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# Framework and Rationale for Developing a Single Language Exploratory Program For Students in Grades 1 – 3

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**Framework and Rationale for Developing a Single Language Exploratory Program  
For Students in Grades 1 – 3**

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Submitted in partial fulfillment of the requirements for the  
Master of Arts in Teaching degree at the SIT Graduate Institute,  
Brattleboro, Vermont

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This project by Amy E. Bentley is accepted in its present form.

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## ABSTRACT

This materials development project provides middle and high school language teachers, in a public school setting, the rationale and curriculum for implementing an introductory language program to elementary aged children in their school. This paper explores the author's school community and the interest in providing an introductory language program for elementary aged students in the school district. The author, a second language teacher in the school, is also an advocate for introducing this type of programming, with the hopes that it will create enthusiasm and motivation for further language study in the students' middle and high school years. The project begins with an introduction of the author's philosophies and attitudes towards teaching and learning a second language. The author provides the reader with the necessary materials that she used to teach a four week French exploratory course and then provides her own personal reflections regarding the materials that she developed and implemented.

ERIC Descriptors: Elementary School Teachers  
FLEX  
Foreign Culture  
Instructional Materials  
Modern Language Curriculum  
Second Language Instruction  
Second Language Learning

## TABLE OF CONTENTS

### Chapter

1. Introduction .....	1
2. The elementary aged language learner .....	13
3. Programming .....	17
4. Overview of Unit .....	21
5. Franco-Fun’s curriculum and post-course recommendations .....	23
6. Reflections .....	66

### Appendices

Appendix 1 – Figure 1: Multiple Intelligences Web .....	80
Appendix 2 – Table 1: Basic Principles of Natural Approach .....	81
Appendix 3 – Suggested Template for the Big Book Creation in Lesson One .....	82
Appendix 4 – Suggested words for Flashcards to be made and used in Conjunction with Big Book from Lesson One .....	83
Appendix 5 – Suggested activities for the Lesson One At Home Follow-Up Activities .....	84
Appendix 6 – Suggested activities for the Lesson Two At Home Follow-Up Activities .....	85
Appendix 7 – Template for Twister Finger Board .....	86
Appendix 8 – Suggested activities for the Lesson Three At Home Follow-Up Activities .....	87
Appendix 9 – Suggested activities for the Lesson Four At Home Follow-Up Activities .....	88
References .....	89

## Chapter 1

### INTRODUCTION

The purpose of this materials development project is to provide middle and high school language teachers, in a public school setting, the rationale and curriculum for implementing an introductory language program to elementary aged children in their school.

Second language learning is finally being recognized as part of the “core” curriculum in the majority of public learning institutions across the country; however, the number of Kindergarten through twelfth grade language programs across the United States is ironically declining, as publicized by the Center for Applied Linguistics in their 2008 National Survey of Foreign Language in Elementary and Secondary Schools in the United States (Center for Applied Linguistics, 2009). From 1997 to 2008, there has actually been a six percent decrease in elementary language instruction, the most significant decrease found in public elementary schools.

After learning of this disappointing statistic, I feel that it is my professional obligation, as a teacher of a second language in a public school setting, to advocate for this type of enrichment program and at the same time, provide a resource for educators on how to offer such a curriculum at their teaching site.

#### **Considerations for Implementing a Successful Language Program**

When deciding on offering a Language Other than English (LOTE) program at the elementary school level, school districts have many things to consider. In this

project, I will explore my own philosophies and attitudes towards teaching and learning a second language, investigate the elementary aged language learner (including rates of second language acquisition and brain-based research), describe the FLEX (Foreign Language Exploratory) program model and provide an introductory curriculum, including four culturally thematic (French) lessons, that could be used to introduce the French language and culture to elementary students in grades 1-3. This project will be a useful tool to help educators make presentations to school boards and parent organizations, such as the PTA, on why foreign languages should become part of the K-12 experience.

## **Rationale**

I have taught a two week French course at a summer language institute for elementary aged children for several consecutive summers now. The children ranged in age from entering the second grade all the way to entering fifth grade. A child could technically take the courses for the duration of four summers. Parents paid a high tuition rate to enroll their children in this language friendly and culture based program. After experiencing the young learners' high levels of motivation and rapid rates of second language acquisition, in just a two week period, it seemed evident to me that *all* children should have a similar opportunity.

Out of curiosity, I began to do some research on second language instruction among younger learners. Surprisingly, I found that *The Standards for Foreign Language Learning in the 21<sup>st</sup> Century* and *ACTFL Performance Guidelines* (1999) both have goals and performance standards for learners aged Kindergarten through twelfth grade. Despite these guiding principles, many students are not presently being

provided with the opportunity of second language exposure until the middle and high school years.

The primary focus of this paper is the original four lesson curriculum which I have designed for elementary school students. In the introduction, I describe my background and experiences as a French teacher in a very small K-12 public school and my education principles and views on the importance of communication and assessment in second language learning and teaching. In the following chapter, I address the benefits of understanding the social-psychological factors affecting the elementary aged language learner and how this can improve second language curriculum. Next, I present the FLEX program model which I have selected for my school community and provide a brief description of its implementation. The unit overview and four lessons are then presented and are followed by a few post-course recommendations to showcase the curriculum to the school's community. This is all culminates with my reflections surrounding my experiences with this materials development project.

## **Background**

My current teaching site is unique in that it is a public school in a district that houses grades K-12 in one building. This atmosphere is unlike many other schools and provides an added inspiration in developing this project. There are approximately 400 students which make up the entire student body and I am one of only two foreign language teachers in the school district. Students of varying ages are always interacting at our little school, as students share bus rides to and from school, as well as areas such as the cafeteria, the auditorium and the library. There are different wings

and levels set aside for different age groups, however it is very common to see students of all ages in a common location at the same time. There are many other opportunities and programs where students have the privilege of working cooperatively with one another (Peer Buddy, high school teaching assistants in the elementary classroom, tutoring, and a variety of other extra-curricular activities).

Presently, I provide French instruction for students in seventh through twelfth grade. It is not until mid-way through sixth grade that students are presented with the option of selecting a language for their seventh grade schedule. Many students have no clue as to why they should choose to study French or Spanish or any foreign language for that matter. In such a small community, where there is little diversity or exposure to languages other than English, the choice is usually made on the basis of a parental or sibling suggestion.

With that said, I always try to provide some type of exposure to the whole student body about the curriculum covered in my classroom, primarily the cultural aspect. Through bulletin boards, posters, and French Club I have successfully started to increase the awareness and curiosity about speaking another language. I also have had my upper level students go into the elementary grades to teach French vocabulary lessons to the students, play games and even sing a song or two. This has always resulted in positive feedback from colleagues, parents and students. Consequently, I often hear, “why don’t we teach French or Spanish to our younger students?”

The Parent Teacher Student Association (PTSA) at the school has also taken a special interest in asking me this same question on more than one occasion. The most

recent request was to write a proposal to teach such a course in the school. It excites me to know that there are community members that would support second language instruction during the elementary years. I feel that this request has been one of the primary motivators behind this practical materials development project.

Currently, the PTSA offers extra-curricular programs for students in grades K-6 over the course of the academic year. These programs tend to focus on crafts, music, theater, and sports and run from as short as one session, lasting up to six sessions over the course of several weeks. These programs are offered to students at little or no cost by local artists, musicians and parents and provide a great deal of enrichment, as many families in the school district are in the lower to middle class income range. Opportunities such as these would not otherwise be accessible to many families in the community.

Not only would language instruction be an ideal addition to the PTSA programs currently offered, but it would be a stepping stone for further curriculum proposals to the school administration and board. Students involved in this program would also be better prepared to make a decision about their choice and course of language study in the middle school years.

### **Educational Principles**

I have been teaching French in various contexts and to various age groups for nearly fifteen years. The past fourteen years have allowed me to become more aware of my assumptions, values, and attitudes towards the teaching and learning of a second language and culture, in my case the French language and Francophone culture. I

often think back to my Approaches class during Summer I at SIT and the questions we were always encouraged to ponder after our different language learning experiences: What did I learn? How do I know I learned it? What helped and hindered my learning? After experiencing and examining the Audio-Lingual Method, the Silent Way, Community Language Learning and Suggestopedia approaches and reflecting on my answers to the above stated questions, I have been able to better build my own educational principles of second language learning and teaching. I have come to realize that there is not one set method to guide my principles. H. Douglas Brown advises, “however sensible and practical it might seem, the *best* method is one which you have derived through your very own careful process of formulation, try-out, revision and refinement” (Brown 1987, p. 12).

I often go back to the following quote by Carl Rogers’s position on learning: “If the *context* for learning is properly created, then human beings will, in fact learn everything they need to” (Ibid, 71). Having the opportunity to be in the place of the learner at SIT really brought Rogers’ statement to fruition. As a result, success in my teaching context has most certainly correlated to what has gone on between the people inside the classroom; therefore, creating community in the language learning classroom is a very prominent part of my philosophy of second language teaching and learning.

Creating a caring community within my classroom often begins by viewing the learners as individuals. Statistics show that finding strategies to understand each learner, as individually as possible, can enhance learning, motivation and achievement. The curriculum provides planning techniques which incorporate numerous

communicative activities and emphasize culture. I have found that lessons with this type of focus allow students to make connections, acquire information and enrich the second language learning experience. I believe these guiding principles can be easily adapted to the elementary school level and will be modeled in the sample curriculum provided later in this project.

## **Communication**

The three dimensions of communication when learning a second language include: interpersonal communication, interpretive communication and presentational communication (Standards for Foreign Language Learning, 1999). I believe the most important dimension in second language acquisition is the interpersonal mode: person to person communication. It is crucial to create an environment that is both natural and comfortable to help students learn. By designing and implementing meaningful language and cultural experiences we can be confident that the students will become immediately engaged in the language.

If the learning environment is properly designed, from day one it is possible for a student to make connections between the language and its meaning without explanation from the teacher. Interaction between the teacher and the learner is the most effective means of reaching that goal, as supported by the linguist Stephen Krashen. “According to *Krashen’s input hypothesis*, the most important factor in the amount of language acquired by a learner is the amount of comprehensible input to which that learner is exposed” (as cited in Curtain and Dahlberg, 2004). *Krashen’s input hypothesis* has motivated me to design the lessons in my curriculum, not only around

the amount of target language I use in the classroom, but also around messages in things such as my gestures, examples/ illustrations and learning experiences. These input techniques have definitely made the target language more comprehensible over the years for many of students.

Krashen also mentions “caretaker speech” (as cited in Curtain and Dahlberg, 2004) in his research as an important factor in communication. Caretaker speech can include: a slower rate of speech, distinct pronunciation, shorter and less complex sentences, rephrasing and repetition, frequent checks for understanding, gesture and visual reinforcement and scaffolding. I have found that this strategy definitely creates a less intimidating environment for students. Students seem to have less anxiety and become more engaged and active when I use these strategies in my daily lessons. Caretaker speech can build students’ confidence levels, keep them interested in the lesson and show them that you are willing to use a variety of techniques to make the language understandable when you are introducing the language or a new topic within the language.

As stated, earlier, interpersonal communication involves person to person communication. Focusing on the comprehensible output of the learner is just as significant as the comprehensible input of the teacher when defining interpersonal communication. Merrill Swain (as cited in Curtain and Dahlberg, 2004) has used Krashen’s theory as a springboard to focus on the importance of the students’ comprehensible output. Swain suggests that students will be set-up for more success in a learning situation if you place more value on their attempts to be communicative

rather than on their attempts to be grammatically correct. Focusing on the meaning of each student's message has a much greater impact than focusing on the accuracy of the message. This technique can build the learner's confidence and increase their motivation and works hand in hand with the idea of comprehensible input.

Total Physical Response (TPR), an approach I like to include in my classroom, speaks to both theories of input and the interpersonal mode of communication. TPR uses the power of movement to convey meaning and engage students in second language acquisition. TPR is a way for the teacher to interact with his/her students by creating verbal commands involving the whole body, interaction with materials/manipulatives or indirect materials. TPR allows for students to demonstrate their comprehension first through physical response and with little or no pressure. It allows them to independently make connections all in the target language. Secondly, it can give students, who feel ready, the opportunity to take on the role of the teacher and give commands to the others in the class. TPR is a fun and engaging approach that can be incorporated into any level of language learning.

To make the most out of instruction in the second language classroom, teachers need to create thematic unit plans which are organized and designed around the learner. One way to meet this goal is to become familiar with Howard Gardner's research on Multiple Intelligences (Gardner, 1999). I consciously make an effort to tap into as many intelligences as possible when planning my thematic units. Lessons tend to be more diverse and less stale when incorporating a variety of learning styles. This is

also a way for students to feel more successful and empowered, in regards to their learning.

An effective and concrete way to include multiple intelligences into a unit, when introducing the language or a new topic within the language, is to use a graphic or web organizer. This organizer helps me find ways to bring activities into the lesson that I may not have thought of otherwise. The graphic organizer helps me to devise activities which get kids out of their seats and gets them moving and thinking in ways that are more rich and meaningful. Students take ownership of the material which enriches the classroom experience for both fellow students and teacher.

I have come to realize over the years that what might appeal to me, may not appeal to my students. Incorporating Gardner's Multiple Intelligences into my curriculum has allowed me to connect with students on different levels and has also provided students with alternate means to find their strengths while learning. It may not be practical to incorporate each intelligence in every lesson of the curriculum; however, the more I am able to incorporate, the more exciting the classroom environment tends to be. Each day the students come in wondering what is next, instead of wondering, are we doing the same thing again today? See Figure 1 in the Appendix for the detailed "Multiple Intelligences Web" (as cited in Curtain and Dahlberg, p. 149).

## **Assessment**

Another essential part of second language teaching and learning is the concept of assessment. Assessment is one of the first things I consider when sitting down to plan a lesson or a unit as a whole. Working backwards has allowed me to better plan

what I want my students to learn and get out of the unit. I find it helpful to first process my lesson objectives and what the students will be able to do by the conclusion of the lesson. It is then much easier to plan and incorporate activities which allow the students to produce language relevant to the expected outcomes and demonstrate understanding appropriate to the content areas of the lesson. In a communicative classroom setting, it would not be inappropriate to design assessments that evaluate grammar and vocabulary in isolation. Instead, designing assessments that show what students can do with the language rather than what they know about the language works best when an interpersonal approach is in place.

Performance tasks seem to be the best and most meaningful way to measure this type of knowledge. I have noticed that performance tasks seem to appeal to students much more than the typical paper and pen test. These types of alternative assessments are practical and measure the students' abilities to be communicative in real-life language scenarios. Assessing students' abilities to use their newly acquired vocabulary in purposeful ways can challenge the students, empower the students and motivate them to learn more. This type of "test" seems to fit naturally into the second language classroom.

Formative assessments are another way to help guarantee achieving your desired outcomes during a lesson. Checking for comprehension is something that second language teachers do consistently during instructional time. It is natural to incorporate this type of assessment into a lesson in order for the instruction to progress. One must reflect, at any given time, on how his/her students are responding during a

lesson in order to determine if the instructional process is appropriate for the learners. Often there are times when formative assessments allow the teacher to see areas of weakness in the lesson. Incorporating formative assessments in the second language classroom can improve a teacher's methods and as a result, the student's learning experience.

My current teaching situation and educational principles have both been significant influences on my decision to design this materials development project. The rationale behind this project directly correlates with my own beliefs regarding children and languages. I am very passionate about advocating to make second language studies part of the K-12 public education learning experience. In order to do this, as with any new academic content area being introduced into the school setting, I must first find the reasoning and evidence to initiate something of its kind. I will start by taking into account the characteristics and needs of the elementary aged language learner.

## CHAPTER 2

## THE ELEMENTARY AGED LANGUAGE LEARNER

A good starting point to help others understand the importance of implementing a FLEX/FLES program is to take a closer look at the elementary aged language learner. More specifically, the explanations provided will further help those interested develop a deeper understanding of this age group and their success rate in terms of second language acquisition (SLA). In turn, it will help advocate the importance of placing a FLEX program in a formal school setting during the early years of education. I have chosen to concentrate specifically on the social-psychological factors and neurological factors impacting the elementary aged language learner. After understanding these learner variables and factors in more depth, it will become apparent why the elementary aged child has the natural and inherent ability to learn a second language and why our students deserve to be afforded this opportunity.

### **A Child: The Natural Language Learning Candidate**

We often hear people state that children seem like natural candidates to learn a second language. In order to support this statement we must look for explanations that can speak to this success. Even though research is continually evolving, a constant in the research does continue to point to evidence which suggests that age can be an advantage where the SLA process is concerned. One area where we can look to provide us with a basis for that statement is the neurological factors affecting the elementary aged language learner. Learning how the brain works can assist in making recommendations for the necessity of FLEX programs in our schools. Further benefits of these understandings can include proper choice of curriculum and its planning and increased teacher effectiveness in the classroom.

Much research (Genesee, 2000) has concentrated on the tremendous plasticity of the brain in children. The basis of one investigation, in particular, was to look at the brain's growth in different aged children. By using the imaging of repetitive MRI scans, researchers were able to identify that the brain grows at different rates at different ages. The children in this study ranged in ages from three to fifteen. Interestingly enough, the greatest amount of brain growth occurred among the children aged seven to eleven or the core elementary years, which is the age group where I am choosing to place my focus.

This period is so critical because during these dramatic growth spurts in the brain there tends to be a high level of plasticity or capacity for the brain to activate and make more connections. The learning experiences and connections a child has during this time frame can have an important impact on the connections the brain makes with the outside world. The input a child receives at this age helps the brain to progress and plays an important significance in their learning. Their learning experiences at this critical phase determine which connections will evolve and which connections may stop developing. This is why we often hear that children are natural language learners, if the young brain uses these connections they will not lose them. If one is not exposed to a second language learning experience until adolescence or adulthood, it will be harder to pick things up because the brain is not as able to adapt, make new connections or differentiate. Research tells us that just after puberty that this efficient critical period of brain growth shuts off dramatically. This natural ability that once was is no longer as natural.

Now that we understand the importance of the ages seven through eleven, it is also helpful to look at Jean Piaget's (as cited in Curtain and Dahlberg, p. 13) work surrounding the stages of cognitive development. In order to make the second language acquisition classroom an ideal setting, we have to adapt our instruction to the elementary aged language learner's developmental level. Understanding the cognitive stages of children at these ages will help design an effective and meaningful curriculum. Of the four stages of cognitive development identified by Piaget, stage 3, *the stage of concrete operations*, would be the most prominent stage when designing a language curriculum for an elementary aged learner. There are several approaches a teacher could incorporate into their daily classroom activities to facilitate maximum learning experiences. Many of the suggested implications for instruction are approaches and methodologies carried out regularly in my second language classroom.

It is suggested at this stage that children engaged in learning experiences which incorporate visuals, props, realia and hands-on activities learn a new language best. Curriculum which also includes storytelling, games, music and culture enrichment in a meaningful context provide learners the opportunities to explore and experiment, thereby encouraging new understandings.

Another tool which can help plan effective curriculum is to look at Kieran Egan's *Story Form Framework for the Mythic Layer* (as cited in Curtain and Dahlberg, p. 141), which would be appropriate for children five to ten years of age. Egan's framework aids effectively in the creation and planning of a full unit or an individual lesson or activity. There are three guiding questions which help teachers define the outcomes for students at this level of development. They are as follows: What is most important about this

topic? Why should it matter to children? And lastly, what is affectively engaging about it? Teachers can plan instruction with more meaningful content when using these questions in their lesson plan process. Egan's guiding questions also mimic those of Eric Jensen (as cited in Curtain and Dahlberg, p. 131), who suggests that emotion, relevance and context and patterns are the three most important ingredients in bringing the language alive. Theme-based curriculum is one way in which we can address the attitudes and motivation of learners of this age.

Educators can gain great insight about their learners by taking time to understand this research and information about the cognitive and educational development of children. These understandings are vital pre-requisites for teachers embarking on designing new language programming.

## Chapter 3

### PROGRAMMING

Once there is an interest in introducing a second language into your elementary school community, the next crucial step for the school district is the selection of the proper program. There are many factors to consider when investigating the different programming models; however the most important factor is that the new program design should have the goals and outcomes that meet those of all parties involved in introducing this sort of curriculum into the school district. In this chapter, I explain these factors while considering their impact on my teaching context.

When taking a closer look at my teaching context, described earlier in Chapter One, the program model that makes the most sense is the exploratory program type, FLEX. Due to the small size of the school district and minimal amount of staffing within the school, it is clear that the program that will work best is one that is introduced as an extra-curricular activity via the PTSA organization, as originally thought.

#### **What is a FLEX Program?**

A FLEX program is not designed to include goals of fluency or proficiency, but instead is planned with the guidelines of involving students in a limited introduction to the concept of a new language and its culture. The emphasis is on creative activities that involve oral communication; sometimes the program is taught mostly in English. An exploratory program would have frequent or regular sessions over a short period of time or short or infrequent sessions over a lengthier period of time. The main objective of

this limited introduction to the new language and culture is to create enthusiasm among the students and motivate them for further study when language becomes part of their middle school programming sequence.

## **Designing My FLEX Program**

### Program Mission Statement

Now that I have chosen the most logical language model for my school district, I will move on to the next important part of the process, creating the mission statement and goals. The first step in creating a mission statement is to consider the overall mission statement for the school community. The mission statement of my school is as follows, “Windham-Ashland-Jewett Central School will provide the resources and environment that maximize the opportunity for each and every student to reach his or her academic, creative and athletic potential.”

Keeping the district wide mission statement in mind, I have created the following mission statement:

*The Windham-Ashland-Jewett after school French exploratory program will provide an introduction to the French language and culture through a curriculum enriched with vocabulary, oral communication and hands-on activities in a stress-free and fun environment.*

## Program Goals

The program goals will be based upon the recommendation of the Center for Applied Linguistics for student outcomes which has been revised and adapted by Curtain and Dahlberg (2004, p. 421). They are as follows:

- 1) to develop an interest in a new language for future language study
- 2) to learn basic words and phrases in a new language
- 3) to develop careful listening skills
- 4) to develop culture awareness
- 5) to develop linguistic awareness

I honestly feel that these program goals are well-suited for the curriculum that I have designed. The course has been designed to allow students an understanding of what it means to be surrounded by a new language and culture. The driving force behind these goals is the mission statement for the program. The curriculum allows the children to become involved in another culture through the language, all in a way that promotes communication rather than proficiency.

## Brief Program Design Overview

The program I designed for my school was a short term program that lasted for four weeks, meeting once per week, on Wednesdays, at the end of the school day. Each session lasted for 75 minutes, which gave my class of ten students, a total of 300

minutes of exposure to the language and culture. This year, the program was offered at the start of the school year, in the months of September and October. In the future, it would be ideal if the exploratory program could be offered once either during the Fall, Winter or Spring sessions to students in grades first through third with a classroom maximum of fifteen students. Decisions are being made at this time about the possibility of offering a similar program, in another language, to students at a time other than when the French program will be offered.

The mission statement and goals have been thoughtfully considered throughout the planning process of my curriculum. The curriculum as a whole incorporates a balance of goals respective of the target language and culture and each lesson has outcomes which relate directly to the five program goals. The introductory exploratory program curriculum, entitled “Franco-Fun,” provides teachers with all of the necessary information to create a high-quality and meaningful learning experience for their students.

## Chapter 4

### OVERVIEW OF UNIT

The following four lessons are individual lessons which work together as a mini-unit plan. The following materials are ideal for teachers of a second language or adults interested in teaching a second language to elementary aged children. The unit can be used to facilitate classroom instruction and promote the concept of the French language and Francophone culture. Adults interested in teaching the lessons should have prior knowledge of the French language, but do not necessarily have to be proficient in the language.

The materials which follow are presented to the reader in the format of four individual lesson plans. They can be used as a reference guide and will provide the teacher with the suggested objectives, materials, and necessary procedures to teach a 75 minute class. At home follow up activities are also provided for each lesson. Each lesson is designed with an equal emphasis on language (vocabulary and active communication necessary to deal with each lesson's theme) and culture (products, practices and perspectives that can be found in a French-speaking region (primarily France in the following lessons). Recommendations are also offered on how to showcase the program to the (school) community after the course culminates.

I have entitled the unit, "Franco-Fun." The language focus of each lesson is designed with the intent of integrating a cultural component by the lesson's midpoint. The students will also have the opportunity to use their language and cultural exposure to create a tangible product representative of the lesson by the culmination of each 75

minute lesson. The topics selected contain common introductory language that is age appropriate and that deal specifically with communicative functions (language in use, both initiating and reacting) and vocabulary areas (categories, quantities and characteristics) as suggested by *The Standards for Foreign Language Learning in the 21<sup>st</sup> Century* (1999).

## FRENCH EXPLORATORY CURRICULAR UNIT

UNIT TITLE: FRANCO-FUN

GRADES: First through third grade elementary students

SUBJECT/TOPIC AREAS: French language and Francophone culture

STANDARDS: Modeled after *The Standards for Foreign Language Learning in the 21<sup>st</sup> Century* (1999)

### Communication

Standard 1.1: Students engage in conversation, provide and obtain information, express feelings and emotions and exchange opinions.

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

### Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

### Connections

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its culture.

### Comparisons

Standard 4.1: Students demonstrate understanding of the nature of the language through comparisons of the language studied and their own.

Standards 4.2.: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

## Communities

Standard 5.1: Students use the language both within and beyond the school setting.

Standard 5.2: Students show evidence of becoming lifelong learners by using the language for personal enjoyment and enrichment.

**BRIEF SUMMARY OF UNIT:** Franco-Fun is a four lesson, mini-unit plan filled with lingual and cultural activities which are organized around the needs and development of the elementary aged learner.

**NUMBER OF DAYS FOR ACTIVITY:** Four days at 75 minutes per day = 300 minutes

**MATERIALS AND RESOURCES:** All materials and resources are original materials. Suggestions for templates and course resources will be provided for reader's use.

**IDENTIFYING DESIRED RESULTS:** The Windham-Ashland-Jewett after school French exploratory program will provide an introduction to the French language and culture through a curriculum enriched with vocabulary, oral communication and hands-on activities in a stress-free and fun environment that will lead to interest in a new language for future language study.

**LESSONS:** #1 – *Moi, Un Francophone*

#2 – *Moi, Un(e) Touriste à Paris*

#3 – *Moi, Un(e) Artiste Français(e)*

#4 – *Moi, Un Dessinateur/Une Dessinatrice du Collage*

**ASSESSMENTS:** All assessments will be informal and formative in nature and will consist of silent observation by the teacher based on students' abilities to participate and recall information presented within each lesson. During each activity, the teacher will consistently check for understanding.

Each of the four lessons has been carefully planned around the 75 minute time frame and serves as an easy reference to the key elements of the lesson. Each lesson has been given a title to help direct the teacher toward the topic of the lesson. The format for each lesson plan is as follows: the lesson objectives, the addressed content

areas, the student and teacher target language production, the required materials, a step-by-step description of activities and procedures (with a time designation for each), suggested at home follow-up activities, comments and recommendations for the teacher. Each lesson follows a predictable routine which centers on a common theme. Included in each lesson, you will find a warm-up, a language introduction phase, equal amounts of verbal and physical activities, small-group, large-group and partner activities and a concluding hands-on crafting activity.

## Chapter 5

### FRANCO-FUN'S LESSONS

#### LESSON ONE

##### *Moi, Un Francophone*

#### **Overview**

In this lesson, students practice simple greetings, biographical information, play a game and create a book.

#### **Objectives**

The students will be able to do the following:

Respond with an appropriate greeting and farewell

Respond with “My name is...” when asked “What is your name?”

Sing the “Hello to you” song after each student introduces themselves

Recognize items typical of France

Complete a dot-to-dot drawing of France

Identify France when looking at a world map

State whether they are French or American

Hold up objects of realia to demonstrate understanding

Be able to call out appropriate expressions during a passing game

Be able to listen to a story and identify meaning through the use of visuals

Understand the use of flashcards

Demonstrate the ability to use flashcards

Create an individualized booklet entitled, *Moi*

#### **Content Areas**

Language Emphasis – Greetings and Socializing, Binary opposites

Geography Content Emphasis - Map of the world, map of France

Culture Emphasis – Realia from the magic suitcase, French music selection

#### **Student Language – French**

In this lesson, the students will be encouraged to produce the following oral language in French.

Warm-up: *Bonjour, Je m'appelle, Monsieur, Madame or Mademoiselle* student's name.

Song: *Bonjour à toi., Bonjour Monsieur, Madame or Mademoiselle.*

The Magic Suitcase II: *Au revoir.*

Game: *Bonjour., Je m'appelle name of student., Je suis américaine.*

Story book: The language will vary depending on the original Big Book, *Moi*, created by the teacher (See the Comments section).

### **Teacher Language – French**

The teacher will need to use the following oral target language to facilitate Lesson One.

Warm-up: *Bonjour, Comment t'appelles-tu?, Je m'appelle, Monsieur, Madame or Mademoiselle student's name.*

Song: *Bonjour à toi., Bonjour Monsieur, Madame or Mademoiselle.*

The Magic Suitcase: *Qui est-ce?, C'est notre amie Madeline., Qui est-ce?, Qu'est-ce que c'est?, C'est name of object., Ne touchez pas, s'il vous plaît.*

Dot-to-Dot Drawing of France: *Commencez., Qu'est-ce que c'est?, La France, oui, oui, bien, bravo, c'est la France.*

Objects: French or American: *Name of object est français(e) (ou américain(e))?, Moi, je suis américain(e)., Tu es américain(e) ., Tu (n') es (pas) français(e).*

The Magic Suitcase II: *Ah voilà., Au revoir., Qui a name of object?*

Game: *Levez-vous., Asseyez-vous., Mettez-vous dans un cercle au sol.*

Story book: The language will vary depending on the original Big Book, *Moi*, created by the teacher (See the Comments section).

### **Cultural Points**

The following culture points will be addressed during the presentation of Lesson One:

The introduction of the location of France (*La France*) in relation to the world and to where you live will be incorporated this lesson.

The following objects of realia from the target culture will be used in this lesson: *le drapeau, l'histoire de Babar, la baguette, le croissant, le beret, la bouteille d'Orangina, la Tour Eiffel, la marionette, l'argent and la voiture Citroën.*

## **Materials**

Student desk and chairs, hand puppet, map of the world, laser pointer, dot-to-dot of France, suitcase filled with 10 culturally appropriate objects, pencils, cd or other musical source, soft object such as a squish ball, story in the form of a big book, large flashcards on heavy card stock, student flashcards, pre-printed *Moi* booklet, baguette, Nutella

## **Procedures**

### A. Warm up (8 minutes)

1. Lead the students to the chairs and desks that have been pre-arranged in the formation of a circle. Upbeat music should be playing in the background as the students enter the room.
2. Greet the students repetitively in French. Try to get them to greet you and fellow classmates back in French. Use the Madeline puppet to model the greeting.
3. Introduce yourself to class using, *Je m'appelle* (M./Mlle/Mme). Use the Madeline puppet to reply, *Bonjour* (M./Mlle/Mme). Repeat these lines, switching roles with the Madeline puppet.
4. Have the students introduce themselves using, *Je m'appelle* \_\_\_\_\_. Respond to individual students with *Bonjour* \_\_\_\_\_ and continue modeling the expression until the class joins in.
5. After about one half of the students have introduced themselves, begin incorporating the question, *Comment t'appelles-tu?*
6. Continue with this activity until all students are comfortable responding to the question, *Comment t'appelles-tu ?* and can greet their peers with *Bonjour* after their introduction.

### B. Song: Introductions (6 minutes)

1. Teach and model the song, *Bonjour à Toi* (sung to the tune of Happy Birthday) to the class with the use of the Madeline puppet. Introduce yourself again using, *Je m'appelle* \_\_\_\_\_. Have the Madeline puppet sing back to you, *Bonjour à toi, bonjour à toi, bonjour* (M./Mlle/Mme), *bonjour à toi*.

2. Play the role of Madeline and invite students to join in with you to sing a greeting back to Madeline. Encourage each student to sing individually to Madeline.

3. Continue with the song until all of the students have participated.

C. Objects: The Magic Suitcase (10 minutes)

1. Show the students *la valise magique*. Indicate that there are objects inside the suitcase by shaking the suitcase or feeling through the fabric.

2. Have a brief conversation with the puppet Madeline. Put Madeline in the suitcase and take her out and ask the students, *Qui est-ce?* See if the students can name her. If no one is able, continue by saying, *Ah oui, c'est notre amie, Madeline.*

3. Take out and show with enthusiasm, one by one, 10 objects that are representative of the Francophone culture. Here, objects included are a mini tricolore flag, a Babar book, a baguette, a croissant, a beret, an Orangina bottle, a mini Eiffel Tower wire sculpture, a marionette puppet, a paper Euro bill and a model Citroën car. For each object ask either, *Qui est-ce* or *Qu'est-ce que c'est?*. Answer the question yourself by saying, *C'est \_\_\_\_\_*, or by simply stating the word or phrase that describes it.

4. Place each item one by one on individual student desks. Encourage the children to not touch the items by saying, *Ne touchez pas, s'il vous plaît* and shaking your finger.

D. Objects: Dot-to-dot Drawing of France (5 minutes)

1. Show the students a simple dot-to-dot worksheet (an image of the country France). Distribute a copy to each student (see the Suggestions section).

2. With a pencil, show the students how to connect the dots. Encourage the students by saying, *Commencez, commencez.*

3. Once all of the students are finished, act puzzled by holding up a completed dot-to-dot drawing. Ask the class, *Hmm, qu'est-ce que c'est?*. If no one guesses *La France*, draw their attention to a large world map, to further prompt a correct response.

4. After a student does say France, reinforce their response with, *Oui, oui, bien, bravo, c'est la France* (or other phrase(s) of positive reinforcement)! Go to the world map or image of a world map available to project on a large screen. Use a laser pointer to trace the outline of the borders of *La France*.

E. Objects: French or American? (6 minutes)

1. Use Madeline to present the following statement, *Madeline est française*. Then point at yourself saying, *Moi, je suis américaine*. Continue several times back and forth and then point at Madeline and ask, *Elle est française ou américaine?*. Prompt the students if they need prompting.
2. Pick up each object one by one from the students' desks and ask them (using the same format) \_\_\_\_\_ est français(e) ou américain(e)?. The vocabulary is as follows: *le drapeau, l'histoire de Babar, la baguette, le croissant, le beret, la bouteille d'Orangina, la Tour Eiffel, la marionnette, l'argent, la voiture Citroën*. Return the objects to the students' desks after each question and answer.
3. Now turn the tables and walk to front of each student's desk and say inquisitively, "*Tu es français(e)?*" Use gestures of nodding and shaking head to help students in the beginning with their reply. Repeat after each child's turn, *Oui, tu es américain(e); tu n'es pas français(e)*.

F. Objects: The Magic Suitcase II (6 minutes)

1. Return each object returned to the magic suitcase. Do this by first asking, *Qui a Madeline?*. Repeat the question and quickly make eye contact with each student. Look at their object and shake your head to indicate it is not them. Finally, act surprised by moving quickly to the teacher's desk top and picking up Madeline, exclaiming, *Ah voila, Madeline!* Then say, *Au revoir, Madeline*. Wave goodbye and repeat, *Au revoir*. Bring her over to a few desks and say, *Au revoir, name of student*, with the expectation of the student returning the expression, *Au revoir*.
2. Return all of the objects to the magic suitcase using the same language pattern. Continue asking, *Qui a \_\_\_\_\_?* (inserting the object vocabulary words in French) and modeling, *Au revoir* until the students can complete answer on their own. Return the objects to suitcase one by one.

G. Game: Squish Ball Toss (10 minutes)

1. Have students sit in a circle on the floor. Use hand gestures and the expression, *Levez-vous* to get students to get up from their chairs. Use hand gestures and the expressions, *Asseyez-vous* and *Mettez-vous dans un cercle au sol* to instruct students to move into a seated circle on the floor.

2. Show a soft object such as a softball sized, colored squish ball to the students. Play an upbeat song as background music in French (see Suggestions below).
3. Explain the rules of the game. Play the music. While the music plays, the students toss the ball to one another. When the music stops, the student holding the squish ball must produce an expression or sentence in French. Once the student responds, the music and the game resume.
4. Play the game. When the students say something in French, respond with an expression of positive reinforcement, and then start up the passing game again. The activity should start out easy with *Bonjour* and progress to *Je m'appelle \_\_\_\_\_* and then *Je suis américain(e)*. Eventually, the more able students could end the game by introducing themselves as follows: *Bonjour. Je m'appelle \_\_\_\_\_ . Je suis américain(e)*.
5. End the game. After several tosses and multiple rounds of participation, stop the music. Then say, *Au revoir* to the squish ball. Encourage the children to do the same. Put the squish ball away.

#### H. Story Book: Reading (12 minutes)

1. Place a chair in the circle. Sit down and show the students the big book entitled *Moi*.
2. Explain the activity. Tell the students, in French, that they are going to be listening to a story, entitled *Moi* and that later in the lesson they will be creating their own booklet entitled *Moi*, modeled after the story in the book.
3. Read the book aloud 2-3 times in French. To reinforce the content of the story, make sure to repeat the sentences and draw the students' attention to the pictures in the book.

#### b. Second Reading.

Ask questions to elicit student responses and check for comprehension. For instance, the teacher may ask "*Qui est blond(e) or qui est petit(e)?*"

#### c. Third Reading.

Ask for volunteers to read aloud individual pages of the book.

4. Give the students their pre-printed flashcards with French on one side and English on the other. First, show them how to use the flashcards by

demonstrating with larger versions of the student flashcards. Next, put the students into pairs. Have one student play the role of a student and the other play the role of the teacher. One asks questions and the other answers.

I. Story Book: Writing Stories (10 minutes)

1. Introduce the writing activity. Have the students return to their work spaces. Tell them that they will work independently to complete a pre-printed booklet modeled after the Big Book. Have the students fill in the appropriate French vocabulary words by using their flashcards.

2. Ask the students to illustrate their booklet.

3. Have students share their booklet in pairs and then aloud with the whole class, if time allows.

J. Closure: French Snack (2 minutes)

1. Students will celebrate their accomplishment with *Un Goûter*, or a snack of with a slice of baguette and Nutella chocolate spread.

K. At home follow-up

1. Give students several tasks to complete in the week preceding the next lesson (see Appendix).

**Comments**

- You should check regularly for understanding through silent observation. You can assess the students' comprehension during each activity by their abilities to participate and recall information presented within various parts of the lesson. You should pace each activity accordingly and prompt the students that may need extra assistance.

-The Big Book should be designed on large card stock, no smaller than 12 x 24. Do not bind the pages together to help facilitate with instruction. The story book should be kept short, between 6-10 pages and should be colorful and uncluttered to keep the students' attention. You should create story lines or expressions that repeat frequently and that are also printed on the back of each page to make it easier to read to the class. Content in the text should mimic expressions from the Lesson One. (see the Appendix for a suggested template).

**Suggestions to the Teacher**

- For the dot-to-dot map of France, I recommend the following website:  
<http://www.enchantedlearning.com/geography/connectdots/mystery/country/france/index.shtml>.

- For the background music for the ball toss game, I recommend, *Un Monde Parfait*, featuring the vocals of a young French girl named Ilona Mitrecey.

- For the first story book reading, I recommend reading the story from beginning to end without stopping. After the story has been read, go back through the story, page by page to discuss the pictures and vocabulary and ask questions. Since the pages are not bound, you can separate the pages around the room and have the students retell the story.

## LESSON TWO

### *Moi, Un(e) Touriste à Paris*

#### **Overview**

In this lesson, students review simple greetings, practice numbers zero to ten, express their ages aloud, play a game, discover famous Parisian landmarks and construct them with candy.

#### **Objectives**

The students will be able to do the following:

- Respond with an appropriate greeting and farewell
- Pronounce numbers zero to ten in French
- Recognize the English equivalents of the French numbers in both writing and speech
- Express one's age in French in a complete sentence
- Correctly select numbers in digit form after hearing a French directive
- Be able to call out numbers in French at random during a game
- Name the capital of France
- Locate Paris on a map of France
- Name and recognize monuments located in France's capital
- Place monuments in their correct location on a map of Paris
- Construct an edible monument of France
- Count aloud independently in French while choosing ten pieces of candy

#### **Content Areas**

Language Emphasis - Counting from zero to ten, expressing one's age

Geography Content Emphasis - Paris, the capital of France

Culture Emphasis - Parisian monuments, French music selection

#### **Student Language – French**

In this lesson, the students will be encouraged to produce the following oral language in French.

Warm-up: *Bonjour.*

Number recognition: *le numéro, zéro, un, deux, trois, quatre, cinq, six, sept, huit, neuf, and dix*

Expressing age: *J'ai number in French ans.*

Monument Discovery: *Moi, j'ai une photo de name of monument., and Oui, c'est mon monument.*

### **Teacher Language – French**

The teacher will need to use the following oral target language to facilitate Lesson Two.

Warm-up: *Bonjour.*

Number Recognition: *J'ai le numéro zéro., zéro, un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix, Qu'est-ce que c'est?, Quel numéro?, Qui a la carte avec le numéro name of number in French?, Oui, oui, c'est vrai, c'est numéro name of number., Assieds-toi., and Trouvez le numéro name of number in French.*

Expressing Age: *Alors, Madeline, Quel âge as-tu?, and Moi, j'ai huit ans.*

Number Reinforcement: *Trouvez le numéro name of number., Voilà., Commencez., and Coucou.*

Locate France's Capital: *Où est la France?, and Quelle est la capitale de la France?.*

Monument Discovery: *Qu'est-ce que c'est sous ma chaise?, As-tu quelque chose sous ta chaise?, C'est quel monument?, Avez-vous un numéro à l'autre côté de vos photos?, And Quel numéro as-tu?.*

Pin the Monument on the Map of Paris: *Oui, c'est mon monument., A toi., and Vas-y.*

### **Cultural Points**

The following culture points will be addressed during the presentation of Lesson Two:

The location of Paris in relation to the country of France will be incorporated into this lesson, along with ten Parisian monuments (see Suggestions below) and their location in the city of Paris, France.

### **Materials**

Student desks and chairs, hand puppet, 11 cards with digits 0-10, 11 cards with French words *zéro, un, deux, trois, quatre, cinq, six, sept, huit, neuf* and *dix*, large flashcards on heavy card stock with digits 0-10, foam numbers, 4 floor game boards, 4 soft objects such as squish balls, cd or other musical source, world map from Lesson One, dot-to-

dot drawing from Lesson One with *Paris* written and placed appropriately on the drawing, large laminated map of Paris with numbers fastened to map by Velcro (numbers should correspond with locations of selected Parisian monuments), 11 laminated pictures of Parisian monuments with one French number from zero to ten and Velcro on its reverse, 1-2 large tablecloths, one 8 1/2 x 11 inch piece of cardboard per student, toothpicks, different sized marshmallows, gumdrops, colored licorice, gummy lifesavers, digital camera, number flashcards for each student, one coloring page of each monument, zip lock bags

## **Procedures**

### A. Warm up (5 minutes)

1. Meet the students at door with Madeline puppet.
2. Greet each student in French using *Bonjour + the student's name*. Repeat each individual greeting until each student has replied. Do not let the students pass through doorway until a greeting has been exchanged.
3. Hand each student a large card with a number (in digit form) printed on one side of the card and let him/her pass through to the circle of chairs. Numbers do not need to be handed out in numerical order. Each chair will have a card taped to the part that touches the student's back; each card will have a number in French written in large type (*un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix*). The chairs should be numbered in order going clockwise. The teacher's chair will have a card with *zéro* printed on it and the teacher will have the corresponding card with the digit zero.
4. After all students have exchanged a greeting with the teacher and been lead to the circle of chairs; greet the class as a whole unit, *Bonjour ma classe* or *Bonjour mes étudiants*.
5. Use repetitive hand gestures and modeling to indicate that the students should sit on the floor in the middle of circle of chairs. Accompany these gestures by saying, *Asseyez-vous*.

B. Number Recognition (12 minutes)

1. Show the students your number card with the digit zero and exclaim, *J'ai le numéro zéro*, and point to the word *zéro* on the teacher chair repeating the word *zéro*. Point to the digit card and ask Madeline, *Hmm...qu'est-ce que c'est, Madeline?* Use puppet to say, *zéro*.
2. Point to your digit card and ask, *Hmm...qu'est-ce que c'est? Quel numéro?* Prompt the class if needed by stating *zéro*.
3. Sit puppet down in the teacher chair with the word number card *zéro* in her lap.
4. Walk to the chair with word card *un*. Point to the card and state, *c'est le numéro un*. Hold up one thumb and repeat *un*.
5. Ask, *Qui a la carte avec le numéro un?*, while still holding up only one thumb? Repeat if necessary. Once the student or the class has recognized who has the digit one, reinforce their response with, *Oui, oui, c'est vrai, c'est numéro un*, and point to the digit card.
6. Go to the chair with the word *un* and motion the student over and state, *Numéro un, numéro un*. Indicate that the student should sit in the chair, *Assieds-toi*.
7. Once seated, position the card in the student's hand so it is facing the group.
8. Continue with steps 5 and 6 for the numbers two to ten.
9. The activity should begin to move more quickly after the first three numbers have been introduced.
10. All of the children should be seated in their chairs with their number cards facing the group. Walk behind the chair with Madeline and state, *zéro*. Put your hand to your ear and lean in to the group and ask, *Qu'est-ce que c'est?*. If the students are having difficulty, use Madeline to model the question and answer.
11. Repeat step 10, until all of the numbers has been reviewed. Use positive reinforcement after each exchange.

12. Take out the teacher set of digit cards. Complete the activity by practicing counting aloud from zero to ten. The method will depend on the group's ability. A) The teacher can model and the students repeat. B) The teacher can hold up the card and rely on group participation. C) The teacher can hold up the card and call on the students.

C. Quel âge as-tu? (6 minutes)

1. Return the number cards to beneath the chair.
2. Use Madeline to present the question, *Quel âge as-tu?*. Point at her and ask inquisitively, *Alors, Madeline, quel âge as-tu?* The teacher should sing, *Quel âge as-tu?*, 3 times mimicking the "How old are you now," part of the English song *Happy Birthday*. Use Madeline to state, *Moi, j'ai huit ans*. The teacher repeats, *ah, huit ans*.
3. Use Madeline to state, *Moi, j'ai huit ans*, and then follow singing 3 times as indicated above, name of student in class, *Quel âge as-tu?*.
4. Encourage the students to join in the, *Quel âge as-tu*, chant for the remaining students.

D. Number Reinforcement (10 minutes)

1. Lead the students to the desks to sit down. Multiple chairs should be placed around each desk, so that the students can sit and work together.
2. The students will find a large pile of multi-colored foam numbers in the middle of each desk. Each pile should consist of multiple, but not necessarily equal, numbers of each number zero to ten. The teacher should also have a similar pile on his/her desk, in the event that the activity needs to be modeled.
3. Lead the students through a series of listening comprehension directives, such as, *Trouvez le numéro + select random numbers of your choice*. Provide positive reinforcement, as the students begin to find multiples of the number indicated. Repeat several times cycling through the different numbers. If the

students seem to be finding the numbers quickly, you may state multiple numbers at once.

4. Use the Madeline puppet to help initiate a new version of the activity in which it becomes a student initiated activity. Play the role of Madeline. Madeline should address the teacher and say, *Madame, trouvez le numéro sept*. The teacher should then look through the pile and gather all of the sevens and say *Voilà*.

5. Use hands to gesture to convey to the students that it is their turn to start and say, *Commencez*.

6. Circulate to each group and give praise or assistance if needed.

7. End the activity. After several rounds of participation, state, *Coucou*, several times to get the students' attention.

E. Number Play (8 minutes)

1. Move the students to an open area where 4 game boards (each one is approximately the size of half a shower curtain) can be spread out on the floor.

2. Divide the students into groups of two to four students of mixed ability/age.

3. Begin to play an instrumental song on repeat to accompany the activity (see Suggestions below).

4. Demonstrate the activity by taking the squish ball, from Lesson One, and tossing it on to the game board on the floor. State aloud in French the number that the ball lands on. If the ball does not land on a number, take another turn.

5. After responding, pass the ball to the next student in the group and repeat step 4.

6. Monitor the activity by circulating among the groups. Model to the students how to provide positive reinforcement for their group mates and/or assist them if they are having difficulties.

7. End the game. After the song has repeated 2 or 3 times, stop the music.

F. Locate France's Capital (5 minutes)

1. Lead the students back to the circle of chairs. Refer the students' attention back to the world map from Lesson One. Point to it and ask them, *Où est la France?* Hold out the laser point and offer the laser point to a student volunteer.
2. Ask the students, *Quelle est la capitale de la France?* Stress with pronunciation the cognate, *la capitale*. Hold up the dot-to-dot drawing from Lesson One (prior to the beginning of Lesson Two, take the dot-to-dot drawing from Lesson One and place a star and write *Paris* by the star). Repeat the question.
3. After a student does say *Paris*, reinforce their response with the French pronunciation of *Paris* and *Oui, oui, bien, c'est Paris!*

G. Story Book: Reading (5 minutes)

1. Show the students the children's classic, This is Paris, by Miroslav Sasek.
2. Read the book aloud, in English, to the students.

H. Monument Discovery (5 minutes)

1. Reach under your chair and find the large color copy of the French monument (see Suggestions below) affixed to the bottom/underside of your chair. Act surprised and state, *Ooooo, qu'est-ce que c'est sous ma chaise?*
2. Give the students the idea to look under their chairs, by gesturing and pointing. Accompany these gestures with, *Et toi, as-tu quelque chose sous ta chaise? Regarde!*
3. Refer back to This is Paris, and open up to the page with your monument to reinforce connection between story and pictures.
4. Once the students have discovered their laminated image, see if any of the students can recognize the monument or can name it. Begin by stating, *Moi, j'ai une photo de name of monument. Et toi, name of student?, C'est quel monument?* Another alternative is to pose the question to the class as a whole,

by asking, *Qui a une photo de name of monument*?. See if the students can name the student with that image. If they are able to do so, reinforce their response, with, *Exactement, c'est name of student, qui a la photo de name of monument*. If no one is able to answer, continue by saying, *Oh c'est name of student avec la photo de name of monument*. Cycle through all of the monuments.

5. The students may have already discovered that there is a number written in French on the reverse side of their laminated image. *Zéro* should be on the back of your photo. Address the class with, *Avez-vous un numéro à l'autre côté de vos photos?* Simultaneously, turn over the picture and point to number. State, *Moi, j'ai un zéro.*

6. As the students are discovering their numbers, ask them individually, *Quel numéro as-tu, name of student*?

7. Stand up and state, *Levez-vous*, with an accompanying hand gesture. Explain in French, that you want the students to line up in numerical order. Call them over in English. Number one, number two, etc... and place them in a line.

8. Have the students count off in French to verify order.

#### I. Pin the Monument on the Map of Paris (8 minutes)

1. Walk the students, while still in line, over to a large map of Paris. The map should be hanging at eye level for the children. There should be a corresponding digit for each photo placed on the map with Velcro. The digit should be placed in the monument's correct location on the map. On the reverse of each digit will be the monument's name in French.

2. Walk to map and find the digit zero. Detach the card and turn it over; read aloud the name of monument and exclaim, *Oui, c'est mon monument!* Affix the picture of the monument to the Velcro.

3. State, *name of student, à toi!*. Point toward the map and say, *Vas-y!* Prompt the student if they need prompting.

4. The activity ends when all of the students have a card with their monument's name in hand.

J. Monument Construction - Candy Monuments (12 minutes)

1. Walk the students to a large table and uncover it. Keep the table covered prior to the activity so the students do not become distracted by the candy. The table should be preset with many dishes of gummy candies, marshmallows and toothpicks. At each seat there should be an 8 1/2 x 11 cardboard cut-out. Each seat should also have a photo, preferably in color, of each monument.
2. Explain to the students that they will be constructing their own edible version of a Parisian monument. Show the students a model that you have created. The model should correspond with the monument labeled zero that you placed on the map of Paris. Also demonstrate to the students, using the 8 1/2 x 11 cardboard cut-out, how to insert toothpicks and form a base for their creation before beginning.
3. Encourage students to not eat the candy. Explain that they will be able to choose a treat before going home.
4. Circulate to help the students that may have trouble getting started.
5. Continue to circulate and stop at each child's work station.
6. When parents arrive to pick up their children, direct them to their child's work station to help them finish up with their creation.

K. Closure (individualized as each parent arrives to pick up their child)

1. Distribute one Ziploc bag to each child. Demonstrate choosing ten candies and counting out to ten in French. Place the candies in a bag. Allow the students to do the same.
2. Have each student pose with their candy monument and take a picture with a digital camera. Print one 5 x 7 color copy of each photo prior to Lesson Three.

#### L. At home follow-up

1. Give the students a black and white copy of their monument to color in the week preceding the next lesson (see Suggestions below). Instruct the students to return to the next class with their colored picture.
2. Give the students number flashcards with suggested activities for play and review to use in the week preceding the next class (see Appendix).

#### **Comments**

- You should check regularly for understanding through silent observation. You can assess the students' comprehension during each activity by their abilities to participate and recall information presented within various parts of the lesson. You should pace each activity accordingly and prompt the students that may need extra assistance.
- You can make a template for the flashcards using a computer and word processing software. Create eleven individual boxes and type one digit from zero to ten inside each box. Then you should create another set of eleven boxes where you can type one word for zero to ten in French in each box. You should provide the students with the flashcards when you give them their at home follow-up activities. The students can cut the flashcards out at home.

#### **Suggestions to the Teacher**

- I recommend that the room be set up in the exact manner as Lesson One to ensure continuity and familiarity with the classroom setting. Continue this set-up until the close of the course.
- For the Number Recognition activity, I recommend using large colored foam numbers that are used in arts and crafts activities and making scrapbooks.
- For the game boards for the Number Play activity, I recommend cutting two clear shower curtains in half. On each shower curtain half, draw eleven large shapes (circles, squares, diamonds) with permanent markers of different colors (red, orange, yellow, green, blue, purple, pink, brown, black, silver/gray). The shapes should be large enough to fill up most of the space on the shower curtain. Inside each shape, print single digits from zero to ten in the corresponding colors.

- For the Number Play activity, I also recommend purchasing one soft squish ball for each game board that is created.
- For the Number Play activity, I recommend playing upbeat instrumental background music, such as Bizet's *Toréador*.
- For the monument selection, I recommend choosing monuments that are featured in the children's classic, This is Paris.
- For the colored images of the monuments for the Monument Discovery activity, I recommend the website [http://www.parisphotogallery.com/Paris/photos/picture\\_menu.htm](http://www.parisphotogallery.com/Paris/photos/picture_menu.htm). The website features a large selection of photographs that can be saved and printed.
- For the black and white images that will be colored prior to Lesson Three, I recommend the following websites:  
[http://www.jedessine.com/r\\_1092/coloriage/coloriage-par-album/coloriage-de-monuments-francais](http://www.jedessine.com/r_1092/coloriage/coloriage-par-album/coloriage-de-monuments-francais) or  
<http://www.coloriages-enfants.com/rubrique-lieux/coloriage/coloriages-paris.php>. Each website has free printable coloring pages of Parisian monuments highlighted in the book, This is Paris.

## LESSON THREE

### *Moi, Un(e) Artiste Français(e)*

#### **Overview**

In this lesson, students review greetings, create monument hangers used to introduce colors, practice describing the colors of various items, play two games, sing a song, discover the art of technique of Georges Seurat and create their own original art using Seurat's technique of Pointillism.

#### **Objectives**

The students will be able to do the following:

- Respond with an appropriate greeting
- Pronounce eleven colors in French
- Comprehend the English equivalents of the French colors
- Be able to name peers wearing colored suggested by teacher
- Name the colors in French he/she is wearing
- Be able to call out appropriate color during game
- Correctly select color after hearing French directive
- Be able to call out a set of French colors at random during game
- Become familiar with the French artist Georges Seurat
- Recognize several paintings by the French artist Georges Seurat
- Understand the art technique called *Pointillisme*
- Create an original piece of Pointillist art

#### **Content Areas**

Language Emphasis - Colors

Geography Content Emphasis - Parisian monuments

Culture Emphasis - French music selections, Georges Seurat, Pointillism, French music selection

#### **Student Language – French**

In this lesson, the students will be encouraged to produce the following oral language in French:

Warm-up: *Bonjour.*

Color Listening and Recognition Activity: *Rouge, orange, jaune, vert, bleu, violet, rose, blanc, noir, marron and gris.*

Musical Colors: *Rouge, orange, jaune, vert, bleu, violet, rose, blanc, noir, marron and gris.*

Twister Finger Board: *Touchez le cercle name of color (et touchez aussi le cercle name of color).*

Song: *Rouge et blanc, bleu et jaune,  
Violet, vert, orange.  
Rose et gris, marron et noir  
Oui, je sais  
Les couleurs.  
Rouge et blanc, bleu et jaune,  
Violet, vert, orange.*

Georges Seurat and Pointillism: *Moi, je vois la couleur name of color.*

### **Teacher Language – French**

The teacher will need to use the following oral target language to facilitate Lesson Three:

Warm-up: *Bonjour., Avez-vous vos images colorées?, Trouvez le cintre avec une photo de votre monument., C'est une très belle photo de toi et ton monument., Tu as fait du beau travail quand tu as construit name of monument., Regardez., Premier, faites une perforatrice au centre de ton papier, comme ça., Ensuite, attachez ton papier à la ficelle., Viens et attache ton cintre à la corde à ligne, s'il te plaît., and Asseyez-vous.*

Color Introduction: *Répétez., Quelle couleur est-ce?., rouge, orange, jaune, vert, bleu, violet, rose, blanc, noir, marron and gris.*

Color Listening and Recognition Activity: *Qui porte la couleur name of color?, Oh, name of student porte la couleur name of color., Moi, je porte la couleur name of color., Et toi?., and Quelle couleur portes-tu?.*

Musical Colors: *Levez-vous et formez un cercle., Mettez vos assiettes par terre., D'accord notre jeu est fini., Ramassez les assiettes, s'il vous plaît., and Donnez-moi l'assiette name of color.*

Twister Finger Board: *Colorez un cercle name of color.*, *Touchez le cercle name of color* (et touchez aussi le cercle name of color)., *A toi*.

Song: *Chantez avec moi.*  
*Rouge et blanc, bleu et jaune,*  
*Violet, vert, orange.*  
*Rose et gris, marron et noir*  
*Oui, je sais*  
*Les couleurs.*  
*Rouge et blanc, bleu et jaune,*  
*Violet, vert, orange.*

Georges Seurat and Pointillism: *Le Pointillisme.*, *Quelles couleurs voyez-vous dans ses peintures?*, and *Moi, je vois la couleur name of color*.

Painting Creation: *Pointillisme.*, and *Les points*.

### **Cultural Points**

The following culture points will be addressed during the presentation of Lesson Three:

The artist Georges Seurat and his art technique of Pointillisme will be incorporated into this lesson.

### **Materials**

Student desks and chairs, one plastic hanger pre-fabricated for each child (1 string hanging on outer side of hanger with picture of student and edible monument from Lesson Two, 1 string hanging on other outer edge of hanger with laminated photo of monument and 1 longer string hanging in center of hanger), spare coloring pages from at home follow-up from Lesson Two, single hole punch, clothesline/rope, large color flashcards on heavy card stock with *rouge, orange, jaune, vert, bleu, violet, rose, blanc, noir, marron* and *gris*, paper plates, cd or other musical source, one set of crayons per student, one worksheet per child with 11 blank circles, poster board with pre-printed song lyrics of *Les Couleurs*, Power Point presentation about Georges Seurat and the technique of Pointillism, computer and screen, 11 x 13 inch medium to heavy construction paper, one set of fine point Sharpie markers per student, one pencil for each student, one 13 x 15 inch pre-cut mat per student, color flashcards for each student

## Procedures

### A. Warm up (10 minutes)

1. Greet the students at the doorway in French. Show them your colored worksheet of your French monument from Lesson Two. Ask the students if they have their colored picture from Lesson Two's at home follow-up activity by stating, *Avez-vous vos images colorées?* In the case that a student is unprepared, have extra copies of the activity on hand to give to that child.
2. Lead the group to a table with their at home follow-up activity sheets in hand. Hold up a plastic coat hanger with one pre-attached laminated color photo of your monument and one laminated color photo of you and the edible monument from Lesson Two. The hanger should also have one more pre-attached string in the center of the hanger. Direct the students to locate their individual hanger by stating, *Trouvez le cintre avec une photo de ton monument*, while pointing at the picture hanging from hanger.
3. Continue to speak in French to the students as they locate their hangers. State things such as, *Ah c'est une très belle photo de toi et name of monument, Tu as fait du beau travail quand tu as construit name of monument*, etc...
4. Demonstrate using the single hole punch and punch one hole in the center of your colored picture and state, *Regardez. Premier, faites une perforatrice au centre de votre papier, comme ça.* Then attach the picture to the string hanging in the center of hanger and say, *Ensuite, attachez ton papier à la ficelle. Voilà!* Circulate to help the students. Encourage the students to assist each other also.
5. When all of the students are done, lead the group to an area where a clothesline has been hung in the classroom, preferably near the map of Paris. Demonstrate attaching the hanger. Invite the students up individually to hang up their hangers by saying, *name of student, Viens et attache ton cintre à la corde à linge, s'il te plaît.*
6. Ask the students to sit on the floor when everyone is done by saying, *Asseyez-vous.*

B. Color Introduction via Coloring Pages and Color Cards (8 minutes)

1. Walk back to the clothesline with the newly decorated hangers. Point at one of the coloring pages and say, *Regardez name of monument. Name of student a choisi la couleur name of one color.* Try to name as many of the colors as possible as you cycle through all of the ten monuments.
2. Take out the color cards. Hold up a color card and say the color aloud in French two times (pronounce masculine version of the color). After the second time, ask the class to repeat by saying, *Répétez*. Join the class in repeating the color. Go through the set of cards one time.
3. Return to the first card. Hold out the card and ask if anyone can name the color, by saying, *Quelle couleur est-ce?* If a student volunteers, call on the student. If the correct color is called in French, praise the student and repeat the color, both in French. If he/she does not say the correct color, tell him/her, *Bon effort, mais pas exactement*, and call on another volunteer. If no one volunteers say the color in French. Go through the full set of cards again.

C. Color Listening and Recognition Activity (8 minutes)

1. Gesture to all of the children and ask inquisitively, *Qui porte la couleur name of color?* Answer your own question the first time it is asked. Point to one child that is wearing that color and say, Oh, name of student(s) porte(nt) la couleur name of color, n'est-ce pas classe? (while nodding heading up and down). Continue asking the question. Attempt to include all of the children when picking out the colors.
2. Point to self and point to the color and state, *Moi, je porte la couleur name of color.* Choose a student and extend your hand and say, *Et toi, name of student? Quelle(s) couleur(s) portes-tu?* Prompt the student if necessary. After the student answers, reinforce the color(s) that was/were stated. Continue asking the question to each child. If the group seems to be doing well, incorporate numbers, into the question. *Quelles number in French couleurs portes-tu?* Hold up the number of fingers while stating the question, if necessary.

D. Movement Activity: Musical Colors (8 minutes)

1. Give each student a colored paper plate. Ask the students to stand up and form a circle, *Levez-vous et formez un cercle*, while gesturing.
2. Place a plate in front of your feet and instruct the students to do the same, *Mettez vos assiettes par terre*. Play an upbeat song as background music (see Suggestions below).
3. Explain the rules of the game. Play the music. While the music plays the children should move around from plate to plate. When the music stops, the children should also stop moving. Each child must state the color of the plate they are standing on.
4. Play the game. When all of the students have said the color of the plate which they are standing on start up the music again. The time the music plays should become less and less.
5. End the game. After several rounds, stop the music and say, *D'accord notre jeu est fini. Ramassez les assiettes, s'il vous plaît* and model picking up the plates.
6. Collect the plates one by one in French by saying, *Donnez-moi l'assiette name of color, etc...*

E. Listening and Speaking Game: Twister Finger Board (10 minutes)

1. Return to the tables. Each table should have a set of crayons for each child to use. Pass out one worksheet (see Appendix for template) with 11 blank circles to each student.
2. Pick up a red crayon and say, *Colorez un cercle rouge*, and begin to color in one of your circles at random. Hold up your paper to reinforce the directive.
3. Continue with step 2 for all of the colors, except white.
4. Explain the rules of the game. The students will take turns giving directives in French to the other students in the class. Begin with each student giving one

directive. After everyone has had a turn, allow volunteers to give a series of directives.

5. Play the game. Start the game by saying, *Touchez le cercle name of color et touchez aussi le cercle name of color*, while modeling the directive. Wait a moment and then say, *A toi + name of student*.

6. End the game after everyone has taken a turn and a volunteer or two has given a series of directives.

F. Song: Color Song (6 minutes)

1. Hum the tune of the familiar song *Twinkle, Twinkle Little Star* to the students.

2. Begin to sing the following lyrics slowly, to the tune of *Twinkle, Twinkle Little Star*.

*Rouge et blanc, bleu et jaune,*

*Violet, vert, orange.*

*Rose et gris, marron et noir*

*Oui, je sais*

*Les couleurs.*

*Rouge et blanc, bleu et jaune,*

*Violet, vert, orange.*

3. Show a large poster that has the lyrics written on it to the students. Use a pointer and point to each word and sing the word to the students.

4. Invite the students to sing along with you, *Chantez avec moi!* Sing line by line. Sing the song several times as a group.

5. Ask the students if they can tell you what the song means in English.

6. Break the students into small groups and have each group sing aloud for the class. Applaud after each group sings for the class.

G. Georges Seurat and Pointillisme (15 minutes)

1. Introduce, via a Power Point, the artist Georges Seurat (see Suggestions below). Give some background information in English about the artist to the

class, such as when he was alive (1859-1891), his birthplace (Paris) and his art style (Neo-Impressionism).

2. Show individual slides of Seurat's paintings. Stop after each slide and ask the students to describe the colors that they see in the paintings, by asking, *Quelles couleurs voyez-vous dans ses peintures?* And stating, *Moi, je vois la couleur name of color.*

3. Introduce Seurat's technique of *Pointillisme* - painting with dots. First, in English, ask the students how they think Seurat created some of the paintings that were viewed in the Power Point. Next, show a new slide that shows a zoomed close-up of one of the paintings. Explain the technique Seurat used, focusing on the use of dots to create solid spaces.

4. Continue to show zoomed close-ups for each of the paintings used to introduce the art of Georges Seurat from Step 2.

5. Show a 2 minute video on Pointillism (see Suggestions for the source). The video features children describing Pointillism and also shows a young child portraying the artist Georges Seurat. The video also features student generated artwork of this style.

6. Tell the students that they will be creating art just like the students in the video.

#### H. Painting Creation (18 minutes)

1. Introduce the painting activity. Have the students return to their work spaces. Instruct the students to take one piece of construction paper and one set of fine point Sharpie markers off of the teacher's desk before sitting down. Tell them that they will be working independently to complete a piece of art using the technique of Pointillism, modeled after the paintings of Georges Seurat.

2. Instruct the students to sketch their design first lightly in pencil on the heavy duty white construction paper. Encourage the students to select a landscape, a monument or something French inspired that you have worked with in class (i.e. objects from the Magic Suitcase). Show the students an example that you have already sketched out.

3. Show the students how to begin applying the Pointillism technique. Take a fine tip marker and tap the tip gently onto the paper making several dots. Hold up the example. Point out the tiny space of white between the dots.
4. Ask the students the name of the art technique. Ask them what English word can be found within the French term, *Pointillisme*. Hold the fine tip marker and simulate making, *les points*, to reinforce the term.
5. Play French classical music relevant to this time period (see Suggestions below) while the children "paint."

I. Closure (2 minutes)

1. Give each student a pre-cut mat to place around their art creation.
2. Instruct the student to write, *The Art of Pointillisme* by name of student, on the top or bottom of the mat. Provide an example for the students to model.
3. Direct parent/guardian to the student's art station upon their arrival. Prompt the student to explain their piece of art.

J. At home follow-up

1. Give the students color flashcards with suggested activities for play and review to use in the week preceding the next class, as well as several other tasks combining the use of numbers and colors (see Appendix).

**Comments**

- You should check regularly for understanding through silent observation. You can assess the students' comprehension during each activity by their abilities to participate and recall information presented within various parts of the lesson. You should pace each activity accordingly and prompt the students that may need extra assistance.

- Colored, plastic hangers will be the best tool to work with for the monument picture displays.

- When making the color cards, it would be best to use heavy card stock with large hand drawn colored squares in permanent marker. Write the name of the color on the back of each card in small print for you to facilitate the use of the cards more easily.

- Heavy duty paper plates will work well for the musical colors activity. Use the plate as a template and trace circles out of colored construction paper which corresponds to the colors introduced in the lesson. Glue one colored circle on each plate.

- You will want to make the poster with the color song lyrics as large as possible. A great way to reinforce the colors is to write the color words in a colored marker that corresponds.

- You can use the template for the number flashcards in Lesson Two to create your color flashcards. Create eleven individual boxes and type one color in English in each box. Then you should create another set of eleven boxes where you can type one word for each color in French in each box. You should provide the students with the flashcards when you give them their at home follow-up activities. The students can cut the flashcards out at home.

### **Suggestions to the Teacher**

- For the musical colors activity, I recommend, *Alors On Danse*, a modern and upbeat French dance hit, by Stromae.

- For the Power Point on George Seurat, I recommend looking at <http://art.pppst.com/seurat.html>. This site provides free presentations already in Power Point form. I used ideas from the Power Point to create my own original presentation so that I could include more examples of his paintings. For the examples of paintings by Seurat in the Power Point slide show, I recommend *Woman with a Parasol*, *A Sunday Afternoon on the Island of La Grande Jatte*, *The Circus*, *The Parade*, *The Seine at the Grande Jatte*, *Bathing at Asniers* and *The Eiffel Tower*. If you create your own Power Point, there are many online painting databases where you will be able to select the works of art of your choice.

- For the video on Pointillism, I recommend the following video on You Tube: (<http://www.umuc.edu/library/guides/apa.shtml#websites>), "The Art of Pointillisme," a short video featuring explanations by children.

- For the background music for the painting activity, I recommend classical music by the French composer, Claude Debussy.

## LESSON FOUR

### *Un Dessinateur/Une Dessinatrice du Collage*

#### **Overview**

In this lesson, students review simple greetings and introductions, practice naming 10 body parts, play a game, sing a song, discover the art technique of Henri Matisse and create their own original art using Matisse's technique of paper cutout collage.

#### **Objectives**

The students will be able to do the following:

- Respond with an appropriate greeting
- Greet and introduce themselves
- Pronounce ten body parts in French
- Comprehend the English equivalents of the French body parts
- Label a life-size skeleton
- Name numbers one through ten in French
- Play a self-directed game involving numbers and body parts
- Follow teacher directives to participate in a game of *Simon Says*
- Sing and dance the *Hokey Pokey* in French
- Become familiar with the French artist Henri Matisse
- Understand the art technique of paper collage
- Create an original paper collage incorporating a human figure
- Describe aloud the body parts incorporated in the collage

#### **Content Areas**

Language Emphasis - Parts of the Body

Geography Content Emphasis - n/a

Culture Emphasis - French Jazz, Henri Matisse, Paper Collage, French musical selection

#### **Student Language – French**

In this lesson, the students will be encouraged to produce the following oral language in French:

Warm up: *Bonjour.*

Vocabulary Introduction: *Bonjour Monsieur Squelette, je m'appelle student's name. la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

Body Race: *zéro, un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

Jacques Dit: *Jacques dit, Touchez name of body part.*

Le Boogie Woogie: *la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

*Je mets name of body part devant  
Je mets name of body part derrière  
Je mets name of body part devant  
Je fais de tous petits ronds  
Je fais le boogie woogie  
Je fais le tour de moi-même  
Et je vais en avant!*

Henri Matisse and the Art of Paper Collage: *la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

Matisse Inspired Collage Creation: *la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

Closure: *la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux and les oreilles.*

### **Teacher Language – French**

The teacher will need to use the following oral target language to facilitate Lesson Four:

Warm up: *Bonjour., Aujourd'hui on va apprendre quelques parties du corps en français., and les parties du corps.*

Vocabulary Introduction: *La tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux, les oreilles., Je vous présente mon ami, Monsieur Squelette. Dites bonjour à Monsieur Squelette!, Bonjour Monsieur Squelette, je m'appelle your name., A toi., C'est le pied de Monsieur Squelette., Qui a le post-it avec le mot, name of*

body part?, *Merci.*, *Répétez name of body part.*, *Qui voudrait jouer le rôle de la prof?*, and *Où est name of body part?*

Body Race: *Comment dit-on name of number in English en français?*, *Qu'est-ce que c'est?*, *Oui, il y a name of body part*, and *Félicitations et bon travail.*

Jacques Dit: *Mettez- vous dans un cercle.*, *Jacques dit, Touchez name of body part.*, *Non, Je regrette, assieds-toi.*, and *Félicitations.*

Le Boogie Woogie: *Asseyez-vous et mettez-vous dans un cercle au sol.*

*Je mets name of body part devant*

*Je mets name of body part derrière*

*Je mets name of body part devant*

*Je fais de tous petits ronds*

*Je fais le boogie woogie*

*Je fais le tour de moi-même*

*Et je vais en avant!*

Henri Matisse and the Art of Paper Collage: *Quelles parties du corps voyez-vous dans la peinture numéro number on painting?*

Matisse Inspired Collage Creation: *Qu'est-ce que c'est?*

### **Cultural Points**

The following culture points will be addressed during the presentation of Lesson Four:

The artist Henri Matisse and his art technique of paper collage will be incorporated into this lesson.

### **Materials**

Student desks and chairs, 10 large colored Post-it notes each labeled with one body part in French (*la tête, la main, la jambe, la bouche, le nez, le bras, le pied, les cheveux, les yeux, les oreilles*), skeleton, pointer, 4 die, 2 pieces of white paper with pre-drawn torsos on each, pencils, cd or other musical source, large poster board with lyrics of the *Hokey Pokey* in French, large poster board with individual images representative of the ten body parts, various Matisse prints, clothesline, clothespins, Matisse: Art Activity Book, white paper, varying colors of construction paper, scissors, crazy scissors, single hole punches, glue.

## Procedures

### A. Warm up (4 minutes)

1. Greet the students in French at door.
2. Give each student a Post-it note that has a pre-printed French vocabulary word representative of the parts of the body that will be introduced today.
3. Bring the students to their seats.
4. *Say Aujourd'hui on va apprendre quelques parties du corps en français.* Point to, *Les Parties du Corps*, which has been written on the board. Ask the students if they can guess what they are going to be learning about today. If no one guesses correctly after a few tries, tell them the topic of the day in English.

### B. Vocabulary Introduction: Les Parties du Corps (12 minutes)

1. Look at the skeleton (see Suggestions below). You should draw hair on the white board surrounding the head of skeleton. You should also hang or place the skeleton under or next to the expression, Parts of the Body. Introduce Monsieur Squelette to the class by saying, *Je vous présente mon ami, Monsieur Squelette. Dites bonjour à Monsieur Squelette!* Look at the skeleton and say, *Bonjour Monsieur Squelette, je m'appelle your name.* Turn to one of the students, gesture and say, *A toi name of student.* Have the students greet and introduce themselves to the skeleton.
2. Point to the skeleton's foot and say, *C'est le pied de Monsieur Squelette.* Hold up a blank Post-it note and ask the students, *Qui a le post-it avec le mot, le pied?* Repeat the word, *le pied.* Have the student with the Post-it come up to the skeleton and motion to student to put the Post-it on one of the skeleton's feet. Say, *Merci name of student* and point to the Post-it and say, *le pied* and ask class to repeat, *Répétez le pied.*
3. Cycle through the rest of the nine body parts using the same method as suggested in Step 2.

4. Use a pointer and point to each body part, state the name of the body in French and say, *Répétez*. Once you have reviewed each body part, gesture passing the pointer over to one of the students and ask for a volunteer, *Qui voudrait jouer le rôle de la prof?*
5. After several volunteers you should return to the front of the group. Put both hands up in air to the sides to indicate asking a question and ask, *Où est name of body part?* Ask the same question for each of the ten body parts.

C. Hands-on Group Activity: Body Race (12 minutes)

1. Go to the whiteboard. Ask the students, *Comment dit-on ONE en français?* Choose a volunteer and write *un* on the board. Continue this pattern until you reach TEN.
2. Point to one of the ten body parts introduced at the beginning of the lesson and ask the students, *Qu'est-ce que c'est?* Choose a volunteer and write the selected body part in French on the board. Continue this pattern until all ten numbers have a body part written next to them.
3. Divide the class into two equal groups and give each group a piece of paper (each paper should have a torso already drawn on it) and a pencil. Each team takes turns rolling one dice or both die (if a student rolls both die, they must use the total of both die as the rolled number). The students draw the body part that corresponds to the number(s) that was/were thrown. For example, if you assigned the hand to number one, the student would draw one hand on the paper if a one was rolled with one dice. The game keeps going until both teams have a completed body with a head, eyes, ears, hair, nose, mouth, 2 arms, 2 hands, 2 legs and 2 feet.
4. End the activity when one group declares they are finished. Verbally check for all of the body parts, *Oui, il y a name of body part*, etc...Congratulate the group when finished by stating, *Félicitations et bon travail*. Collect supplies.

D. Game - Jacques Dit (8 minutes)

1. Have the students stand up. Use hand gestures and the expression, *Mettez-vous dans un cercle*, to instruct the students to move into a circle on the floor.

2. Explain the rules of the game. Tell the students that this game is the French version of *Simon Says*. Give directives in French to touch certain parts of the body by saying, *Jacques dit, Touchez name of body part*. The students should follow the directive only if it begins with *Jacques dit*. When the directive does not begin with *Jacques dit*, the students should remain touching the body part mentioned in the previous directive. If the student follows any directive that does not begin with *Jacques dit*, the student is called out and must sit down on the floor.

3. Play the game. Start out giving the directives slowly. If a student follows any directive that does not begin with *Jacques dit*, say *Non, Je regrette, assieds-toi*, to the student, while shaking pointer finger and motioning for student to sit down. Eventually the pace of the directives should increase. The winner of the game is the last student standing.

4. End the game. After two rounds of participation, announce the winners of each round and say, *Félicitations* while clapping. Encourage the other students to congratulate the winners in French.

E. Song and Dance: *Le Boogie Woogie* (10 minutes)

1. Have the students sit down on the floor. Use hand gestures and the expressions, *Asseyez-vous et mettez-vous dans un cercle au sol*.

2. Play the instrumental version of the song *The Hokey Pokey*. Ask the students if they recognize the tune. Tell the students that they are going to be learning the lyrics for *Le Boogie Woogie* in French. Stop the music. Take out a large poster board with the lyrics written in French. Pronounce (sing) the lyrics aloud for the class, line by line, while also modeling the appropriate gesture. After each line, invite the class to repeat after you while you re-pronounce the line.

*Je mets name of body part devant*  
*Je mets name of body part derrière*  
*Je mets name of body part devant*  
*Je fais de tous petits ronds*  
*Je fais le boogie woogie*  
*Je fais le tour de moi-même*  
*Et je vais en avant!*

3. Use hand gestures and the expression, *Levez-vous* to get the students to stand up. Sing the song slowly and include *la main* in the song and in your gestures.
4. Tell the students that they are now going to start to sing. Position the poster with the ten images of the body parts next to lyrics to indicate order in which song will be sung.
5. Start the music and begin the song. Continue to sing the song in the order of the body parts indicated on the poster. The singing and dancing end when the verse with last body part pictured is completed.

F. Henri Matisse and the Art of Paper Collage (10 minutes)

1. Take out the Matisse prints (see Suggestions below). It will be necessary to place a Post-it note with a number in large print on each print before Lesson Four begins. Hang the prints on the clothesline with the clothespins. Count in French as you hang each one up. Tell the students that a French artist named Henri Matisse created the images hanging on the clothesline.
2. Ask the students their reactions/opinions of the prints. Ask the students if they can pick out the human figures in each print. Use the number associated with each print to ask, *Quelles parties du corps voyez-vous dans la peinture numéro number on painting?*
3. Refer back to Lesson Three and ask the students to name the artist introduced during the last lesson. Then ask the name of the technique that Seurat used to create his paintings.
4. Ask the students how they think Matisse created the images before their eyes. Then, explain the concepts of paper collage with paper cutouts and drawing with scissors.
5. Read to the class excerpts from the book Matisse: Art Activity Pack (pgs. 1, 8 and 11) to reinforce the concept in Step 4.

#### G. Matisse Inspired Collage Creation (15 minutes)

1. Have the students move to the work area. The work area should be set-up with one white paper for each student, many sheets of paper in varying colors, crazy scissors, regular scissors, single hole punches and glue.
2. Introduce the collage activity. Tell them that they will work to create a Matisse inspired collage with paper cutouts. Each collage should have an image of a human figure that they will be able to describe. Explain that the white paper should be totally covered with cutouts from the colored paper.
3. Play (instrumental) jazz music relevant to the time period (see Suggestions below). Circulate and encourage the children to place the pieces of paper in different positions before gluing them on to the white background paper. Point to pieces on their collages and ask, *Qu'est-ce que c'est?*, as you circulate.

#### I. Closure (4 minutes)

1. Place the students in small groups as they finish up their collages. Explain to the students that they should point out in French the body parts that are represented in their collage.
2. If there is time, mix up the student groups or have the students point out in French the body parts that they notice in their peers' collages.

#### J. At home follow-up

1. Give each student a bag of gummy body part candy with suggested activities for review (see Appendix).

#### **Comments**

- You should check regularly for understanding through silent observation. You can assess the students' comprehension during each activity by their abilities to participate and recall information presented within various parts of the lesson. You should pace each activity accordingly and prompt the students that may need extra assistance.
- You will want to make the poster with the *Hokey Pokey* lyrics as large as possible. You can draw or print images of the body parts to make the poster for the singing order.

### **Suggestions to the Teacher**

- For the skeleton, I recommend purchasing a large paper skeleton. These are easy to find around the time of Halloween and are always readily available for purchase online. Another option would be to borrow a skeleton from the school's Science department.
- For the instrumental music for the *Hokey Pokey*, I recommend downloading *La Danse d'Hélène* by Joy Real.
- For the Matisse prints, I recommend using *Creole Dancer*, *King's Sadness*, *Knife Thrower*, *Icarus* (from Jazz), *Blue Nude* and *La Nègresse*. There are many online painting databases where you will be able to select these works of art or others of your choice.
- For the music selection during the painting creation, I recommend songs by iconic female artists such as Josephine Baker or Edith Piaf.
- For the candy, I recommend buying it in bulk online from [www.candywarehouse.com](http://www.candywarehouse.com).

## POST COURSE RECOMMENDATIONS

There are a few post course activities that I would like to recommend to you now that the curriculum has been implemented and the program has culminated. I think it would be highly effective to showcase items from the programming to your local school and community to help strengthen the idea that foreign languages should become part of the K-12 experience. There are several ways in which you can let the community know about Franco-Fun. Here are few suggestions:

One suggestion is to create a display for a central location in your school or community, i.e. the school or community library. You can take items of realia that were incorporated into the programming and crafts that were created by some of the students during the lessons and make an eye-catching exhibit. You can provide written descriptions in French with English subtitles describing the items on display.

Another suggestion is to organize a mini-presentation and make arrangements to attend and speak at a monthly PTSA organizational meeting. A great way to do this is to create a Power Point which highlights the activities and language that was covered in Franco-Fun. You may also want to invite a student and the student's parent to share aloud their personal experiences about the language and cultural enrichment program. I think being able to share your vision in a public forum could be beneficial for the implementation of future programming.

Lastly, if your school has monthly assemblies, you may choose to make a mini-presentation to the elementary school student body and staff. You can organize, in advance, an occasion to practice some of the songs and other communicative activities

from the course. During your presentation you can invite students from the course to share some of the songs, language or cultural information with their school community.

Again, these are just a few ideas that might provide recognition for your program. It is likely that there are many other possibilities that could be of value and offer similar or greater positive “press” for a FLEX program, such as Franco-Fun.

## Chapter 6

### REFLECTIONS

After engaging in the actual teaching portion of the mini-FLEX course, I am still passionate and confident of its purpose and of its place in the elementary school setting. I am very pleased with the overall outcomes of the course. My mini-course created a lot of positive buzz among the staff and parents of our school community. As a result, I already have a repeat session of Franco-Fun lined up for the spring session.

In between each session and more importantly, now before the next session runs in the spring, I have taken time to process and reflect on the purpose of the course, planning and content of the lessons, language and communication goals, teaching methods and student performance, learning and retention. After taking time to process and reflect on the above stated topics, I feel that I have walked away from this FLEX program confident in my efforts of having provided a meaningful learning experience for the ten children; there are however, some things that I feel need to be altered and incorporated to improve the overall effectiveness of the course. In this part of my paper, I will provide the reader with my own reflections of the above stated topics, as well as feedback on how I improved the course while I was teaching and will improve the course for future sessions.

#### **Purpose of the Course**

My ultimate goal for this course was to provide elementary aged learners in my school community an introduction to the French language and Francophone culture. My

hopes are that this exposure will motivate the students to engage in future studies of French and/or make educated choices to participate in language studies, as they progress through their academic years. Through the short time I spent with my ten students, I truly can say that as a language teacher, my goal to motivate the young students worked in a way that took me by surprise. The course generated large amounts of energy and excitement on their part. I witnessed high levels of enthusiasm to perform and participate throughout each class session. Their attitudes to become so active during each class simultaneously motivated and inspired me. This took me by surprise, as I currently spend each Monday through Friday providing similar instruction and opportunities for older students to become engaged in the French language and knowledgeable about the Francophone culture.

I guess sometimes the routine becomes just that, a routine, as many professionals might often think, but not admit. I am constantly impressed with my middle and high school students efforts, progress and abilities to communicate in the target language, but this experience was the breath of fresh air that I may have needed. After multiple years of working in the same teaching context, I have come to find that some days just blend into the next. Currently, I continue to update and alter lesson plans and incorporate technology and other media in each of my middle and high school classes. There are several students that are bright stars and many others that are eager to excel. I have come to the conclusion, through comparing the two teaching contexts, that the age difference in the learners is what truly made this experience such a delight and stand out in comparison to my regular teaching position.

Their young age and motivation certainly kept me on my toes. Before participating in this experience, I often wondered, how do elementary teachers do what they do? How do they manage a room full of young learners all at once? I often thought how fortunate I was to work with middle and high school aged students. In past reflections, I always thought I was the cookie-cutter mold of a typical middle and secondary level teacher. I always thought that people are either cut out for one level or the other. I can now relate to hearing how rewarding it is to be an elementary teacher after this experience. It is obvious to me now why elementary teachers respond the way they do. My instincts prior to teaching the course have actually proved to be the opposite of what I had been anticipating. The students' energy is equally motivating for the teacher. I loved this factor of the whole experience. My preconceived notion that I best fit the role of a secondary teacher has changed. I think is not inspiring only for myself but for other language professionals who really have never thought of making a cross-over to working with younger students.

I was beginning to get anxious and a bit intimidated before beginning this experience. To think of myself surrounded and in charge of ten young students after they had already been at school for a full day of educational experiences made me wonder, what am I getting myself into? Would my lessons be engaging, appealing, fun? Would there be discipline problems? Would my teaching styles be geared more towards older learners? The one thing I had going for me before going into this experience was that I am a mother of an eight year old son; therefore, I did have *some* insight into this age group. Perhaps the anxiety was a result of thinking about adding nine more children to that one?

As the day of the first class approached, I continually kept going over the lessons in my mind and questioned changing things around. Below, I will address the challenges I faced before the program began and during the course and the immediate modifications that were made, as well as changes that I will make for future offerings of this course. My approaches to the modifications were as follows: immediately following each class, I spent some time reflecting on the following: my students and our interactions during the one hour and fifteen minute session, the progression of the lesson and lastly my objectives for the lesson and how the students fared in relation to these outcomes. After the culminating class session, I stepped away from the project for several weeks. I felt that by my removing myself from the project I might return having different reactions and reflections to those that I had experienced 1) during the teaching experience, 2) in the interim of each course session and 3) after the conclusion of the mini-course as a whole. The reflections below will address the prior mentioned time frames.

### **Planning and Content of Lessons**

I found that one of the biggest challenges that I faced while planning the curriculum was deciding what topics I wanted to include. I was uncertain if I wanted to plan a thematic course or present a varied curriculum. I struggled planning the lessons and went back and forth on multiple, and I mean multiple, occasions between writing a thematic unit versus four different topical lessons. Finally, by returning to the overall objectives of the course, I decided on planning four individual topical lessons. Four individual lessons would allow me to provide the students with a broader introduction to

the concept of language and culture. I felt this would be more engaging and entertaining for the age group and would provide the best experience for such a short time line.

There are many resources available with examples of curriculum for the elementary aged language learner. I think that this vast array of available materials is what made it so difficult for me to pin down what I wanted to teach and what I wanted the students to learn. I would read something and find the idea to be great and then I would find something else that would be appealing. Many examples of curriculum are also for a much lengthier time frame than my four lesson course. This was another obstacle that made my planning seem like a much larger task to take on. The irony in all of this is that I plan six lessons every day for middle and high school students. I could not comprehend why this part of my normal daily routine was causing such stress for this portion of the project. It truly has been the most overwhelming part for me. In the end, I did take ideas from a variety of sources and infuse them with many of my own creations and added original touches. I think my desire to have greater ownership of the final product is the main reason why I resisted taking pre-generated curriculum and calling it my own.

As the course progressed, I was glad that I had chosen four unrelated topics; I think it made the students feel they were coming into a unique new learning experience each time. They would come into the sessions guessing what they would be working on each day. Several items were carried over into and connected in each session, such as the vocabulary related to greetings, directions for the activities and objects that were

used to carry out the lesson. This helped to provide continuity and relevance to what was occurring over time. Overall, I am still confident that the choice to expose the children to a wider variety of items was a good choice that best matched the enrichment objectives of the program.

Another challenge that presented itself before teaching the course, was not knowing how much material would be appropriate to cover during each lesson. Each session was 75 minutes in length. I worked hard to plan individual lessons that were balanced between formal instruction, practice, informal assessments and hands-on activities. At the close of the first lesson, I felt that this format for each lesson was practical for this age group. The variety of activities offered during the 75 minutes provided no opportunities for boredom. The students were eager to find out what topic they would be learning about each day and the kinds of activities they would be engaging in before they had to go home. My main goal was to pace each class so that we would be working towards creating a "product." The curriculum would lead itself into a culminating activity during each class session that would allow the students to leave with something tangible. My final reaction is that the choices and amounts of activities designed for this FLEX program were age appropriate and designed to meet the outcomes of the course.

After the first session, I found that my pacing of the formal instruction seemed to be appropriate for the group, even though it was a group of mixed ages. The students were all eager to perform and mimic the language that was presented. Their efforts to produce were impressive and their response to the material was positive. I wondered if

their enthusiasm was due to the newness of the whole experience and if it would remain constant throughout the course. Overall, their energy prevailed and boredom was not something that I noted or observed throughout the duration of the experience.

The time it took for the practice and hands-on activities however, was a different story. Transitioning took longer than I had anticipated, as did the time from start to finish for the hands-on (games, craft, etc...) activities. After the first session, I looked ahead at the upcoming lessons and made some minor modifications. To ensure easier transitioning, I planned on allotting more time for myself prior to the start of each class to set things up. I would plan less on relying on the children to help me get things out and set up for activities. I also adjusted some of my materials to have them pre-made in certain instances. The mixed ages of the learners presented a minor set-back as well. Another strategy which I thought would be beneficial to implement the next time I met with the class, was to pair up an older learner with a younger learner when it came time to work on the hands-on activity of the day. These implemented changes allowed for a less chaotic and more seamless class in Lesson Two. I placed the students in an assigned seating order next to their pair beginning with the following lesson. The older students enjoyed taking on more responsibility and acting as the group leaders when pairing up with the younger students to play the games or engage in other activities. It was also more noticeable that the younger students felt more confident to have someone else besides me to look at for modeling. It is clear for the next time, that I will have pre-selected seating and grouping prior to the arrival of the students or even that I may only offer the class to one level of students, rather than offer the course to mixed-

level group. Either way, I think the correct modifications are in place for a productive learning environment in future scenarios.

### **Language and Communication**

When planning my curriculum, my essential foundation for the communication that would take place in the second language was based on vocabulary. I am not referring solely to individual words in isolation or words of thematic categories that would be part of my lessons when I say vocabulary; what I mean to say is the methods I would be using to communicate with the young learners. I took time to check out *The Standards for Foreign Language Learning in the 21st Century* (1999) to help me figure out how much real language or French I was going to infuse into my lessons. After reviewing these standards in more depth, it was clear that in such a short amount of time, interpersonal communication in the target language would not be an outcome of the course.

The other two communication standards, interpretive and presentational, would be the primary focus of this enrichment program. The students would be unable to ask for repetition or clarification with such little exposure under their belt which would force our communication to be more one-way and non-negotiable, as suggested by through the standards. I knew, at this point, that my lesson outcomes would have to be very clear and that during the sessions I would have to provide the students with experiences that would continuously encourage and invite them to become actively involved and interact with me and each other.

I questioned how much of the class should center on the target language and what my strategy would be for separating the use of English and the use of French. I knew that I wanted to use the second language consistently but really was not sure if I wanted to use it exclusively prior to the beginning of the course. I did not want to lose the children or confuse them, and I most certainly did not want them to give up soon after arriving into my classroom. I truly felt that if what I had been reading was true, there would be a great level of comprehension with the proper techniques and methods accompanying the language, even with no prior exposure. My plan was to surround the students with the new language as suggested in *Languages and Children, Making the Match* (Curtain and Dahlberg, 2004) in the following ways: speaking to the students as if they understood me with the appropriate accompanying visuals and gestures, incorporating the think aloud approach, using predictable activities and caretaker speech. These are all things I am familiar with and use comfortably in my middle and high school contexts.

Immediately, I found that the students responded positively to my use of the second language as they entered the classroom and as we progressed through the first lesson. There were moments when I questioned this type of target language environment, especially when my new students would ask me questions and give me responses in English. I tried to forge ahead, by responding to them in French and leaving it up to them to negotiate meaning individually or in group. There appeared to be little frustration and this method seemed to be natural and mimic their daily learning experiences in the elementary classroom. Research has proven that this type of, "extended listening is a crucial first step in developing skills in a new language at early

stages this listening is highly interactive. (Curtain and Dahlberg, 2004, p.39) They absolutely wanted to respond with the language, and were successful at finding other ways to show that they did or did not understand the messages I was communicating in the lesson.

I would not alter the amount of the target language I chose to use over the course of this program. There was a solid balance which allowed the children to feel challenged yet secure. The main emphasis of this FLEX program was to introduce the children in my community to the concept of culture and language. As an extension of the classroom, you will notice in my lessons that at the close of each class, I did provide each child with a language activity to bring home. These were simple activities that could be done at home with a parent or guardian to reinforce the language emphasis of the day (greetings, numbers, colors, etc...).

### **Teaching Approaches**

I ran through many lessons that I had taught over the past few years, prior to preparing the curriculum for this course. I knew that just as with my older students, I would have to provide these younger students with lessons that included varied methods of engaging instruction. I needed activities that would motivate them to become active early on during the lesson and remain active until the close of the class session. I have had minimal experience working with this age group and was not familiar working with multiple numbers of this age group at one time, nor more importantly, in the context of language learning experience.

Once the topics of the curriculum were decided, I sat down to brainstorm and flesh out possible formats for the lessons and approaches that would be best used to carry out the lessons. I found it very helpful to use Gardner's *Multiple Intelligences Web* (Curtain and Dahlberg, 2004, p. 149) to help design activities that would target a number of learning styles that could potentially exist among the children. (See Figure 1 in the Appendix). This is a very practical tool which actually lends itself to identifying the most desired method of instruction for each given intelligence.

I asked myself what activities would promote the most interactions and communication between teacher and student. I felt that Total Physical Response and Natural Approach were two approaches that would work best with this age group. I also thought that other methods appropriate for introducing the language would be storytelling, games and songs. The use of technology, crafts, puppets, realia, large visuals and kinesthetic activities were also components that would encourage student participation in this introductory language experience. The choice of instructional methods and activities I chose were very age appropriate and successful methods of communication with the children. Upon reflection at various moments over the course of the programming and even after its close, it remains clear that this varied approach proved worthy in achieving the goals set forth at the onset of the program. The standards of the five C's (Communication, Cultures, Connections, Comparisons and Communities), can be easily met when the input is properly provided. In the paragraphs below I will provide reasoning and explanation for this reflection.

Total Physical Response proved to be a simple and effective method which engaged the children early on in the program. It was the perfect method for me to interact with the students in the target language. It was a pressure-free method and I think it truly made the students discover at any early phase in session one that they were able to make connections in another language. The repetition and demonstrations that this approach provided were efficient ways to establish an immediate means of communication with the ten students. Their level of participation in the learning experiences involving TPR was strong and it was enjoyable to see the nearly immediate learning that resulted from this simple method of instruction. The actions among the students were nearly contagious from one learner to the next. All students were eager and proud to demonstrate their comprehension. This approach proved to be a motivating and useful tool for children learning a new language, especially because it showed them that the use of English was not necessary to either convey meaning nor get them to respond.

The Natural Approach helped me to find ways to push the students even farther. Tracy Terrell refers to the early speech production stage (Stage 2) and speech emerging stage (Stage 3) as two student stages of second language acquisition in the basic principles of the Natural Approach (Krashen and Terrell, 1983). Experiences involving listening during the course, such as the context of reading the big book, lead to unique periods of oral participation from the students. When the teacher can provide an activity that will lead the students from a listening mode to a speaking mode, there is great value for the student. This activity in particular, the big book, provided personalized attempts at questioning the students in a meaningful context. Personal identification is

a relevant and meaningful topic that motivates students to participate. I found the sequence of steps outlined in the Natural Approach to help move students into oral participation to be a very useful guide (as cited in Curtain and Dahlberg, 2004, p. 43). (See Table 1 in the Appendix).

There was a lot of positive response from the children when technology, crafts, music and realia were incorporated in the learning experience. I think these things allowed them to make connections that would not have been possible without their use in the classroom. I think activities such as seeing the realia or hearing fun and upbeat music appealed so much to this age group because much of their daily routine already incorporates similar visual and auditory experiences. These interactive learning contexts offered opportunities for the students to develop significant insights into the second language and culture by allowing the student to make comparisons with their own language and culture. The crafting or creation sessions allowed the students to further demonstrate their understandings of the target language and culture. A crucial step in effectively bringing together the child and the target language and culture was creating tangible products representative of the daily lesson.

There is something that I would like to include the next time that I provide instruction for this course; however, it is not necessarily a method or an approach, but more so a way in which I could better carry out the approaches and activities of the lessons. I would like to include the assistance of one or two of my upper level high school French students, ideally one boy and one girl. I feel that this would be a beneficial addition to the course for several reasons. First, as mentioned earlier in my

context description, my school community is very small in size and interactions between the younger and older students in the building are common. I feel that the inclusion of one or two of my French students would assist in achieving the program goal of motivating the students for future language study. Second, an opportunity would be available to include more language modeling for the elementary aged children. It would also be beneficial to see me interact with an actual person and not just a puppet for the purposes of instruction. Lastly, more help would be available to facilitate instructions, work with anyone needing one on one attention or any kind of added support.

In conclusion, this materials development project has allowed me the opportunity to create and implement a meaningful FLEX curriculum. This project has had a significant impact on my professional life, by opening doors to work with new students of a much younger age group. Their energy and motivation has provided me with the desire to continue advocating for the implementation of such programs in our area schools. It was exciting to see the students connect with the language and culture so naturally and effortlessly. I know that my involvement in this project has allowed me to do what I had set forth to do when beginning the project: bring awareness to my school community. As a result, Franco-Fun and I will be part of the spring enrichment programming.

## Appendix 1

### Multiple Intelligences Web

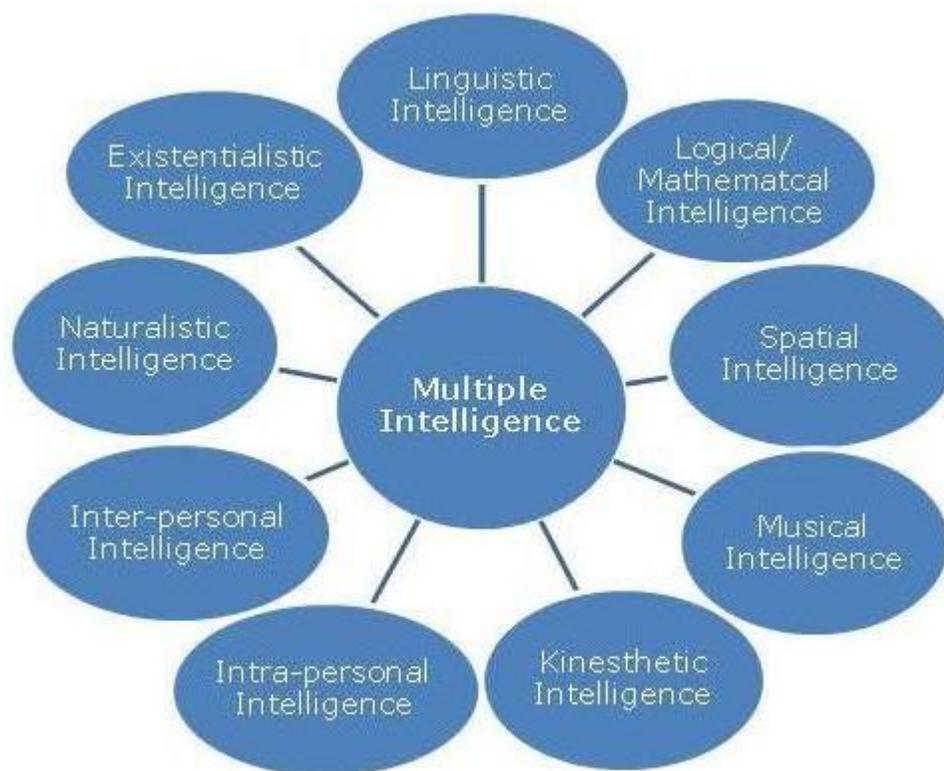


Figure 1. Multiple Intelligences Web. Adapted from *Multiple Intelligences*, by Howard Gardner. Copyright 1993 by Howard Gardner. Reprinted by permission of Basic Books, a member of Perseus Books, L.L.C.

## Appendix 2

### Basic Principles of Natural Approach (Tracy Terrell)

#### Student stage 1: Comprehension (pre-production)

- a. TPR
- b. Description of pictures and persons  
Information is associated with class members  
Student respond with names

#### Student stage 2: Early speech production

- a. Yes-no questions
- b. Either-or questions
- c. Single/two word answers
- d. Open-ended sentences
- e. Open dialogues
- f. Interviews

#### Student stage 3: Speech emerges

- a. Games and recreational activities
- b. Content activities
- c. Humanistic-affective activities
- d. Information-problem-solving activities

Table 1. Basic Principles of Natural Approach (Tracy Terrell). As cited by Curtain and Dahlberg, p. 43.

## Appendix 3

### Suggested Template for the Big Book Creation in Lesson One

Cover – Moi.

Page One – The text should say, *Bonjour. Je m'appelle name of boy*. You should draw a picture of a boy that is tall and has brown hair.

Page Two – The text should say, *Bonjour. Je m'appelle name of girl*. You should draw a picture of a girl that is short and has blonde hair.

Page Three – The text should say, *Je suis un garçon*. You should draw a picture of the boy from page one.

Page Four – The text should say, *Je suis une fille*. You should draw a picture of the girl from page two.

Page Five – The text should say, *Je suis américain. Je ne suis pas français*. You should draw a picture of the boy from page one with an American flag in his hand and a picture of the French flag in a with the forbidden symbol around it.

Page Six – The text should say, *Je suis américaine. Je ne suis pas française.*, You should draw a picture of the girl from page two with an American flag in his hand and a picture of the French flag in a with the forbidden symbol around it.

Page Seven – The text should say, *Je suis brun et grand. Mon amie name of girl n'est pas brune ou grande*. You should draw a picture of the children from pages one and two standing next to one another.

Page Eight – The text should say, *Je suis blonde et petite. Mon ami name of boy n'est pas blond ou petit*. You should draw a picture of the children from pages one and two standing next to one another.

Page Nine – The text should say, *Au revoir*. You should draw a picture of the children waving goodbye.

## Appendix 4

Suggested words for Flashcards to be made and used in Conjunction with Big Book from Lesson One

### French Flashcards

*Bonjour*  
*Je m'appelle*  
*Je suis*  
*Je ne suis pas*  
*un garçon*  
*une fille*  
*américain(e)*  
*français(e)*  
*brun(e)*  
*blond(e)*  
*petit(e)*  
*grand(e)*  
*Au revoir*

### English Flashcards

Hello  
My name is  
I am  
I am not  
a boy  
a girl  
American  
French  
brunette  
blonde  
short  
tall  
Goodbye

## Appendix 5

### Suggested activities for the Lesson One At Home Follow-Up Activities

1. Greet everyone in your home each morning with, *Bonjour*.
2. Create a mini-dialog in French with two of your stuffed animals.
  - Have the animals greet each other
  - Have the animals ask each other their names
  - Have the animals say goodbye to each other
3. Use the flashcards to play a memory matching game.
4. Read your *Moi* book aloud to your family and friends.

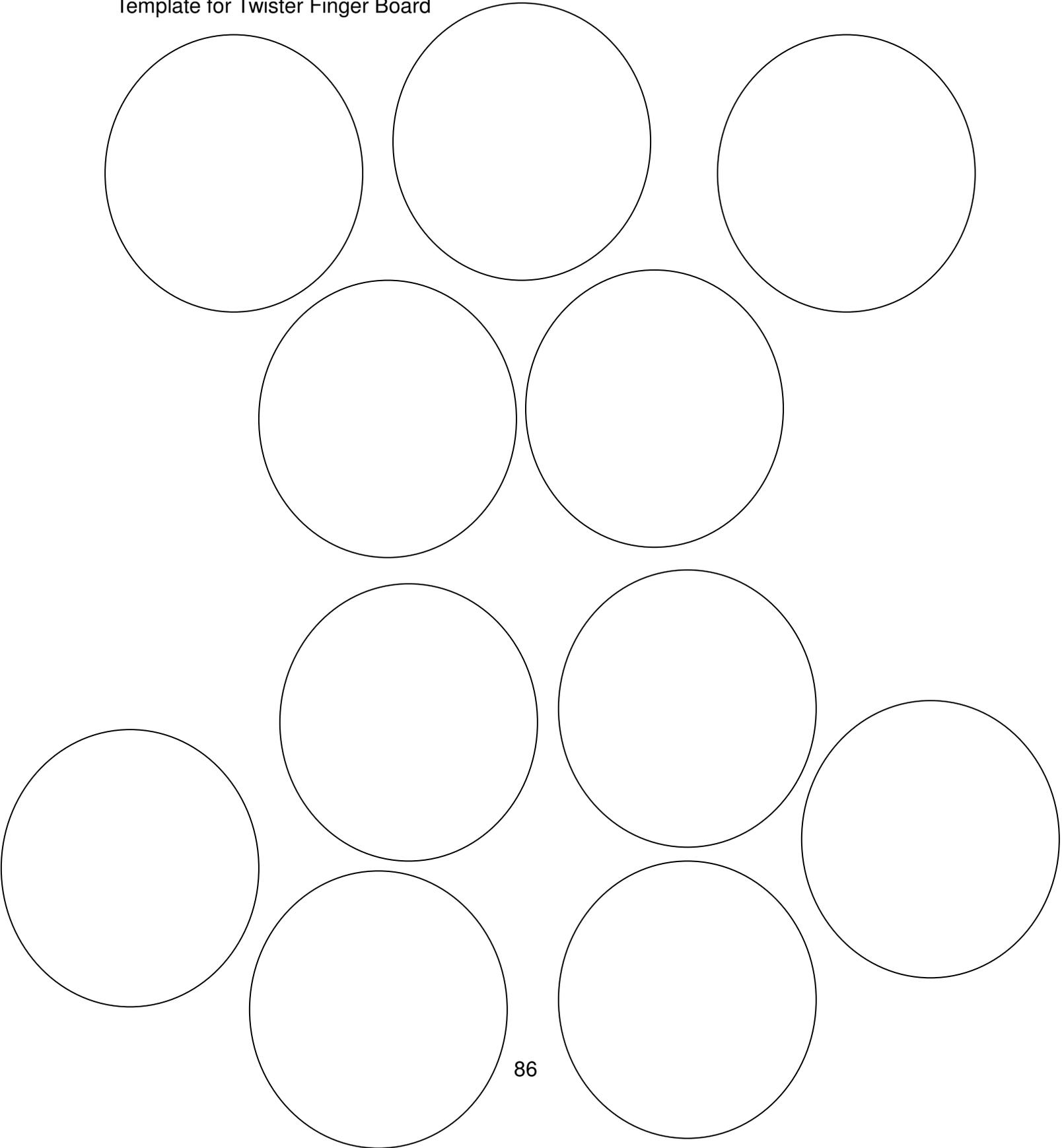
## Appendix 6

### Suggested activities for the Lesson Two At Home Follow-Up Activities

1. Take sidewalk chalk and create a hopscotch design outside. Count aloud using French numbers as you hop through the board.
2. Find out some interesting facts about your Parisian monument.
3. Color your coloring page of your monument for class next week.
4. Practice saying your telephone number in French.
5. Have a family member quiz you using your flashcards.

Appendix 7

Template for Twister Finger Board



## Appendix 8

### Suggested activities for the Lesson Three At Home Follow-Up Activities

1. Name of the colors of your clothes each morning while you are getting dressed.
2. Sing the color song for your family.
3. Have a family member quiz you using your flashcards.
4. Play a game of memory with your color flashcards. Increase the difficulty of the memory game by adding your number flashcards!

## Appendix 9

### Suggested activities for the Lesson Four At Home Follow-Up Activities

1. Open your yummy bag of candy. Count out the pieces of candy in French. Name the color of each candy in French. Name the body part that each candy is shaped like in French. Now enjoy the delicious treat! Bon Appetit!

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