

Instructor's Guide

The *Entre amis* Program

The *Entre amis* Instructor's Guide is intended to help instructors and teaching assistants make the best possible use of the *Entre amis* program. It is broken into four sections. In Part A, we explain the teaching approach. Part B offers special instructions for teaching assistants. In Part C, we outline how the syllabus may be organized, based on the time available in different college programs. In the last section, Part D, we make detailed suggestions for using the program most effectively. This is in addition to the many suggestions in the annotations found in the margins of the instructor's edition of the textbook.

Note on terminology: The names of the ancillaries that accompany *Entre amis*, Sixth Edition, conform to the standard nomenclature used in the current world-language textbooks published by Cengage Learning. For three of these ancillaries, marginal annotations in the textbook also reflect more common names and therefore the following lexicon is provided.

In-Text Audio CDs = Student Audio CDs

Student Activities Manual (SAM) = *Cahier d'activités*

SAM Audio CDs = Lab Audio Program

Part A: An Interactive Approach

Entre amis involves students in meaningful interaction from the start. Each chapter is divided into communicative functions. Although these functions are the organizing principle within a chapter, the grammatical elements are in sequence throughout the text, from the most accessible to the more challenging. Likewise, the chapters contain a manageable amount of vocabulary in contexts that facilitate early personalization through appealing activities. This vocabulary is then consistently recycled throughout the text.

A number of techniques are valuable in developing students' ability to communicate in oral and written form in the target language. These include student interaction with the instructor, with other students, and with the text. In *Entre amis*, the presentation materials are found in **Prise de contact**,

Conversations, and in the introductory dialogues to the **Buts communicatifs** (all of which are recorded in the In-Text Audio CDs). These sections were written to help instructors model the expressions for their students. (See “The Instructor as Model, Facilitator, and Judge” in the Instructor’s Annotated Edition) Contextualized activities were prepared to engage students in interaction among themselves or with the instructor and to lead language learners from knowing to performing. Finally, readings accompanied by pre- and post-reading activities were selected to build students’ comprehension by requiring them to interact with what they are reading.

Paired Activities

A. Benefits of partner work

1. The interactive nature of partner work reflects the natural process of “negotiating meaning.” Teacher-to-student exchanges tend to evolve into one-way interrogations. Student-to-student conversations, in contrast, tend to exhibit congeniality, turn-taking, risk-taking, and other components of natural interaction.
2. The private and nonthreatening atmosphere characteristic of student-to-student exchanges lowers affective filters and weakens the destructive forces of inhibition and high anxiety. Students experience success with a partner before they are asked to perform in front of the entire class.
3. Partner work provides increased opportunities for students to *routinize* speaking the language and to bridge the transition from *knowing* to *performing*.
4. With increased partner work, students become mindful architects of their own learning. They develop a greater sense of responsibility and accountability. The teacher acts as monitor, diagnostician, consultant, resource person, and helper. At times, the teacher joins in and participates.

B. General principles for paired activities

1. The best paired activities will be short and to the point. It is far better to provide many opportunities for student-to-student interaction that are short (two to four minutes) than to have only occasional lengthy attempts at communication. Instructors will want to change the seating order on a regular basis, e.g., after every test, to provide variety in the partners with whom each student communicates.
2. The directions to the activity should be as clear as possible. Before beginning the paired interaction, students should be familiar with the expressions they will need. Since the goal of working in pairs is to give communicative *practice*, it is highly recommended that the instructor and/or one or two students demonstrate the task prior to starting the pair work. Students should be reminded that there is often more than one way to elicit information and that the answers will almost always differ, since they normally require some personal information.
3. During these short interactions, the instructor’s primary role is that of facilitator, not of grammarian. Correct only if communication breaks down, and listen to and help students when necessary to keep them speaking in French. Note repeated errors for follow-up later. If there is an odd number of students, have one group of three (rather than pairing one student with the instructor) in order to keep the instructor free to respond to student requests for help.
4. Follow up paired activities with clarifications and explanations as needed, and include time for student questions. Books should generally be closed during follow-up to ensure that students

remember some of the exercise material. As soon as the instructor-led follow-up is working smoothly, a student could take the instructor's place.

C. Examples of paired activities

1. Specific exercises that develop the speaking skill include **À vous**, **Entre amis**, and exercises in which students create sentences from columns of words. Students want to be able to speak the language, and it is vital that they have the opportunity to interact frequently with others, communicating something that they are interested in. By far the most efficient group setting is the use of paired activities. One study has shown that these activities represent the best balance between amount of student speech and time spent on task. It was found that students really spoke the target language when instructors carefully prepared and "primed" short paired interaction.¹

	<p>❑ <i>Example: Mes connaissances</i> (textbook page 42) The following suggestions apply to all exercises in which students create sentences out of columns of words:</p> <ol style="list-style-type: none"> a. Read the model out loud. b. Give another example yourself; explain only if necessary. c. Ask for two examples from students. d. Pair the students; tell them to create as many sentences as they can; help those groups that are stuck; correct as necessary. e. Stop them after two or three minutes. Ask if they have questions. f. Tell them to continue with their partner; encourage those who finish early to try to think of examples without looking at the text. g. After one or two more minutes, stop them; have them close the books and stand. h. Do a stand-up drill. (See D. Follow-up activities, below.)
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2. Each chapter of the text contains a number of guided situations, found at the end of each **Coup d'envoi** and **But communicatif**, called **Entre amis**, that students complete with a partner. As the situation cards used in the ACTFL/ETS oral proficiency interview,² these interactions consist of a list of related directions in English. After the instructor has modeled the situation, students complete it with one or more partners. We recommend that these situations also be used as part of a test of students' speaking ability. (See oral testing suggestions at the beginning of the Test and Quiz Bank.)

	<p>❑ <i>Example: Entre amis</i> (textbook page 34)</p> <p style="text-align: center;">À une soirée</p> <p>Before pairing students, brainstorm with the class to elicit as many acceptable ways of expressing the meaning as possible. For example, when asking for a name, students should be able to say both Comment vous appelez-vous? and Je m'appelle X. Et vous? You could also role-play the interaction with one student.</p> <p style="text-align: center;"><i>[Version 1: students remain seated and work with one partner]</i></p> <ol style="list-style-type: none"> a. Tell students to work in pairs and to practice the interaction as many times as possible until you stop them. (See B. General principles for paired activities, above.)
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¹ Anne G. Nerenz and Constance K. Knop, "The Effect of Group Size on Students' Opportunity to Learn in the Second Language Classroom," in *ESL and the Foreign Language Teacher*, ed. Alan Garfinkel (Skokie, IL: The National Textbook Co., 1982).

² Recent Adaptations of the Oral Proficiency Interview: See Alice Omaggio Hadley, *Teaching Language in Context*, 3rd ed. (Boston: Heinle & Heinle, 2001), pp. 438–440.

	<p>b. After one or two minutes, stop students. Provide any fine tuning (grammatical, phonetic, lexical) you deem necessary and respond briefly to questions students may have.</p> <p>c. Choose one pair of students to perform the interaction, books closed. (See D. Follow-up activities, below.)</p> <p><i>[Version 2: students stand and move about the class]</i></p> <p>a. Tell students to stand, with their books open, and to move about the class, practicing the interaction with as many classmates as possible in the time you will allow.</p> <p>b. After three or four minutes, stop them and tell them to be seated.</p> <p>c. Choose two students from different parts of the room to perform the interaction, books closed. (See D. Follow-up activities, below.)</p>
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D. Follow-up activities

Many of the paired activities in *Entre amis* lend themselves to closed-book follow-ups that increase fluency and decrease dependency on the printed page. Students' enthusiasm and motivation will increase if they are challenged to use what they have just practiced and to do so without looking at the text. A brief follow-up activity, coming immediately after paired interaction, will be both a necessary check and an incentive to practice well during the paired interaction. Knowing that some of them will have to perform in front of the class will help to keep students focused during the activity.

- After **À vous** activities, have students interview their instructor and/or one of their fellow students. They can be told to listen well to the answers and then asked to recapitulate the information they receive.
- After **Entre amis** activities, have two students from different parts of the class role-play the situation they have just practiced. You can pretend to be holding a camera and turn an invisible crank to show that you are "filming" the interaction. Students recognize this signal to begin the role-play.
- After an exercise in which students work with a partner to create sentences based on a model, they are ready for a stand-up drill. Students are told: **Fermez vos livres! Levez-vous!**, and that they should raise their hand to give another example. When a student's example is accepted, s/he may sit down. This drill is a challenge to see how quickly the whole class can be seated. It also provides an opportunity to give rapid, individual feedback and to see how well students have learned the material. It is vital that the instructor not call on students to answer but ask them to raise their hands to volunteer an example.
- After pair exercises that emphasize a particular grammatical point, students are ready for a chain drill. The instructor asks the first question (or gives the first sentence). The student chosen to respond answers the instructor, then asks a second question (or gives the second sentence), and, finally, chooses another student, etc. Rather than having a true chain, following a prescribed order (e.g., always asking the next person in a row), it is often advisable to encourage students to address their questions to others not seated near them, to ensure that everyone can hear the interaction. This also makes it possible to avoid being able to predict who is going to answer the next question.

Integrating Language and Culture

One of the greatest strengths of *Entre amis* is the treatment of culture. Language and culture are interwoven in every chapter of the textbook. Culture is not used as a filler but is an integral part of what

students learn, helping to develop their strategic competence and sociolinguistic accuracy. Students are guided toward a functional ability to share information in cross-cultural interactions.

At the same time, *Entre amis* is learner-centered. The functions and the exercises enable students to share information about their own lives. The focus is on the learner's needs: describing personal tastes, family members, possessions, etc.

- Cultural information given in the **Zoom sur ...** section is integrated in the presentation material and the activities in the chapter. For example, in **chapitre 2. Qu'est-ce que vous aimez?** students are told how French people respond to compliments (page 32). They have just seen a concrete example of this in the **Conversation** (page 31). It is brought up again in **But communicatif 2, Giving and Responding to Compliments** (page 39). Students are given the opportunity to practice this response and make it routine by paying each other compliments and responding to them in French.
- *Entre amis* has been praised³ for its use of gestures. It has been proven that, when students learn culturally appropriate gestures along with corresponding French expressions, they remember more of the expressions.⁴ Twenty-eight gestures are included in *Entre amis*, Sixth Edition. In each case, the role of the gesture is to facilitate the presentation and retention of vocabulary. Each serves as visual support to one or more of the expressions that students learn and use. Gestures are never fillers; they are always integrated into a context.
- **Réalités culturelles** information expands and enriches students' growing cultural knowledge. These concise notes provide context for aspects of French culture related to chapter content. Found in each chapter of *Entre amis*, there are twenty-eight **Réalités culturelles** in all. Beginning with Chapter 6, these are in French. Each note has a corresponding entry through the **Réalités culturelles** Web Links on the *Entre amis* Student Companion Web Site through which students can research the topics covered. This makes them ideal for extra-credit assignments.

Introducing Culture in *Entre amis*

When introducing the **Zoom sur ...** section located right after the **Conversation/Email** in the first part of each chapter, we suggest that instructors:

1. elicit educated guesses from students to questions in the cultural literacy quizzes
2. have students repeat any French expressions listed in this section
3. then assign **Zoom sur ...** for study at home (remind students that chapter tests include a question dealing with cultural implications)

This will help to free more time for interactive activities in the classroom.

Listening and Speaking

Students learn to understand spoken French by being given frequent and meaningful opportunities to hear it spoken in a natural and meaningful context. With *Entre amis*, Sixth Edition, students hear oral presentations by the instructor and/or in the In-Text Audio CDs. These oral presentations include the

³ Antes, Theresa A. "Kinesics: The Value of Gesture in Language and in the Language Classroom." *Foreign Language Annals* 29 (1996), pp. 439–448.

⁴ Allen, Linda Q. "The effects of emblematic gestures on the development and access of mental representation of French expressions." *Modern Language Journal* 79 (1995), pp. 521–529.

Prise de contact and **Conversation** sections at the beginning of each chapter and the introductions to each of the functions (**Buts communicatifs**). The In-Text Audio CDs, packaged with the text, include all of the oral sections of the chapter and gives students the opportunity to listen to them as often as they need. In addition, the SAM Audio CDs have many activities to sharpen the skill of listening comprehension and to allow students to check their own progress.

We recommend an approach that allows students to become partners in the development of their own listening comprehension. Instructors present material in a context, and students are immediately asked to recall what has been presented. Through the establishment of a clear context and the use of gestures, pictures, and/or props, students are guided toward comprehension of material slightly above their level of production.

Both the **Prise de contact** and **Buts communicatifs** sections begin with short, contextualized exchanges that encourage student participation in a relaxed atmosphere. Hints for the presentation of each of these sections are given in Part D. Teaching Suggestions at the end of this Instructor's Guide.

	<p>❑ Example: Quelque chose à boire? (page 30)</p> <p>Students' books are closed. Useful props would be a wine glass, a coffee cup, and a soft-drink glass. Teach through modeling and student repetition.</p> <ol style="list-style-type: none"> 1. Offer Un verre de vin? Une tasse de café? Un verre de coca?, using the props to help get the meaning across. 2. Then model the answer: Je veux bien and Merci or Non, merci (with the gesture for Non). 3. (<i>books closed</i>) Inform students that you are doing a survey of their preferences. Tell them to simply answer Oui or Non. Then ask the first question on text page 30, using the props (a coffee cup, a wine glass, etc.) to help get the meaning across. 4. Model the sentences J'aime le coca, etc. several times. Ask students if they can remember any of the sentences you modeled. 5. (<i>books open</i>) Practice the material already presented. Then have students ask you Est-ce que vous aimez le ...? Answer each question factually in a complete sentence (Oui, j'aime le ...; Non, je n'aime pas le ...). Ask students the same questions, telling them to answer factually. Suggestion: recapitulate students' answers, e.g., Mary et Bob aiment le café. Anne et Joe n'aiment pas le café. 6. Teach the remaining expressions on page 30 (Voulez-vous boire quelque chose?, etc.) through modeling and repetition. 7. Pair students to practice the Et vous? (model/ repeat/ pair/ follow up by interviewing individuals).
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The **Conversations** incorporate some of the information previously presented. Students do not need to memorize them, but we recommend that these interchanges be used to develop both comprehension and production skills.

Tell the students that you are going to speak French for two or three minutes, and encourage them to listen carefully to see if they can grasp some of the meaning. Add that once you have finished, you will ask if there are any words they can recall. Then, reading the **Conversation**, use gestures, stick figures, props, etc., to assist your presentation. The material will be somewhat above the students' level, but the inclusion of words previously learned will help to make some of it recognizable. Then present the **Conversation** again as dramatically as possible.

When you have finished, ask students if they can remember any of the words they heard in French. They will probably say the words imperfectly. Write the words they are able even partially to recall on the board. When students can't remember any more, ask if they can guess the meaning of the words on the board. Explain in English the meaning of the words they can't guess.

Then have students open their books, present the **Conversation** again, and have them repeat it (chorally, individually). The **Jouez ces rôles** exercise that follows the **Conversation** requires students to practice in pairs what has been presented.

	<p>❑ Example: Une soirée à Toulouse (page 31)</p> <p>Students' books are closed. The expressions introduced in the Prise de contact (page 30), props (e.g., a wine glass), and the gestures for Non, merci and À votre santé (page 31) will all facilitate the instructor's presentation of the Conversation. This initial oral input is an exercise in listening comprehension. Several expressions introduced in Chapitre 1 are recycled in the Conversation to help students understand the text.</p> <p>During your presentation, dramatize the Mais, c'est vrai! correction, and raise a wine glass (real or imaginary) when saying À votre santé. Afterward, write on the board only those words students are able to recall. Then define those words in English.</p>
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Reading and Writing

Each chapter in *Entre amis* contains at least one reading selection (**Lecture**). In this edition, all of these passages are authentic materials, chosen from French-language newspapers, magazines, official documents, schedules, poetry, or excerpts from literary works. The poetry can also be heard on the In-text Audio CDs that accompany the textbook.

Reading is treated as a process. To ensure meaningful comprehension and the development of students' reading skills, the **Lectures** include pre-reading and post-reading activities. Students are trained to use cognates, context, and their own experience to comprehend material that is above their level of production.

	<p>❑ Example: Profils d'un réseau social (page 26)</p> <p>Brainstorm with the class to complete Exercice A. Le contexte (page 25) and Exercice B. Trouvez les mots apparentés (page 25). Then give students three minutes to read the profiles (page 26). Tell them to read them again if they finish before time is up.</p> <p>Put students in pairs for Exercice C. Les profils (page 26); stop them and check their answers. Ask them why they chose the answers they did. They will most likely explain that they used cognates, words they already knew, and guesses based on their experience.</p> <p>Do not have students read the profiles out loud or translate whole sentences.</p> <p>Do Exercice D. Dans ces contextes (page 26) as an individual activity. Give students time to prepare, and then call on volunteers for the answers.</p>
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With respect to writing, each chapter of *Entre amis* includes a **Rédaction** section with pre-, during, and post-writing activities. This writing process is reinforced with the **Rédaction** at the end of the corresponding chapter of the Workbook.

	<p>❑ Example: Rédaction (page 27)/ Rédaction (<i>Student Activities Manual</i>, Workbook, Exercice S)</p>
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After students have written the **Rédaction** activities as homework, they can be asked to read several of their descriptions during the warm-up the next day. This will allow instructors to ask questions and give feedback. Then the **Rédaction** in the *Student Activities Manual* can be assigned. See Day Ten, #3 of Teaching Suggestions (below) for an explanation of a "writers' workshop" approach.

Introducing Grammar in *Entre amis*

When introducing a grammar section in *Entre amis*, we suggest that instructors:

1. explain briefly the principle involved
2. invite students to repeat the model sentences
3. give students 1 to 2 minutes to study these sentences in silence
4. with books closed, ask students to try to recall the model sentences and/or give them the English version to translate
5. have a student briefly explain, in his or her own words, how this specific grammar principle works (students are often helped by hearing a fellow student restate the grammar explanation)
6. assign the grammar section for study at home. Remind students that the *Entre amis* web site includes practice for every **Coup d'envoi** and **But communicatif** in the text.

Spiraling Grammar and Vocabulary

Grammar and vocabulary are introduced as needed. Rather than presenting a concept all at once, grammatical explanations and vocabulary build on previously learned material and are recycled throughout the text.

Here are some examples:

1. *Adjective agreement.* For most French adjectives, the masculine oral form is derived by dropping the pronounced final consonant of the feminine. This is why feminine forms are presented first in *Entre amis*. This habit is introduced in the **chapitre préliminaire** with several masculine and feminine names and is reinforced in **chapitre 1 (L'accord des adjectifs)** and **chapitre 4 (Quelques groupes d'adjectifs, les adjectifs de couleur, la place de l'adjectif)**. Adjective agreement is reinforced several times, e.g., in **chapitre 8** (Expressing an opinion).
2. *The preposition à plus le, la, l', les.* This is introduced for recognition in the **chapitre préliminaire: Allez à la porte; allez au tableau.** It is presented in **chapitre 5** with the verb **aller** and the names of places. It is reinforced in **chapitre 8** with the ingredients for sandwiches, pizza toppings, ice cream flavors, etc.
3. *The imparfait/passé composé.* The passé composé is taught in **chapitre 6 (avoir)** and **chapitre 7 (être)**; it is contrasted with the imparfait in **chapitre 11**. This contrast is reinforced in **chapitre 15**.