short dialog, lots of substitution

No one is very positive about dialogs in general.

Feedback of the day from the participants was as follows:

** not satisfied with practice teaching, don't feel I am really contributing, not used to teenagers, methods involved; having difficulty working well with others in group

* enjoyed Kyle, activity in the classroom; liked students in the mini-course

* valuable techniques from Norman Wilson; good mini-course, feedback handled well, watching other teachers good, criticisms good; Japanese learning from student point of view very helpful

** "Modern Trends" was long, a repetition of a previous given for Teacher Ambassadors

* "Modern Trends" related, was relevant, but should be condensed, good human interest

* good learning day, but too long; tired, headache, impatient; enjoyed day, especially "Modern Trends" session

Coordinators' remarks:

- exhausted again

- the first two days can tell you much about how to proceed with the workshop

- anxious to do more workshop input sessions; today offered little for participants to experiment with in the mini-course

- looking forward to presenting Silent Way and hope it has some impact on the mini-course teaching

Wednesday Afternoon

Silent Way: The demonstration was excellent. The participants were able to observe the approach through their involvement in the lesson. The short planning session was also very good because it

gave the participants an opportunity to delve into the Silent Way and what it really was they had observed earlier. The lessons they presented, and the discussions that followed, reflected that it was not until the participants were in the position of the teacher that they began to see many of the complexities. There was confusion in most cases as to what the Silent Way was. One problem we encountered was that many of the prerequisites of Silent Way teaching are foreign to some teachers, and that somehow it must be impressed that Silent Way requires a certain state of mind as well as an intimate knowledge of the structures of the target language, and that the rods and "silence" on the part of a teacher are not necessarily magic formulas. Silent Way did make a very favorable impression, and most of the participants were anxious to discuss it informally after the session and continue working with it.

Thursday Afternoon

Graphic Conversational Exchange: I felt that the theories expounded here were essential. The session also presented many practical techniques such as the Microwave lesson and the use of graphs, etc. accompanied by the handout for later reference. The participants responded best to the Esperanto demonstration, anxious, again, to be included as demonstration students. The most positive feature of this session for the workshop was its reference value throughout the mini-course. I found myself continuously referring back to the three aspects of language teaching and the basic principles of Microwave as I evaluated mini-course classes, and wondering why so few participants had taken heed of what was said.

It is interesting how the participants thought the principles were elementary, simple, common knowledge, without reflecting on the essence, nor trying to put the principles into practice. At the time of the presentation they saw little relation between the topic and what they were doing in the mini-course. Perhaps the hour of presentation should have been earlier in the day, and the presentation should have involved students from the beginning. Many felt the lecture portion could have been done more effectively through a handout or a reading assignment. Some saw it as repetitious to what they had read in Adapting and Writing Language Lessons.

General feedback for Thursday (one comment):

** morning good, afternoon slow--nothing new

* excited about Silent Way

* very, very interesting

** no comment

* okay day

* valuable classroom experience in the mini-course

* see things jelling to practical application

* like new method to try next day

Several expressed that they would like a demonstration on the charts for the Silent Way and practice with specific problems of French/Spanish done the Silent Way.

One of the coordinators suggested that participants begin filling in schedules of preferences for the second week.

Coordinators' ponderings at the close of DayIV:

The participants and staff seem to have different perspectives on the same topic, or demonstration. It will be interesting to note what the participants see as important in Silent Way, Microwave, etc. and how that compares to our objectives in presenting them. Should these objectives, important points and

relationships be made more obvious or emphatic? We should ask participants for the essence of some sessions, in feedback or on the final evaluation.

Friday Afternoon

Pronunciation: Some participants found the session informative, and the concepts and teaching ideas interesting, but the session was basically a weak one for the following reasons: Due to the time factor that day the session had to be done hurriedly. Many explanations were unclear to all but those presenting the session, and the manner of presentation did not involve the participants. Another reason is that the presentation assumed an interest and a linguistic level above that of most of the participants.

"Juen at the Bar": The presentation was a well organized and effective one showing positive aspects of learning a dialog as well as an effective technique for teaching one. It showed that dialog/narrative can be interesting and also showed what effect good visuals can have. It would have been preferable to have the demonstration in some other language, and to have avoided if possible some mechanical difficulties involved with an opaque projector. The greatest effect of the session was that it altered some of the negative feelings about dialogs, and introduced a good process for presentation of material.

The feedback for Friday and the first week in general is incorporated in the following section.

The First Week of the Workshop

Participant feedback took the form of individual written comments. These may be found in the appendix, section (A-30).

Coordinators:

- Silent Way was definitely a turning point
- But, what about Silent Way? Because it requires concentration of much time and effort, should it be introduced in a general inservice workshop?
- In this case, yes, because there were few enough participants and enough time to devote to at least an introduction to Silent Way philosophy and technique and hopefully it was enough to have a positive effect on the participants' teaching, and because the participants were enthused about and anxious to pursue it
- In other sessions, have there been discrepancies between what we are saying and what we are doing?
- In some cases, yes. The sessions that have been most successful are those where the approach is consistent with our ideals of motivation
- About drilling, we began the workshop thinking that teachers would have traditional (or ALM) backgrounds of drill, drill, drill, and therefore we emphasized communication, conversation, and interesting and novel techniques, etc. But, drilling, especially good drilling, seems to be a real weakness of the participants, and the drilling stage of lessons is weak.

Based on the first week feedback, on the original expectations of the participants, and suggestions, we revised the tentative schedule as well as strategies of presentation for the second week.

Monday

The Erasure technique, presented during the mini-course feedback session, got a good response. I felt the timing (immediately after the song had been taught in another way in the mini-course) was effective.

The Games session, in the afternoon, was enjoyable, especially the adaptation of popular board games for language learning, film making, and the teletrainer. Enough interest was generated so that the participants were eager to continue exchanging ideas after the session. I feel it was one of the better sessions. Some of the participants suggested giving the handouts a day early, and perhaps having fewer games to concentrate on.

The entire day seemed to be one of the more successful ones yet.

Tuesday Afternoon

E.I.L.: A demonstration of this method, though not originally included in the workshop content, was included because of several requests by the participants who wanted to see the Experiment method. Ann Bush's presentation was excellent. In addition to showing the method and ways to adapt it, she evidenced how a teacher can make the meaning of the target language very clear with the use of visuals, gestures, pantomime, etc.—

Theater Techniques were very well received by most of the participants, who became quite involved and uninhibited for the afternoon. The most popular games were Object Charades, Word Story, and In the Manner of the Word. I felt the manner of presentation of the session set a good example of de-emphasizing the role of the teacher. Little explanation was given. Participants, as students, were involved and interested, and they

were left to imagine how these techniques and others might be used (and for what purpose) in the language class.

Wednesday

Situational Reinforcement followed a mini-course session in which a lesson based on Situational Reinforcement had been taught. In that way it strengthened the positive aspects of the lesson and showed how Situational Reinforcement could be used more effectively. The demonstration stressed real situations, tense and person combinations, and the importance of using a digestible chunk of material. There was some confusion in the lesson chosen with French past and present due to the lack of background knowledge of the demonstration students.

Culture through Literature was one of the few sessions focused on the advanced level, language and literature, and many interesting ideas were presented. I especially liked the use of words of the poem to introduce historical and cultural topics, and the idea of using a poem which has been set to music and can be sung.

Silent Way: The second session of the Silent Way was worthwhile. Though the portion on charts was confusing because of all the complexities involved in working with the charts, it did present more insight into not only Silent Way, but also into language teaching in general.

Feedback of the day and previous days:

- * Tuesday Theater games were great
- ** this week as a whole better than last week
- * lectures after lunch boring, send out reading list beforehand instead of talking about it; like to be involved

and in position of the student; reading lists referred specifically to Microwave, Situational Reinforcement, and Pronunciation (or handouts)

* some activities repetitious of other School for International Training workshops

* don't agree with the last statement; would rather see than read, but don't like just to sit and listen

* like demonstrations in a foreign language, not English

** liked "Juan at the Bar"

All agreed they liked the games on Monday, but needed more time, perhaps a list beforehand; slide making was a great revelation.

* like sharing of ideas with staff and fellow teachers

* likes to have a handout, procedures written out

* would like to have a session where each person presents a few ideas

* would like to talk about methods used that individual was best at

All would like a bibliography, names of game books, and as a follow-up a games workshop sometime during the school year

From the coordinators:

- time is going very fast

- feel much better about the second week

- enjoying working with the people involved in the

workshop

Thursday Afternoon

The Assorted Activities could have been done in a shorter period of time and more effectively by giving only a sampling of

each. Too many peanut butter and jelly sandwiches diminishes the effect and value of the exercise.

The staff and participants seemed to agree that "The First Americans", "Kaleidoski", and "Montagnes Magiques" were the films most worth showing. A handout of where to find films and suggestions of how to use them were well received. There was also value in allowing the participants to enjoy the films for their esthetic qualities on an individual level.

B. The Mini-Course

The mini-course was one of the most successful aspects of the workshop. It achieved its purpose of giving the participants the opportunity to test out new ideas and gave the Teacher Ambassadors an introduction to U.S. students as well. In addition, the students in the experimental classes gained a good foundation in the language and a very positive attitude toward language learning as a result of the mini-course.

By Thursday, the third day of the mini-course, the total Spanish class was quite effective, and on the following day success was apparent in the French class. On these days the students were even more responsive than usual, the teachers seemed pleased with their lessons, and the observers were favorably impressed.

During the course some of the participants changed their attitudes toward the role of the teacher and students. Motivation meant getting through to the students, encouraging them to learn by involving them, creating well structured lessons, and tailored and supplementing materials for them. The teachers placed learning above teaching.

For details of specific techniques from afternoon sessions evidenced in the mini-course see the chart on the following page. Suggestions from feedback and individual discussion, sometimes more valuable than the formal sessions, were also applied in mini-course classes.

The weaknesses of the mini-courses were these: 1) The situation was not authentic in terms of physical setting, number of students

in the class, student-teacher ratio, duration of the course, absence of administrative and disciplinary details, etc.

2) At times it seemed that the participant-teachers' incentive fell because the class was not a "real" one.

The Feedback sessions were best when they were structured so that there was a focus of attention: a question to react to, a video tape, a demonstration. Several sessions were weak. Video taping could have been done more often and more effectively.

In terms of interpersonal relations between the coordinators and the participants we felt that in dealing with experienced teachers it was important for us not to assume a position of judge or authority, but rather of catalyst, reflector, aide. I felt that relations were very good and that participants were grateful for evaluations and suggestions.

Meeting with the students was a challenging role which necessitated gaining the confidence of the students, who were quite perceptive and also very considerate, and relaying their comments to the teachers as diplomatically, constructively and honestly as possible.

SPANISH

FRENCH

| | | |
|-------|---|--|
| DAY 1 | Look at "culture" (how things are done in another culture) | Expectations Non-verbal Paired Introductions |
| 2 | Greetings in a cultural context from discussion on Culture and Language | |
| 3 | Silent Way Partial Silent Way (approach applied to review lesson) Student grouping | Silent Way |
| 4 | Silent Way Silent Way Cultural situation simulation | Cultural situation simulation Cultural realia |
| 5 | Silent Way Dialog with stick figures Tongue twister, song from Pronunciation | Narrative from "Juan et the Bar" |
| 6 | Flashcards from Games Erasure technique Teletrainer from Games Student grouping | Tongue twister Erasure technique Situational Reinforcement Silent Way |
| 7 | | Teletrainer Tongue twister, song |
| 8 | Silent numbers | Dialog from "Juan at the Bar" and cultural situation simulation |

| | |
|----------------------------|------------------------------------|
| Review including games, | |
| Silent Way, flashcards | Game |
| dialog with stick figures, | |
| Silent Way word exercise | Grouping of students |
| Flashcards | Erasure technique |
| 9 Films | Operation (?) for making crepes |

C. Final Evaluation by Participants

The following is a compilation and summary of the participants' final evaluation.* Eight participants completed the Workshop Evaluation form. Of those eight, six were area teachers and two were Teacher Ambassadors. On the evaluation summary I have included the responses of all eight, but I made the distinction between the area teachers and the Teacher Ambassadors, and I indicated their ratings and remarks separately so that the summary shows the preference trend of each sub-group as well as the entire group. In some cases the number of responses will not total eight because, for various reasons, the participant was not able to attend that session.

Where the response is in the form of a remark, one asterisk (*) signifies the area teachers, and two asterisks (**), the Teacher Ambassadors. In Section 4 the responses are listed in two vertical columns and in Section 5, in two horizontal columns.

* The actual evaluation forms can be found in the appendix, section (A-31)

1. How has the Workshop met the expectations you stated on the first day?
- ** yes, mini-course * better than expected
 - ** widely * more than met expectations, especially
 - * very well small groups and mini-course
 - * expected more radical, but found it practical * methods, resource material
 - * surpasses expectations met other teachers

2. Write one word which best describes your general feeling about this Workshop.

- ** active * stimulating * growth
- ** living * constructive * interesting
- * stimulated * active

3. Write one word which best expresses your reaction to the content of this Workshop.

- ** interesting * mixed * exciting
- ** new * helpful * relevant
- * great * great

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

| | <u>AREA TEACHERS</u> | <u>TEACHER AMBASSADORS</u> |
|--|----------------------|----------------------------|
| a. The length of the Workshop: | | |
| should have been shorter.....1. () | 1 | |
| about right.....2. () | 4 | 2 |
| should have been longer.....3. () | 1 | |
| b. The length of time spent in Mini Course teaching: (each day) | | |
| should have been shorter.....1. () | | |
| was just right.....2. () | 5 | 2 |
| should have been longer.....3. () | 1 | |
| c. The length of time spent in Mini Course feedback: (each day) | | |
| should have been shorter.....1. () | 1 | 2 |
| was just right.....2. () | 5 | |
| should have been longer.....3. () | | |
| d. The length of time spent in Mini Course planning: (each day) | | |
| should have been shorter.....1. () | 1 | |
| was just right.....2. () | 4 | 2 |
| should have been longer.....3. () | 1 | |
| e. The number of presentations and demonstrations during the afternoon sessions was: | | |
| not enough.....1. () | 1 | |
| alright.....2. () | 4 | |
| too many.....3. () | 1 | 2 |

5. Rate the following sessions on a 1 (lowest) to 5 (highest) scale

Feedback:

| | | | | | |
|--------------------------------------|---|------|------|------|------|
| a. As one group | 1 | 2(1) | 3 | 4(2) | 5(3) |
| b. As two groups: French and Spanish | 1 | 2 | 3 | 4(3) | 5(3) |
| c. Individual feedback | 1 | 2 | 3(1) | 4 | 5(4) |
| d. Video-taping | 1 | 2(1) | 3(4) | 4 | 5(1) |
| e. Student feedback | 1 | 2 | 3 | 4(3) | 5(1) |

| | | | | | | | | |
|---|------|------|------|------|------|------|--|--|
| Discussion with Ray Clark: | | | | | | | | |
| "Why Teach or Learn French/Spanish?" | 1 | 2(4) | 3(1) | 4(1) | 5 | | | |
| | | (1) | | | | | | |
| Albatross | 1 | 2(2) | 3(2) | 4(1) | 5(1) | | | |
| | | | (1) | | | | | |
| Norm Wilson: "Modern Trends in Education" | 1(2) | 2(1) | 3(1) | 4(1) | 5(1) | | | |
| | | | (2) | | | | | |
| Silent Way: | | | | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | 4(1) | 5(5) | | | |
| | | | | | (2) | | | |
| b. Discussions | 1 | 2 | 3(1) | 4(2) | 5(3) | | | |
| | | | (1) | (1) | | | | |
| c. Problem solving (structure cards) | 1(1) | 2 | 3 | 4(1) | 5(4) | | | |
| | | | (2) | | | | | |
| d. Work with charts | 1 | 2 | 3(1) | 4(1) | 5(3) | | | |
| | | | (2) | | | | | |
| e. Silent Way number technique | 1 | 2 | 3(1) | 4(2) | 5(3) | | | |
| | | | | | (2) | | | |
| f. Airport Game | 1 | 2 | 3 | 4(3) | 5(3) | | | |
| Japanese dialog with visuals | 1 | 2 | 3(2) | 4(1) | 5(2) | 6(1) | | |
| | | | (1) | | | | | |
| Ray Clark: Micro-wave and Graphic Information | 1 | 2(3) | 3(2) | 4(1) | 5 | | | |
| a. Theory | | | (2) | | | | | |
| b. Explanation of micro-wave | 1(2) | 2(3) | 3 | 4(1) | 5 | | | |
| | | (2) | | | | | | |
| c. Demonstration in Esperanto | 1(1) | 2 | 3(3) | 4(1) | 5(1) | | | |
| | | (1) | (1) | | | | | |
| Pronunciation | 1(1) | 2(3) | 3(2) | 4 | 5 | | | |
| | | | (1) | (1) | | | | |
| Games | 1 | 2 | 3 | 4(1) | 5(5) | | | |
| | | | | (1) | | | | |
| Dialog and Narrative: Juan at the Bar | 1 | 2(2) | 3(1) | 4(1) | 5(1) | | | |
| | | | (1) | | | | | |
| E.I.L. presentation | 1 | 2(1) | 3 | 4(2) | 5(3) | | | |
| Theater Games and Techniques | 1 | 2 | 3(1) | 4(3) | 5(2) | | | |
| | | | (1) | | | | | |
| Culture through Literature | 1 | 2(2) | 3(1) | 4 | 5(3) | | | |
| Erasure technique for memorization | 1 | 2 | 3(1) | 4(1) | 5(4) | | | |
| | | | | | (1) | | | |
| Operations: Peanut butter and jelly sandwich | 1(1) | 2(2) | 3(1) | 4(1) | 5(2) | | | |
| | | (1) | | | | | | |
| The Block Game | 1 | 2 | 3(3) | 4(1) | 5(3) | | | |
| | | | (2) | | | | | |
| Situational Reinforcement demonstration | 1 | 2 | 3 | 4(3) | 5(2) | | | |
| Films | 1 | 2(2) | 3(1) | 4(3) | 5 | | | |
| | | | (1) | (1) | | | | |
| Feedback: | | | | | | | | |
| a. As one group | 1 | 2(1) | 3 | 4(2) | 5(3) | | | |
| b. As two groups: French and Spanish | 1 | 2 | 3(2) | 4 | 5 | | | |
| c. Individual feedback | 1 | 2 | 3 | 4 | 5 | | | |
| d. Video-taping | 1 | 2 | 3 | 4 | 5 | | | |
| e. Student feedback | 1 | 2 | 3 | 4 | 5 | | | |

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

7. What do you see as the essence of:

See following pages

a. Albatross

b. Silent Way

c. Situational Reinforcement (S.R.)

d. Theater techniques

e. Microwave

f. Narrative (Juan at the Bar)

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

9. Additional comments:

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

- ** less activities in the afternoon
- ** closer relation between participants
- * fewer lectures, more demonstrations and involvement
- * concise, meaningful preparations, greater variety of methods applied to different levels
- * less lecture after lunch
- * presentation before discussion of method; reading list before workshop; more time for planning, perhaps before afternoon presentations
- * discuss problems faced by a teacher in preparing balanced and effective programs for 45-50 minute classes
- * have preparation time in the morning; offer an opportunity for participants to be language learners (shock language); use more advanced students in mini-course

7. What do you see as the essence of:

a. Albatross

- ** get to know another culture
- * realize importance of cultural differences
- * cross cultural awareness, personal attitude and reaction to new experience, group reactions
- * insights into own character; artificial, but valid
- * shows that people are prejudiced; teaches that there are many ways of doing the same thing
- * problem of adaptation to alien culture
- * culture learning, accepting, joining

b. Silent Way

- ** student responsibility
- ** complement
- * learning rather than teaching, teacher controls but student accepts responsibility
- * student initiative, mutual reinforcement, direction and control by instructor, potential on intellectual and practical level
- * student assumes responsibility, teacher in command, student not threatened and not a sounding board, student actively participants, students work together
- * students forced to learn from other students; teacher silence
- * shift from teacher directed to student directed learning
- * interesting, new

c. Situational Reinforcement (S.R.)

- * useful application of words, active manipulation
- * associates abstract with concrete, associates word with action

- * useful conversational material, good for intensive, effective, but needs variety
- * actions that involve students make learning easier
- * expansion and active use of structures
- * sentence structures for immediate usage in real situations

d. Theater techniques

- * active involvement in group situation, meaningful manipulation
- * vary pace, "possess" words
- * exciting, spontaneous, educational, limited use, not a method
- * throw students into natural situations, don't have to create false answers and questions
- * learning or reinforcing in "non-academic" relaxed atmosphere
- * active review, retention, presentation of new material

e. Microwave

- ** repetition and communication through dialog
- ** learning through repetition and communication
- * progress to actual use of material in shortest possible time
- * clear-cut goals and manageable material
- * practical and relevant
- * student can rapidly incorporate new material into his working vocabulary
- * rapid progression toward active use of new structures
- * reinforcement of a few new structures

f. Narrative

- ** practice of structures
- * reading and writing in interesting context using learned useful vocabulary and patterns
- * review of dialog presentation
- * narrative memorization, good for memorizing
- * short passage and picture leads to better student understanding
- * rapid assimilation of basic expressions and acquisition of proper pronunciation, intonation, and appropriate gestures
- * comprehension, repetition, usage, interpretation

8. Do you expect to do anything differently when you return to your job as the result of your participation in this workshop?

- ** more games and techniques
- ** practice what learned
- * try techniques, ideas, adopt some to use regularly

- * add variety in pace, be more mentally aware of classroom environment concerned with adaptation
- * hundreds of ideas, all sorts of techniques to try, feel confident
- * new games, ways of presentation, organize a workshop, organize exchanges with schools on list
- * vary content of courses, play less of a role, less "hammer on head" techniques
- * yes

9. Additional comments:

- ** at first too much, later better organized, enjoyed most teaching in mornings, built confidence in the classroom, tried to practice new techniques, positive experience
- ** at beginning techniques were very different, at end felt could do something interesting in mini-course, interesting
- * helpful for teachers to have some more advanced students, reading and writing techniques, saw importance of being dynamic, stimulating
- * stimulating and gave a lot to think about, good to share experiences, meet people, enjoyed interplay in "team" teaching, excellent supervision and guidance with great diplomacy and sensitivity, organization good, but hampered by number of people involved in presentations, important aspect was value of visual and understanding words as symbols, clarification of feelings about teaching and insight into own attitude and attitude of others
- * learning and growing experience, and educational, practicality and applicability (mini-course) made the whole thing, good combination of theory with reality (application of ideas in mini-course)
- * wonderful job planning, great, good to have had game seminars first with time to make more
- * revealing experience, enjoyed learning some new techniques, got much out of evaluations sessions
- * gained new ideas and approaches to language learning, being a student good experience, enthusiasm for coming year

IV. Follow Up

This section will consist of reports written by the participants and due after October 15, 1972. The assigned subject was "the effect of the workshop on your teaching" or anything about the implementation of the workshop ideas.

RANDOM THOUGHTS

CHANGES, THINGS TRIED, RESULTS

THANKS TO AUGUST 1972 SIT WORKSHOP***

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1. We all got to know each other in each class the first day with the PAIRED NON-VERBAL INTRODUCTIONS and another game with adjectives: person 1- I'm happy Sandie; person 2 She's happy Sandie and I'm tired Jack; person 3, She's happy Sandie, He's tired Jack and I'm nervous Anne, etc.
2. We all wrote down and then shared our objectives, both affective and cognitive. We talked of the assets and problems in reaching our goals and then made some personal and group commitments to reach them, i.e. doing group activity once a week to meet a goal of working together as a team; speaking French in the classroom to meet a goal of speaking more fluently.
3. We've had group and individual feedback and evaluation sessions similar to the ones at SIT. Sometimes we divide into small groups for brainstorming and try to solve problems or make decisions as a large group.
4. We've used the rods in all classes for presentation and review, particularly of colors, directions (airport game), prepositions. We've used the color charts in the Survival French class for recognizing sounds and beginning to read. I've used the Silent Way in many classes of Survival French I with rods and objects.
5. We've done tongue-twisters using the erasure method and it worked really well.
6. We've taken 2 weekend trips to Montreal with 20 students (10 middle school and 10 high school). As preparation for the trip I taught a 30 minute class in the middle school for the members of the Canadian Studies class who were participating in the trip. The survival class included: 1. numbers- using the columns- after the initial presentation we divided into groups and students who already knew the numbers drilled the others. 2. directions- using the rods- groups of two were all over the place giving French directions and having a ball. The teachers of the French classes in the Middle school had to allow time to play the same thing in their classes that day the kids were so excited about the game. 3. similar market- using plastic fruits and vegetables. After a brief dialog presentation with a student we passed around the fruit to groups who tried to buy, bargain for things to eat. We did exactly the same thing in the market in St. Jean near Montreal. On the bus trip up we sang many French songs, played the SYMPHONY and other games.
7. I've exchanged classes one day with another teacher in the department and the planning and feedback has resulted in a lot of sharing.
8. Students have a choice of doing weekly options, seeing French films, painting exhibits, reading, etc., or doing a term or semester project as an aide in the middle school French program. The students who are aides- about 10 people- are responsible for teaching a new game each week to the class. This is bringing a lot of new ideas into the middle school and my students are really enjoying preparing and planning their activities such as concentration on the overhead, the airport game, clue, fish with student made cards, etc.
9. To share what I learn at the SIT workshop this summer, I gave a games workshop on October 12 for 2 hours for teachers of Foreign Languages in the middle and high schools. We played many of the games on the enclosed list and we spent time talking about the books and many games which were in my room for people to look at. The teachers found the time well spent and have tried many of the games on the list. My student aides have also found the list helpful in their planning.

The games, the new ways of presenting materials, the whole workshop was an exciting experience. Many things that I learned just expanded what I already had in my repertoire of tricks. These are some valuable things that I started to think about and which I think are the most important changes for me.

1. I now feel it is necessary for teachers and students to state their objectives, share them, discuss them and agree on some mutual commitments. We have.
2. I now feel that feedback and evaluation should be part of the class activity and part of any extra-curricular activities like trips, crepe concessions, etc. They have been but we need to do more in/classrooms.
3. I now feel that students and teachers need to participate in some getting acquainted exercises before trying to work together. We did and do.
4. I feel it's important that all members of the class be involved with the new material as soon as possible after the teacher presentation. We try, but need to improve.
5. I feel that the students should do a lot of talking amongst themselves during the class. They do.
6. I feel that the teacher should do very little talking during the class. There's lots of room for improvement.
7. I now feel that teachers and students are resources and should share ideas. We have done and are doing.
8. I feel that learning means change and that I've changed as a result of the summer course at SIT. You set great examples for change. Congratulations!

K. Sandra Anderson
 K. Sandra Anderson

x - done at workshop - Oct. 12 for F.L. teachers.

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LANGUAGE WORKSHOP- GAMES AND SUCH.,

1. Sharing of objectives - each writes on card then passes around.
2. paired introductions - non-verbal for 5 min. then introduce other person to group.
3. New people adjective game - introduce person before with adj. then self. That's sleepy Jack and I'm nervous Anne. Continue till last person repeats all.
4. Alphabetizing of names - Alphabetize yourselves along wall by first letters of first names, then last names, then second letter of last names.
5. Associates - If this person were a fruit, what would he be? an animal? a car? a season? etc.
6. Forced choice - go to one side of room or other. Ask others why are you here and share. saver/spender; McDonald's/ Gourmet; winter/ summer yellow/green
7. picture concentration - pictures with unusual faces or things. spread out face up then turn over and remove a couple. Describe ones that are missing.
8. categories - Give list of words. Groups of 2 or 3 put them into 3-4 categories. 5 min. Then each group tells categories and defends them.
9. object charades - 2 teams. draw card. you have to be the object. ex. television, refrigerator, washing machine, telephone.
10. family at dinner table - give slips of paper with lines of dialog. 4 people at dinner. May use only these slips for conversation.
11. Write a story - start a story. Can only say 1 word at a time. Teacher or student writes on board. Corrections. Then 3 min. to stage story.
12. Block Game for communication. Put up board or curtain so students can't see each other.
variation 1
Student - may not talk Teacher - does all the talking. Gives instructions how to build something.
Variation 2
Student may say yes or no Teacher does talking, or questioning.
Variation 3
Student may talk Teacher may talk.
Teacher wants student to build the mirror image of his construction. Afterwards talk about what happened in the different variations.
13. How to make a peanut butter sandwich or other things. I'm a visitor from, ... I can understand only the written words. Write down instructions for making a peanut butter sandwich. Put name on top of paper, fold over name. Teacher takes one slip of paper and follows instructions exactly. Good introduction for lessons on writing for details. Can give as an assignment and do in class the day papers are due.
14. Directions - Airport. - Take blocks and set up an obstacle course. Others give directions. right, left, straight, a little. Planes cannot stop in air. Then can set up obstacle course in class room and have teams give directions. Can also be done blindfolded.
15. Directions - Blindfold the class except for one person. Give him a tent and tell him he is to take the class outside and have them put it up. He may not touch anyone or the tent.
16. Use of Words in Color charts - Give out a chart to one or two people and a slip of paper with instructions i.e. _____ rod is _____, form 2 word sentences; write all 3 word sentences you can; how many numbers can you make? How many different orders can you make?
17. Numbers - Buzz - count from 1-56. Each time you say 7, a number with 7 or a multiple of 7 say buzz. Give time limit. Divide into 2 groups with a maintenance person. Start over if there is a mistake.
18. Numbers - columns from 0-9
19. Numbers - 1 2 3 4 5 6 7 8 9 Then start erasing.
10 11 12 13 14 15 16
20
30 etc.

- 20. Teaching songs or poems- Explanation of what it's about, 1st verse, 2nd, etc. Take out a piece of paper and try to write words to song. Correct. Repeat each line/ then alternate. Then sing. Then erase words/ continue. erase a few words each time.
- 21. Board games
JEOPARDY- Good game for reviewing cultural information, grammatical points. Give specific practice in question formation.
- 22. Scrabble- Available in French etc.
- 23. Monopoly- Available in French or could be copied by student as a project.
- 24. CLUE- Can be purchased as CLUEDO or adapted easily-
- 25. SPILL AND SPELL- Available in English or French or easily made as a project.
- 26. SENTENCE SCRABBLE- Each block or cube has words on it. One cube pronouns, one prepositions, etc. Player tries to make sentences of at least three words. He can place words in cross word fashion to reuse key words.
- 27. Gossip or Got the Message. -Give an instruction to the first person in the line who passes it on to the next, etc.¹ Draw a large circle on the board and then count to ten.
- 28. JOTTO- a good game for first year and more advanced students using 5 letter words.
- 29. CONCENTRATION- played individually or in small groups or as a class. Overhead projector can be quite useful.
- 30. VOTING- Give the class voting signals, i.e. strongly for, for, against, strongly against, no stand. Teacher can ask questions and then students or teams can, i.e. How many of you think that recycling is important? How many of you use paper napkins at home? etc. Each time the teacher gives everyone a chance to vote before voting himself. Not more than 10 questions at a time.

X 31. MARCHÉ - game like PIT - (Teacher made) noisy - up to 8 people. collect all cards of a kind (9).-

BIBLIOGRAPHY for French workshop

DUK CULTURELS- National Textbook Co. 8259 Niles Center Rd, Skokie, Ill. 60076

Les Mots- Pièces Anglais- Lucovic Tancoule H. Roudil Editeur

GAMES FOR SECOND LANGUAGE LEARNING by Gertrude Nye Donny

ENCYCLOPEDIA OF GAMES FOR THE ENTIRE FAMILY by Doris Anderson

VALUES CLARIFICATION- by Simon, Howe, Kirschenbaum \$4.25 from Values Associates, Springfield Rd. Upper Jay., N.Y. 12987

EDUCATIONAL SOLUTIONS INC. 80 Fifth Ave., N.Y., N.Y. 10011 for Words in Color and materials for the SILENT WAY.

Slide - Making

Materials: several magazines; clear contact paper; a can of Matte Finish (spray)
a bowl of lukewarm water; cardboard slide-frames

Cut contact paper into 1" squares

Select a picture suitable for a slide and cover with the Contact

Burnish with a spoon to remove wrinkles and adhere the ink to the slide

Cut square from magazine and place in lukewarm water for 5 - 7 minutes

Remove square from water and peel paper from the Contact

Spray Contact with Matte Finish and slip into slide frame

Tele-Trainer

The tele-trainer can be purchased or rented from Bell Telephone Co. It comes with two phones, a speaker, and an operator's console. It can be used for listening comprehension as well as controlled and free conversation.

Role-playing situations:

Call the operator for information; collect, person-to-person and long distance

Hotel reservations

Airline reservations

Restaurant reservations

What movie is playing?

Call a bookstore; Do you have...

Call any store: order from catalogue

Call a taxi

Reply to classified ads, jobs, apartments, used cars, ect.

Call someone for a date (blind dates with description)

Call home for money, advice, etc.

Graphic information for use with the telephone:

Newspaper, especially classified ads

Telephone book-listings and Yellow Pages

Order catalogues

Etc.

Sample conversation with the information operator:

A. Dial 411

B. Operator, May I help you?

A. Yes. I'd like the number of John Farley

B. What city?

A. Brattleboro

B. Is that "F" as in Frank, "A" as in apple, :R: as in Robert, "L"- "E"- "Y"?

A. Yes

B. I have two John Farleys listed in the directory. One lives at 210 Eliot Street and the other at 265 Plum.

A. It's the one on Plum

B. Okay. That number is 662-4591

A 662...4591. Thank you.

1) 20 questions

PURPOSE: free question formation

- Can make use of present, past and present perfect structures.

2) Bloop

PURPOSE: use of more complicated question structures.

- In this game, someone thinks of a verb, and the others try to guess what it is by asking question regarding how, when, where, with whom, and how often one "bloops."

EX: Is blooping permitted in the classroom? No.
Do you bloop everyday? Yes.
Do you bloop in the bedroom? Not usually.
Do you bloop once a day? Usually more.
etc.

answer: Eat

3) Run away sentences

PURPOSE: good for retention and using connectives.

- One person says a word and the next person adds to it to construct a sentence. Each person can add only one word and must repeat the sentence in its entirety.

4) Telephone

PURPOSE: retention, pronunciation

- One sentence is repeated down two lines of people, with only one person in each line hearing the original. The group ending with the sentence closest to the original wins.

5) Dictation races

PURPOSE: fun, mostly

- A number of teams are formed with one member of each at the blackboard. A sentence is dictated by the teacher (or a student) and the person finishing first, with the correct sentence gets 2 points for his team. Any other correct sentences get one point. This can be seen or unseen dictation.

6) Tongue twisters

PURPOSE: correct pronunciation problems

- After having done minimal pair drills, have the problem words

used written on the board. It is important that the words used are simple and already understood. Then ask the students to supply other words that they know with the same sounds and add to the list. For homework (or orally) have them construct sentences using as many of these sounds in succession as possible (You might begin by introducing this with a favorite tongue-twister in the target language, like our Peter Piper).

EX: Charlie Chaplin should shop for fresh cheese.

Role Playing:

PURPOSE: free conversation, vocabulary, learning culture traits (if

desired).

7) Situations:

Assign two students to act out a given situation. (Easiest if there is a problem to be solved, or someone to be convinced about something.) Notes may be made; this must not be written. The situation may be discussed in class to give people ideas. The 2 students then do it in front of the class. This requires fluency, spontaneity and imagination, but it can be fun depending on the situation given.

EX: What an Italian taxi driver would say to another after an accident. (censored) Or have student choose their own.

8) Ann Landers

- If necessary, translate an Ann Landers column (or any other advice to the lovelorn column) and have the students write or tell their own answers. The real answer can be given at the end. Or, students could write their own problems, real or imagined, and present them to the class for solution.

9) Soap Opera

- Set the scene and have students improvise a melodramatic soap opera, a la "As the World Turns." This also requires fluency, dramatic types, and good presentation.

10) Spot Commercials

- Any item to be "sold" to the class in typical commercial style. Good for use of idioms, and colloquialisms. Can be used effectively with the Soap Opera.

Extra:

11) Songs

PURPOSE: vocabulary, structures

- Any record may be chosen, preferably one with a repetitive grammatical structure, and it should be current. If possible.

12) Broadcasts

collected (2)

PURPOSE: comprehension

station radio set... Tape record actual foreign language broadcasts of 30 second intervals or one minute. News or weather. Ask comprehension questions afterward, and/or have students summarize.

13) Article reports or news bulletins

PURPOSE: vocabulary, comprehension

- Assuming you have foreign language periodicals available, have students select any article they wish. Go over pronunciation (or record it) of the entire article, individually. Student must not translate an English article. They choose vocabulary necessary to be taught, look up meanings and should be able to use each word in their own sentence. They then put the vocabulary on the board, explain, and read the article. Afterwards, they ask 5 comprehension questions to be answered by the students, preferably in writing. Students may then orally use vocabulary words on the board in their own sentences, according to the story.

14) Idiom dialogs

PURPOSE: vocabulary

- Assign 6 idioms for a student to write into a dialog, can be previously unknown. You correct the dialog and type it up. Can be drilled in class or on tape, with general comprehension more important than memorization. All idioms should be used when students repeat freely, although original sentence may be altered. Only a few pairs of students should recite alone. After checking around class for understanding of the idioms (which should be obvious from their use in the dialog) they should be written on the board. Students then try to use as many as possible in an intelligible sentence. Or a free story may be constructed orally, student by student, using only one subject. (This may sound stilted, but it can be fun.)

15) Discussions

PURPOSE: vocabulary, conversation

- Students pick a topic and write 5 or 10 questions about it. Teacher organizes most of them into coherent and logical order. This list is then given to the students and discussion is carried on question by question.

16) Debates

classroom (SI)

PURPOSE: comprehension, conversation

This requires a lot of work and cannot be used too often unless the topic is researched and the sides are established. The sides organize themselves, with each person making an opening statement. Then the debate progresses the statements are given by each side in alternation. Further elaborations may begin, or rebuttals may start. It is left open for the teacher to organize. The moderator decides who wins the debate (or the class). If the class is large enough, further discussion may be encouraged.

PURPOSE: vocabulary, comprehension, conversation

This should be limited to native speakers of the language in question, if possible. A pre-interview vocabulary may be given, anticipating words that might be used by the interviewee. (This is especially effective if the person to be interviewed is in a specific profession.) The class discusses the type of questions that might be asked, but no one is assigned specific questions. The person may be interviewed from a personal or a professional standpoint. Beginners usually feel better with the former. Teacher jots down unfamiliar vocabulary and idioms used by the interviewee to go over in class later. Comprehension questions may be asked by the teacher afterwards. Students may write 10 adjectives describing the person just interviewed, and give their reasons for choosing them. Then after having recorded them all on the board, for homework, have the student write ONE paragraph describing the person. Character analysis can be fun.

18) One minute talks

PURPOSE: fluency

Have the student write a list of topics which may be expounded upon. Put them into a box and have them chosen at random. Each person must speak for one minute with little or no prior preparation. Can be done as a game.

Photos:

19) Stories

PURPOSE: vocabulary, comprehension

This is a problem if you do not have your own collection, but students can always be assigned to bring in a few each. (Life, Look, Newsweek and The New Yorker are the best.) Use an opaque

to stories
show 5 other
pictures before
having some-
one retell
and grade

projector and draw out a vocabulary that can be associated with the picture. Student who volunteered word might use it in a sentence relating to the picture. Might be some short discussion about what could be happening in the picture if it is unclear. Student makes up a short story about what is going on in the picture, from the viewpoint of one of the subjects; being specific as to names, places, etc. After telling the story to the class, another student is asked to repeat it as closely as possible; however, this should occur only after several stories (5 - 8) have been told. The original narrator then rates the second student on how accurate and complete the retelling has been. Scale is 10 to 1. Can be used as a game with opposite sides accumulating points.

20) Structures

- Photos can be used to teach structures, aside from the obvious, "What are they doing now?"

EX: How long have they been riding on the bicycle?
They've been riding for four hours.
Is she a student or a teacher?
She's a teacher.
Do you know how old she is?
No, I don't know how old she is.

The teacher can use the photo as a problem by giving a structure to be used and having the student construct their own questions, and answer each other.

21) Travelogue

PURPOSE: vocabulary, conversation

Using a slide projector bring in your own exotic slides, or use anyone's from the country where your language is spoken. Can be used like the photos, except you might need more background and foreground descriptions if your pictures are mostly scenery. The students may think up their own narrative very imaginatively.

TO: Raymond Clark
M.A.T. Department

FROM: Elizabeth Stone
Hartford High School
White River Jct., Vt.

Submitted to complete requirements for the M.A.T. - T.A. Workshop
(Methods module, 1972 summer session)

The workshop at S.I.T. was such an intense, practical and stimulating experience that it is difficult to put down on paper all the influences and results it has had on my teaching this year.

One of the best features of the whole experience was that of putting us, the teachers, in the position of students for the demonstrations. It is invaluable to be reminded often of how the student feels and reacts, and is so easy to forget if one is not exposed to the real situation.

Having taught only advanced classes for several years, I didn't at the time of the workshop really appreciate how valuable the aspects of beginning language experience would be. However, being suddenly short one teacher in our department at the beginning of the school year and having to rearrange our schedules, I found I had to take on two classes of beginners. Without the summer workshop I would find it very difficult to be patient with them, and many of the ideas I picked up there have been very useful.

The factors which have had the greatest influence on my overall performance are the approach of the Silent Way and the insight into Situational Response.

All the teachers in my department have been trying the Silent Method with good results. I hope the approach and attitude inherent in

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this method will encourage them to put the onus on the student to learn, and de-emphasize the performing of the teacher. With less-than-well motivated students this approach has great value. At first the novelty is a plus factor, later some of the less diligent students tend to give up, but they start trying again when they realize it is all up to them, and that their formerly lazy habits leave them out of what's happening. Diligently applied, this method can develop good attitudes and habits in almost all the members of a group.

The value of Situational Response or Involvement is tremendous, in giving the students something to do, having them act out the things they are learning in meaningful situations. Having concrete objects to handle, and actions to perform, makes them learn vocabulary and patterns because they need them and want them, rather than requiring drills and memorization.

Felinda's lesson on numbers I have found helpful for both teaching and reviewing, in both French and Latin. The students enjoy taking the role of the teacher and trying to stump each other with number problems.

The memorizing of dialogs, also songs and tongue-twisters, by erasing words from the board, has the appeal of novelty and works very well at all levels. It becomes fun rather than a chore.

We all refer constantly to Nancy's "Games People Play". With countless variations possible, these prove stimulating (to the teachers as well as the students). The students like to make their own sets of cards and devise games to play with them. The competition is great and their enthusiasm makes learning practically painless.

We are assembling files of pictures and drawings in various categories to use in teaching and reviewing vocabulary, as well as more detailed pictures for narratives and conversation. Sometimes we ask students to

JK

bring their own pictures to tell a story about. Some have been so good we added them to our files to use with other classes. In the earlier levels I have had the stories written on the blackboard and corrected, then copied into the notebooks. A quiz the next day may be questions or other exercises concerning the pictures. A careful choice of pictures can make for a good review at the end of the week or of a unit.

Another class activity that I use frequently now is that of freeing students to use what they have just been taught, as soon as possible, in their own small groups. In fact many kinds of lessons seem much more personal to them when they can work together in small groups. This seems to bring out a lot of originality and creativity which some are unlikely to show to a large group.

In my classroom I have two tables where students can go when they finish an assigned lesson, so they don't waste time while waiting for others to finish. One is a reading table, with issues of Jours de France, Paris Match, Realites, and other things I have collected. The other is a game table with French Scrabble, Monopoly, Milles Bornes, Bingo and many cultural card games. This proves a real incentive to perfect their lessons in as short a time as possible.

I liked the format of the workshop very much. The personnel provided good interchange from many backgrounds - we learned a great deal from each other. The evaluation sessions were helpful, and the idea of following up with practice the next day in an actual class was great.

What makes these workshops stimulating more than anything else, I think, is the unique atmosphere at S.I.T. - the informality and friendliness, with dedication to definite goals.

SUMMER '72 Workshop

Whether it be fortunate or unfortunate the Language Department at the small regional High School where I have been teaching for 4 years, requires my providing personal daily instruction of French in levels I - 4 and German 1 + 2 for grades 7 - 12. The summer '72 workshop given at S.I.T. has definitely influenced my current classroom preparations. I found, however, that the various methods which were covered during the seminar did not apply to all of the grade levels which I teach.

I might add at this point that I felt that the Workshop was a well organized and very productive course. As usual there were more things to do than time allowed, but I've come to believe that's the way it should be. Some of my students who volunteered themselves as guinea pigs also thoroughly enjoyed their language experience and would love to do it again. Many of these students felt however, that two hours a day for nine days just wasn't enough time. All of them continued to study French or German during the year '72 - '73.

Of all the new methods I learned this summer, the Silent Way has been the most useful for me, especially on the elementary levels. It worked equally well in French as it did in German. While leading an EIL group to Luxembourg in April 1973, I had the chance to teach three adult education English classes, which were actually being taught by a former Teacher Ambassador Gustave Weber. This was my first opportunity to teach adults as well as to use this method in English. The result was a two hour class of loud 18 - 60 year olds having an enjoyable time speaking and actually learning at the same time. During these lessons I was made aware of two things. First of all, the speed at which one should introduce new vocabulary and secondly, the need for a quick yet constant review of new and old material together.

The second idea I followed up on this past year was the use of television games in the classroom. This was more for the upper levels, as an incentive to continue French. Though often silly, ie - The Newlyweds, the vocabulary and phrases were useful in everyday conversation. Other games we made and played successfully were Concentration and Jeopardy. This past Spring I gave a short talk to one of Howard Shapiro's classes at S.I.T. on using T.V. games in the classroom.

Besides the classroom techniques we discussed each day I found the new contacts made, resource information exchange and talks with other language teachers of various backgrounds equally important. As a result of this two week course I have new textbooks and classroom materials to use in the coming year, as well as, new inspiration and enthusiasm to make the language classes more interesting for students of all ages and levels.

Karen Engel Gustafson
Putney, Vermont

V. Conclusion and Recommendations

A. Conclusion

The following refers to the goals and objectives set out when establishing the framework for the workshop. The general goal was to make the experience a valuable and usable one for the participants by keeping the course flexible and student centered. Flexibility and student centeredness can be evidenced by the changes in the schedule and those in approach elaborated in the evaluation report, and by constant modifications and responsiveness to suggestions. This goal assumes participant right, and also responsibility, to contribute to the development of the workshop within certain limitations set up by coordinators. Whether the course was valuable and usable can only be assessed by the participants themselves, and the goal is too vague for any conclusion to be reached. It is somewhat reflected in the evaluation and follow-up, but in the case of this workshop the follow-up paper was mandatory only for those wishing to receive credit. Therefore, since most were not concerned with credit, those few follow-up papers written cannot be depended upon for basing any conclusion about value and usefulness.

The focus states the aim "to investigate ways to increase student motivation through (a) exposing participants to a range of various techniques (to expand their bag of tricks)". This was accomplished by various input sessions such as: Paired Introductions, Dialog demonstration, Silent Way, Graphic Information & Conversational Exchange, etc. The sessions where (b) "the interrelationship between language and culture was explored" were Culture & Language, "Juan at the Bar", Culture and Literature,

etc. because in these and other sessions it was emphasized that language be taught in its own cultural context. Point (c) "to better equip participants to formulate guidelines for adapting materials" was dealt with whenever new ideas and techniques were presented because it was shown how these techniques could be used with existing material to enrich or modify lessons. Adapting was also applied in the mini-course, during group planning and feedback sessions. (d) "To reevaluate the role of the student as language learner" was implicit in all sessions where the participants experienced various roles in the input sessions both as students of the workshop and as language students during demonstration classes. Some of these were: Silent Way, Graphic Information & Conversational Exchange, Theater Techniques, etc. This role was discussed and evaluated, and it became evident in mini-course sessions that the teachers were experimenting with new perspectives. This became apparent in comments such as " (I) will try...less of the 'hammer on the head' technique!" in answer to the question "Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?"

More specific objectives were stated based on the preceding and as a guideline to follow for planning workshop ideas. They were:

- a. To present effective and applicable methods of teaching French and Spanish
- b. To have participants, as students in the workshop, be exposed to a variety of teachers and approaches--lecture, discussion, structured/unstructured sessions, more/less

student involvement

c. To have participants, as "guinea pigs" in demonstrations of techniques, be able to put himself in the student's place as a language learner

d. To have participants work together in groups to share ideas and plan an introductory language course

e. To have participants demonstrate and create effective learning situations using effective techniques

f. To have participants apply ideas offered to later teaching as well as to mini-course

g. To allow participants to experiment with innovations and ideas in a classroom situation with secondary school students

h. To have participants think about the role of the student and become more aware of him

i. To have participants use a variety of materials without depending on a single text

j. To have participants experiment with realistic and culturally based language situations

k. To have participants respond to student needs and respond to the flow of the class

In reference to these, methods and techniques were presented (a) by various instructors, and in a variety of ways (b), and in some presentations the participants were actively involved as students (c). Ideas were then applied to the mini-course where participants did "work together in groups to share ideas and plan an introductory course" as stated in "d". They demonstrated and created effective learning situations evidenced by mini-course evaluation and the list of activities which included demonstrated

techniques from input along with elaborated or created ones. The effectiveness was seen in student enthusiasm of students who appeared to be, and stated, they felt motivated. Effectiveness was also rated in terms of co-observation and criticism. The mini-course also allowed participants to experiment with innovations and ideas in a situation with secondary school students. As has been stated above, the role of the student (h) was dealt with in many ways. As students during input sessions (b,c), participants were forced to become aware of the student, and as I have stated, it was observed that this was transferred to mini-course teaching. Participants as students liked involvement better and this became a factor in mini-course classes. The participants from the beginning felt that the mini-course was an opportunity to work independently of any text, a time to experiment. Much of the participants' experimentation was with realistic and culturally based language situations (j). Examples of this were using the tele-trainer to talk to a friend and arrange a date, a simulation using Spanish money to purchase a ticket in a Spanish train station, learning how to make crepes with a French recipe. The last objective which deals with participants flexibility as mini-course teachers was brought out and discussed. It was observed that some became aware of its usefulness, and this was commented upon by staff observers, other participants, and mini-course students. "f" of the objectives stated "to have participants apply ideas offered to later teaching as well as to mini-course. This was to be determined by evaluation questions and by the follow-up report. For the last question of the evaluation form, participants stated ways in which they felt workshop material would be applied to

later teaching. The follow-up would have been more effective if it had been mandatory, and it should have been for purposes of this workshop and future ones.

As stated above, because of the way objectives were stated, and because of the inadequacy of follow-ups, conclusions concerning effectiveness cannot be reached. However, based upon participants' attitudes and evaluation comments, we felt that our aims in doing this workshop were achieved.

As a comment on our goals, aims, objectives, I do not think we stated specifically enough in writing what we hoped to accomplish by the termination of the workshop. At the time of organization, we felt that, because the workshop was for purposes of experimentation, we did not want to dictate any specific behavior, but rather to offer an opportunity to experience, broaden the scope of all concerned.

B. Considerations and Recommendations

In the preceding sections I have explained, evaluated, concluded and attempted to include any information or material that might be helpful to some one else who is interested in setting up a workshop. Hopefully the following, in conjunction with the preceding sections will serve as a summary, and a guide for a future workshop.

After completing any project it is not uncommon to get the "if only I had it to do over, knowing what I now know" feeling. This was true in our case. Because the workshop was a many faceted learning experience, by the time we began to feel that we were organized and functioning... it was all over. For us preliminary planning, especially the administrative aspects, was the most difficult and time consuming process. Therefore the first subheading of this section, as well as the first section of this report, is dedicated to that topic. The second subheading deals with the most salient points and prominent concerns of the workshop during the two week period and those which made the deepest and most lasting impression on us. The third is a reading list.

The points listed below include continuations and revisions of as well as additions to what we did based on what we felt were the strengths, weaknesses, and improvements made during the workshop. They are considerations for future coordinators....

1. Before the Workshop Begins:

a. Content, Scheduling, and the Media Center

1. In terms of content plan sessions that appeal to a range of levels in language learning and show application to beginning, intermediate, and advanced levels.
2. Plan to present neat packages of content. Limit the amount of content and cover it thoroughly.
3. Maintain a low degree of theory in favor of practical ideas.
4. A "bag of tricks" approach is good, but if a presentation is to be more theoretical arrange the presentation so that the material presented can be incorporated into the teachers' repertoire.
5. Plan activities over the span of the workshop so that the sequence is effective and integrated.
6. Invite teachers who specialize in certain areas to present sessions.
7. If it has not been provided for beforehand, there should be a special orientation session for Teacher Ambassadors which includes some of the following:
 - a. A discussion of the importance of motivation
 - b. A look at procedures and forms used in U.S. schools
8. Concerning scheduling:
 - a. Plan to use the first two days of the workshop as a basis for determining specifics about the direction of the workshop.
 - b. Keep the schedule flexible enough to be able to

continue in areas of interest to the participants and for them to make choices concerning sessions.

c. Schedule mini-course planning so that participants have long enough to plan, preferably before the end of the day.

d. Keep afternoons short and peppy!

9. Define the role of coordinators in mini-course supervision. It would be a possibility to have coordinators join participants in mini-course teaching or somehow structure the mini-course so that coordinators could intervene from time to time to do a demonstration.

10. For videotaping:

a. One person should be responsible and free to concentrate on it.

b. Before beginning to tape, decide on logistics such as devoting so many minutes to each teacher or making a continuous tape of one teacher.

11. Structure mini-course feedback sessions so that each of the first three or four days is different and plan to repeat those which are most successful.

12. Alternative mini-course sessions:

a. Plan to have two or three sessions in a public high school.

b. Make arrangements for those who are interested to visit the English classes conducted at S.I.T.

13. Have the Media Center well equipped with: books, resource material, realia, materials for making games, charts, flashcards, etc. Also provide the Media Center with sufficient reference materials such as dictionaries, etc.

14. Prepare a self-evaluation form so that the participants can evaluate themselves periodically, for example:

a. Do you intend to present a final paper for full credit for this course?

b. Which of the following techniques have you demonstrated in the mini-course?

1. Theater techniques

2. a Silent Way lesson

3. Write a short evaluation of each one.

b. Organization and Administration

1. The workshop staff should include at least one person with proficiency in each of the languages the participants teach.

2. Concerning promotion:

a. Start early on publicity.

b. Make the first contact as attractive, informative, interesting as possible.

c. Compile a complete mailing list before starting to send out mail.

d. Before the first contact make some phone calls to get an idea of potential participants.

e. Place notices in teacher newsletters sometime in June.

f. The final contact before the workshop should include information concerning the first day of the workshop such as: 1) which room to meet in, 2) what time to arrive if staying on campus, 3) directions of how to get to the school, and 4) what

to bring, if anything.

3. Keep the number of participants to a minimum.
4. During the primary planning stage it would be helpful to send to future participants a questionnaire with questions such as the following:
 - a. What courses have you taken in linguistics?
in methodology?
 - b. Have you ever taken courses at this school before? If so, what were they?
 - c. Of the following, check the areas you are most interested in: Teaching techniques, Games,
 Pronunciation, etc.
5. Attend conferences whose participants have interests common to those of the participants who will be involved in the workshop:
 - a. Inservice training conferences or workshops
 - b. Teacher Ambassador Evaluation
 - c. Foreign Language Assistant Program
 - d. M.A.T. Evaluation
 - e. Any teacher workshop, especially those at S.I.T. or those organized by Howard Shapiro and Raymond Clark.
6. For reserving class space:
 - a. Find out what classrooms are available for the time period, as far in advance as possible.
 - b. Examine the rooms and check for some of the following:

1. Windows that provide sufficient light and air
 2. Heating, air conditioning
 3. Condition of the plumbing
 4. Distance from other facilities and resources
 5. Shelves
 6. Curtains (for film showing)
 7. Chalkboard
 8. Tables, chairs, desks
 9. Resemblance to a "real" public school classroom
- c. Make arrangements to have rooms equipped with what is lacking
7. When arranging living accommodations for participants
- a. Get a breakdown of costs for room and board
 - b. Have receipts on hand
 - c. Purchase lunch tickets to provide for those staying off campus
8. Make arrangements for some experimental classes where participants can test out ideas and practice techniques. A class of secondary school age students for high school teachers is preferable to peer teaching.
9. To recruit students:
- a. Call high schools in the area and request a list of students signed up for French and Spanish courses
 - b. Call the local recreation department and/or summer school office

c. Place an announcement in the newspaper, and posters around town

d. See Don Batchelder (his neighborhood is a good source of teenagers)

10. Ordering films:

a. When looking for films:

1. See Howard Shapiro's film catalogs

2. See S.I.T. library catalog file

3. The audio-visual department has films and video-tapes on hand

4. Write for film catalogs from film companies or from Embassies and Cultural Centers, some of which supply films free of charge--See film orders from other departments

b. Procedures for ordering films:

1. Make a phone call followed by a written request

2. File a record of the order in the Mail Room

11. One housing detail particularly relevant to the living accommodations at S.I.T. and usually encountered when there are a variety of programs on campus is that of matching the participants with compatible roommates and comfortable living situations. What happens when the 60 year old German teacher, for example, finds herself living with a swinging 18 year old I.S.E. student in "Zee House", room X. Will it work? It is always difficult to predict, but the coordinator should at least be

aware of the situation. In any case, there will be housing questions, so be prepared! The coordinator usually becomes involved because living accommodations are a primary concern, to all participants, and must be satisfactory before more academic subjects can be approached.

2. While the Workshop is in Progress

- a. Be responsive to participants' needs.
- b. Keeps tapes, pictures, charts, etc. whenever possible.
- c. Keep an up-to-date schedule posted and complete for at least one day ahead so that participants will know what to expect the following day.
- d. Prepare a list of recommended readings.
- e. Take feedback sessions into consideration for scheduling following days' activities.
- f. State specific goals for each session.
- g. Make participants aware of manner of presentation as well as goals and objectives of the lesson, for example:
 1. Goal: To demonstrate Microwave and make participants aware of certain principles
 2. Objective: The participant will be able to prepare a Microwave lesson
 3. The approach is demonstration, structured discussion with maximum involvement on the part of the students, student group work--task oriented
- h. Make participants aware of how they are working together (in groups, on individual tasks, etc.) so that

they will be conscious of their feelings as students toward these roles.

- i. Keep in mind that as leader of a session it is valuable for you to be an example of the qualities you expect to observe in the teachers of mini-course classes. These may include such aspects as: adjusting to the pace of the students, judging when to continue a topic and when to move on, etc.
- j. Make the manner of presentation of the sessions compatible with the attitude toward teaching which is being expressed verbally. If certain techniques and approaches are presented apply these to sessions where participants are in the role of student.
- k. Experiment with different methods of presentation: lecture, discussion, demonstration, exhibits, materials making.
- l. An example of an effective session is: demonstration, discussion, theorizing (if applicable), and practice or preparation followed by handouts for reflection.
- m. When demonstrating techniques as a language lesson, select a language that the participants do not know so that they are able to participate as students, or do the demonstration in the language the participants teach so they can identify with the teaching process.
- n. The French and Spanish languages should provide most of the examples and illustrations.
- o. Have materials well prepared and notes or handouts available in order to assure that important points are emphasized and that your presentation will be effective

and can be applied later.

p. Materials making should be a part of any session that involves materials for presenting a certain lesson.

q. On the first day it is good to:

1. Ascertain participants' expectations
2. Plan activities that will encourage a comfortable working atmosphere, group interaction

In addition to those activities described for the first day of this workshop, some other possibilities are:

1. Have participants describe the most memorable experience in the French/Spanish classroom
2. Discuss native and non-native teachers and the advantages of both

r. At the end of the first week plan with the participants for the following week; give an idea of the possibilities and have participants fill out a schedule according to their preferences.

s. Try a different approach to mini-course planning.

Make mandatory assignments for mini-course sessions such as:

1. Tomorrow you will teach a specific structure or point of grammar using one of these:

- a. Silent Way
- b. Situational Reinforcement
- c. Microwave

2. Each person will plan a theater game to be used sometime within the next two days.

3. In groups of two or three, plan a Narrative Spiel to be used within the next three days.

- t. Join some of the mini-course planning sessions. These seem to be one of the most effective idea-sharing vehicles.
 - u. Establish the role of coordinators in mini-course planning.
 - v. With the cooperation of the participants who are planning mini-course classes for the following day, make a list of equipment needed and arrange to pick it up the following morning, and return it after its use.
 - w. Participant-teachers should be able to observe not only their own mini-course, but also others being conducted at the same time in other languages.
 - x. Staff members should be available during mini-course classes to observe not only as supervisors, but also for purposes of planning to assure integration of mini-course and other sessions.
 - y. Stress the use of "culture" as a vehicle for teaching language and make participants aware of utilizing "culture" in all activities.
 - z. Ideas to be implemented should be given in the form of suggestions; offer choices of alternatives instead of proselytizing.
 - aa. Remember that tact and diplomacy are important components in making presentations and evaluations.
 - bb. Keep mini-course feedback sessions varied and purposeful and repeat the most successful techniques.
- Here are some suggestions for mini-course feedback sessions:
1. Ask the teacher himself to evaluate his class before he is evaluated
 2. Discourage mindlessness by having participants

state their objectives for the class and approaches used.

cc. The coordinator may also find him/herself involved in personal problems of participants during the course of the workshop, such as personality or cultural conflicts, etc. Things occur which cannot be ignored, and someone should be available who can aid in resolving other than strictly professional problems.

3. A Reading List

a. Resources for Coordinators:

- Reports from the summer Workshops in Adult Basic Education. Library, School for International Training
- M.A.T. Independent Professional Projects, especially those concerning work projects and research dealing with techniques and materials for language teaching, and supervision of teachers. Library, School for International Training

b. For Coordinators and Participants (Media Center)

- M.A.T. Reading Room text collection
- e.i.l. instructor's handbook: Communication is the Key to Understanding, editor: Guy R. MacMillin. School for International Training, Brattleboro, Vermont, 1972.
- "Cultural Introduction to Language", by Violeta S. Rego V. (a Teacher Ambassador at Tolland Middle School, 1970-71) Available in Teacher Ambassador

Office, School for International Training,
Brattleboro, Vermont.

- From the S.I.T. Library:

- Deak, Etienne. French Slanguage and Colloquialisms. Dutton, New York, 1961.
- Dorry, Gertrude. Games for Second Language Learning. McGraw-Hill Book Co., New York, 1966.
- Gattegno, Caleb. Teaching Foreign Languages in Schools. Modern Language Series, 1963.
- Krone. Language Through Songs: Cantemos en Espanol. Neil A. Kjos Music Co.
- Lee, W. R. Language Teaching Games and Contests. Oxford University Press, London, 1965.
- Postman and Weingartner. Linguistics: A Revolution in Teaching. Delacorte Press, New York, 1966.
- Postman and Weingartner. Teaching As a Subversive Activity. Delacorte Press, New York, 1969
- Silberman, Charles. Crisis in the Classroom. Random House, New York, 1970.
- Stevick, Earl. Adapting and Writing Language Lessons. Foreign Service Institute, Dept. of State, Washington, 1970.
- Folk Songs and Dances of Americas
- Sports in Prehispanic America
- M.A.T. "Occasional Papers"
- Schuman, John. "Communication Techniques"

- American Council on the Teaching of Foreign Languages. "Proceedings of the Pre-Conference Workshop on Culture". Chicago, Illinois, November, 1971.

Questions

1. WHAT ARE GOALS?

1. Are they limited to the workshop itself or can they be concerned with consequences / aftereffects of the workshop?
2. Is a goal to reach a certain point or to perform in a certain way once you've reached it?
3. Are they formulated from the main theme of the workshop?
4. Are the goals more concerned with content or approach?
5. Are the goals the expectations of the coordinators, or of the participants, or a combination of both?

2. GOALS TO FULFILL & KIND

- A. Is the "focus" the same as our goal?
- B. Do we look at ourselves and participants (background, numbers, desires, and needs) and consider the basic interests of both?
- C. Is our goal to help them fulfill their goals?
- D. What are the differences between goals and behavioral objectives? Which ones are we concerned with?
- E. Short term vs. long term goals?
- F. Daily goals vs. program goals?
- G. What makes the goal more attainable - The way the goal is stated? or the method you use to attain it?

3. RIGHTS AND RESPONSIBILITIES

- A. Do we have the right and responsibility to set goals?
- B. Can you make goals without making assumptions?
- C. What assumptions do we make?
- D. Have our background, knowledge, and experience given us ideas and led us to beliefs?
- E. Do we have the right and responsibility to share these ideas and beliefs?

4. WHAT ARE THE GOALS IN SETTING UP THE WORKSHOP?

1. Money?, To better prepare ourselves?, To satisfy a demand?
2. Is setting up a workshop a goal in itself, or a means to a goal?

5. Do we have to keep flexible? Can we still establish goals?

ANSWERS TO THE QUESTIONS

- 1A. Yes, (both), they can be seen in terms of later performance.
- 1B. Yes, (both), but the second part is the way you measure goals.
- 1C. Yes, because the theme is what we hope to concentrate on and accomplish.
- 1D. They are concerned with both because we're using vehicle as an example.
- 1E. They are a combination of the both in this case.

- 2A. The focus as stated in the letter is our general goal.
- 2B. Yes, this is necessary to insure that goals are realistic.
- 2C. Their goals and our goals should be basically compatible to insure success. Our goals must be relevant to their needs.
- 2D. From our general goals we will determine our behavioral objectives.
- 2E. We must recognize the differences between short term and long term goals but keep the former in line with the latter in order to insure constant direction.
- 2F. Same as above.
- 2G. Both.

- 3A. Yes, it has to be assumed. If we accept responsibility for the workshop, we assume the right and responsibility to set a goal.
- 3B. No, We make assumptions based on realistic appraisal of the situation.
- 3C. Refer back to 3A.
- 3D. Certainly
- 3E. Definitely

- 4A. Yes, these were the reasons for accepting and completing the assignment.
- 4B. They can be both (see section one)

- 5A. Yes, we can establish general ones which give a direction.

ANSWERS TO THE QUESTIONS POSED BY TOM

- Q. What are the purposes of establishing goals?
- A. So that students as well as teachers know where they're going. To discourage mindlessness.

- Q. How can you measure if you are following goals? Do they need to be more specific?
- A. (1st part) Keep a checklist of activities. Keep track of what was completed. Get later feedback. (2nd part) As we continue to develop the

NALL ADAMS

Exec. VP
Pres.

BUDGET

A-2

(To be filled in by the President's Office)

APPLICATION FOR PLANNING AND INITIATION OF NEW PROGRAMS

PROGRAM SUGGESTED BY Jan Bing DATE 5/26/72

PROGRAM DESCRIPTION Combined TA and in-service workshop
(Attach as complete a summary of details and as comprehensive a budget as possible.)

CHECK WHETHER PROGRAM IS ONE TIME, CONTINUING

ENROLLMENT GOAL, FIRST YEAR 20 (5-8 TAs + 15-18 teachers)

ULTIMATE ENROLLMENT GOAL (if applicable) _____

PERSON OR DEPARTMENT DIRECTLY RESPONSIBLE FOR

- a) Program Planning MAT and TA (Bing and Hopkins)
- b) Program Development MAT (Bing, Clark, Hopkins)
- c) Program Operation MAT (~~or~~ or Clark) Aug.

PERSONNEL REQUIRED

- a) New _____
- b) Temporary-Full Time _____ Part Time _____
- c) Shared Assignment (Explain) Administration and teaching by MAT candidates : Jack Millett, Felinda Mottino
Nancy Dald, [unclear]

OFFICE SPACE REQUIRED Present MAT facilities; workshop in area school

RECOMMENDED FEE, FIRST YEAR \$ 100.00 90.00 for two weeks

WILL IT REQUIRE SUBSIDY? YES _____ NO

IF YES, HOW MUCH? \$ _____

ESTIMATED LEAD TIME REQUIRED, IF ANY, BY

- a) Overseas Office _____
- b) Personnel _____
- c) Program Development _____
- d) P.I.D. _____

- e) Travel Services _____
- f) Leadership, Admissions _____
- g) Development Office _____
- h) Other All aspects will be handled by MATs as part of administrative requirement.

PROPOSED STARTING DATE May 15
 workshop: July 31-August 11

APPROVED: R.C. Clark Department Head
AME Treasurer
 _____ Exec. Vice President
 _____ President

DATE APPROVED _____

COMMENTS:

my feeling is that there should be a per participant charge of \$25 over & above all expense. ~~\$84~~
 total overhead figure is inadequate
 FYL should be at \$6 per diem *AME*

A-26

Revised Budget

| | |
|-----------------|------------|
| 8 fees at \$100 | 800 |
| TA office | <u>500</u> |
| | 1300 |

| | |
|-----------------|------------|
| 12 fees @ \$100 | 1200 |
| TA Office | <u>400</u> |
| | 1600. |

| | |
|----------------------|-----|
| 2 staff MATs | |
| @ \$100 per week | |
| (3 weeks) core staff | 600 |

| | |
|--------------|-----|
| 2 core staff | 600 |
|--------------|-----|

| | |
|----------------|-----|
| 2 MATs at \$75 | 450 |
|----------------|-----|

| | |
|---------------|-----|
| 2 temp. staff | 540 |
| @ \$90 | |

| | |
|--------------|-----|
| SIT Overhead | |
| @ 20% | 210 |

| | |
|--------------|-----|
| SIT Overhead | 228 |
|--------------|-----|

| | |
|---------------|-----------|
| xerox, phone, | |
| postage, | |
| materials | <u>40</u> |
| | 1300 |

| | |
|-------------------|------------|
| xerox, materials, | |
| etc | <u>232</u> |
| | 1600 |

| | |
|------------------|------------|
| 15 fees at \$100 | 1500 |
| TA Office | <u>300</u> |
| | 1800 |

| | |
|-----------------|------|
| 4 staff @ \$100 | 1200 |
|-----------------|------|

| | |
|--------------|-----|
| SIT Overhead | 240 |
|--------------|-----|

| | |
|-------------|------------|
| Xerox, etc. | <u>360</u> |
| | 1800 |

School for International Training

of THE EXPERIMENT IN INTERNATIONAL LIVING

Kipling Road • Brattleboro, Vermont 05301

MASTER OF ARTS IN TEACHING PROGRAM

Dear Friend:

I am pleased to know of your interest in the Master of Arts in Teaching (MAT) program administered by The Experiment's School for International Training. SIT, situated on a 160-acre campus in southern Vermont, has been the academic center for Experiment programs in international education since 1962.

In the enclosed SIT catalog you will find detailed information about the program leading to the MAT degree in French, Spanish, and English as a Second Language. There are plans to include German in the near future.

There are many features of this MAT program which not only make it unique, but one of the most interesting graduate programs in the United States. First, the program is highly personalized to meet the needs and career objectives of each candidate.

Secondly, the program is extremely practical. The student takes not ten separate subjects, but one integrated course in which all areas of study deliberately interlock. Linguistics, psychology, pedagogy, travel, language, student teaching and independent research are fitted together in one unit. The unit may not always provide the comfortable assurance offered by more traditional institutions, but it does require the participant to learn what teaching is all about. And it does guarantee that none of the graduates enters the profession with misconceptions or illusions about the nature of teaching languages.

Thirdly, the cultural content of the program is of an intensive nature. To understand culture one must be introduced to the living pattern of the country. The MAT program provides an in-depth understanding of the cultures that use the target languages by arranging two experiences - one, a homestay in the host country, and another, a period of leadership in which the participant serves as mentor to a group being introduced to the country for the first time. In both experiences, people are kept center-stage and the complex interaction of culture and language is studied first hand.

In other words, the unique features of this program are 1) the individualization of instruction, 2) the pragmatism of execution and the integration of subject matter, and 3) the intensity of understanding demanded of the candidate. These supplement - they do not replace - an academic program of high quality.

I hope that as you read through the catalog you will become interested in applying for admission, and will return your completed application in the envelope we have provided.

Sincerely yours,

David Trumbull

David Trumbull
Director

enclosures

1/g

THE
WORD

The workshop is planned for teachers in the New England area, and it is hoped that at least half of these will be local teachers. We have four tentative commitments from local teachers. Demonstration classes will be recruited through the recreation department, and through WTSA.

Administration of the course will be done by MAT participants under the supervision of MAT and TA. MATs will plan the course of study so that it utilizes the skills of those participating. Ideally, the T.A.s will learn about American students and classroom management and methodology from the local teachers and local teachers will learn more about culture and advanced language from the T.A.s. The MATs will provide demonstrations in methods and techniques learned in the MAT program. Ray Clark will supervise final planning.

Budget

Income

| | |
|-------------------------------|----------------|
| TA Office (already committed) | \$500.00 |
| 15 fees @ \$100 | 1500.00 |
| | <u>2000.00</u> |

Salaries

| | |
|--|----------------|
| (4 staff MATs at \$100 per week for 3 weeks) | 1200.00 |
| SIT overhead (@ 7%) | 84.00 |
| Materials | 100.00 |
| xerox, phone, postage | 100.00 |
| contingency | 516.00 |
| | <u>2000.00</u> |

Handwritten calculations and notes:

900
15
450.00

900
270.00
1350.00

1300
1035
265

150
115
5

WORKSHEET

CHECK REQUEST - from Roy Clark
att. payroll for MAT-CA ~~personnel~~

PERSON \$75. per week for # of weeks

School for International Training

of THE EXPERIMENT IN INTERNATIONAL LIVING

Kipling Road · Brattleboro, Vermont 05301

MASTER OF ARTS IN TEACHING PROGRAM

June 1, 1972

Dear Colleague:

This letter is to announce a summer workshop for teachers of French and Spanish sponsored jointly by the MAT and Teacher Ambassador programs of the School for International Training.

Course description:

The workshop will focus on motivating students to learn foreign languages and will give teachers an opportunity to explore alternatives to their present approaches to foreign language teaching in the U.S. public schools. Subjects which will be explored:

- culture in the foreign language classroom
- adaptation of materials for foreign language teaching
- a variety of specific teaching techniques
- the role of students as language learners

Participants:

The course will be coordinated by the MAT Program for area teachers and Teacher Ambassadors. The latter are experienced language teachers from French and Spanish speaking countries who will be teaching their native languages in U.S. classrooms during the 1972-73 school year. The workshop will provide a framework within which the experience of both groups can be shared.

Time:

The workshop will meet from July 31 through August 11. Sessions will normally begin at 9:00 A.M. and end at 4:00 P.M.

Credit:

The workshop will carry 3 graduate semester hours.

Fees:

| | |
|-------------------|---------|
| Registration fee: | \$10.00 |
| Tuition: | \$90.00 |

A-2d

Revised Budget

August 14, 1972

6 fees at \$100.
(participants) \$ 600.

T.A. Office 300.

Student from Spain 61.

23 fees at \$5.
(students) 115.
\$1076.

3 staff M.A.T.s
@ \$100. per week
(3 weeks) \$ 900.

S.I.T. Overhead
@ 20% 180.

Materials, etc. 70.
\$1150.

A-3a

If you are interested in participating in this workshop, please complete the attached form and return it to:

Mrs. Janet Bing
Assistant Director, MAT Program
School for International Training
Kipling Road
Brattleboro, Vermont 05301

NAME:

ADDRESS:

PHONE:

_____ (preferably home phone number)

SCHOOL WHERE EMPLOYED:

LANGUAGE PRESENTLY TEACHING:

SPECIFY:

_____ I wish to enroll in the workshop and
enclose the \$10.00 registration fee.

_____ I would like more information about
the workshop.

School for International Training

of THE EXPERIMENT IN INTERNATIONAL LIVING

Kipling Road · Brattleboro, Vermont 05301

MASTER OF ARTS IN TEACHING PROGRAM

June 20, 1972

Dear Friends:

In this letter we hope to give you more information about the summer Workshop in Motivation for teachers of French and Spanish.

The course will consist of two types of sessions which, for convenience's sake, we will call input and output. By combining these two approaches we hope to make the workshop as practical, realistic and applicable as possible.

The input sessions will be organized around presentations, demonstrations, and discussions concerning topics such as the following:

- specific techniques such as operations, narrative spiel, and theater techniques
- techniques from methods such as the Silent Way, Situational Reinforcement, and Micro-Wave
- ways to teach and to free drills, dialogs, and conversation
- uses of resources and media
- grouping vs. large class work, and the involvement of students
- culture-- how it relates to language learning, and ways to present it

We would like to state again that much of the content will come from the participants, who we feel will have much to offer each other from their various cultural and experiential backgrounds. Also, in this way specific problems and interests of the participants can be explored.

The workshop output will revolve around a practice teaching mini-course session for two of the six hours a day, beginning the second day of the workshop and continuing throughout the two week period. It will be based on the adaptation of lessons from one textbook. Working from a standard text will provide a realistic point of departure for the course and will assure some continuity for the mini-course.

In addition to the 60 hours of class sessions there will be some outside preparation in terms of lesson planning and reading. Hopefully, you will also have time to get better acquainted with the Teacher Ambassadors on an informal basis.

There will also be optional evening activities including participation in an open corridor school with students of English as a second language.

For those who are concerned about lodging for the two week period, we can offer room and board here on the School for International Training campus at the cost of \$6.00 per day.

A-4a

Further information may be obtained from me or from Mrs. Janet Bing at 802-257-7751, extension 63.

Yours truly,

Felinda Mottino

Felinda Mottino

If you are interested in participating in this workshop, please complete the attached form and return it to:

Mrs. Janet Bing
Assistant Director, MAT Program
School for International Training
Kipling Road
Brattleboro, Vermont 05301

I wish to enroll in the workshop and enclose the \$10.00 registration fee.

NAME: _____

ADDRESS: _____

HOME PHONE: _____

SCHOOL WHERE EMPLOYED: _____

LANGUAGE PRESENTLY TEACHING AND TEXT BOOKS USED: _____

I plan/do not plan to stay on campus at \$6.00 per day during the workshop.

REGIONAL CENTER

A-5

WILSON HALL
HANOVER, N.H. 03755

FOR EDUCATIONAL TRAINING

(603) 643-4564
(603) 643-4565

JUNE, 1972

NEWSLETTER

David Majercik
Editor

A time to hold fast...

It was back in 1969 that ten Upper Valley school superintendents created the Regional Center - an independent corporation designed to serve the schools through cooperative effort.

It seemed only reasonable that the superintendent, himself, should sit on the Center's Board of Directors. It was he who had to make decisions about the Center that affected his entire school union.

These decisions were crucial to building a strong and viable service organization, and couldn't realistically be delegated.

But, even back in those early days the supers felt that the Board should include persons with other points-of-view about the schools' needs. Teachers, students, principals and others should have a voice in the Center's operations, and greatly enhance the Center's service potential.

...and a time to change

During the past spring, with the Center on firm footing, the superintendents decided to expand the Board. It now looks like this:

| | |
|---------------------------------------|---------------------------------------|
| Orange East (Bradford VT)..... | Mrs. Jean Perryman, School Board |
| Hartford, VT..... | Thomas Sheret, Student, Hartford High |
| Union #43 (Newport, NH)..... | Frank Hammond, Teacher, Sunapee |
| Union #32 (Lebanon, NH)..... | Richard Wallace, Principal-elect |
| Private elem. & sec. schools..... | To be filled by these schools |
| Dartmouth College..... | Thomas Davis, Dir., Reg. Programs |
| At-Large..... | To be filled by Board |
| Orange-Windsor (S. Royalton, VT)..... | Donald Jones, Superintendent |
| Windsor S.E. (Windsor, VT)..... | James Tierney, Superintendent |
| Union #6 (Claremont, NH)..... | George Disnard, Superintendent |
| Windsor Central (Woodstock, VT)..... | John Kenney, Superintendent |
| Union #22 (Hanover, NH)..... | Roland Miller, Ass't Superintendent |

Mascoma Valley Regional will become part of the Lebanon Union (#32) as of July 1, thus it is not specifically represented on the Board.

The new Board has full control of the Center. The new members will bring new points-of-view to the operation and direction of the Center - making it even more sensitive and responsive to the educational needs of the region.

MUSIC...MUSICK...MUSICkit

So good, we're copyrighting it! Seven, handsome, blue boxes - full of the things that make music. Designed particularly for the elementary teacher who does not have a music background, the kits are designed to get the kids involved - like MOVEkits do.

A Sound Box.. 2 Percussion Boxes.. 2 Wind Boxes.. 2 String Boxes

Each box is accompanied by a detailed set of instructions for its use..very readable too.

The NH Commission on the Arts gave us a two-year grant to develop MUSICkit. Elsie Wendlandt, the Center's musicologist, has done an extraordinary job with this - say the teachers who have tried it, and who could know better.

Not only music-but both primitive and modern uses of music can be explored by your students.

They'll delight at trying the guitar made with a tortoise shell or the Moonlute from China.

Elsie will be on hand for demonstration workshops during next fall. Interested? 643-4564

--AVISO--

--AVIS--

Nuestros colegas de Brattleboro dirigiran un relevado "taller" para maestros de francés y de español. Los detalles se dan a continuación.

Nos collègues de Brattleboro organiserant un séminaire d'été exceptionnel pour les professeurs de français et d'espagnol. Pour les détails, voir ci-dessous.

The School for International Training will sponsor a summer workshop for teachers of French and Spanish, July 31 - August 11.

Workshop theme: Student Motivation

Participating: Area teachers and teacher-Ambassadors from French and Spanish speaking countries and a demonstration class.

Credit: Three graduate credits - \$100

Registration: Contact Ms. Janet Bing, S.I.T., Kipling Rd., Brattleboro. 277-7751. Hurry.

MODEST BLURBS

25 NH Union #43 Teachers heard from such notables as Edward Decourcy (Publisher: Newport Argus-Champion), Jere Daniell (History Professor at Dartmouth), Charles Ashley (Education Professor at UNH), J. Duane Squires (NH State Historian), and more than 40 community leaders. All part of a R.C. inservice program designed to help teachers know and use their communities. Just the beginning, too... organizer Frank Hammond will base a pre-school session for new Union #43 teachers on this excellent program.

33 teachers have taken our Man: A Course of Study Seminars since they began in 1970. The curriculum has been adopted in 12 of our classrooms, with other teachers using many of the exciting instructional techniques introduced through the program. Kudos to Shirley Anderson.

Needs assessment anyone? The Center's Del Goodwin has been working with Hanover teachers under a contract with the H.E.A.; also, with teachers at S. Royalton Elementary and school leaders in Windsor.

MOVE

INSTRUCTIONAL MATERIALS PROGRAM

Dorcas D. Chaffee Wilson Hall, Hanover, NH 03755
Coordinator 603/ 643-4564 or 646-2343

Vol. 4 no. 3

June, 1972

1971-1972 was a VERY GOOD YEAR for MOVE

- 1,021 2 WEEK LOANS of MOVEkits.... more than twice last year's total!
- 3,018 STUDENTS VISITED the Museum. all structured for individual class.
- 20 NEW MOVEkits MORE Hopi, Abo, Eskimo!
- More TEACHERS..... used Resource Center for individualized instruction!
- More STUDENTS..... used Museum collections & exhibits for individual research projects!

SO-PLAN TO MAKE YOUR '72-'73 RESERVATIONS EARLY

The Social Studies Coordinators for Newport, Claremont, and Lebanon Supervisory Unions have already met to make decisions about how they will use MOVEkits next year. Teachers will hear about their schedules before school closes.

Coordinators in other schools which also use some of the Center's Social Studies units are invited to make similar arrangements or urge their teachers to do so, on their own.

In September, all unreserved kits will be circulated on a "first come, first served" basis. There will undoubtedly be a rush for our popular environmental-oriented kits. So, get your order in EARLY.

=====

GIFTS VIA MOVE

A You Discover Saudi Arabia media kit & individual film-strip viewers for every classroom.

A filmstrip, Saudi Arabia for every school library or resource center, from the Arabian American Oil Co. Call us or see your principal.

DON'T MISS

NATIVE AMERICAN ARTS & CRAFTS - the current exhibit in the Museum lobby; displaying quill & bead-work, pottery, weaving, etc. throughout the summer.

Museum hours: 9-5 Mon.-Sat.
2-5 Sundays
(A good place for a summer visit!)

New & Valuable

ENVIRONMENTAL INVESTIGATION UNITS

Developed & written by the Minnesota Environmental Science Foundation:
Edited & published by the National Wildlife Federation,
1412 16th St. N.W., Washington, DC 20036

Very new and the best materials we have found for use by classroom teachers or science aides, gr. 1-9, complete and requiring a minimum of preparation. 36 titles, 11 of which are now available at \$1 or \$1.50. Plants in the Classroom; Vacant Lot Studies; Differences in Living Things; Shadows; Wind; Snow & Ice; Man's Habitat-The City; Goldfish & Environment; Oaks, Acorns, Climate & Squirrels; Sampling Button Populations; Nature Hunt.

Every school should have a set! You may order through us, if you wish.

HAPPY VACATION

THE NEW HAMPSHIRE REGIONAL ARTS PROGRAM

Peter Phillips, Coordinator Regional Center for Educational Training
543-4564 Wilson Hall, Hanover, NH 03755

Vol. 2 no. 2

June, 1972

The crucial first year is over for the New Hampshire Regional Arts Program, and the new project, sponsored by the N.H. Commission on the Arts, has been more successful than any of us had ever dreamed, when we first thought of it in October.

In the first fifteen weeks of actual programming, more than 13,000 school children across the state - from Nashua to North Stratford and from Alstead to Epping - were served by activities taking place in their schools under the auspices of the Regional Arts Program.

Many Regional Center member schools took advantage of this program:

| | |
|------------------------|----------------------------|
| Orford High | Mascoma Valley High |
| Oxbow High | Claremont Vo-Tech. College |
| Thetford Academy | Lebanon Junior High |
| Hanover (Ray School) | South Royalton Elementary |
| Enfield Elementary | South Royalton High |
| Canaan Elementary | Windsor High |
| Kearsarge High | Lyme Elementary |
| Sunapee Central School | |

The challenge the program set for itself was to determine if students of music, dance, visual arts, and drama on the campuses of the state's universities and colleges would want to spend an afternoon demonstrating their work - either in performance or in an informal workshop demonstration - and, similarly, whether principals and teachers would be interested enough to request such programs and pay ten or fifteen dollars to cover costs.

Peter Phillips sums up his feelings about the Program: "As coordinator of the program, I would be deceptive if I said I am happy with this year's results - I'm absolutely thrilled with the response, and I can't wait until next year to get at it again."

What events has the program brought into the schools?

Checkov's Marriage Proposal

African Music

Computer Art

Kopit's Indians

Modern Dance

Electronic Music

Solo and ensemble recitals

Artists

Chamber Singers

Film-making Workshop

Spoon River Anthology

School for International Training
 Kipling Road
 Brattleboro, Vermont 05301
 July 10, 1972

Dear _____

We were very pleased to learn of your interest in our two-week introductory French or Spanish course, which will be offered from 9 - 11 A.M., Tuesday, August 1 through Friday, August 11 (weekdays). With the help of native speakers from Europe and Latin America and language teachers from our area, we hope to explore together both language and culture.

Please fill out the following form and return it to our office as soon as possible. We will meet the first morning, Tuesday, August 1, in Room 14 of the Main House, SIT, Brattleboro. We are looking forward to seeing you. If you have any questions, please don't hesitate to call.

(257-7751, ext. 63)

Sincerely,

Nancy Dodd

Felinda Mottino

Nancy Dodd

Felinda Mottino

NAME: _____

ADDRESS: _____

AGE: _____ PHONE: _____

GRADE COMPLETED: _____

LANGUAGE STUDIED: _____ NUMBER OF YEARS: _____

I would like to enroll in the _____ Spanish course.
 _____ French course.
 _____ no preference.

I cannot attend. _____

I am enclosing \$5.00 for the course. _____
 I will pay on August 1st. _____

Students participating in the MAT/TA Workshop:

French class:

| | | |
|--------------|--|----------|
| Gail Good | 22 $\frac{1}{2}$ Spruce St., Brattleboro | 254-6916 |
| Howard Ish | c/o Mrs. R.B. Kelly Townshend | 365-4078 |
| Mike Lane | 120 Maple St., Brattleboro | 254-4729 |
| Mary Lapan | 16 Grave St., Brattleboro | 254-5704 |
| Cathy Nau | Brookline | 365-7640 |
| Kelly Rounds | 55 Green St., Brattleboro | 254-9097 |
| Kyle Tyler | 119 Maple St., Brattleboro | 254-5040 |
| Jon Yeadon | Orchard St., Brattleboro | 254-9294 |

Spanish class:

| | | |
|-----------------|------------------------------|----------|
| Debby Allen | 9 Williston St. Brattleboro | 254-4857 |
| Tom Dahlin | Newfane | 365-7648 |
| Mary Deaett | 27 Fuller Dr. Brattleboro | 254-9492 |
| Evelyn Dewey | c/o Roberts Townshend | 365-7398 |
| Debby Donahue | 29 Fuller St. Brattleboro | 257-7009 |
| Francis Duggan | 25 Grove St. Brattleboro | 254-9754 |
| Colleen Elwell | 11 Tyler St. Brattleboro | 254-6815 |
| Heidi Enola | 166 Western Ave. Brattleboro | 254-9135 |
| Debby Jones | | 256-8414 |
| Jody Jones | | " |
| Ned Phoenix | Townshend | 365-7568 |
| Perry Phoenix | " | " |
| Rachel Prentiss | 217 Western Ave. Brattleboro | 254-9316 |
| Jean Revilla | 6 Crosby St. Brattleboro | 254-2026 |
| John Revilla | " " " | " |

Addresses of organizations from which films were ordered:

F.A.C.S.E.A.
972 Fifth Avenue
New York, N.Y. 10021
phone: 212 RE 7 9700

Penn State Audio Visual
Film Department
6 Willard Bldg.
University Park
phone: 814 865 6314

Education Consulate
Consulate of Spain
150 E. 58th Street
New York, N.Y.

Mexican National Tourist Council
677 5th Ave.
New York, N.Y.

Teacher Education Centre
475 Riverside Drive Rm. 510
New York, N.Y. 10027
phone: 212 488 2313

or contact:

Bob Poczik
Bureau Basic Continuing Education
New York State Education Department
Albany, N.Y. 12224
phone: 474 8940

Another possibility is:

The Canadian Consulate General
500 Boylston Street
Boston, Mass. 02116

School for International Training

of THE EXPERIMENT IN INTERNATIONAL LIVING

A-9

Kipling Road • Brattleboro, Vermont 05301

Foreign Language Office

le 2 decembre

Mlle Poncet
F.A.C.S.E.A.
972 Fifth Ave.
New York, N.Y. 10021

Are these coming from Pinell

Chere Mademoiselle Poncet:

Comme je vous l'avais promis je vous envoie la liste de films je j'ai commandes aujourd'hui par telephone avec leurs numeros. Il y en avait quelquesuns pour lesquels je n'ai pas pu trouver de numeros dans votre catalogue. Il y en a d'autres que je n'ai pas mentionne au telephone, mais je vous signale comme remplaçants dans le cas que les "premiers choix" ne sont pas librés.

I Entre le 5 et le 24 janvier: 10 FILMS

| | | |
|------|--|-------------|
| + | PARIS JAMAIS VU | |
| 3. | 1/2 AIMEZ-VOUS PARIS? | |
| ✓ | CRIN BLANC | 400 |
| ? | BIM | 404 |
| No | LE HARICOT | 2101 |
| x | LE MAILLOT JAUNE | 2371 |
| 2.14 | LA PETITE CUILLER | |
| ✓ | MONTAGNES MAGIQUES | |
| ✓ | LA FRANCE A GRAND SPECTACLE | French 2073 |
| 2.14 | x KALEIDOSKI | |
| 2.14 | CONTREPOINT | |
| No | LA NOUVELLE ORANGERIE | 2445 |
| ✓ | AU COEUR DE LA FRANCE | 2378 |
| No | TAPISSERIES DU XX ^e SIECLE | 2302 |
| x | GRAND MAGAL A TOUBA | 2123 |
| ✓ | SUD-OUEST | 2390 |
| x | MEDITERRANEE | 2471 |
| x | DECOUVERTE DE LA BRETAGNE | 2383 |
| x | LA NORMANDIE | 2392 |
| 2.14 | <u>On l'appelle France</u> | |
| ↓ | II Entre le 11 et le 17 février: 3 FILMS | |
| ✓ | PARIS JAMAIS VU | |
| | CRIN BLANC | 400 |
| | LA FRANCE A GRAND SPECTACLE | 2073 |
| 2.14 | AIMEZ-VOUS PARIS? | |
| | BIM | 404 |
| | LE HARICOT | 2101 |
| | LE MAILLOT JAUNE | 2371 |
| 2.14 | CONTREPOINT | |
| 2.14 | <u>Kaleidoski</u> | |
| 2.14 | <u>La Petite Cuiller</u> | |

Vermont Textbook Representatives:

A-10

Brittanica

Mr. McMenny
phone: 617 473 2816

ALM-- Harcourt Brace

Mr. Edward Syron
Kinnebrook Road
Worthington, Mass.
phone: 413 238 5348

Scott Foresman

Mr. Ralph Hilton
53 Main Street
East Rochester, New Hampshire 03892
phone: 332 4792

Harper & Row

Joseph Davock
RFD 1
Center Harbor
New Hampshire
phone: 284 6970

Ginn & Co.

Mr. Barry
Marlborough, Mass.
phone: 617 481-1746

MacMillan Co.

Riverside, N.J.
phone: 609-461-6500

McGraw Hill

Mr. Guy Row, Jr.
20 Delano Park
Cape Elizabeth, Maine
phone: 207 799 3598

Holt Rinehart

Mr. Edward McCormick
Sturbridge, Mass.
phone: 617-347-9269

LANGUAGE TEACHERS' WORKSHOP
School for International Training
July 31, 1972

A-11

9:00
Main House
Room 14

Welcome and Business

- the School
- the People
- General Information
- Media Center

Nancy Dodd
Jack Millett
Felinda Mottino

Evaluation/Expectations

Schedule Overview

Paired Introductions

11:00
Main House
Room 14

Why teach or learn Spanish/French???

Raymond Clark

12:00
Carriage House

LUNCH

12:45
Gamble Dormitory
Lounge

"Albatross"

- Presentation
- Discussion

Culture and Language

2:30
Gamble Dormitory
Downstairs

Mini-course Planning

Monique Lemaitre
Nancy Dodd
Jack Millett
Felinda Mottino

Expect: 1) methods for teaching language being a foreigner -

- 2) How to use the machinery.
- 3) Discuss with the American people already teaching.
- 4) To know how (from " " experience) what pupils think about learning another language.

Course expectations

- exchange ideas with other teachers of F.L.
- learn about the S I J Intensive language course + its feasibility in our alternative program.
- learn some more alternatives to the F.L. classroom -
- find out about F.L. resources in the area which our program might use this year.
- learn more ~~tried~~ interesting ways of presenting materials
- firm up ~~up~~ a course in survival French for the alternative program.
- get ideas for exchange or travel programs for our students.
- catalog new ideas ^{+ games} on file cards for
- make preparations for playing new games
- learn more involving activities ^{vs. O.B.} values clarification
- valid reasons for learning language
- learn other ways to motivate students.
- learn other ways to present literature -

2. Variety in methodology - Technique
Follow-up to intensive language
teaching - Transition to "normal"
classroom environment
Sources and resources for audio-
visual aids in French and
Spanish.

Discussion of Total Immersion
Program to Traditional Classroom
Teaching

Balance of verbal - visual (written
to non-written) in language courses
practical Application re. Academic
(mainly in Advanced Courses -
Literature as a practical vehicle
for language study).

Relevance / Practicality of Foreign
Language - Teaching

expectations to include group discussions
- Sharing ideas, relating experience.
- Building on past & future ideas
- Knowing language teachers
problems, advice, etc.

From previous experience I know the courses offered by S.I.T. are stimulating and inspirational, as well as unusual in their diversified offerings and opportunities.

High School Foreign Language enrollments are dropping, with related college entrance requirements and less emphasis on "everyone" going to college. So my main interest is in developing approaches and techniques which will interest capable students in F.L. study for broader and more valid reasons than "college credits".

How to convince them of the value of F.L. study...

How to interest them in foreign cultures...

How to make the language "live" - by adapting current text materials, etc...

How to involve students actively...

New techniques, methods
Sharing - experience, ideas

I want to know the methods on teaching English, ^{What you use} and of course learn more of this language. I think it will be good to my work in my country.

Luis Sai Sebastian

Expectations -

- 1- learn new methods - especially elementary
- 2- compare ideas - texts etc w/ other language teachers
- 3- open discussions on experiences
- 4- use immediately what we have learned.
- 5- learn about other resources available
- 6- talk w/ local resource people
- 7- foreign travel vs. French usage necessary
- 8- add to game list -
- 9- How to motivate students

NED SWANBERG
345 PARK AVENUE · NEW YORK, N. Y. 10022

Expectations

As a beginning teacher, I expect first to get a basic feeling for teaching. Later a feel and understanding for the problems involved in language teaching i.e. How to motivate students, how to present material effectively, how to employ new methods in the classroom, etc. Particularly interested in the latest methods and innovations in lang. teaching whatever they may be. Also seeking information on good texts, audio-visual tapes, supplementary materials (readings, slides, drill books etc.)

Hope to receive some practical

What is Albatross?

- a culture simulation exercise
- a cross cultural experience
- a given period of time in a foreign environment

The members of Albatross, a fabricated culture, give a presentation of their culture and involve the participants in certain activities. This is followed by a discussion of the presentation and of culture, and of what cross cultural communication involves.

The following is an example of an Albatross: The participants are met by an Albatrossian and escorted one by one into a room where they are requested, through gesture, to remove their shoes and watches. They are annointed with a strong smelling oil, and motioned to sit "properly" (men in one position, women in another) on the floor. Four or five Albatrossians already seated in that room may serve as examples for them to follow. After everyone is seated and there has been a short period of silence, the guests are greeted. The greeting consists of rubbing ankles while the woman places her hand on the man's head and he places his hand on her shoulder. A verbal greeting such as "chukachuka" may also be exchanged at the same time. After all have greeted there is a long period of silence, an awkward period for most Westerners. Following this silence the Albatrossians, who wear swatches of paint on their foreheads (for women) or chins (for men) then apply paint to their guests on the basis of some discrimination, such as length of hair. The group then proceeds to another room where they will be involved in a ceremonial water sharing activity. One male Albatrossian begins the rite and sips before passing the cup first to the men and then to the women. After the water ceremony everyone returns to the first room where everyone eats from a common bowl containing unrecognizable food. The women eat first by taking the food with their right hands, chewing loudly, and burping profusely. Later the men do the same.

During the exercise the Albatrossians are dressed in long white pieces of fabric and are barefoot. Their pace is always very slow. They have no eye contact. They usually look downward, especially for approval. The language they speak is not comprehensible, but basic vocabulary such as "yes", "no", and "hello" is easily conveyed and often learned and used by the guests. Their gestures are also "unconventional", but understood as well.

Soon after the people involved in the exercise have abandoned their Albatross role (and garb) there is a discussion which may be structured in this way:

I. Feelings

How did you (the participants) feel?

Did you like the Albatrossians?

Do you want to know more about the culture?

How did you feel when a participant tried to disrupt the Albatross activities?

Have you had a similar experience in a foreign culture?

How would you receive an Albatrossian into your home?

How does a foreigner in the United States see you?

II. What did you learn about the culture?

How could you have learned something? Observation?

Who are the Albatrossians? Where are they from?

What's of value to them?

Were they interested in you?

Did you have sufficient time to reach conclusions?

How might you spend additional time in the culture? What would you look for?

Are culturally based values wrong? right? different?

What do Americans do that is "different"? What is the stereotype of Americans? What are some arbitrary conventions of ours?

What is the importance of tradition?

III. Value of the exercise

Why use Albatross? Though the exercise may seem contrived and offensive to some, it does present a simulated culture that can be viewed and analyzed more objectively and impersonally than a real one could be. Some of the dimensions that can be explored are: pace, noise, language, distance, facial expressions including eye contact, social structure, dress, sex roles, color (as related to customs and traditions), smell, food, the individual as a social link as opposed to individual as autonomous being, What is "good" training and education?, the importance of "logic", doing versus being, active versus passive, the practical application of everything (or lack of it), work and play or work versus play?, informal versus formal, Is man in control of, equal to, or subjugated by nature?, etc.

- Dialogues

from A Workbook in Language Teaching

by Earl W. Stevick

First goal: comprehension

1. Books closed, teacher (T) reads the conversation aloud at normal speed.
2. Books closed. T. reads again, each sentence at normal speed, but pausing after each one to allow questions. Repeat until whole class understands the meaning of what is said.

Second goal: accurate imitation of model pronunciation

3. Books closed. Group imitation. Use two or three repetitions of each line before going to the next. All but the shortest and simplest phrases are "built up" from parts. This is done by lifting out the troublesome words and practicing them alone before trying them in whole sentences, and by breaking the longer sentences into two or three parts.

store
 to the store
 go to the store
 I'm getting ready
 I'm getting ready to go
 I'm getting ready to go to
 the store

(Students who do not tend to
 say esters may not need to
 practice store by itself.)

4. Same as 3, but using one group repetition of each item followed by two or three individual repetitions of the same one.
5. Omit the build-ups. Books are still closed, of course. Group repetition, each item twice.
6. The same as 5, but each item only once.
7. Like 5, but individual repetition. Each item only once. Occasional group repetition to keep attention from wandering.

Third goal: accurate production in absence of a model

8. Books open for the first time. Two group repetitions of each item. Group repeats after teacher, each item twice. Allow questions, but keep the answers brief.
9. Individuals called on in random order to read one line apiece. Teacher repeats after each, and has student try again if his first attempt was not satisfactory. Go through the whole conversation several times in this way.

Fourth goal: fluency without loss of accuracy

10. Books closed again. Divide class into two groups. Group A does group repetition of line 1, followed by Group B with line 2. They run through this two or three times. Then Group A gets line 3, and Group B takes 4. After practicing this exchange for two or three times, Group A gets 5 and B gets 6, and so on to the end of the conversation.

11. The two halves of the class take alternating parts of the dialogue, each line being spoken only once. Run through the entire conversation several times in this way.
12. Go through the dialogue, allowing individuals to take one line apiece. As soon as each feels able, he should close his book. Go through the dialogue three or four times in this way.
13. Pairs of individuals go through the dialogue. Each pair is timed to see which team can run through it most rapidly without mistakes.

The Silent Way was designed to subordinate teaching to the learning of languages. The main focus is to put the responsibility of learning upon the learner. This approach is an attitude on the part of the teacher which gives credit to students for having successfully completed the most creative human task of learning ones own language. It asks the student to use the criteria of experience already developed in learning the first language and once again supervise his own language learning.

In a totally artificial setting, the teacher directs the student to the peculiarities of the new language and facilitates the students rediscovery and use of learning abilities he possessed (and still has) as a child.

Listed below are some of the most striking aspects associated with the approach.

SILENCE

CHARTS

RODSGESTURESREINFORCEMENT

educational solutions inc.

INCLUDING THE FULL RANGE OF FILMS, BOOKS, AND CL... ROOM MATERIALS FOR TEACHING READING, WRITING, MATHEMATICS, FOREIGN LANGUAGES PUBLISHED AND DISTRIBUTED IN THE UNITED STATES BY

MY LIFE AND MY WORK SERIES

The authors, successful in very different fields of endeavor, describe how they got to where they are and what their work is really like.

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 - Journalism
 - Law
 - Librarianship
 - Marketing
 - Mechanical Engineering
 - Medicine
 - Merchant Navy
 - Prison Services
 - Publishing & Bookselling
 - Radio & Television
 - Retailing
 - Scientific Research
 - Secretarial Skills
 - Statistician
 - Teaching
 - Women Police
 - WRANS
- Titles**
- Tears for Accounting
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Choquet, G. What is Modern Mathematics, 3 volumes
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Book II Study of numbers up to 1000
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Algebricks Exercise Booklets 1-6, presented in 6 booklets

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Grobbard, 9 pin (wooden, square lattice)
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External bisectors of a triangle
Construction of the regular pentagon
The golden section and the regular pentagon
Triangle formed from sides of regular polygons

Secondary
Hypocycloid motion with circles in a ratio of one to two
Two given circles seen under equal angles
The trochoid and the golden section
Poles and polars in the circle
Generation of an ellipse
Locus of vertex of right angles tangent to ellipse
Generation of an ellipse II
Generation of a hyperbola
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• - In color

Controlled Conversational Exchange
Using Graphic Information

Exchange # 1.

Q: How much does a(n) _____ to _____ cost?

A: A(n) _____ (it) costs _____.

Exchange # 2

S: I have a(n) _____.

S: It weighs _____.

S: It's for _____.

Q: How much postage do I need? (does it need)

A: You need _____.

Procedure:

1. Presentation of information. Repetition of new vocabulary.
2. Teacher models the exchange. A few repetitions may be necessary.
3. Teacher asks questions; students answer. Teacher can confirm the answer and ask for a few repetitions where necessary.
4. Students ask and answer each other. Teacher monitors and corrects.

Other kinds of graphic information:

- maps
- floor plans
- graphs
- tables of statistics (World Almanac is a good source)
- price lists
- telephone books — especially yellow pages.

| TYPE | DOMESTIC | | | FOREIGN | | |
|---------------------|-------------------|-----------------|-------------------------------|-----------------|-------------------------|--|
| | USA & POSSESSIONS | CANADA & MEXICO | EUROPE, N. AFRICA & NEAR EAST | PAR EAST AFRICA | CENTRAL & SOUTH AMERICA | |
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* DOMESTIC LETTERS
ARE FOR ONE OUNCE

1 ounce = 28.3 grams
16 oz. = 1 pound
1 lb. = 454 grams

KNOWN WORLD
MORITIA SKIN
W/FRAMES
INCLUDED

Outline of material covered in Pronunciation Session:

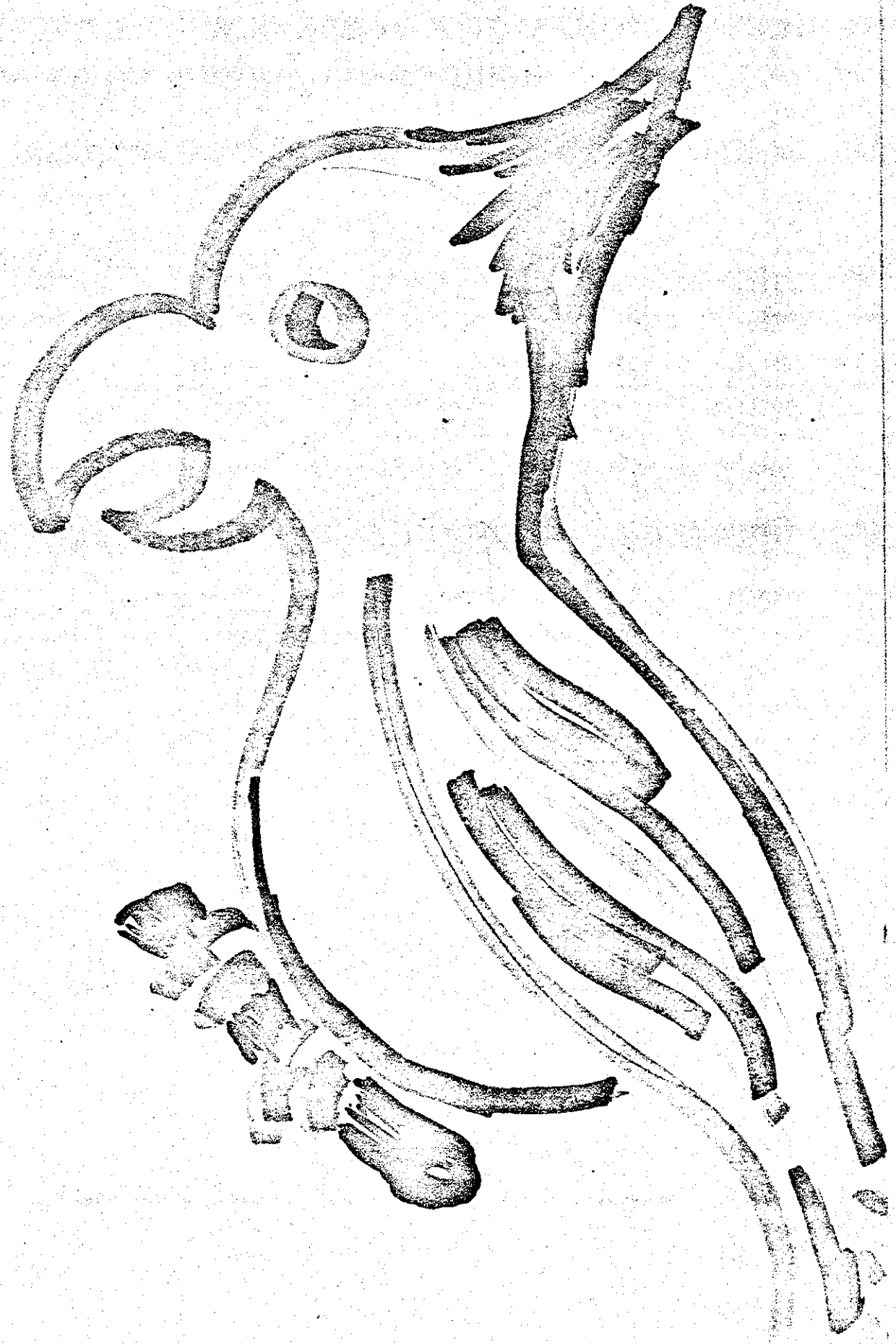
I. Spanish

- A. Cognates for pronunciation contrasts
 1. Use a map of California and point out names of cities such as San Diego, Santa Barbara, San Francisco, etc.
 2. Use common English vocabulary borrowed from Spanish such as adios, patio, mesa, etc.
- B. Use a humorous drawing of the speech tract to show tongue positions for certain sounds
- C. Pass out feathers to demonstrate the difference between English explosive and Spanish non-explosive sounds
- D. Spanish vowels are pure-- crisp and rhythmic. Use the song "La Bamba" to illustrate this.
- E. Minimal pair flashcards (see attached sample)
- F. To discourage the English schwa sound, use cognates and flashcards (see attached sample)
- G. Comparative rhythms of Spanish and English from the film "Teaching a Sentence"
- H. Tongue twisters

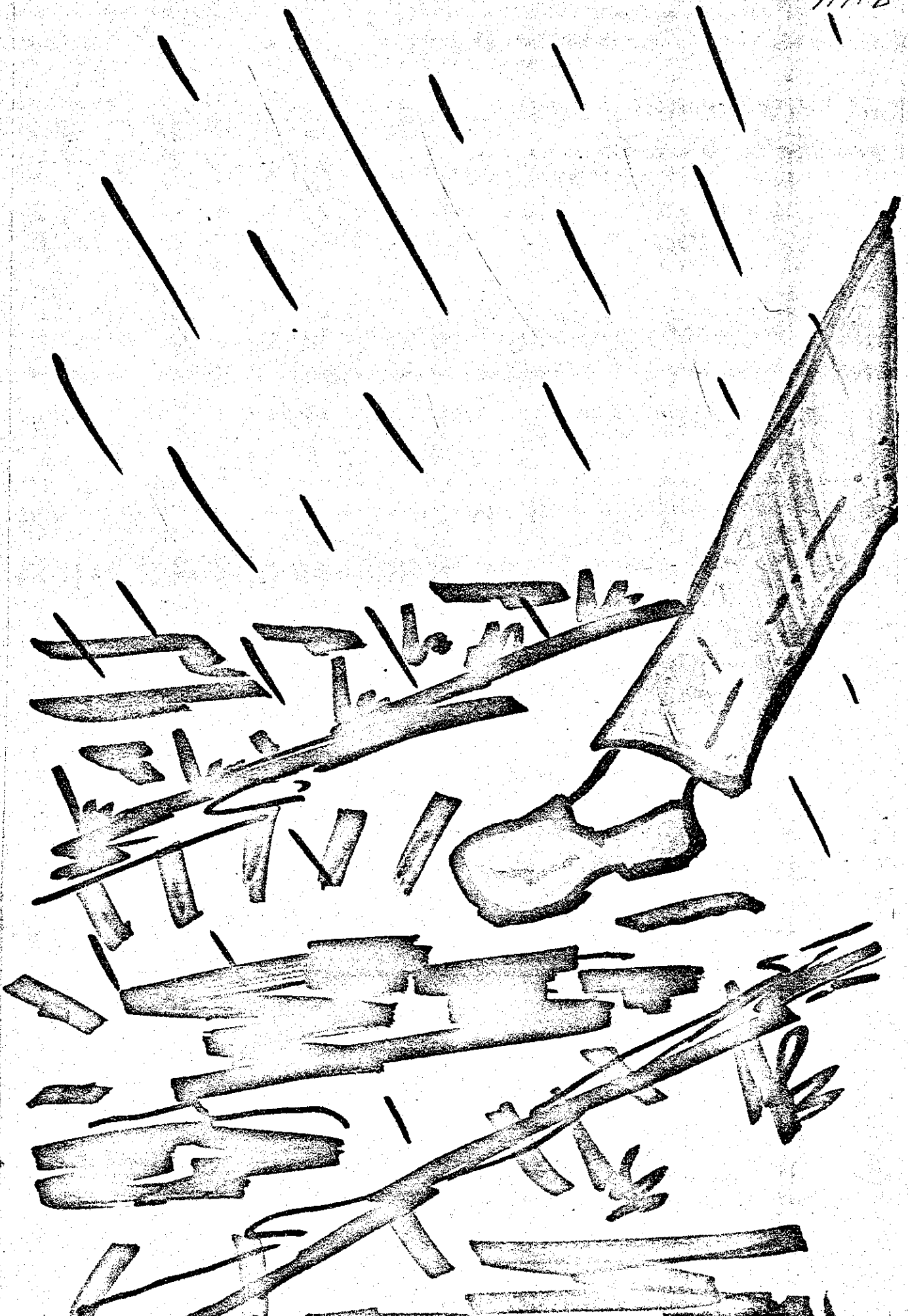
II. French

- A. Problem areas in French pronunciation
- B. Use of flashcards for minimal pairs
- C. Songs
- D. Tongue twisters
- E. Handout on French pronunciation (see attached copy)

A-17a



A-17-6

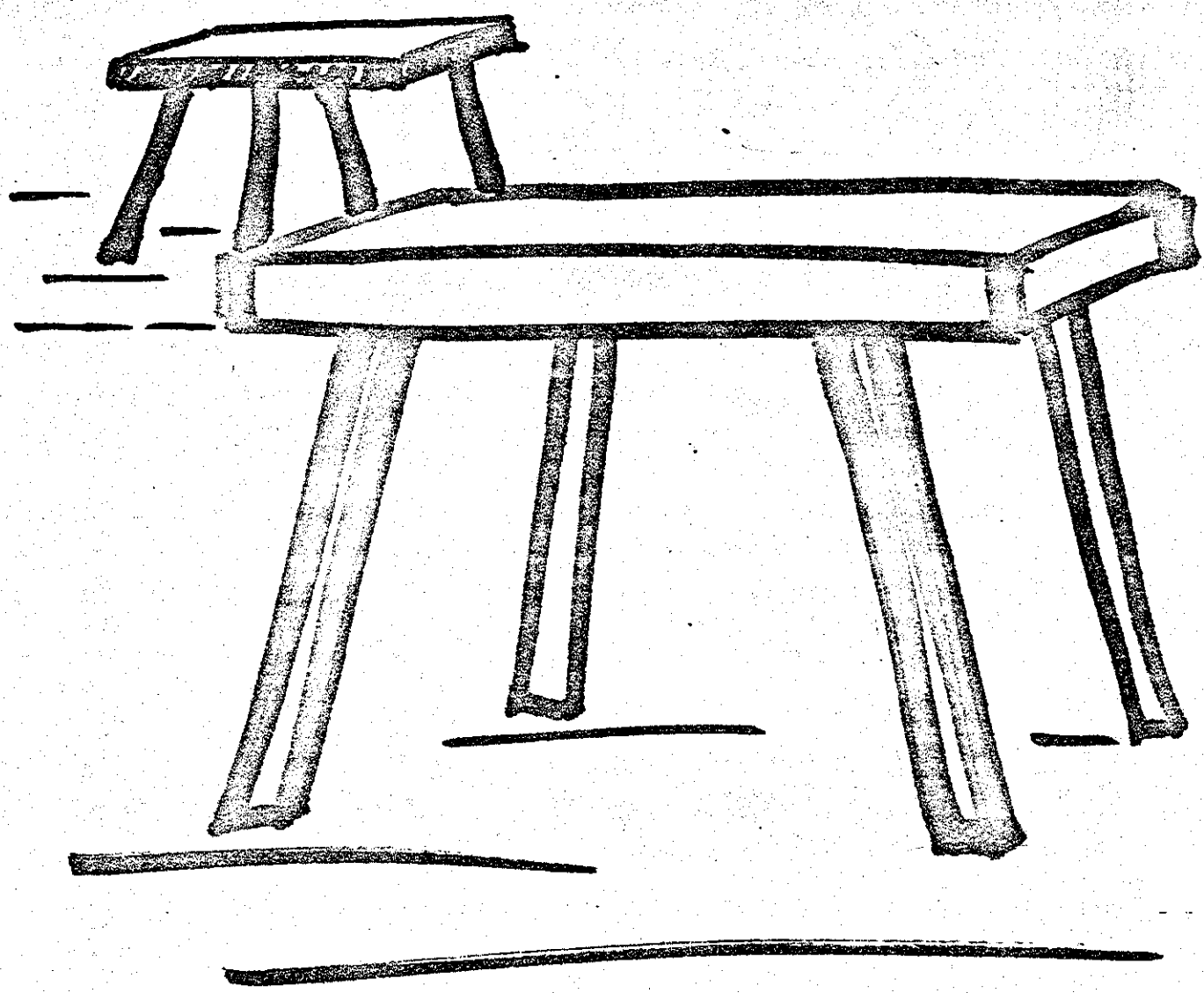


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A17d



L. Open syl.

In French, an oral vowel must not sound the least bit nasal. The student must separate the syllables well after the vowel and avoid the least mental anticipation of the consonant.

laine laide
laide fade

Pinch nose to check vibrations.

II. ORAL VOWEL AFTER NASAL CONSONANT

bal mal met, mots, mu, mon, mot
buse muse

III. ORAL VOWELS

15 vowel contrasts
11 oral vowel contrasts

A) 3 High vowels: /i y u/

si dix prix pli fiche ici civil difficile
du rue cru prunes brut, e sucre bureau chaussure institut pardessus
ou tour clou moules pour cours poudre toujours j'etouffe

B) Contrasts (read across)

| i | y | u |
|-----------------------|------------|------------|
| vie | vue | vous |
| riz | rue | roue |
| mille | mule | moule |
| bile | bule | boule |
| habit | abus | a bout |
| l'avis | la vue | |
| Paris | paru | |
| il courait | buffet | bouffee |
| | il courait | il courait |

Sample occurrences of phonemes in longer utterances

/i/

Il dit qu'il vit
Il dit qu'il vit ici
Il a pris la chemise
Il a pris la chemise grise
Il est si difficile
Il est si difficile d'y vivre

LA BAMBA

Para bailar la bamba
Ay para bailar la bamba
se necesita un poquito
de gracia
Ay un poquito de gracia y
otracosita

Y arriba y arriba,
Ay arriba y arriba y arriba
ire, yo no soy marinero
Ay yo no soy marinero soy
capitan, soy capitan soy
capitan

bamba bamba, bamba bamba

Ay en mi casa me dicen
Ay en mi casa me dicen el
inocente
porque tengo chamacas
Ay por que tengo chamacas
de quince a veinte,

Y arriba y arriba
Ay arriba y arriba y arriba
ire,

bamba bamba, bamba bamba

Para ser mi cunado
para ser mi cunado
se necesita que ^{ME}des a tu hermana
Ay que me des a tu hermana
la mas bonita

Y arriba y arriba
Ay arriba y arriba y arriba
ire,

bamba bamba, bamba bamba

A17g

TRABALENGUAS:

Erre, con erre, cigarro
erre, con erre, carril
rapido corren las ruedas
las ruedas del ferrocarril.

Tres tristes tigres trigo tragaron tras un trigal.

El perro de Ramon Ramos tiene el rabo roto
y se arrastra ruidosamente.

Pedro Pablo Perez pobre pintor portugues, precisa pintar paisajes
por poca plata para personas pobres.

Pablito clavó un clavito.

El clavito que clavó Pablito

Está clavado en la puerta de Pablito.

NARRATIVE SPIEL*

GUIDELINES

1. The narrative spiel is designed to develop greater listening and speaking comprehension.
2. It is based on an idea or topic elicited by one or more students.
3. The narrative spiel is designed to help students practice circumlocution i.e. to have students give their version of the spiel using language they can control.
4. It is important that student initiate the topic for discussion.
5. Procedure:
 - A. The teacher discusses a topic or idea given by student(s) for approximately one half minute.
 - B. The students are given the opportunity to ask questions about the topic or idea.
 - C. The teacher repeats what he has related about the topic a second time.
 - D. The teacher asks students questions about what he has related.
 - E. The students are given another chance to ask questions.
 - F. The teacher repeats the spiel a third time.
 - G. The teacher asks students to give the spiel in their own words.
 - H. Optional: the teacher has the students write their version of the spiel.

* Earl Stevick, Foreign Service Institute, Washington, D.C.

A-18a

NARRATIVE WITH QUESTION AND ANSWER
GUIDELINES

1. The narrative is a short descriptive paragraph based on one or more grammatical point.
2. The narrative may be humorous.
3. The narration is taught indirectly through the application of question words directed at key elements in the narration.
4. The narration usually focuses on one or two structural points, and the questions are directed at manipulation of the structural point. This is a kind of structure drill that at all times has a meaningful referent--the information contained in the picture.
5. A pattern drill can also be built around the information of the picture.
6. The information in the picture may be explicit, implicit, or negative.
7. The lesson concludes with the students making a brief narration, similar to the model, but containing information that is "true" for the student himself.
8. Procedure:
 - A. The teacher narrates the picture, using a pointer to clarify. Up to three models of the narration may be required.
 - B. During the second and/or third narration, the teacher allows the students to ask questions about the difficult words and expressions.
 - C. The teacher asks where, what, how etc. questions about the narrative (8-12 questions) repeating and asking for repetition when necessary.
 - D. The teacher may assign roles to class members and directs student-student questioning, such as:
" Ask _____ what _____ is doing."
 - E. Pattern drills to explore a grammatical structure may or may not be used.
 - F. The teacher writes selected words from the narrative on the blackboard to help recall narrative.
 - G. The teacher reviews and does a rapid reading of the narrative.
 - H. The teacher directs the students to tell part of or all of the narration.
 - I. The teacher asks the students to answer personal questions related to the theme of the unit.

MAX AT THE BAR

Max is at a bar. He has been talking to the bartender but now he's looking at a beautiful girl who has just sat down near him. Max asks the girl, "May I buy you a drink?" but the girl replies coldly, "No, thanks. I'm waiting for my husband." Max is embarrassed and says, "Oh, I'm sorry." After apologizing to the girl, he returns to his conversation with the bartender.

NARRATIVE WITH QUESTION AND ANSWER

Model Class: Max at the bar

Narrative

Max is at a bar. He has been talking to the bartender, but now he is looking at a beautiful girl who has just sat down near him.

Max asks the girl; "May I buy you a drink?"

But the girl replies coldly, "No thanks. I'm waiting for my husband."

Max is embarrassed and says, "Oh, I'm sorry."

After apologizing to the girl he returns to his conversation with the bartender.

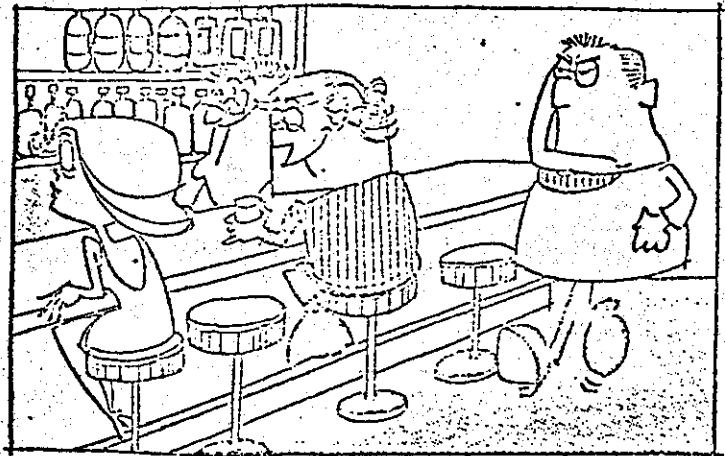
Narrative reading #2

Are there any questions?

Narrative reading #3,
with further explanations.

Questions

- Where is Max?
- What has he been doing?
- Who is he looking at now?
- What has she just done?
- What does he ask the girl?
- What does the girl reply?
- How does the girl reply?
- How does Max feel?
- What does he say to the girl?
- What does he do after apologizing to the girl?



Writing selected words on the board

- bar
- bartender
- look at
- May I _____
- reply
- coldly
- embarrassed
- apologizing (apologize)

G. Teacher asks personal questions

- Where is your favorite bar?
- What do you like to drink?
- Who do you usually drink with?

Review, rapid reading of narrative

Students give narrative

students give the narrative

re-reading by teacher

MEMORIZATION OF DIALOGS

From Robert Lado

1. Write the dialog on the board. (Alternative is to dictate and have the students write before teacher writes on the board.) Pictures can be used.
2. Read the whole dialog with the class. Teacher indicates flow of sentence with hand.
3. Check for understanding. Read one line at a time
Student
4. Teacher reads part A - ~~Teacher~~ reads part B.
5. Students read part A - Teacher reads part B.
6. Divide class into two groups. Have one group read part A, the other part B.
7. Teacher erases a few structure words or parts students know well. The dialog is read again using anyone of the above approaches. Teacher continues erasing portions of the dialog. Students repeat the dialog after each erasure section. This process is repeated until the whole dialog is erased.
8. At this point teacher can have the students role play the dialog, he/she can put structure words back on the board and have students create own dialog, etc.

Important fundamentals of games-playing to keep in mind:

- A game should be fun for the student.
- Use games to review, synthesize, or solidify material already introduced.
- Directions should be clear and simple.
- Enhance the competitive spirit of games with group and team work that allows students of different strengths to help each other without rewarding only top students or embarrassing weaker ones.
- Play games often. Teachers should ideally have an arsenal of games that can be played by individuals, small groups and/or class-size groups.
- Be flexible! Commercial games can often be adapted to your particular class- and often the actual game need not be purchased. Readapt them to accommodate a wide variety of structures, cultural concepts and language proficiency. Watch what students like to do with them- they are often able to create even better games with the same materials.
- Many games that seem to involve only a small amount of vocabulary (cards, for example) will provide settings for casual conversation, questions, exclamations, etc. if you insist on using only the target language.

CARD GAMES - Make your own - index cards or calling cards are good- adapt for individual solitaire situations, small groups and class contests.

A. CONCENTRATION

This game can be adapted to fit all levels. Excellent in areas of matching and/or comparison (antonyms, synonyms, homonyms, comparative words, equivalent measures, related verb parts, etc.)

Materials: a set of cards with 15 to 20 pairs - good variety for fast-paced game.

To play, lay all the cards face down in easy reach of all players (1 to 8). The first person starts by turning over two cards and reading them aloud.* If they are a pair, he picks them up as a set, keeps them in front of him and has the right to continue with a new set. If different, he turns them back over and the person to his left turns over two other cards.

The object is to concentrate as each card is turned over, trying to remember which card is where. When all cards have been turned over and matched, the person with the most sets wins.

*Language variations: If time permits, have each person put the words he turns over into sentences. This gives language practice, helps you to see if they understand how the word or structure is used and helps players remember where the cards are. Int. and adv. students may put both words in the same sentence for added interest.

B. PICTURE CONCENTRATION

Can be likewise adapted to fit any level. Excellent for practice in description - adjectives, vocabulary, feelings, settings, even story-telling.

Materials: A set of pictures - any number will work, preferably of a wide variety of people, colors, ages, clothing, settings, animals, situations. You may want to make them all of a uniform size and have a deck of pictures, but a variety of sizes also works well. If possible, back with construction paper and laminate with clear contact paper.

15 pictures per group of 4 or 6 students is good.

Turn over 10 pictures face up in front of the group. Give students the instructions to examine each picture carefully and try to remember specific details about each one. Tell them they will have 30 seconds to do this. Begin timing.

After 30 seconds, take away all the pictures and slowly bring back seven of the ten. Now, ask the players to describe the pictures that are missing.

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A-70c

C. PUNC-WORD

Again, adaptable to many levels, this type game can also be changed by the kinds of material students draw from each pile and correlate. You'll need two piles of cards- about 15 in each pile. In this game, one pile has a type of punctuation on each card and a modal verb, an adverb, or a word requiring a difficult construction- like subjunctive. Another idea would be to have prefixes or suffixes in one pile, root words in another. Each player takes one card from each pile and must use them both in one sentence to keep the set (or score a point, etc.) (Ex. " ?" and didn't could result in "Why didn't you go to the movies last night?" asked Tom, or any other sentence, short or long, so long as it's correct in the language.)

*If the game seems to drag, an egg-timer can be employed as a limiting factor, everyone could draw their cards and think of something and then go ahead or one could draw and the first in the group to make a sentence gets the point. (The latter tends to hurt the slower thinking, shy or careful student who needs a bit more time to come up with a really good sentence.)

*This can easily be adapted for class use- the two items could be written on the board. Use rows as teams and start with the people sitting in the front seats. The first person to put together a correct sentence claps his hands as a signal. If right, his team scores the point. Play goes to the people in the second seat, etc.

D. WORD RUMMY

Played like regular rummy, you'll need a set of cards with letters - one per card, with greater distribution of vowels and important consonants. Players are dealt seven cards. Point systems are established that give greater weight to longer words (ie: 5 pts- 2 letter word, 10 pts.- 3 letter word, 25 pts.- 6 letter word, etc.) Whenever a player wants to, he can lay down a word in front of him, on his turn. Each turn, he must draw one letter-card and discard one letter-card. Going out, he wins 10 more points.

* You may want to add an additional option- a player can play one or more letters on another person's word if it changes the meaning of the word. He might only earn half of the normal score for a longer word (ex. play + dis becomes display = 30 pts. Player earns 15 pts. for adding dis.)

E. WHO? WHAT? WHERE?

This game could use the same picture deck from game B, or perhaps a special set of pictures that relate to people, places and items from your target culture and language. It's very good for question and answer skills and culture.

This could probably best be played with a panel of three or four, but the contestants could rotate if played in a class. Each person begins with an arbitrary amount of money to "bet" with. On TV, the amount is \$50. (Teacher may or may not want to play with actual play money.)

A picture is displayed and players may bet any amount up to the total they have in one category - Who? What? or Where? (When? or Why? could be included, as well.) The teacher then reads each one a question relating to the picture for the question they chose. (Ex. picture of Charles de Gaulle: Who is this French leader? What position did he hold in the government? When did he die? What is he buried? etc. Questions will vary on the level and background of the students.)

If a student answers correctly, the amount of money he wagered is added to his total amount; likewise, if wrong, it is subtracted. More difficult questions could be given double odds. The person or team with the highest amount of money - or the first to go over a certain goal, wins.

A. JEOPARDY

Excellent game for small groups, classroom. Good review of cultural information. Can check certain grammatical points as well. Gives specific practice in question formation.

You'll need sets of questions from a variety of categories- food, geography, sports, clothing, education, numbers, dates, history, etc. The actual Jeopardy board can be drawn on the board (see diagram below) or constructed from a heavy cardboard square. A commercial game is also on the market.

Begin play by writing the five categories on the board where all can see. (There can be four-six players or team rows). There are five questions under each category ranging from easy (\$10) to difficult (\$50).

The first player begins by choosing a category and an amount ("Sports for \$10.") The MC responds by reading an answer: "It is a long smooth stick of wood used to hit the ball in baseball." The first player who can make a correct question indicates by clapping his hands (or clicking or snapping his fingers, etc.) "What is a bat?" If the player is correct, he wins \$10 and the right to choose the next category and amount. If he is wrong, another player may clap and then try. If he says, "A bat," indicate to him that he must make a question. Play continues until all the answers have been done. The game can either end there, or continue to a follow-up game of DOUBLE-JEOPARDY where all the amounts double (\$20-\$100.) The winner is the one at the end of the game who has accumulated the most "money."

B. SCRABBLE

This is a perennial favorite and can be obtained in foreign language versions- French, Spanish, German and even Russian! Can be set up in the back of the room and worked on by four people when their class work is done- or played during a games hour.

C. MONOPOLY

This game, also available in foreign editions, is an old favorite but has certain drawbacks- mainly complexity and time. Make adaptations in the existing rules to permit a fast-paced game.

If time is available, it's possible to create a beautiful "Monopoly-like game" out of a map of a key city (Paris, Mexico City, Madrid or Montreal for example) in the target culture. Back it with a plastic tablecloth and cover with clear contact paper. Use realia from you personal trips to that country or reasonable facsimiles. Imitating the original game, make cards with instructions to take a ride on the metro (with a real metro ticket glued on the card!), buy a painting on the Seine near Notre Dame or "Attend a bullfight- lose two turns while watching - Olee!" While following directions in the target language, they'll be having fun and taking in a lot of culture in an exciting and interesting context.

D. CLUE

This familiar board game can be adapted from its English form and can provide fun and some interesting language possibilities as well. The board contains eight rooms of a large mansion. All we know is that in this house, a murder (or crime) has been committed. There are six players, each with an identifying color (Senor Rojo?) and six weapons. The crime has been committed with one of these weapons, by one of these people. Each of the six players is given a sheet on which to mark the clues he will find out as a detective.

There is a card for each room, person and weapon and play starts by choosing one card from each pile to put in an envelope in the center of

continued...

A20d

the board. This represents the crime and the object for each "detective" is to discover, by process of elimination, who did it, with what weapon and in what room.

The remaining cards are shuffled and dealt to each person. They secretly mark the cards they have received, knowing that these people, rooms and/or weapons wouldn't be the "guilty" ones.

To move, players throw one dice and move around the board, trying to enter rooms. When he enters a room, a player may state a suspicion. He may say, "I suspect that Mrs. White committed the crime with a revolver in the Kitchen." (He must state the room that he is in only.) He then turns to the person on his left and says, "Do you have any proof?" If that person has a card to match any one of the three suspected, he must show only the person asking. If he has nothing, he says, "I have no proof." And the next person to the left is asked if he has any proof. As soon as the person asking has seen one card (ie- Mrs. White) he marks down that information on his sheet and the next person takes his move. By listening carefully to what the other players are asking, players are sometimes able to pinpoint the guilty players sooner.

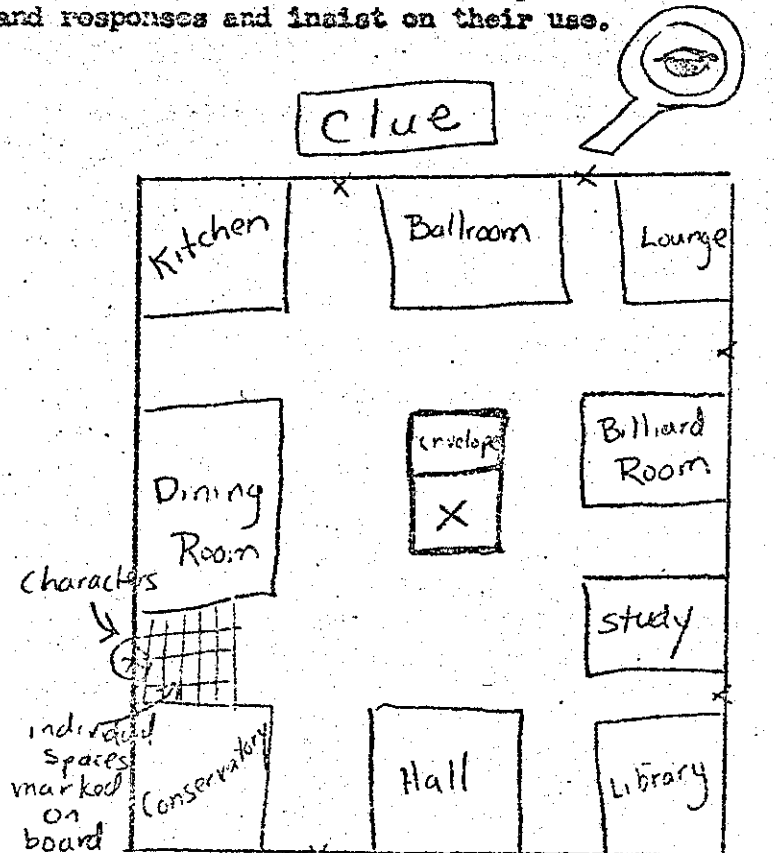
When someone is certain he knows the Who, What and Where, he enters that room and makes an accusation. "I accuse Mr. Green of committing the crime in the Library with a Knife." Then he opens the envelope and checks. If he is correct, he wins. If any one of the three items is different, he drops out and play continues until the correct accusation is fit made.

In adapting this to another language and culture, you could choose any setting that appeals. For optimum language experience, be sure to practice the correct form of the statements and responses and insist on their use.

| JEOPARDY | | | | |
|----------|-------|-------|-------|-------|
| \$ 10 | \$ 10 | \$ 10 | \$ 10 | \$ 10 |
| \$ 20 | \$ 20 | \$ 20 | \$ 20 | \$ 20 |
| \$ 30 | \$ 30 | \$ 30 | \$ 30 | \$ 30 |
| \$ 40 | \$ 40 | \$ 40 | \$ 40 | \$ 40 |
| \$ 50 | \$ 50 | \$ 50 | \$ 50 | \$ 50 |

category A category B category C category D category E

(on board, when a answer is selected, erase it until all squares are erased)



Weapons: - revolver, knife, wrench, candlestick, rope, lead pipe.

Characters: Miss Scarlett, Colonel Mustard, Professor Plum, Mrs. Peacock, Mrs. White, Mr. Green

This is an exercise in communication as well as a game and you can learn a lot about yourself by playing it. Its immediate objectives are giving and following directions, listening, describing, asking questions, and it involves a growing awareness of clarity in communication and of teacher-learner roles and role-playing.

Directions: Two players are placed on opposite sides of a table with a screen between them, preventing either from seeing the other, but permitting conversation. On the table in front of each player are sets of blocks, each containing the same number and shaped blocks. One player is designated (or volunteers to be) the initiator and the other becomes the follower.

The initiator begins the problem by choosing a block to build a structure which will eventually include every block. He describes this block sufficiently so that he feels the follower has selected the same piece and placed it in the position he wants it to be. He wants the end result to be exactly equal on both sides. One by one, each piece is added to the total structure until every piece has been used.

The game is played three times, either with the same people or a different pair each time. (Ideally each successive pair doesn't see the preceding group and thus learn from them, but usually the class or group watches each of the previous matches and generally increases in efficiency by building on past references.)

The first time through, only the initiator speaks. The follower listens to his instructions and carries them out as best he can, but he can say nothing.

The second time, the initiator is allowed to ask questions which can be answered by the follower, saying "Yes" or "No". This allows the initiator some opportunity to know if the other is understanding (or thinks he is) if he is ready, if he wants it repeated or clarified, etc.)

The third time through, the follower may ask any questions he wants to, and free conversation may take place between the two.

Discussion after each game is crucial, bringing out observations by the class, as well as feelings of frustration, anger, accomplishment, etc. on the parts of the follower and the initiator. Discussion should eventually lead to parallels in teacher/student roles with opinions expressed on ways teachers and students could communicate more effectively to know if what is being taught is actually being learned, and if so, how.

SPILL AND SPELL

A-209

A. The original spill and spell game consists of 12 to 20 cubes with a different letter on each of the 6 sides of the cube. The player shakes a cup holding the cubes and spills them out in front of him. A 3 minute time is set.

* One possibility is to spill words - only with the letters facing up - and, in crossword style, try to use all the letters.

* Another is to have a partner write down each word that the player speaks, enabling the player to reuse letters, make rhyming words, etc.

This game can be played individually or in small groups.

As a class, this is usually played by writing a rather long word on the board in the target language and giving the class three to five minutes to write as many words as they can with those letters. Follow-up by calling on people to read their word lists; write them on the board, eliminate those that were spelled incorrectly and see how many the class as a whole discovered.

Scoring can either be a point for each letter in the word, or squaring the number of letters (ie: a 3 letter word is $3 \times 3 = 9$ pts; a 5 letter word is worth 25 pts., etc.) Have other players challenge words they disagree with and ask players to give definitions of the words they use.

B. SENTENCE SCRABBLE

Played in the same fashion as Spill and Spell, this game has words on each cube. To make distribution reflect the language patterns, one cube may have personal pronouns on each side, adverbs on another, verbs in present tense on one and the past participle on another, two cubes for nouns, two for adjectives, one for conjunctions, one for auxiliary verb forms, etc.

*The player tries to make sentences of at least three words. He can place words in crossword fashion to reuse key words.

*A possible adaptation is to have the player make a sentence and then state the corrections necessary, but not possible with the limitations of the cubes. (ie: The girl skate pretty. = The girl skates prettily.)

C. WORD ENDINGS

This game is probably better for high intermediate to advanced classes. The leader writes 20 common endings on the board in the target language. (They don't have to be suffixes necessarily.) The class is given a certain time - 5 - 10 minutes - to write in a word that ends with those three or four letters. After time is up, words are listed, compared, corrected.

A. "A PICTURE'S WORTH A THOUSAND WORDS!"

Get together a good set of fairly large pictures that depict the cultural settings, costumes, customs, situations you're trying to teach. Pictures showing lots of details, colors, feelings are especially good.

Depending on the size of your class, place pictures at stations around the room (ie: five pictures for a class of thirty). By each picture place a large block letter. Divide the class into groups of four, five or six and choose a leader in each group. Each student takes a piece of paper and pencil with him, and the game starts with a group in front of each picture-station.

Instructions are that when the teacher says "Go!" each person writes down as many objects in that picture that he can think of that begin with the letter posted by the picture. (feelings, names, colors, actions also) At the end of two minutes, the teacher says "stop!" and then each group moves to the next picture in rotating fashion.

When every group has seen every picture, the game is over and groups collect to coalesce a list from each member's words. The leader of each group then reads the lists and the one with the most correct words is the winner. You can have winners for each picture as well as overall champs. Pictures can be used many times by simply changing the letters.

B. STICK FIGURE ACTIONS

Make a set of cards with simple stick figures doing a variety of actions. The cards are set face down in a deck in front of the group. (Any number can play; eight is a good maximum, however). The teacher starts a story with a sentence that perhaps introduces a character, a place, the beginning of a plot or a peculiar time. ("It was noon and John was eager to be on his way...") The next player draws a card with a certain stick figure. He must continue the story and somehow include this action. You can make the limitation that he add only one sentence, or you can let each person develop the story further, adding paragraphs, etc. Different introductions and a quick shuffle, make the game provide infinite varieties of situations and good language practice as well as imagination exercise.

C. TELL IT LIKE IT IS!

A person draws a picture and without showing it to the rest of the group or class describes what he sees, or what he thinks is happening or what the person must be feeling in that situation, etc. You can have just one describe or a group of maybe five pictures. Then they are returned to the pile and shuffled and then displayed to the class. They must decide who described which picture.

D. PUZZLES

Have students pick out colorful, high interest pictures from magazines. On the back of the picture paste small pictures that will provide a grammatical puzzle (rhyming words, initial sound, minimal pairs, words to be put into a sentence, etc.) Make a booklet with a cardboard frame on the right-hand side of the paper. On the left-hand side place your clues to the puzzle's pieces can be matched and fitted together. (Distinct shapes are easier than equal squares.) When the puzzle is matched, close the booklet tightly and turn it over. There is your large picture. Students can make them for each other. It can be followed up by a written description or story about the big picture. Fun to make as well as to figure out!!

A. ALIBI

A crime has been committed. (Bank robbery, murder, assault, you name it!) Two persons are "accused" and sent outside the classroom to create an alibi in the target language of course. They are to discuss every detail of what they had done, where they were, etc. the day of the crime.

After five minutes, one "guilty party" is brought in alone to face the jury. During the five minutes, the teacher has been practicing question forms with the class. Each student may ask one question, listening carefully to the information given and trying to pin down exact details. Then the second person is brought in and again grilled. The class has to find points of difference in order to prove them guilty. If their alibis are sound throughout, the accused are proven innocent and "win."

B. BLOOP or COFFEE POT or TEAPOT

This popular game has many titles but the object is the same. One person is sent from the room and the class decides on a noun or verb that is to be guessed.

The "it" returns and asks specific students questions, replacing the verb or noun with the word "bloop" (or "coffeepot, etc.) (Ex. Do you bloop every day? or Is a coffeepot larger than an elephant? etc.) Questions must be answered with Yes or No.

You may set a limit on the number of questions or note your points with more to fewer questions, etc.

C. WHAT AM I DOING? (IS HE/SHE)

Students may draw a card with an action, to mime or choose one and tell the leader what he intends to do. If you have two or four teams, the first to correctly decide and state the answer to "what am I doing?" wins.

D. HOW, WHEN, WHERE, WHY?

"It" thinks of an object and the others direct questions beginning with these four question words (ie: Where can we buy it? When would I use it? How is it made? Why do people like it? etc.) Especially suitable for intermediate and advanced classes, but good practice of question form.

E. SOMEONE SAYS

This is practice for indirect speech in groups no larger than six. Start with an object. Charles passes it to Mary who asks, "What's this?" Charles answers, "It's my pen." Mary gives the pen to Pete, who says, "What's this?" Mary answers, "Charles says it's his pen." When Carol asks "What's this?" Pete will respond, "Mary says that Charles says it's his pen."

*Change the object and go in the opposite direction.

*This technique, like BUZZ, requires concentration and whenever a mistake is made, the cycle should immediately start over with the next person. This heightens the motivation for everyone to get the pattern right.

F. DO IT QUICKLY

6 Players are chosen to stand in front of the class. Each student in the class thinks of a command to do a simple action. When all are ready, the first student begins with his command. The six mime the action (or perform it - "Turn around," "Erase the board", etc.) If someone makes a mistake the person who gave the command takes his place.

A20j

A. MEMORY TRAY

Choose 20 interesting objects of fairly high interest and/or importance in the target culture. They should be fairly small and possible to describe with the students' vocabulary if they don't know the exact name.

All the objects are placed on a tray and covered with a towel until the group is ready to see them. First divide the large group into teams of three or four who will work together. Then remove the towel and give everyone 30 seconds to a minute- depending on difficulty.

Then, you recover the tray and give the teams two minutes to make a list of everything on the tray. Afterwards, go over the lists one by one with everyone watching and listening. You'll find out what words and descriptive ability your students have and you will have created a situation where the students want to know what you call these items in the language they're learning.

B. WHERE IS IT?

Several students go outside the room while an object is hidden inside the classroom. The team outside plans a series of questions that will help them locate the object. Each person may ask three questions.

The outside group reenters and each asks one of their questions, directed to a different student in the class. This continues until each person has asked three questions or the object has been located. The questions may be specific ("Is the object on the floor?") or more general (Does anyone have it in their desk? etc.) The teacher may want to save minor corrections until after the game, or practice types of questions with the entire class before beginning.

C. NOTICING

Everyone looks around the classroom and notices where specific objects are. Then someone or a few people go outside and some objects are moved, or two people switch places, etc. "It" returns and must guess what is different. "You erased the blackboard." "No." "You closed that window." "Yes."

You may assign team points to the number of guesses, etc.

D. TREASURE HUNT

The class is organized into several teams with five members on each team. Prior to the T.H., the teacher has hidden a number of objects (enough for one for each team at each station.) Each team is given an envelope with directions to find the first object, where there will also be a second clue. Depending on the level of your class, the clues can be simple or more complex. If you want, one team every two weeks (or so) could be assigned to make up and place the treasure hunt for the other three or four teams, thereby involving everyone in writing as well as reading.

E. CATCH!

* This game requires only a small rubber ball that can be gently tossed in the classroom. You can use it in many ways- Give a spelling word (especially the ones with silent letters or unusual endings. Toss a ball to a person who says the first letter and either passes it back to you or to another who supplies the next. When the word is completed, that person says the word and sends it back to the leader for the next. Miss? Sit down.

You can also have them make a story. Give a sentence and pass it to another to carry on the plot.

A-20k

A MIXED BAG OF GAMES

A. DICTIONARY

For optimum fun, divide class into groups of six and provide each group with a dictionary. (To teach the game, you may wish to write a list of five strange words and their definitions in the target language - one list for each leader.)

The leader pronounces each word, one at a time and the rest of the group must write a definition of what he thinks it might mean. This is a good followup to dictionary activities - "definitions" may be comic, but students should try to make them concise, in best dictionary form.

The leader then collects the papers from every group member and mixes them up with the actual definition. He reads each one and then each person decides what definition is "correct." Good for advanced students, it generally leads to great hilarity, but students almost unconsciously call on familiar cognates to give them clues to the strange word.

B. CATEGORIES

Write a list of about twenty words on the board. (They may all be related to something you've just taught - or more or less completely unrelated).

Students are asked to group them into categories - You may set a number of three categories or let them make as many as they feel they need. The only stipulation is that they must be able to justify the category. This is generally quite successful and fun.

C. DESCRIBE A HUMAN

Tell the class that they are a group of Martian scientists (for example) that have just returned to Mars after a visit to Earth. They are now at a debriefing session and people want to know what a human being looks like. Ask them, one by one, to describe this person, while you draw it. Be quite literal so that their directions and prepositions are precise. The funnier the figure, the more they will enjoy it.

D. GOSSIP or GOT THE MESSAGE??

This familiar game of gossip may be played in a variety of ways. In a larger class, you may want to pass the same sentence down each row or through each team, comparing results at the end. This can be heightened in interest by giving a specific direction like "Draw a large red circle on the blackboard." When the last person on the team receives the direction, he or she must immediately perform it. Teams score points for accuracy and speed and correctness.

E. VITAL STATISTICS

Call on five or six students and ask their home address, birthplace, birthday, hobby. Write these in columns on the board. No team A must form a question dealing with this information to ask Team B. If they ask correctly they get a point. Team B must answer correctly to get a point. If the structure or the information is wrong, the opposite team may challenge. If they can supply the correct one, they earn the point. You may have four teams if necessary. Continue until everyone has had a chance to ask and answer and then tally.

A-201

WITH SPANISH CARD DECK:

Deal 3 cards, face down, to each player.

Play one card; next player follows suit, or draws until he gets one.

Highest card wins hand; one who wins hand leads next.

The four suits are CAPA, ESPADA, ORO, and BASTON.



A-2011

WORD RUMMY

1. SEVEN CARDS DEALT OUT TO EACH PLAYER. PLAYED LIKE REGULAR RUMMY
2. RUNS MADE BY CREATING WORDS.
3. SCORE EQUALS THE TOTAL NUMBER OF LETTERS IN THE WORD SQUARED.

CAT = 9

FUTURE = 36

CARDS:

| <u>LETTER</u> | <u>NO. IN DECK</u> |
|---------------|--------------------|
| a | 7 |
| b | 7 |
| c | 4 |
| d | 4 |
| e | 9 |
| f | 2 |
| g | 3 |
| h | 3 |
| i | 7 |
| j | 1 |
| k | 2 |
| l | 4 |
| m | 3 |
| n | 5 |
| o | 5 |
| p | 2 |
| q | 1 |
| r | 4 |
| s | 4 |
| t | 5 |
| u | 4 |
| v | 2 |
| w | 2 |
| x | 1 |
| y | 3 |
| z | 1 |

FIND THE COUNTRIES

NAMES OF ALL THE SOUTH AMERICAN COUNTRIES CAN BE FOUND AMONG THESE LETTERS. THE NAME IS READ FORWARD, BACKWARD, UP, DOWN, OR DIAGONALLY. DRAW A LINE AROUND EACH NAME AS YOU FIND IT.

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | L | P | N | R | O | D | A | U | C | E | X | I | M | Z | L | O | B |
| S | G | R | O | S | E | L | S | A | L | V | A | D | O | R | P | A | R |
| Y | A | U | G | A | R | A | P | C | U | A | V | A | A | E | R | M | A |
| E | S | T | A | I | L | O | U | J | R | Y | U | R | N | G | T | A | S |
| J | A | I | Q | T | C | B | F | Q | E | G | L | O | E | N | N | R | I |
| P | N | C | O | S | E | M | Z | I | A | C | F | N | W | A | R | M | L |
| E | T | D | I | G | A | M | D | R | M | N | T | F | P | I | T | O | Q |
| C | O | L | O | M | B | I | A | O | A | I | V | I | L | O | B | R | U |
| U | D | I | A | N | O | C | P | L | N | K | Q | J | A | D | E | T | L |
| L | O | K | F | S | I | J | R | A | A | T | L | D | R | A | O | X | O |
| R | M | A | D | N | P | M | L | O | P | K | A | Y | U | N | R | Z | H |
| S | I | W | O | C | N | E | G | X | I | I | W | E | R | H | Y | O | U |
| D | N | U | Y | L | U | J | A | B | H | T | L | S | U | E | N | G | W |
| K | G | I | J | Z | A | I | F | Z | E | I | N | T | G | D | N | O | S |
| I | O | T | E | J | D | C | A | I | H | A | X | N | U | T | X | L | U |
| T | P | N | J | O | Q | O | N | C | R | H | S | R | A | V | L | R | A |
| O | E | V | P | L | Y | A | B | W | E | N | A | P | Y | O | E | F | M |
| V | C | O | S | T | A | R | I | C | A | S | Z | E | K | P | H | I | X |

1. ARGENTINA
2. BOLIVIA
3. BRASIL
4. COLOMBIA
5. COSTA RICA
6. CHILE
7. ECUADOR
8. EL SALVADOR
9. GUATEMALA
10. HAITI
11. HONDURAS
12. MEJICO
13. NICARAGUA
14. PANAMA
15. PARAGUAY
16. PERU
17. SANTO DOMINGO
18. URUGUAY
19. VENEZUELA

FIND THE 20 STATES

Names of the 20 states, of the 2 territories, and of the federal district can be found among these letters. The name is read forward, backward, up, down, or diagonally. Draw a line around each name as you find it.

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | R | A | I | U | G | E | T | A | O | Z | N | A | B | L | U | Y | Z | J |
| R | I | O | S | E | L | A | R | I | H | C | A | T | L | M | A | N | D | O |
| U | R | R | U | G | L | A | E | S | C | F | O | R | I | L | E | A | I | C |
| J | A | U | R | E | G | J | O | M | A | N | E | A | T | I | F | L | S | I |
| L | X | C | O | U | R | N | D | L | L | E | N | P | A | U | T | I | T | O |
| L | L | A | A | M | A | H | C | E | Z | I | O | S | R | S | U | V | R | E |
| L | O | M | A | N | P | O | R | T | U | G | U | E | S | A | A | L | I | U |
| O | W | A | E | T | N | O | Z | U | L | E | T | A | I | G | M | O | T | Z |
| N | U | P | O | R | H | A | R | T | I | M | I | V | L | A | A | P | O | X |
| B | R | A | V | O | I | T | N | Y | A | L | E | E | W | N | Z | U | F | O |
| L | A | S | B | R | A | D | N | A | R | I | M | U | T | O | O | W | E | C |
| A | V | E | O | N | I | K | A | R | R | E | P | N | U | M | N | A | D | I |
| E | I | V | L | M | V | E | Z | A | Y | B | A | R | I | N | A | S | E | R |
| N | L | I | E | A | V | S | U | C | R | E | X | Y | Z | A | S | O | R | A |
| C | O | N | T | E | R | I | M | U | M | C | O | D | E | D | E | S | A | U |
| O | B | O | B | A | R | A | C | Y | F | L | U | X | I | M | E | F | L | G |

Venezuelan Territorial Division

1. Amacuro (T.)
2. Amazonas (T.)
3. Anzoategui
4. Apure
5. Aragua
6. Barinas
7. Bolivar
8. Carabobo
9. Cojedes
10. Distrito Federal (.)
11. Falcon
12. Guarico
13. Lara
14. Merida
15. Miranda
16. Monagas
17. Nueva Esparta
18. Portuguesa
19. Sucre
20. Tachira
21. Trujillo
22. Yaracuy
23. Zulia

Categorize the following words by putting in columns the ones you feel are related in some way. Divide the words into at least 3 groups, and be prepared to defend your decision.

- man
- wind
- cloth
- car
- ceiling
- boat
- water
- plane
- metal
- floor
- plane
- woman
- animal
- plant
- ground
- sky
- food
- ground
- forest
- mouth
- house
- wood

SIGHT, SOUND OR TASTE

A-207

PURPOSE: Learn to categorize, vocabulary

Procedure: See which of your senses each one of the 60 words below appeal to. For example, thud would appeal to a person's sound sense, because you would have to hear a thud to describe it. See if you can find the rest. 20 words belong in each category, and you may use your dictionary.

thud
moan
sour
tart
din
gleam
vivid
salty
fresh
flash
dream
chime

crash
blare
sweet
tangy
clamor
hiccup
mirage
bland
ballad
sharp
vision
jingle

dazzle
garish
acidic
scenic
rattle
opaque
rotten
murky
strong
relish
melody
rustle

harmony
lullaby
flicker
glisten
bitter
syrupy
racket
thunder
visible
twinkle
shimmer
spicey

laughter
hullabaloo
ornament
colossal
vinegary
saccharine
seasoned
broadcast
picturesque
brilliant
delicious
honeyed

| sight | sound | taste |
|-------|-------|-------|
| | | |

A201

FOOTBALL WITH PREFIXES

The object of the game is to match words with prefixes. It will also help with dictionary skills as the players must give the definition of the word before and after the prefix is added.

I made a model of a football field on a piece of chip board to make the game more challenging. The small footballs are made from brown construction paper. I used the school dictionary to make the word cards and prefix cards so the children can find the words in their own dictionaries.

The words are put on the table in a pile and the prefix cards are arranged on the table like the concentration game. Each child will have a small football and he places it on the ~~fifty~~^{yard} line or the middle of the field. The first player chooses a word card and then a prefix card. If they match, or can be used together, the player must give the definitions. If he can do this he moves his football five yards and chooses another word card. He uses the same prefix card. He continues until the word and prefix do not match or he cannot tell the definition of the word. The second player then has a turn and the first player must look up the word in the dictionary, if he missed the definition.

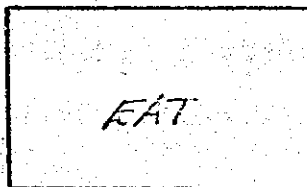
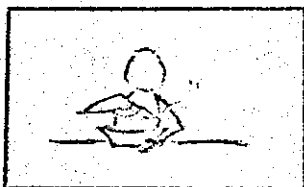
The word cards are kept out of the stack until all of them have been used but the prefixes are put back in their original place on the table.

Each time the players reach the goal line they win six points. They can play to a certain number of points or set a time limit. The one with the most points at the end of the time wins the game.

This game can be used at the beginning of the year, but use the vocabulary words from the reading books or the spelling words.

From the Colombo-American's VERBS IN ACTION
The Use of Flashcards for Teaching and Practicing Verbs

- What they are: 7x11 cards made out of heavy paper
- Regular verbs on white; irregular on pink
- Stick figures representing action of the verb
- Verb printed on reverse side



Suggestions for using them: Sequence them in accordance with lesson plan

- Hold card up or prop against chalkboard
- On large piece of cardboard attach posterboard strips to form "pockets" which will hold cards for display

- What to use them for: Presentations-- verbs, expressions
- Drills-- repetition, substitution, transformation
- Pronunciation-- final sounds of simple past tense
- As a step from "manipulation" to "communication" or to prompt or promote conversation
- Pronouns
- Review

Sample activities: (from the handbook with modifications of style where I felt that less talking on the part of the teacher and more thinking, less "rotteness", on the part of the student might be more valuable.)

1. Choose 6 to 8 cards, show them one at a time, and have the students learn the verbs represented on the cards. This example goes into present progressive, be plus V-ing, and short answers, but the exercise could be applied to other tenses as well.

Teacher: Act out "read"

Student(s):

Say "read"

Show card "He is reading."

repeat "He is reading."

Teacher: Act out "eat"
Say "eat"
Show card

Student(s):

"He's eating."

Continue with "drink", "walk", etc. Student learns visual cues; affirmative statements, third person singular. May proceed with similar activity to substitution drill.

2. Teacher: Show card "eat"
"Is he writing?"
Wait, or cue the continuation...

Student(s):

"No, he isn't."
"He's eating."

Switch card.

Have student ask question.
Encourage positive and negative answer questions.

"Is he eating?"

Have other students answer.

"No, he isn't. He's drinking."

Show other cards and have students continue the exercise as a chain, giving picture cues, varying the subjects.

3. A game: Have Student A be "it" and choose a card such as "study", without letting the other students see it.

Student A: What's this boy (or girl, or a specific name) doing?

Other students take turns guessing: B: Is he sleeping?
A: No, he isn't.
C: Is he drinking?
A: No, he isn't.

and so on until one of the students guesses the correct answer and takes his turn being "it".

4. Choose cards with regular verbs with past tense endings pronounced /t/, /d/, /əd/. Give or have students give sentences in the affirmative past and have other students repeat them as you show the cards. Then have students classify verbs under headings /t/, /d/, /əd/.

A-Zou

5. Teacher: Show cards in turn. Student(s):
"Did John read the newspaper yesterday?" "Yes, he did."

Show another card.

Cue question and yesterday. "Did John fall
downstairs yesterday?"

"Yes, he did."

Etc.

6. Select the cards that represent the irregular verbs that you
want to teach and do the following:

Teacher (card "buy"): I bought a newspaper yesterday. What did you
buy?

Student A : I bought _____.

A to B : What did you buy?

Student B : I bought _____.

B to C : What did you buy?

Continue with other verbs using cards as cues.

7. Have the class sit in two rows facing each other. Hand each
student a card and have him ask a student in the row opposite him a "wh"
question, using the verb pictured on his card. The questions and answers
are in past tense.

Example: Student A, row 1, with card "eat": Where did you eat last night?

Student B, row 2, answers: I ate _____.

Student C, row 1, with card "call": Who(m) did you call this morning?

Student D, row 2, answers: I called _____.

Continue and exchange roles.

I was introduced to these cards at the Colombo-Americano in Bogota where
they are currently being produced. I found them to be useful in all sorts of
situations and would be glad to share them with you. I have a set in my room
and hope to furnish the MAE office with a copy for examination. Using these
as a model you could make your own set, expand on the idea, or design your own
flashcards. If you are interested in a set from the Colombo complete with
handbook, I can try to order it for you.

A-20v

8 MINUTE TIME TEST

1. Read everything before you do anything.
2. Put your name in the upper right hand corner of this paper.
3. Circle the word "name" in sentence two.
4. Draw 5 small squares in the upper left hand corner of this paper.
5. Put an "x" in each square.
6. Put a circle around each square.
7. Draw a circle around sentence 4.
8. On the back of this paper, multiply 22 x 91.
9. Draw a square around the word "circle" in sentence seven.
10. Loudly call out your name when you get to this point.
11. If you think you have followed directions carefully to this point in the test, call out, "I have".
12. Count out, in a normal speaking voice, from ten to one backwards.
13. Make three small holes in the top of this paper with your pencil point.
14. If you are the first person to get to this point, call out, loudly, "I am the first person to get this far, and I am a leader in following directions."
15. Say, loudly, "I am nearly finished and I have followed directions carefully.
16. Now that you have finished reading the directions carefully, do only sentences one and two.

Theater Techniques

Alphabetize by Spanish/French Names:

The students are asked to line up in alphabetical order first by the first letter of their Spanish or French names; second by dropping the first letter and using the name that is left; and third by spelling their whole name backward and using the last letter as the first. Each time they line up they must each say their own name, in order beginning with the first person in line.

Purposes: learn the alphabet
 learn names in Spanish/French
 pronunciation
 accustom students to moving as preparation
 for other Theater Techniques

Object Charades:

The students divide into two teams and sit in parallel rows facing each other. One person from each team is given a card with the name of an object such as "television", "typewriter", etc. and must act it out for his team by being the object, not by showing how it is used. The first team to guess the object scores a point. Etc.

Purposes: learn vocabulary

Symphony:

Ten or twelve people line up in front of the class in two rows-- five or six sitting in the front and the others standing in the back row. The teacher or class then chooses a theme which appeals to the class, such as "parties" or "sports". Those in the front row think of a work which fits the theme, and those in back think of a sound. Those with a word then say the word with expression (boooooooooze!) or (basketballballball). The teacher or another student then conducts the symphony pointing to people to elicit their words or sounds.

Purposes: learn vocabulary, sounds of the language
 for feeling
 for rhythm

Word Story:

The students sit in a circle. One begins a story by saying one word, and each student in progression around the circle adds one word in turn. As each student says his word,

the teacher writes it on the board. When the story is stopped or completed, the students are given the opportunity to make corrections or revisions. Then, within a certain time limit, they must prepare a dramatization of the story. As the students act it out the teacher, or a student, narrates.

Purposes: learn vocabulary
composition practice
foster group cooperation
comprehension practice
dramatization in the target language

In the Manner of the Word:

One student is "it", and while he steps out of the room the class selects an emotion or an adverb. When the "it" student returns, he asks questions (any questions) and the other students must answer him in the manner of the word they have chosen until the student who is "it" can guess the word. For example, if the word selected is "happily" and the student asks "What are you doing?", another student may respond with anything as long as he answers in a "happy" way.

Purposes: relate emotion to target language vocabulary
practice asking questions

Split Scenes:

Scenes from a play are cut up line by line by line and each line is written on a separate strip of paper. Four participants are seated around a table and given four or five lines. Anyone may begin with any of his lines and any line may be used more than once. The participant must use all of his lines at least once and may not add anything to it or leave anything from it. After this spontaneous scene, the lines are reshuffled and passed out to four new participants who are told to do the scene in a different way. At the end the lines may be reassembled and read in their original form.

Purposes: learn dialogs
use dialogs in situation
structured conversation practice
show importance of context to words and phrases

Airport

Line up chairs in two parallel rows about four feet apart to make a path like an airport landing strip. The students line up on each side of the strip and behind the chairs. Those on one side are Team I and those on the other, Team II. In the airstrip itself there should be several obstructions such as books, boxes, shoes, etc. To begin, one student is blindfolded and stands at one end of the airstrip. One team at a time is the control tower and beginning with the team member closest to the blindfolded student, who is the airplane, each member of the team gives directions as to where to step as the blindfolded student passes in front of him. The object is for the airplane to get all the way through without touching any of the obstructions. If the student-airplane touches anything with his foot the plane "crashes" and the other team receives a turn to guide someone through the maze.

Purposes: practice comprehension and production of directions
encourage speed thinking in the foreign language

VOSOTRAS LAS FAMILIARES
INEVITABLES GOLOSAS
VOSOTRAS MOSCAS VULGARES
ME EVOCAIS TODAS LAS COSAS

OH VIEJAS MOSCAS VORACES
COMO ABEJAS EN ABRIL
VIEJAS MOSCAS PARTINACES
SOBRE MI CALVA INFANTIL

MOSCAS DE TODAS LAS HORAS
DE INFANCIA Y ADOLESCENCIA
DE MI JUVENTUD DORADA
DE ESTA SEGUNDA INOCENCIA
QUEDANDO CREER EN NADA
EN NADA.

MOSCAS DEL PRIMER HASTIO
EN EL SALON FAMILIAR
LAS CLARAS TARDAS DE ESTIO
EN QUE YO EMPDCE A SONAR

Y EN LA ABORRECIDA ESCUELA
RAUDAS MOSCAS DIVERTIDAS
PERSEGUIDAS, PERSEGUIDAS
POR AMOR DE LO QUE VUELA.

YO SE QUE OS HABEIS POSADO
SOBRE EL JUGUETE ENCANTADO
SOBRE EL LIBROTE CERRADO
SOBRE LA CARTA DE AMOR
SOBRE LOS PARPADOS YERTOS
DE LOS MUERTOS

INEVITABLES GOLOSAS
QUE NI LABRAIS COMO ABEJAS
NI BRILLAIS CUAL MARIPOSAS
PEQUENITAS, REVOLTOSAS,
VOSOTRAS AMIGAS VIEJAS
ME EVOCAIS TODAS LAS COSAS.

MI INFANCIA SON RECUERDOS DE UN PATIO DE SEVILLA^{A-22}
Y UN HUERTO CLARO DONDE MADURA EL LIMONERO
MI JUVENTUD VEINTE AÑOS EN TIERRAS DE CASTILLA
MI HISTORIA, ALGUNOS CASOS QUE RECORDAR NO QUIERO

NI UN SEDUCTOR MANARA NI UN BRADCHIN HE SIDO
-YA CONOCEIS MI TORPE ALINO INDUMENTARIO-
MAS RECIBI LA FLECHA QUE ME ASIGNO CUPIDO
Y A ME CUANTO ELLAS PUEDAN TENER DE HOSPITALARIO

HAY EN MIS VENAS GOTAS DE SANGRE JACOBINA
PERO MI VERSO BROTA DE MANANTIAL SERENC,
Y, MAS QUE UN HOMBRE AL USO QUE SABE SU DOCTRINA
SOY, EN EL BUEN SENTIDO DE LA PALABRA, BUENO

DESDENO LAS ROMANZAS DE LOS TENORES HUECCOS,
Y EL CORO DE LOS GRILLOS QUE CANTAN A LA LUNA,
A DISTINGUIR ME PARO LAS VOCES DE LOS ECOS
Y ESCUCHO SOLAMENTE, ENTRE LAS VOCES, UNA.

CONVERSO CON EL HOMBRE QUE SIEMPRE VA CONMIGO,
-QUIEN HABLA SOLO ESPERA HABLAR A DIOS UN DIA-
MI SOLILOQUIO ES PLATICA CON ESTE BUEN AMIGO,
QUE ME ENSENO EL SECRETO DE LA FILANTROPIA.

Y AL CABO, NADA OS DEBO, ME DEBEIS CUANTO ESCRIBO,
A MI TRABAJO ACUDO, CON MI DINERO PAGO,
EL TRAJE QUE ME CUBRE, Y LA MANSION QUE HABITO,
EL PAN QUE ME ALIMENTA Y EL LECHO EN DONDE YAGO.

Y CUANDO LLEGUE EL DIA DEL ULTIMO VIAJE,
Y ESTE AL PARTIR LA NAVE QUE NUNCA HA DE TOMAR,
ME ENCONTRAREIS A BORDO, LIGERO DE EQUIPAJE,
CASI DESNUDO, COMO LOS HIJOS DE LA MAR.

Assorted Activities

Categories:

Students are given a list of 20 words such as the following:

fat people
conservatives
green
pork chops
trash cans
knife
heaven
cigarettes
flag
mother
beer
universe
ocelot
velvet
drawers
report card
sled
microscope
glacier

octagon. They are then instructed to categorize the words into three or four groups within a certain limit of time. They may work alone or in partners. After they have categorized the words, they are called on to read their lists and asked to justify their classifications.

Operation (See the handout that follows.)

For making peanut butter and jelly sandwiches, the students first write out directions for making the sandwich. They pass in their papers, and one student at a time reads someone else's directions to the teacher who follows them as literally as possible. Therefore, if the student writes "spread the jelly on the bread" but has not stipulated, for example, "... with a knife" or "... on the side of the bread that already has peanut butter on it", the sandwiches can be quite amusing. Each student is awarded his own sandwich to eat. This exercise is very effective for emphasizing precision and care in writing.

OPERATIONS

Guidelines

1. An operation is a series of events or actions which is usually universally known and logically sequenced.
2. Manipulation of an object or gadget usually accompanies the operation.
3. The operation typically can be described in 5 - 10 fairly short sentences.
4. The operation is usually done first as a set of instructions. It can be done again and again, varying the verb tenses.
5. Procedure:
 - A. The teacher models the entire chain of statements once.
 - B. The teacher goes through the chain again, stopping after each statement to check the students comprehension.
 - C. The teacher conducts cumulative repetitions of each statement in the chain.
 - D. The teacher uses cue words or gestures and elicits a "free" response from the student. The teacher corrects when necessary.
 - E. The teacher asks each student to perform the operation with no cues.
 - F. The teacher can do the operation again, within a different tense context. For example:

Now I am _____ing
 I _____ed
 I have just _____ed
 I'm going to _____

- G. With more advanced classes, the teacher can have a student perform the operation and interrupt with questions in different tenses. For example:

Jean, pick up the _____.
 What did you do?
 What are you going to do next?
 Have you _____ed?

LESSON PLAN

A-236

THEME: Mailing a Letter

Visual Aids and Props:

Paper, envelopes, stamps

Basic Corpus/Model:

1. Fold the letter
2. Write the address in the center of the envelope.
3. Write the return address in the upper left hand corner.
4. Put the stamp in the upper right hand corner.
5. Lick the envelope (seal)
6. Drop (put) the letter in the mailbox.

A. Teacher goes through all sentences 1 or 2 times to demonstrate sequence and clarify meanings.

B. Teacher goes through chain once more checking for comprehension.

C. Practice by students:

- a. Fold the letter.
- b. Write the address in the center of the envelope.
- c. Fold the letter
Write the address in the center of the envelope.
- d. Write the return address in the upper left hand corner.
- e. Fold the letter.
Write the address in the center of the envelope.
Write the return address in the upper left hand corner.

D. i.e. 1. Say - fold or
2. Gesture folding of a letter

E. Have students perform whole operation.

F. Teacher can vary operation

- a. Change of tense context.
i.e. I folded the letter yesterday morning.
- b. Students can perform operation - with teacher asking all kinds of questions in different tenses.
i.e. What did you do?
How do you seal a letter?

Films:

Films can be obtained without charge from:

Education Consulate
Consulate of Spain
150 E. 58th St.
New York, New York

Mexican National Tourist Council
677 5th Ave.
New York, New York

French films and educational materials can be obtained from:

F.A.C.S.E.A.
972 5th Ave.
New York, N.Y. 10021

There is a minimal charge for use of these films.

Julien Bryan films:

International Film Foundation, Inc.
475 5th Ave.
Suite 916
New York, N.Y. 10017

Cost: \$65 - \$100 per film
Cultural documentaries
Worth looking into..

- 1. The First Americans , 16mm, 10 mins., color, price \$150

Barbara Naar
c/o Gill St. Bernard's School
Gladstone, New Jersey

Chuck & Katie Swanberg
Loomis School
Windsor, Conn.

Mabel Graf
Wilmington High School
Vermont
464 5255

Phil Schuster
Box 91
Mt. Hermon
Mass.
498 2814

Karen Engel
Box 145
Newfane, Vt. 05345
802 365 7633

Mrs. Bette Stone
Stonecrest Ave.
White River Jct., Vt. 05001

K. Sandra Anderson
Hillcrest Apt.
Lebanon, N.H. 03766
603 448 1677

Ofelia Staehr Nielsen
15 Walnut Place
Allendale, New Jersey

Felinda Mottino
Jack Millett
Nancy Dodd
M.A.T. S.I.T.
Kipling Road
Brattleboro, Vt. 05301
802 257 7751 ext. 63

Contacts for French and Spanish Exchanges:

Program Head
Bilingual Project
Derby, Vermont

The Bilingual Project (French/English) currently involves two schools, grades 1 - 4. The Project will extend to upper grades as the students advance.

- a) Brighton Elementary School
Island Pond, Vermont

Contact Nancy Schuman
Maryanne Riggi

- b) The Holland School
Holland, Vt.

Contact Bonnie Lyon

Norman Robetaille, Director
Bilingual Project (French)
Greenville Elementary School
Greenville, N.H.

Information on all government Title VII
bilingual projects in the U.S. - French/English,
Spanish/English, Chinese/Spanish/English - can
be obtained through this school.

Contact Mme. Ricarde - bilingual teacher

Mr. Robert Gillette, Director
Bilingual Project (Spanish)
Bridgeport, Conn.

Contact Osualdo Suarez, bilingual teacher

Sra. Perez
Escuela Mexico
Calle J. del Capellio
Coatepec, Veracruz
Mexico

Marilyn Bean (MAT) taught English at this school.

For further suggestions, contact Mrs. Jan Bing
Asst. Dir. MAT Program
S.I.T. Kipling Rd.
Brattleboro, Vt. 05301

MINI-COURSE

One phase of the workshop will be the planning and teaching of an 18 hour French or Spanish course.

STUDENTS: We have arranged for a group of American secondary school students interested in learning French or Spanish to be on campus during the two weeks. The group will be divided into 2 classes; one French, one Spanish. All are beginning students.

TEACHERS: All participants in the workshop. This will give you an opportunity to share ideas in planning specific sessions and provide a realistic situation for testing and trying ideas, techniques, and methodologies discussed during the workshop.

The experimental courses will begin on Tuesday at 9:30 . The French group will meet in Gamble ___ and the Spanish in Gamble ___. Classes will be held from 9 to 11 each day.

MATERIALS

Course text: ALM French/Spanish (you are not restricted to this text)
 Materials in the media center
 Equipment (projectors, tape recorders) - must be requested one day in advance
 A \$50 budget is available for purchasing any other supplies necessary.

FIRST PLANNING SESSION: SUGGESTIONS

Division of teaching load

team teaching
 20 minute modules
 divide into 2 groups
 one person responsible for extended session
 rotation of team teaching/individual teaching

First class

realia(newspaper, games, cartoons)
 operation
 fill out simple form in target language
 discussion of why study language
 cultural exercise
 records
 film
 dialog
 greetings
 introductions

2. Dialog - Greetings
 - a. Indicate speakers - male/male , female/female, old/ young person etc.
 - b. Teach the dialog with gestures for a situation with male/male
 - c. Using the same situation and dialog for what change the people involved and indicate how gestures and language change
 - d. You can teach greetings for two of the above possibilities and use other possibilities on following days
3. Discuss "Why study language?".
4. Newspaper ads
 - a. Ask students to look through the ads for words or expressions they understand simply from being familiar with ads.
 - b. Discuss findings
 - c. Build dialog or drill exercise
5. Show a film from target culture (narrated or silent and discuss

I. Introduction of class members

A. Purpose

1. To create relaxed atmosphere
2. To learn names of all the students

B. Possible Activities

1. Non-verbal introductions

- a. Instruct students to pair up with person they know least
- b. Task: Students are to find out as much as they can about their partner without speaking or writing.
- c. Each member introduces partner. Partner can correct or add information.

2. Name - (Occupation) - Place Do in English or Target language

- a. Members form semi-circle
 - b. Each person selects a desired occupation and place of residence
 - c. Student to left or right of the teacher, using his own first name, begins by saying: My name is _____, I'M a _____, I'm from _____.
- Next student repeats this and adds his name, occupation, residence. This continues with each student repeating what comes before.

II. Introduction to the target language

A. Purpose

1. Indicate dimensions of language
2. Let students hear sounds, rhythm of the language

B. Possible Activities

1. Exploring the language

a. Listen and do

- (1) Inform students you are going to speak only in the target language. They are to listen and try to perform the task you indicate
- (2) Set the scene: hotel lobby, (airport, bank, postoffice)
- (3) Pass out registration forms (or forms used at particular place)
- (4) Give students instructions for filling out the forms. (other activities can be used with forms)
- (5) Brief discussion in English of what they understood and how.

b. Production exercise

- (1) Teach for memorization first two lines of a song or poem
- (2) Meaning and other lines of the song can be taught 2 or three lines at a time as daily change of pace activity
- (3) Interested only in students attempting to produce sounds of the language
- (4) Discussion of observations (can be omitted)

c. Dictation of two or three lines

- (1) Students write the language with no previous exposure
- (2) Comparisons of own language and target language can be made

d. Teach a Dialog

- (1) This activity gives first opportunity to use the new language with understanding, some control of rhythm and sounds
- (2) Students memorize and produce in a role play

Observation of Language Classes: Checklist

Class title _____ Level _____ Teacher _____

Date of observation _____

1. Goals (objectives) of the lesson.

2. Procedures (activities, materials, methods) used to achieve goals.

3. Student variables: (i) individual differences, (ii) interest and motivation,
(iii) appropriate practice, geared to students' abilities and achievement,
(iv) perceived purpose - goals were clear to the students.4. Teacher variables: (i) knowledge of the subject, (ii) rapport with students,
(iii) clarity, (iv) enthusiasm, poise, and other personality variables.

5. Successful achievement of goals of the lesson.

Feedback on 1st week

Learned a lot! About teaching, myself, and others. Have a very optimistic feeling about Spanish class and the coming week. Enjoyed learning from staff, participating in experimental things, talking with others. Glad the staff is suggestive and helpful yet in unobtrusive, low key manner. Leaves much responsibility on us to make our own class. Silent way presentation and Norm Wilson's presentation most exciting for me. Like the relative openness and innovative spirit - we need even more!! - Microwave a little disappointing (presentations too drawn out - I was tired) Can't wait to try new methods next week

Chuck

1. Willingness to share ideas, or everyone's part.
2. Participating as a student in demonstrations
3. Variety of backgrounds & attitudes make discussions lively - matters of priorities, techniques, goals, etc.

~~Stamps~~

MESSY
- unacceptable
paper

thoughts for week

1. very impressed with Silent way - letting the students do ^{the} most possible in classroom - thoughts coming from students not only teacher.
2. Realize again the difficulties with people working together - seemed to be less problems w/ sp. as people more willing to accept ideas & new ways of others.
3. Learned much from: Kyle's ideas
- letting person criticize himself
Rt - Albatros
Good program



From the Desk of.....

- 1) Interesting & most promising thing, in the silent day - would like to hear more about the application on advanced levels & use of charts & application of techniques above elementary level?
- 2) Too little of anything covered in the afternoon in too long a time
- 3) Insufficient interchange & exchange, org members of shop
- 4) Really interesting observations of interplay of people

Reminder to Buyer - Call Dyer

Alvina

Feedback on week; highlights

1. classroom experience with evaluations very valuable. Written comments have been thoughtful and will serve as a useful record and reminder, in the future.
2. silent way (would like to have some work on the charts)
3. dialogue presentation. Had rather negative view of dialogue, but feel that with a sound method, such as that demonstrated, they can serve a useful purpose.
4. appreciate willingness of staff to follow up and develop criticism beyond our regular sessions.

~~Notes~~

Especially liked afternoon sessions Mon, Tues, + Wed. -
Felt yesterday afternoon was a repeat of the article that was
assigned reading - This afternoon would have been
more interesting in another language so people would
have paid more attention.

Morning sessions + feedback sessions are
extremely valuable - but don't really seem to
find time to do enough planning with group -
And suggestions by our "staff" very helpful -

~~Went to to make~~

Liked the silent way and the method for
teaching dialogues -

Sometimes I felt that there was too much
talk. At first (Monday & Tuesday, principally)
I considered that it was too much for only
one day -

I enjoy working with the kids.

1. - Silent Way -
would like to learn to
use the charts.
2. - Dialogue learned today
could have been much
more helpful if taught in
French or Spanish.

Mabel Graf

WORKSHOP EVALUATION

1. How has the Workshop met the expectations you stated on the first day?

I think that it has met my expectations, principally through working in the mini-course.

2. Write one word which best describes your general feeling about this Workshop.

Active.

3. Write one word which best expresses your reaction to the content of this Workshop.

Interesting

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

a. The length of the Workshop:

- should have been shorter.....1. ()
- about right.....2. (X)
- should have been longer.....3. ()

b. The length of time spent in Mini Course teaching: (each day)

- should have been shorter.....1. ()
- was just right.....2. (X)
- should have been longer.....3. ()

c. The length of time spent in Mini Course feedback: (each day)

- should have been shorter.....1. (X)
- was just right.....2. ()
- should have been longer.....3. ()

d. The length of time spent in Mini Course planning: (each day)

- should have been shorter.....1. ()
- was just right.....2. (X)
- should have been longer.....3. ()

e. The number of presentations and demonstrations during the afternoon sessions was:

- not enough.....1. ()
- alright.....2. ()
- too many.....3. (X)

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Bared introductions

1 2 3 (4) 5

Discussing Workshop expectations

1 (2) 3 4 5

| | | | | | |
|--|---|-----|-----|-----|------------------------------|
| Discussion with Ray Clark: "Why Teach or Learn French/Spanish?" | 1 | (2) | 3 | 4 | 5 |
| Albatross | 1 | 2 | (3) | 4 | 5 |
| Norm Wilson: "Modern Trends in Education" | 1 | 2 | (3) | 4 | 5 |
| Silent Way: | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | 4 | (5) |
| b. Discussions | 1 | 2 | 3 | (4) | 5 |
| c. Problem solving (structure cards) | 1 | 2 | (3) | 4 | 5 |
| d. Work with charts | 1 | 2 | 3 | (4) | 5 |
| e. Silent Way number technique | 1 | 2 | 3 | 4 | (5) |
| f. Airport Game | 1 | 2 | 3 | 4 | 5 Not Present (T.A. Program) |
| Japanese dialog with visuals | 1 | 2 | (3) | 4 | 5 |
| Ray Clark: Micro-wave and Graphic Information | 1 | (2) | 3 | 4 | 5 |
| a. Theory | | | | | |
| b. Explanation of micro-wave | 1 | (2) | 3 | 4 | 5 |
| c. Demonstration in Esperanto | 1 | 2 | 3 | (4) | 5 |
| Pronunciation | 1 | 2 | (3) | 4 | 5 |
| Games | 1 | 2 | 3 | (4) | 5 |
| Dialog and Narrative: Juan at the Bar | 1 | 2 | 3 | (4) | 5 |
| E.I.L. presentation | 1 | 2 | 3 | 4 | 5 Not Present (T.A. Program) |
| Theater Games and Techniques | 1 | 2 | (3) | 4 | 5 |
| Culture through Literature | 1 | 2 | 3 | 4 | 5 Not Present (T.A. Program) |
| Erasure technique for memorization | 1 | 2 | 3 | 4 | (5) Not Present |
| Operations: Peanut butter and jelly sandwich | 1 | (2) | 3 | 4 | 5 |
| The Block Game | 1 | 2 | (3) | 4 | 5 |
| Situational Reinforcement demonstration | 1 | 2 | 3 | 4 | 5 Not Present (T.A. Program) |
| Films | 1 | 2 | 3 | (4) | 5 |
| Feedback: | | | | | |
| a. As one group | 1 | 2 | (3) | 4 | 5 |
| b. As two groups: French and Spanish | 1 | (2) | 3 | 4 | 5 |
| c. Individual feedback | 1 | 2 | 3 | (4) | 5 |
| d. Video-taping | 1 | 2 | 3 | 4 | (5) |
| e. Student feedback | 1 | 2 | 3 | (4) | 5 |

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

Less activities in the afternoon.

7. What do you see as the essence of:

- a. Albatross to get to know another culture completely different from ours.
- b. Silent Way ~~to bring~~ to make feel students responsible for what they are learning.
- c. Situational Reinforcement (S.R.) Not Present (PT.A Program)
- d. Theater techniques Repetition and communication through dialogue.
- e. Microwaves
- f. Narrative (Juan at the Bar) Practise of structures.

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

Yes. I'll try to practice the methods learned (as Silent way - narrative, etc).

9. Additional comments:

Concerning my participation in the work shop, I must tell that I first felt that it was too much, that's to say, too many activities in only one day. But then things were ^{better} organized and I changed my mind about the work shop.

What I ~~was~~ enjoyed most was the teaching in the morning. I think that I have met pupil's expectations. I always try to put into practice the new techniques & methods which seem to be convenient for the pupils (level, expectations, etc)

What it is very important to me is to realize that

I easily communicated with them during the mini course.
This was one of my biggest problems, because I thought
that it was going to be very hard to get into
communication with the pupils, principally because
I have to learn many things about this culture
and their own ways of living.

I think that in general, it was a positive
experience.

Mabel Graf

1. How has the Workshop met the expectations you stated on the first day?

Widely.

2. Write one word which best describes your general feeling about this Workshop.

Living

3. Write one word which best expresses your reaction to the content of this Workshop.

New

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

a. The length of the Workshop:

- should have been shorter.....1. ()
- about right.....2. (X)
- should have been longer.....3. ()

b. The length of time spent in Mini Course teaching: (each day)

- should have been shorter.....1. ()
- was just right.....2. (X)
- should have been longer.....3. ()

c. The length of time spent in Mini Course feedback: (each day)

- should have been shorter.....1. (X)
- was just right.....2. ()
- should have been longer.....3. ()

d. The length of time spent in Mini Course planning: (each day)

- should have been shorter.....1. ()
- was just right.....2. (X)
- should have been longer.....3. ()

e. The number of presentations and demonstrations during the afternoon sessions was:

- not enough.....1. ()
- alright.....2. ()
- too many.....3. (X)

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Bared introductions 1 2 3 4 5

Discussing Workshop expectations 1 2 3 4 5

2

Discussion with Ray Clark:

"Why Teach or Learn French/Spanish?" NOT PRESENT (T.R.) 1 2 3 4 5

Albatross " " (T.R.) 1 2 3 4 5

Norm Wilson: "Modern Trends in Education" 1 2 3 4 5

Silent Way:

a. Demonstration in Chinese 1 2 3 4 5

b. Discussions 1 2 3 4 5

c. Problem solving (structure cards) 1 2 3 4 5

d. Work with charts 1 2 3 4 5

e. Silent Way number technique 1 2 3 4 5

f. Airport Game NOT PRESENT 1 2 3 4 5

Japanese dialog with visuals " " 1 2 3 4 5

Ray Clark: Micro-wave and Graphic Information 1 2 3 4 5

a. Theory 1 2 3 4 5

b. Explanation of micro-wave 1 2 3 4 5

c. Demonstration in Esperanto 1 2 3 4 5

Pronunciation 1 2 3 4 5

Games NOT PRESENT (T.R.) 1 2 3 4 5

Dialog and Narrative: Juan at the Bar " " (T.R.) 1 2 3 4 5

E.I.L. presentation " " 1 2 3 4 5

Theater Games and Techniques " " 1 2 3 4 5

Culture through Literature " " 1 2 3 4 5

Rrasure technique for memorization " " 1 2 3 4 5

Operations: Peanut butter and jelly sandwich " " 1 2 3 4 5

The Block Game 1 2 3 4 5

Situational Reinforcement demonstration NOT PRESENT (T.R.) 1 2 3 4 5

Films 1 2 3 4 5

Feedback:

a. As one group 1 2 3 4 5

b. As two groups: French and Spanish 1 2 3 4 5

c. Individual feedback 1 2 3 4 5

d. Video-taping 1 2 3 4 5

e. Student feedback 1 2 3 4 5

3

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

Maybe make a more close relation between the people participating in the program. (I mean in organization matters, as planning classes, etc.)

7. What do you see as the essence of:

a. Albatross _____

b. Silent Way Is good for a complement. It depends on which language you teach.

c. Situational Reinforcement (S.R.) _____

d. Theater techniques _____

e. Microwave Learning through repetition and communication.

f. Narrative (Juan at the Bar) _____

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

Yes, to use some of the games and techniques.

9. Additional comments:

OFELIA
about my participation in the Workshop:

I started the second day.

At the beginning I felt a bit unsettled because the techniques were very different from ^{the ones} I was used to.

The first time I taught I felt I was doing everything wrong, because I couldn't find a good point of connection and communication with the pupils.

./.

But later I found it easier and I think it was only at the end of the Workshop when I felt I was settled and could do something interesting.

If I should evaluate myself I would said that my participation was a little poor.

But what I learned from it was interesting.

H.A.T.-T.A. WORKSHOP JULY 31-AUGUST 11, 1972
WORKSHOP EVALUATION

Bette Stone

1. How has the Workshop met the expectations you stated on the first day?

Very well

2. Write one word which best describes your general feeling about this Workshop.

stimulated

3. Write one word which best expresses your reaction to the content of this Workshop.

great

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

- a. The length of the Workshop:
should have been shorter.....1. ()
about right.....2. (X)
should have been longer.....3. ()
- b. The length of time spent in Mini Course teaching: (each day)
should have been shorter.....1. ()
was just right.....2. (X)
should have been longer.....3. ()
- c. The length of time spent in Mini Course feedback: (each day)
should have been shorter.....1. ()
was just right.....2. (X)
should have been longer.....3. ()
- d. The length of time spent in Mini Course planning: (each day)
should have been shorter.....1. ()
was just right.....2. (X)
should have been longer.....3. ()
- e. The number of presentations and demonstrations during the afternoon sessions was:
not enough.....1. ()
alright.....2. (X)
too many.....3. ()

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

| | | | | | |
|----------------------------------|---|---|---|---|---|
| Bized introductions | 1 | 2 | 3 | 4 | 5 |
| Discussing Workshop expectations | 1 | 2 | 3 | 4 | 5 |

| | | | | | |
|--|---|---|---|---|---|
| Discussion with Ray Clark: "Why Teach or Learn French/Spanish?" | 1 | 2 | 3 | ④ | 5 |
| Albatross | 1 | ② | 3 | 4 | 5 |
| Norm Wilson: "Modern Trends in Education" | 1 | ② | 3 | 4 | 5 |
| Silent Way: | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | 4 | ⑤ |
| b. Discussions | 1 | 2 | 3 | 4 | ⑤ |
| c. Problem solving (structure cards) | 1 | 2 | 3 | 4 | ⑤ |
| d. Work with charts | 1 | 2 | 3 | 4 | ⑤ |
| e. Silent Way number technique | 1 | 2 | 3 | 4 | ⑤ |
| f. Airport Game | 1 | 2 | 3 | 4 | ⑤ |
| Japanese dialog with visuals | 1 | 2 | 3 | 4 | ⑤ |
| Ray Clark: Micro-wave and Graphic Information | 1 | 2 | ③ | 4 | 5 |
| a. Theory | | | | | |
| b. Explanation of micro-wave | 1 | 2 | 3 | ④ | 5 |
| c. Demonstration in Esperanto | 1 | 2 | 3 | 4 | ⑤ |
| Pronunciation | 1 | ② | 3 | 4 | 5 |
| Games | 1 | 2 | 3 | 4 | ⑤ |
| Dialog and Narrative: Juan at the Bar | 1 | 2 | 3 | 4 | ⑤ |
| E.I.L. presentation | 1 | ② | 3 | 4 | 5 |
| Theater Games and Techniques | 1 | 2 | 3 | 4 | ⑤ |
| Culture through Literature | 1 | 2 | 3 | 4 | ⑤ |
| Erasure technique for memorization | 1 | 2 | 3 | 4 | ⑤ |
| Operations: Peanut butter and jelly sandwich | 1 | 2 | 3 | 4 | ⑤ |
| The Block Game | 1 | 2 | 3 | 4 | ⑤ |
| Situational Reinforcement demonstration | 1 | 2 | 3 | 4 | ⑤ |
| Films | 1 | ② | 3 | 4 | 5 |
| Feedback: | | | | | |
| a. As one group | 1 | 2 | 3 | 4 | ⑤ |
| b. As two groups: French and Spanish | 1 | 2 | 3 | 4 | ⑤ |
| c. Individual feedback | 1 | 2 | 3 | 4 | ⑤ |
| d. Video-taping | 1 | 2 | ③ | 4 | 5 |
| e. Student feedback | 1 | 2 | 3 | 4 | ⑤ |

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

fewer lectures, more demonstrations and involvement in activities

7. What do you see as the essence of:

a. Albatross ~~workshop~~

realization of importance of cultural differences

b. Silent Way

emphasis on student learning, rather than teacher teaching. Teacher controls but student has to accept responsibility.

c. Situational Reinforcement (S.R.)

useful application of words, active manipulation

d. Theater techniques

active involvement in group situation
meaningful manipulation

e. Microwave

progress to actual use of material in shortest possible time.

f. Narrative (Juan at the Bar)

Teach reading + writing in interesting context using learned useful vocab. + patterns.

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

Yes. I intend to try all the techniques and ideas, and adopt some to use regularly when I find which work best for me and my students.

9. Additional comments:

If possible, it would be helpful for many teachers to have some more advanced students to work with — with reading and writing techniques.

WORKSHOP EVALUATION

1. How has the Workshop met the expectations you stated on the first day? *I really expected a more radical approach and far-out methodology but I think that what was actually attempted has much more practical and wider application. I had no definite expectations. I was neither elated nor disappointed.*

2. Write one word which best describes your general feeling about this Workshop.

Interesting

3. Write one word which best expresses your reaction to the content of this Workshop.

Mixed

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

a. The length of the Workshop:
should have been shorter.....1. *Leave the present format*
about right.....2.
should have been longer.....3.

b. The length of time spent in Mini Course teaching: (each day)
should have been shorter.....1.
was just right.....2.
should have been longer.....3.

c. The length of time spent in Mini Course feedback: (each day)
should have been shorter.....1.
was just right.....2.
should have been longer.....3.

d. The length of time spent in Mini Course planning: (each day)
should have been shorter.....1.
was just right.....2.
should have been longer.....3.

e. The number of presentations and demonstrations during the afternoon sessions was:
not enough.....1.
alright.....2.
too many.....3. *because of quality*

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Bared introductions 1 2 4 5

Discussing Workshop expectations 1 2 4 5

| | | | | | |
|--|---|---|---|---|---|
| Discussion with Ray Clark: "Why Teach or Learn French/Spanish?" | 1 | 2 | ③ | 4 | 5 |
| Albatross | 1 | ② | 3 | 4 | 5 |
| Norm Wilson: "Modern Trends in Education" | ① | 2 | 3 | 4 | 5 |
| Silent Way: | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | ④ | 5 |
| b. Discussions | 1 | 2 | ③ | 4 | 5 |
| c. Problem solving (structure cards) | ① | 2 | 3 | 4 | 5 |
| d. Work with charts | 1 | 2 | 3 | ④ | 5 |
| e. Silent Way number technique | 1 | 2 | 3 | 4 | ⑤ |
| f. Airport Game | 1 | 2 | 3 | ④ | 5 |
| Japanese dialog with visuals | 1 | 2 | 3 | ④ | 5 |
| Ray Clark: Micro-wave and Graphic Information | 1 | 2 | ③ | 4 | 5 |
| a. Theory | | | | | |
| b. Explanation of micro-wave | ① | 2 | 3 | 4 | 5 |
| c. Demonstration in Esperanto | ① | 2 | 3 | 4 | 5 |
| Pronunciation | ① | 2 | 3 | 4 | 5 |
| Games | 1 | 2 | 3 | 4 | ⑤ |
| Dialog and Narrative: Juan at the Bar | 1 | 2 | ③ | 4 | 5 |
| E.I.L. presentation | 1 | 2 | 3 | 4 | ⑤ |
| Theater Games and Techniques | 1 | 2 | 3 | 4 | ⑤ |
| Culture through Literature | ① | 2 | 3 | 4 | 5 |
| Erasure technique for memorization | 1 | 2 | 3 | 4 | ⑤ |
| Operations: Peanut butter and jelly sandwich | 1 | 2 | ③ | 4 | 5 |
| The Block Game | 1 | 2 | ③ | 4 | 5 |
| Situational Reinforcement demonstration | 1 | 2 | 3 | ④ | 5 |
| Films | 1 | ② | 3 | 4 | 5 |
| Feedback: | | | | | |
| a. As one group | 1 | ② | 3 | 4 | 5 |
| b. As two groups: French and Spanish | 1 | 2 | 3 | ④ | 5 |
| c. Individual feedback | 1 | 2 | 3 | 4 | ⑤ |
| d. Video-taping | 1 | ② | 3 | 4 | 5 |
| e. Student feedback | 1 | 2 | 3 | 4 | ⑤ |

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it? *Take into consideration the obligations of those preparing method presentations - amount of time available to prepare concise, meaningful presentations. Much greater variety in methods applied to different levels of lang. instruction - intermediate & advanced, transaction and relationships in lang.*

7. What do you see as the essence of: *learning on different levels*
- a. Albatross - Cross-cultural awareness, Personal attitude & reaction to others & new experiences; Reaction as a group to *new experiences*
 - b. Silent Way - Student initiative & mutual reinforcement, meaningful direction & control by instructor. Most interesting presentation. Most potential on intellectual & practical level.
 - c. Situational Reinforcement (S.R.) - Importance & value of associating concrete & abstract. Value of word-meaning while learning *word per se*.
 - d. Theater techniques - Enjoyable way to vary pace, "poetical" words
 - e. Microwave - Insofar as presented, a good reminder to be succinct with clear-cut goals & manageable material
 - f. Narrative (Juan at the Bar) Review of dialogue presentation -

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop? *I hope to add variety in pace in the classroom; be more mentally aware of classroom environment. Concerned with adaptation of techniques to different, varied situations.*

9. Additional comments: *Many things which interest me require a personal resource bank which has to be acquired with time. I feel the workshop on the whole was stimulating and gave me a lot to think about - It was good to share experiences, meet people. Really fascinating interaction & interplay in "learn" teaching. I think the NAT's did an excellent job in supervision and guidance with great diplomacy and sensitivity. I feel that organization of the workshop was good but hampered by the number of people involved in varying presentations. I think by far the most important aspect ~~was~~ of much of the material presented was the value of the visual and the underlining of words as symbols. Being super-critical and supra-analytical, I feel that I have nonetheless come away with some valuable things from this workshop, the most important of them to me*

a clarification of my feelings about teaching and
some insight into my attitude and the attitude
of others toward people.

Chuck
Swanberg

1. How has the Workshop met the expectations you stated on the first day?
Generally I would say it surpassed many expectations.

2. Write one word which best describes your general feeling about this Workshop.

Helpful! Growth

3. Write one word which best expresses your reaction to the content of this workshop.

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

a. The length of the Workshop:
should have been shorter.....1. ()
about right.....2. ()
should have been longer.....3. () *leaning towards should have been longer*

b. The length of time spent in Mini Course teaching: (each day)
should have been shorter.....1. ()
was just right.....2. ()
should have been longer.....3. () *leaning towards longer*

c. The length of time spent in Mini Course feedback: (each day)
should have been shorter.....1. () *could have been more concise*
was just right.....2. ()
should have been longer.....3. ()

d. The length of time spent in Mini Course planning: (each day)
should have been shorter.....1. () *should have been more organized -*
was just right.....2. () *people sort of drifted off at end of the*
should have been longer.....3. () *day (we included) without planning together*

e. The number of presentations and demonstrations during the afternoon sessions was:
not enough.....1. () *lectures after lunch soporific; games*
alright.....2. () *& theater techniques good.*
too many.....3. ()

5. Rate the following sessions on a 1 (lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Hired introductions 1 2 3 4 5

Discussing Workshop expectations 1 2 3 4 5

Discussion could have been a little better moderated; went in circles many times, I recall right!

Discussion with Ray Clark:
 "Why Teach or Learn French/Spanish?"

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|-----|-----|-----|---|
| Albatross | | | | | (5) | Great! |
| Norm Wilson: "Modern Trends in Education" | | | | (4) | 5 | I had the session, I had the session, I had the session, but I didn't see what his interactions were, but talk had to do w/ what followed |
| Silent Way: | | | | | | |
| a. Demonstration in Chinese | | | | | (5) | super! |
| b. Discussions | | | | (4) | 5 | good & helpful |
| c. Problem solving (structure cards) | | | | (4) | 5 | good |
| d. Work with charts | | | (3) | 4 | 5 | |
| e. Silent Way number technique | | | | (4) | 5 | good |
| f. Airport Game | | | | (4) | 5 | good |
| Japanese dialog with visuals | | | (3) | 4 | 5 | so-so |
| Ray Clark: Micro-wave and Graphic Information | | | | (4) | (3) | |
| a. Theory | | | | | | |
| b. Explanation of micro-wave | | | (2) | 3 | 4 | 5 demo too long & drawn out |
| c. Demonstration in Esperanto | | | (3) | 4 | 5 | |
| Pronunciation | | | (2) | 3 | 4 | 5 |
| Games | | | | | | (5) great |
| Dialog and Narrative: Juan at the Bar | | | (3) | 4 | 5 | yes & no |
| E.I.L. presentation | | | | | | (5) * presentation very good but I don't care for the method |
| Theater Games and Techniques | | | | (4) | 5 | |
| Culture through Literature | | | (2) | 3 | 4 | 5 |
| Erasure technique for memorization | | | | | | (5) |
| Operations: Peanut butter and jelly sandwich | | | (2) | 3 | 4 | 5 |
| The Block Game | | | (3) | (4) | 5 | |
| Situational Reinforcement demonstration | | | | (4) | 5 | |
| Films | | | (3) | (4) | 5 | good films except for Mexican Spanish one |
| Feedback: | | | | | | |
| a. As one group | | | | (4) | 5 | |
| b. As two groups: French and Spanish | | | | (4) | 5 | |
| c. Individual feedback | | | (3) | 4 | 5 | |
| d. Video-taping | | | (3) | 4 | 5 | - didn't see much unfortunately |
| e. Student feedback | | | (3) | (4) | 5 | |

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it? *Maybe less lecture after lunch,*

7. What do you see as the essence of:

- a. Albatross *Very artificial, but did give me an insight in to my own character and reactions to a "foreign situation". Artificial but*
- b. Silent Way *Student assumes greater responsibility for his learning even though teacher is in full command. Student does not feel so threatened, and is not just a rounding board. He actively participates. Students work more together, in common effort.*
- c. Situational Reinforcement (S.R.) *Each and dwell on useful conversational material. For intensive short term courses. Effective, but variety would help it*
- d. Theater techniques *Exciting, spontaneous & educational; for limited use; not a method in itself*
- e. Microwave *Great theory (actually not so earth shaking) - wish I had chance to really work w/ it. Practicality & relevance - but not to be used all the time. could be boring*
- f. Narrative (Juan at the Bar) *Narrative memorization. Good tech for memorizing but I'm still uncertain as to the value of memorizing a dialogue. Had to be a very useful one. think I will try this tech. though*

8. Do you expect to do anything differently when you return to your job as the result of your participation in this workshop? *Yes Sir!*

I've got hundreds of ideas, all sorts of techniques to try and feel confident going into classroom. The mini course teaching has laid to rest my worries about myself as a teacher.

9. Additional comments:

For me, this has been a terrific learning and growing experience and educational. What else can I say?!

Organizing the workshop around the principle of practicality & applicability (mini course) made the whole thing.

Good combination of theory w/ reality (We applied your / our theories, ideas in mini course).

M.A.T.-T.A. WORKSHOP JULY 31-AUGUST 11, 1972

WORKSHOP EVALUATION

1. How has the Workshop met the expectations you stated on the first day?

Wow, it's been great - much better than I ever expected -

2. Write one word which best describes your general feeling about this Workshop.

Stimulating

3. Write one word which best expresses your reaction to the content of this Workshop.

Great

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

- a. The length of the Workshop:
should have been shorter.....1. ()
about right.....2. (✓)
should have been longer.....3. ()

- b. The length of time spent in Mini Course teaching: (each day)
should have been shorter.....1. ()
was just right.....2. (✓)
should have been longer.....3. ()

- c. The length of time spent in Mini Course feedback: (each day)
should have been shorter.....1. ()
was just right.....2. (✓)
should have been longer.....3. ()

- d. The length of time spent in Mini Course planning: (each day)
should have been shorter.....1. ()
was just right.....2. ()
should have been longer.....3. (✓)

- e. The number of presentations and demonstrations during the afternoon sessions was:
not enough.....1. ()
alright.....2. (✓)
too many.....3. ()

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Paired introductions 1 2 3 ~~4~~ 5

Discussing Workshop expectations 1 2 3 4 5

Discussion with Ray Clark:
"Why Teach or Learn French/Spanish?"

1 (2) 3 4 5

Albatross

1 2 3 (4) 5

Norm Wilson: "Modern Trends in Education"

1 2 3 4 5

Kyle → Sid Simon Techniques
Silent Way:

1 2 (3) 4 5

a. Demonstration in Chinese

1 2 3 4 (5)

b. Discussions

1 2 3 4 (5)

c. Problem solving (structure cards)

1 2 3 4 (5)

d. Work with charts

1 2 (3) 4 (5)

e. Silent Way number technique

1 2 3 4 (5)

f. Airport Game

1 2 3 4 (5)

Japanese dialog with visuals

1 2 3 4 (5)

Ray Clark: Micro-wave and Graphic Information

(1) (2) 3 4 5

a. Theory

b. Explanation of micro-wave

(1) 2 3 4 5

c. Demonstration in Esperanto

1 2 3 (4) 5

Pronunciation

1 2 (3) 4 5

Games

1 2 3 4 (5)

Dialog and Narrative: Juan at the Bar

1 (2) 3 4 5

R.I.L. presentation

1 2 3 4 (5)

Theater Games and Techniques

1 2 3 4 (5) *

Culture through Literature

1 (2) 3 4 5

Erasure technique for memorization

1 2 3 4 (5)

Operations: Peanut butter and jelly sandwich

1 2 3 (4) 5

The Block Game

1 2 3 (4) 5

Situational Reinforcement demonstration

1 2 3 4 (5)

Films

1 2 3 (4) 5

Feedback:

a. As one group

1 2 3 4 (5)

b. As two groups: French and Spanish

1 2 3 4 (5)

c. Individual feedback

1 2 3 4 (5)

d. Video-taping

1 2 3 4 (5)

e. Student feedback

1 2 3 (4) 5

5 carried on too long
5 carried on too long.
5 good to show them
all yesterday or
we'd never have
seen them.

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

went method by using: i.e. microwave, etc. before telling about it - as you did for most of the other techniques - Send out leading text before workshop for people to investigate - Plan more time for planning together - perhaps 1-2 o'clock when have presentations - that way people would be here to work more in group planning instead of taking off.

7. What do you see as the essence of:

- Albatross - showing how people are prejudiced; & perhaps teaching people that there are many other ways of doing even the most common thing -
- Silent Way - Students can learn from other students if forced to - teacher doesn't always have to talk so much -
- Situational Reinforcement (S.R.) using actions that involve the student clearly the thing (structure) is learned easier & more easily - cause students understand
- Theater techniques - throw students into natural situations where they don't have to create false answers + questions -
- Microwave - using a short exchange with a few new words students can rapidly incorporate new material into their working vocabulary.
- Narrative (Juan at the Bar) - using a short passage (dialog) with picture or illustration Students understand exactly what is going on - & learn more, more easily -

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

Yes - lots - new games, ways of presenting materials -

I'll probably organize some kind of workshop for our department to show some new ideas - I'm going to try to organize exchanges with some

9. Additional comments:

You all did a wonderful job planning - of schools on list - i.e. Derby.

The whole thing was great!

It would have been good to have ^{some of} the game sessions first week so to have time to make more

WORKSHOP EVALUATION

1. How has the Workshop met the expectations you stated on the first day?

Has more than met my expectations. I expected a much larger group with a program centered around lectures with little opportunity to try out ideas immediately. The mini-course was a fine idea, and the small number of participants in the session made it possible for everyone to get a whack at some or all ideas presented.

2. Write one word which best describes your general feeling about this Workshop.

constructive

3. Write one word which best expresses your reaction to the content of this Workshop.

exciting

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

- a. The length of the Workshop:
 - should have been shorter.....1. ()
 - about right.....2. (✓)
 - should have been longer.....3. ()

- b. The length of time spent in Mini Course teaching: (each day)
 - should have been shorter.....1. ()
 - was just right.....2. (✓) *give the number of teachers*
 - should have been longer.....3. ()

- c. The length of time spent in Mini Course feedback: (each day)
 - should have been shorter.....1. ()
 - was just right.....2. (✓)
 - should have been longer.....3. ()

- d. The length of time spent in Mini Course planning: (each day)
 - should have been shorter.....1. ()
 - was just right.....2. (✓)
 - should have been longer.....3. ()

- e. The number of presentations and demonstrations during the afternoon sessions was:
 - not enough.....1. ()
 - alright.....2. (✓)
 - too many.....3. ()

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

| | | | | | | |
|----------------------------------|---|---|---|---|---|-------------|
| Field introductions | 1 | 2 | 3 | 4 | 5 | not present |
| Discussing Workshop expectations | 1 | 2 | 3 | 4 | 5 | " |

| | | | | | |
|--|---|---|---|---|---------------|
| Discussion with Ray Clark: "Why Teach or Learn French/Spanish?" | 1 | 2 | 3 | 4 | 5 |
| Albatross | 1 | 2 | 3 | 4 | 5 |
| Nora Wilson: "Modern Trends in Education" | 1 | 2 | 3 | 4 | 5 |
| Silent Way: | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | 4 | 5 |
| b. Discussions | 1 | 2 | 3 | 4 | 5 |
| c. Problem solving (structure cards) | 1 | 2 | 3 | 4 | 5 |
| d. Work with charts | 1 | 2 | 3 | 4 | 5 |
| e. Silent Way number technique | 1 | 2 | 3 | 4 | 5 |
| f. Airport Game | 1 | 2 | 3 | 4 | 5 |
| Japanese dialog with visuals | 1 | 2 | 3 | 4 | 5 |
| Ray Clark: Micro-wave and Graphic Information | 1 | 2 | 3 | 4 | 5 |
| a. Theory | | | | | |
| b. Explanation of micro-wave | 1 | 2 | 3 | 4 | 5 |
| c. Demonstration in Esperanto | 1 | 2 | 3 | 4 | 5 |
| Pronunciation | 1 | 2 | 3 | 4 | 5 |
| Games | 1 | 2 | 3 | 4 | 5 |
| Dialog and Narrative: Juan at the Bar | 1 | 2 | 3 | 4 | 5 |
| E.i.L. presentation | 1 | 2 | 3 | 4 | 5 |
| Theater Games and Techniques | 1 | 2 | 3 | 4 | 5 |
| Culture through Literature | 1 | 2 | 3 | 4 | 5 |
| Erasure technique for memorization | 1 | 2 | 3 | 4 | 5 |
| Operations: Peanut butter and jelly sandwich | 1 | 2 | 3 | 4 | 5 |
| The Block Game | 1 | 2 | 3 | 4 | 5 |
| Situational Reinforcement demonstration | 1 | 2 | 3 | 4 | 5 not present |
| Films | 1 | 2 | 3 | 4 | 5 |
| Feedback: | | | | | |
| a. As one group | 1 | 2 | 3 | 4 | 5 |
| b. As two groups: French and Spanish | 1 | 2 | 3 | 4 | 5 |
| c. Individual feedback | 1 | 2 | 3 | 4 | 5 |
| d. Video-taping | 1 | 2 | 3 | 4 | 5 |
| e. Student feedback | 1 | 2 | 3 | 4 | 5 |

5 good idea but
did not feel & derived
through info. from it.

6. What would you do to change the content of this Workshop for next summer if you were planning and directing it?

I might eliminate one or two of the introductory presentations (as indicated on rating section). More attention might be given to the problems faced by a teacher in preparing a balanced and effective program for a typical 45-50 min. class.

7. What do you see as the essence of:

a. Albatross the problems of adaptation to an alien culture

b. Silent Way shift of emphasis from teacher directed to student directed language learning.

c. Situational Reinforcement (S.R.) expression & active use of structures.

d. Theater techniques means of learning or reinforcing in a "non-academic" relaxed atmosphere

e. Microwave rapid progression toward active use of new structures

f. Narrative (Juan at the Bar) intensive method for rapid assimilation of basic expression and the acquisition of proper pronunciation, intonation and appropriate gestures.

8. Do you expect to do anything differently when you return to your job as the result of your participation in this Workshop?

Yes. Will try to vary content of my courses and play less of role i.e. less of my "hammer on head" technique!

9. Additional comments:

This has been a revealing experience. I've enjoyed learning some new techniques and have gotten much out of our evaluation sessions.

WORKSHOP EVALUATION

1. How has the Workshop met the expectations you stated on the first day?
learned & used new methods - met other area language teachers - reviewed good resource material -

2. Write one word which best describes your general feeling about this Workshop.

ACTIVE

3. Write one word which best expresses your reaction to the content of this Workshop.

relevant

4. For each of the following aspects of the Workshop, please check one phrase that best indicates your reaction.

a. The length of the Workshop:
should have been shorter.....1. ()
about right.....2. ()
should have been longer.....3. - perhaps more open time in the afternoon

b. The length of time spent in Mini Course teaching: (each day)
should have been shorter.....1. ()
was just right.....2.
should have been longer.....3. ()

c. The length of time spent in Mini Course feedback: (each day)
should have been shorter.....1. ()
was just right.....2.
should have been longer.....3. ()

d. The length of time spent in Mini Course planning: (each day)
should have been shorter.....1. ()
was just right.....2.
should have been longer.....3. ()

e. The number of presentations and demonstrations during the afternoon sessions was:
not enough.....1.
alright.....2. ()
too many.....3. ()

5. Rate the following sessions on a 1(lowest) to 5 (highest) scale depending on how valuable you feel they were to you.

Filed introductions 1 2 3 4 5

Discussing Workshop expectations 1 2 3 4 5

| | | | | | | |
|--|---|---|---|---|---|--------------------------|
| Discussion with Ray Clark: "Why Teach or Learn French/Spanish?" | 1 | 2 | 3 | 4 | 5 | |
| Albatross | 1 | 2 | 3 | 4 | 5 | |
| Norm Wilson: "Modern Trends in Education" | 1 | 2 | 3 | 4 | 5 | ← Kyle |
| Silent Way: | | | | | | |
| a. Demonstration in Chinese | 1 | 2 | 3 | 4 | 5 | |
| b. Discussions | 1 | 2 | 3 | 4 | 5 | |
| c. Problem solving (structure cards) | 1 | 2 | 3 | 4 | 5 | |
| d. Work with charts | 1 | 2 | 3 | 4 | 5 | |
| e. Silent Way number technique | 1 | 2 | 3 | 4 | 5 | |
| f. Airport Game | 1 | 2 | 3 | 4 | 5 | ✓ |
| Japanese dialog with visuals | 1 | 2 | 3 | 4 | 5 | 6 ✓ |
| Ray Clark: Micro-wave and Graphic Information | 1 | 2 | 3 | 4 | 5 | |
| a. Theory | | | | | | |
| b. Explanation of micro-wave | 1 | 2 | 3 | 4 | 5 | |
| c. Demonstration in Esperanto | 1 | 2 | 3 | 4 | 5 | |
| Pronunciation | 1 | 2 | 3 | 4 | 5 | |
| Games | 1 | 2 | 3 | 4 | 5 | ✓ |
| Dialog and Narrative: Juan at the Bar | 1 | 2 | 3 | 4 | 5 | |
| E.I.L. presentation | 1 | 2 | 3 | 4 | 5 | |
| Theater Games and Techniques | 1 | 2 | 3 | 4 | 5 | ✓ |
| Culture through Literature | 1 | 2 | 3 | 4 | 5 | |
| Erasure technique for memorization | 1 | 2 | 3 | 4 | 5 | |
| Operations: Peanut butter and jelly sandwich | 1 | 2 | 3 | 4 | 5 | |
| The Block Game | 1 | 2 | 3 | 4 | 5 | |
| Situational Reinforcement demonstration | 1 | 2 | 3 | 4 | 5 | |
| Films | 1 | 2 | 3 | 4 | 5 | |
| Feedback: | | | | | | |
| a. As one group | 1 | 2 | 3 | 4 | 5 | |
| b. As two groups: French and Spanish | 1 | 2 | 3 | 4 | 5 | |
| c. Individual feedback | 1 | 2 | 3 | 4 | 5 | |
| d. Video-taping | 1 | 2 | 3 | 4 | 5 | |
| e. Student feedback | 1 | 2 | 3 | 4 | 5 | Perhaps not often enough |