

This 65-page booklet may be purchased for \$2.00, including shipping anywhere in the U.S. Fax purchase orders to (435) 654-4429 or send to 975 E. Main Canyon Rd., Wallsburg, UT 84082. Payment may be made by check or money order to the above address or through PayPal (Click on it) one of the most secure, convenient e-commerce ways to pay.

PLANNING A
FOREIGN
LANGUAGE
FESTIVAL

Text and Illustrations by Wendell H. Hall



INTRODUCTION

Foreign language festivals are joining science fairs, music fests, forensic tournaments and athletic contests as widely held, enthusiastically supported activities in our schools. Now that responsible people in large numbers have awakened to the need for increased study of foreign languages and increased proficiency in foreign language skills, a number of new developments are revolutionizing language learning. Improved instructional materials are being developed based on new developments in applied linguistics and recent research in second language acquisition.

Greater efforts are being made to provide outstanding instruction, with emphasis on the acquisition of real proficiency. Language laboratories and computer-assisted instruction are creating new opportunities for effective aural-oral drill, often with accompanying visual cues). Teachers are experiencing a new pride of accomplishment as students excel and greater public interest is directed to their work. In this favorable atmosphere foreign language festivals flourish.

They are becoming an indispensable part of successful foreign language programs. Held at each school, as district activities, or as college or university-sponsored events, they provide incentives to excel, set high standards of performance, create unrivaled opportunities for recognition and reward and spark wide public interest. When scheduled during National Foreign Language Week, with parents, prominent citizens and the media invited, the resulting favorable publicity for foreign language study is unequalled.

The uninitiated are often quite surprised to witness how keen the competition is among students, classes, and schools as they vie for honors in recognition of their skills. The suspense awaiting the announcement of award winners and the uninhibited applause—i.e., shrieks, squeals, screams—attending the presentation of a blue ribbon in "Aural Comprehension - French," for example, could have been witnessed with bemused disbelief a few years ago. Now a young high school foreign language teacher jokingly puts himself in a class with athletic coaches—good "principal material," no less. Such fantasies and excesses aside, it truly is gratifying and reassuring to see young people sincerely accord esteem and admiration to those of their number who excel at skills of inestimable worth to themselves and their country. A recent article in a news magazine honored a dozen of the top graduates of U. S. colleges, including several with exceptional achievements in foreign language learning. A letter to the editor published the following week read more or less as follows:

I was very much impressed by your article "Top of the Heap." I was particularly elated by the accomplishments of the student who learned Latin, Greek, French and some Chinese on his own. At my age of 15, I find it very impressive, for I am going into my second year of Latin and first year of Spanish, and I realize how hard an accomplishment like that is. I hope

that I can gain that much knowledge myself and appear in an article such as this.

This kind of achievement and recognition encourages students to continue on in more advanced courses. Some of them then become foreign language majors possessed of an enthusiasm that's contagious. Stimulated to gain real proficiency, its own best reward, their success makes the finest possible impression on others.

The competitive spirit that leads to the constant breaking of established records in sports may be optimistically and judiciously applied, let us say, to the learning of Spanish or any other language, providing a much needed stimulus to students who too often fail to even approach their potential capabilities. Superior students receiving A's may be coasting for lack of an impelling challenge. A field of action beyond the immediate class, the thrill of being pitted against the best in the school, the district, or a wider arena yet, the excitement of a quickening pace, the realization that nothing but one's very best will do, certainly revitalizes the learning situation. This the foreign language festival can do, and very well—for students who are something less than champions, too. There is definitely room for rivalry with the friend at one's own level—across the aisle or in another school. The challenge to continually excel oneself is there too.

Is the attainment of my goals as teacher of German 1 measured by 321 pages covered, forty-two tapes rewound? The performance of my students at a festival may make me re-examine my performance. Have they learned to listen and comprehend, to speak, to read and write, to know, to feel, and understand? A good part of a foreign language festival is a good test, and its contest materials follow the norms established by the foreign language teaching profession. My students know rules; they can conjugate, decline, translate, parse. At the festival they may be up against kids who can talk with Ivan, Giovanni, Jeanne and Juana. An infinity of factors makes comparing precarious, but if the contests are right, such competitions can spur teachers to achieve the objectives proposed by the American Council on the Teaching of Foreign Languages.

But a festival is more than a test alone, and the contest materials are no mid-term, either, for the occasion calls for sparkle, variety, imagination, fun and humor. When not competing, students may take in a foreign language film or travelogue, play bingo or "rhythm" in a foreign language, try out the host institution's language lab, join in singing "Chevaliers de la table ronde," dance La Raspa or watch a group in Bavarian costume do a Schuhplattler, listen to live or recorded foreign language music, riddles, anecdotes, stories, have a taco, pizza, crêpe susette, etc., examine displays of foreign articles, costumes, books, the Bible in many languages, take notes from an exhibit on the numerous specializations within the field of linguistics and occupational opportunities involving a knowledge of languages, attend a foreign language play, and—at award assembly—the hall decked out in the

flags of many lands, reach the climax of an unforgettable, interest-packed day as recipient of a ribbon or certificate, a book—perhaps even a scholarship or a trip abroad—in recognition of outstanding achievement. No forensic tourney, music fest, spelling bee, typing or shorthand contest can compare with a foreign language festival for color, variety, interest, and excitement. This activity should be promoted as vigorously as any other, and teachers should assert themselves to see that funds are budgeted on a fair basis where competing interests over the years have had more than a lion's share.

A foreign language festival need not be elaborate to be memorable, but a great one requires proper planning and work. Ask what one can do for you, ask what you can do! Besides the usual recompenses, there are other special rewards—one particularly fine. College professors, regrettably, rarely have much contact with their colleagues in high schools. The same situation, just as regrettable, is often true from high school to junior high, from there to elementary and from one local school to another. Coordination of foreign language programs is still frequently managed by default. Local associations of foreign language teachers exist; splendid sets of bylaws and aims are on paper. But what activities unite the members—active and inactive (dues-paying and delinquent)—outside the classroom? Planning a festival together, teachers share information on materials, methods, curricula, enrollments, etc. Ideas are exchanged, hopes expressed, frustrations compared. Group participation makes possible a project beyond the ordinary, yet individual assignments may be light enough to delight and none need be onerous. Getting together for a lecture or demonstration edifies; working together for a successful activity constructs. What better activity than a foreign language festival?

As an indication of what can be done, the “blueprints” that follow present multiple possibilities and allow for variations, absorbing light blue or deep red pencilings O.K. They may only suggest your special festival, but provide a starting point for discussion, modification, innovation, and improvement and constitute a good check against oversights and deficiencies that can disappoint high expectations and mar fine days.

BLUEPRINT

FOR

ACTION

1. ACT NOW

This you can't wait to initiate! If you delay, you will be too late. There are other eager ones. So start today. Have the honor yourself, teacher, chairman, supervisor, foreign language association president, parent, patron, administrator. See to it that this year's students do not miss a memorable experience. Many arrangements and preparations will be necessary. Your enthusiastic promotion will get plans under way in time.

Whatever indeterminate forward or side steps must be taken—leading as the case may be, to the principal, the dean, a memo, a meeting—a first step is to study carefully the items that follow (which undoubtedly will be worked over and discussed by a number of people and call for a number of decisions before a festival is held) and prepare a tentative outline to have something concrete to talk to and work from. Then, after the idea of a festival has been accepted and approval of plans and permission to proceed received, prompt steps should be taken to engage participating teachers in various phases of the preparations, taking care that all are adequately informed as things progress, to assure acceptance of arrangements and to reach into classrooms, pointing students in their anticipations and endeavors to the coming day of achievement and enjoyment of foreign language skills.

2. ADJUST SCOPE

A quick focus to find the range of your possibilities and view the shape of your festival in broad outline is in order first. Finer adjustments can be made only later. The size of an institution, its facilities, the number of foreign language teachers and others competent to help, the funds available, are decisive factors in determining the scope of a festival and whether other schools are to be invited—perhaps after a series of eliminations or a semi-final event.

The more ambitious type of program suggested may be held very successfully (and with minimal effort) when limited to just one level—senior high school, for example. But there is much to be gained by making room for all levels of instruction, and this possibility deserves serious consideration. Though competing in separate contests, students from high school, junior high, and elementary may felicitously be brought together for the other activities of a day, giving a feeling of importance to all, small and large, and providing fine publicity (with exceptionally appealing photos) for an over-all program of foreign language study.

FIRST ANNUAL

FOREIGN LANGUAGE FESTIVAL

_____ STATE COLLEGE or _____ SCHOOL DISTRICT

Proposed theme: "TO SPEAK WITH FRIENDS"

Tentative date: March 17 or 18 (Friday or Saturday)

Time: 9:00 A. M. to 4:00 P. M., approximately (costume ball in the evening; foreign language plays other nights of week)

Participants: All foreign language teachers and students of the City and County School Districts.

Special guests: Mayor _____, Pres. _____, Dean _____, Supt. _____, Supt. _____, Pres. _____ of the Centro Civico Mexicano, consuls or other foreign dignitaries who may be able to attend.

Languages: French, German, Latin, Russian, Spanish

Levels:

Elementary—first and second years in Spanish, TV French

Junior high—first and second years in French, German, Spanish

Senior high—first and second years in French, German, Latin, Russian, Spanish;
third and fourth years in French, German, Spanish

Suggested contests:

- 1) Aural Comprehension (using language lab)
- 2) Grammar and Reading (multiple choice)
- 3) Conversation (primarily answering questions by judges; also responding to requests, greetings)
- 4) Poetry Recitation

Awards: Ribbons, certificates, books. In addition, the contests will be a primary basis for awarding three _ State College tuition scholarships for foreign language majors (recipients in this case must be high school seniors). To the top senior high school student of Spanish, an all-expense-paid tour of Mexico under the " _____ State College on Wheels" program.

Judges: Teachers, native speakers, volunteers proficient in foreign languages

Other activities:

Films (travelogues in English, easy foreign language films, films on language study and appreciation)

Games (bingo, etc.)

Group singing

Recordings (music, anecdotes, riddles, stories)

Displays (articles of apparel, crafts, books, toys, etc.)

(Separate activities for each language, under the direction of lively supervisors)

Lunch: for students (Union Building cafeteria), a variety of foreign dishes; for teachers, a special luncheon as guests of the College

Award assembly (open to the public, especially parents, 2:30 P. M.): variety numbers between presentation of awards in each of the languages.

Costume ball: (Could be outstanding activity attracting considerable publicity, with teachers, students, and guests in traditional costumes of the various language communities.)

Spanish play: Sin palabras, Tuesday, March 14, 8:00 P. M. (The German play might be given a repeat performance as part of the festival. The date of the French play will be May 4, as originally scheduled.)

Publicity: Posters in schools, pictures and articles in school and local newspapers, radio and TV announcements, etc.

Estimated cost:

Contest materials _____

Other materials _____

Awards _____

Film rentals Decorations, displays _____

Teachers' luncheon _____

Elementary groups ought to receive particular consideration in planning such a gathering, for FLES deserves every encouragement that can be given. Every language should have a place, too, and even though the number of students enrolled in such relatively neglected tongues as Italian, Portuguese, Russian, Hebrew, Arabic, Japanese, etc. may be small, they should have a featured place, the festival fostering—as well it may—their further, increased study.

3. DEFINE LEVELS

Related to a decision on the number of participants and their ages, is the problem of levels according to years of study in a language. Categories must be established so that students meet for competition on a fair basis. In acquiring second language skills, superior age, weight, and height, of course, represent no necessary advantage, but it is well to respect the levels separating college, high school, junior high and elementary students. The materials used and the rate and method of their presentation—related to the special interests and abilities of each group—tend to be quite different.

Classifying students is sometimes difficult (one has spent a summer in Mexico; another, in first-year high school French, has had a year of French in the eighth grade, etc.), but there is an obvious framework to which every case may be referred and adjusted:

Elementary

Level E 1: Students with one year of study or less;

Level E2: students with more than one but no more than two years of study;

Level E3: students with more than two but no more than three years of study;

Level ES: students from homes where the language is spoken or with significant residence abroad.

Junior High School

Level JH1: students with one year of study or less;

Level JH2: students Etc.

Senior High School

Level SH1: students with one year of study or less;

Level SH2: students Etc.

College

Level C1: students with one year of study or less;

Level C2: students Etc.

Where the number of advanced students is quite small, it may be practical to combine junior and senior high school groups. A similar adjustment may be indicated for the special groups represented by divisions JHS and SHS. Other changes in the above scheme may be advisable, according to local circumstances, but the guiding principle must be to group students for competition on as fair and acceptable a basis as possible.

4. SET UP CONTESTS

Contests must be challenging. They should reflect the goals established for each level of learning and should be comprehensive. Advanced students are ready for a full range of competitive events testing their skill in listening comprehension, oral production, reading and writing and their knowledge of significant items relating, in a broad sense, to the culture of the foreign countries, as well. The preparation of students at level E1, by contrast, readies them for a variety of contests testing aural-oral skills only.

If the number of contestants is large and the levels multiple, conducting the contests (and scoring them) can be greatly simplified if only one set of materials, of progressive difficulty, is prepared for each group. Thus, a single test in aural

comprehension may be administered to senior high school students at all levels, with winners achieving scores appropriate to the status of their studies. For some contests, in districts where no significant differences exist in their courses of study, junior and senior high school students could use the same materials, although competing as separate groups and, preferably, in separate rooms.

Some contests are very easy to handle; others require careful scheduling and the assistance of specially qualified people. Reading contests and aural comprehension tests (using live or recorded speakers) can be administered to large groups, require little supervision, and are quickly scored. For events involving speaking ability, competent judges must be provided to evaluate the performance of just one or two contestants at a time. The current commendable emphasis on oral-aural skills should be in definite evidence at festivals and a special effort may be necessary to find sufficient judges to take care of all entrants in such events.

With the above considerations in mind and making use of "Blueprints for Contests," select from a variety of possibilities what fits your situation best and set up a schedule of competitions. Work should begin immediately on contest materials prepared locally. This is a critically important task and a time-consuming one.

5. LINE UP AWARDS

The judicious distribution of awards is important. Pinning medals with Napoleonic liberality may keep contestants happy, diminish disappointments, and encourage some winners in their studies, but profligate rewards extended for even mediocre performance have no lustre, are not coveted, and diminish merit when it truly exists.

A good balance is not always easy to achieve, especially with one of the two systems commonly used in making awards. This is to provide scoring sheets with criteria for judging and numerical rating scales which show—when total points are added—whether performances are fair, average, good, excellent, or superior. Judges' decisions are made on the spot and blue, red, or green ribbons presented to contestants who rate superior, excellent, or good. This system has one advantage: there follows no protracted distribution of awards later on. Also, from the early moments of the festival colorful ribbons start on parade, exciting interest, admiration, envy, and disbelief, and provoking an informal popularity poll for judges. Suspense, keeping enthusiasm and excitement at a height, builds to

only momentary peaks and then subsides. In partly subjective, immediate, face-to-face judgments where face may easily be lost, the inevitable tendency is to leniency, and awards proliferate.

A preferred method is to establish first, second, and third prizes in each contest and at every level—plus a special award at each level to the student who wins in several events, demonstrating all-around ability in the language. Winners, of course, cannot be determined until every contestant has competed. Suspense builds up and is sustained. The final event of the day, award assembly, becomes an exciting occasion. Though subjective judgments are unavoidably still operative, decisions are not known until later. Painful situations are avoided, pressures removed, sensitive impressions blurred. Plenty of awards are given, yet the lowest—third place—is a rating to be very proud of. At first appraisal, winners may appear to be few, but awards multiply as the number of languages, levels, and competitions are taken into account. At a festival attended by approximately 800 students, awards were given in the following number:

Awards by Contest, Language, and Division

	<u>French</u>				<u>German</u>				<u>Latin</u>		<u>Spanish</u>							
	JH1, 2		SH1, 2		JH1, 2		SH1, 2		SH1, 2		E1, 2		JH1, 2		SH1, 2		3, 4	
Aural	4	3	3	3	3	5	4	3			4	3	3	3	3	3	3	2
Oral	3	3	3	3	3	3	3	4			3	3	3	3	3	3	2	2
Reading	3	4	5	3	4	4	4	3	4	3			4	3	3	3	2	2
Poetry	3	3	3	3	3	3	3	3	3	3			3	3	3	3	2	2
Grand Prize	1	1		1	1	2	1	1	1	1	1	1	1		1	1	1	1

Total Awards Given

	<u>French</u>	<u>German</u>	<u>Latin</u>	<u>Spanish</u>
Grand Prize	3	5	2	7
First Place	17	18	4	25
Second Place	16	17	4	26
Third Place	19	20	5	28

Total number of awards in all languages (including ties): 216

Allowing for the fact that many top students placed first, second, or third in more than one event (and occasionally in more than one language), the number of students winning at least one award still works out at close to one in five.

Relatively few entrants registered for all events at their level (elementary students excepted), preferring instead to limit their participation to those for which they felt a special aptitude or readiness. As is known, especially under older methods of instruction, some outstanding readers of a language scarcely comprehend it spoken. Granting special awards and particular recognition to those who demonstrate all-around ability provides some incentive to achieve a better balance. In any case, where such a diversity of skills and talents is involved, there is a good chance for many to excel at something, and an encouraging number of contestants receive awards.

Certificates and ribbons are inexpensive but treasured mementos which can form the base of an awards presentation. In fairness to language study though, and in recognition of its newly accepted importance to individuals and to the nation, rewards of a class deemed fitting for athletes and debaters should also be proffered—with appreciations running more to books, scholarships, and travel than gleaming trophies, however. If school policy permits, business, civic organizations, and prominent citizens may be afforded the opportunity to sponsor awards reflecting honor to themselves for discriminating support of an important, academically-oriented activity.

6. OUTLINE ACTIVITIES

Though contests are a principal attraction at festivals, other activities are just as important. Games, movies, music, dances, plays, etc. are not scheduled merely to give students something to do between contests and keep them out of the halls, but to let them experience on a fuller scale than is often possible in the classroom the pure pleasure of communication in other tongues—a window to the life of cousins in foreign lands, ticket to enjoyment of their finest achievements, key to understanding. High sounding, perhaps, at level E 1 (at C4, too), but we believe in these things, prize and desire them for our own and other souls. A simple game, a lovely song, a first play in the foreign language, are introductions to greater things.

Refer to pages 28 and 53 for ideas and scheduling arrangements. Do not overlook visiting teachers and other guests. Try to provide something exceptional for them in the way of a lecture, demonstration, discussion, or luncheon.

7. FORMULATE THEME

Distill or instil the special character and quality of your festival in a theme. A certain accent or tone, a particular appeal, can be aptly expressed in an evocative or hortatory line or two. Keen, clever students, in a contest for the purpose, will come up with anything from the sharp to the outrageous to the profound, think through the values of language learning on their own, and give you a theme that breaks the cliché barrier. Some of the following samples dent it.

To Speak With Friends

Speak My Language (say poster boys and girls in foreign dress)

Breaking The Language Barrier

Tuning In On The World

Love That Language!

A New Language, New-Found Friends

In Language Study, A World Of Understanding

Overcoming Our Linguistic Isolation

By Bilingualism, By-By Provincialism

Another Language, A Doubled Heritage

In The Knowledge of Human Tongues, An Enlarged Humanity

8. ESTIMATE COST

Cost is a secondary matter. Financing is the problem. A festival can be a success on almost any budget, but the smaller the budget, the greater the contribution in time and effort. Basic costs may be itemized as follows:

Contest materials	_____
Other materials	_____
Awards	_____
Film rentals	_____
Decorations, displays	_____
Posters, signs	_____

Some items can often be covered by other budget appropriations (films, departmental plays, student dances) or obtained at no cost (performances by amateur folk singers, dancers).

Financing can be handled by a) including costs in the regular departmental budget, b) obtaining a special departmental appropriation, c) charging participants a registration fee, d) selling souvenirs, lunches, refreshments, e) enlisting sponsors.

A fee of approximately \$1.00 per participant should cover costs in most instances. In every city there are many groups for which such an activity, with its emphasis on international friendship and understanding, represents an ideal project and the Chamber of Commerce, the Junior Chamber, Rotary, Kiwanis, Lions, etc. might well be willing to assist, or even to sponsor the festival outright.

9. SET DATE, TIME, PLACE

Having sanguinely passed by item 8, set about selecting a tentative date in the spring of the year (when students are well along in their work) and start checking with all schools, organizations, and key persons concerned in order to avoid conflicts in scheduling. A more ideal time than National Foreign Language Week, in March, could scarcely be found.

Foreign language teachers whose students are often released from class through the incantation of "debate," "game," "field trip," "practice," "community service," "traveling program," etc. tire of those old chants, but, understandably, since they can't beat them, would like to join them and have "festival" become equally magic. Vigorous or reasonable in their requests for fair and equal treatment, teachers may be surprised to discover what a satisfactory day Saturday proves to be, even though some teachers and students may have to sacrifice a day's remunerative employment. Since staging a festival requires the use of many rooms, however, a day when the entire school plant is available is usually a necessity, so for that reason alone, Saturday is almost inevitably the only choice.

A starting time of 9:00 A. M. is usual for a festival. After the pre-registration of entrants is completed and the time requirement for each activity worked out, occasion may be found to alter the hour initially proposed. Procedures for precision scheduling of the day's events are presented under Scheduling, page 25.

10. EXTEND INVITATIONS

Having worked closely with teachers and administrators to reach this point, extend to them the invitations they have tacitly accepted. Include with teachers' invitations a form which, completed, will provide a working estimate of the number of entries in each competitive event and guide those responsible in securing the right number of contest materials, answer sheets, scoring stencils, name tags, pencils, lunches, judges, scorers, guides, rooms, tape recorders, record players, films, signs, posters, ribbons, certificates, books, tickets, scholarships. Parents and special guests may be invited to the award assembly and other special activities described on page 37.

BLUEPRINT

FOR

SUCCESS

1. ORGANIZATION

Commit the organization of the festival to committees. There is no better way to accomplish the work or to achieve the degree of involvement that itself is a measure of success. The simplest order of things is a Festival Committee composed of sub-committee heads under the direction of an over-all chairman.

The chair should have enthusiasm, drive, administrative skill, a certain prestige, to make the project move and coordinate its parts. She/He needs secretarial help. To provide the proper orientation, he/she should be progressive, abreast of recent developments, judicious in applying untried means to the realization of tried and tested values.

Sub-committee chairpersons, in addition to the qualities required for their particular assignment, need the ability to meet a deadline. Lead time is as hard to lengthen as a board. A good chairperson does not cut time short and completes assignments on schedule.

Committee assignments will vary according to the number of people available, but all or most of the following will have to be included, under one head or another.

a) Theme . Committee members—foreign language promoters all—combine qualities of enthusiasm, imagination and good judgment.

b) Publicity . This is a committee on which persons not directly involved in foreign language teaching may be invited to serve. Newspapers, radio and TV stations willingly give publicity, but if representatives from these media participate directly as committee members, the resulting coverage is likely to be exceptional.

c) Contests . Nelson Brook's "linguists"—professionals practicing the best in foreign language teaching—are needed here. Teachers representing each language, at every level of instruction to be included in the festival, should have a place on the committee.

d) Judges . For evaluating the performance of contestants entered in events involving oral production, teachers, native speakers, or others with special competence in the several languages are needed. This responsibility is of critical importance and committee members entrusted with selecting and supervising judges should themselves be selected with care.

e) Scoring . A committee charged with scoring tests, determining contest winners, tabulating results for comparative purposes and for use in modifying contest materials obviously must be chaired by a professional, though others may assist with the mechanical aspects of the work.

f) Awards . This committee invites participation by prominent citizens, representatives of service clubs and other groups able to assist materially in providing fitting awards. Through an initial contact of this kind, community leaders may become enthusiastic supporters of foreign language study.

g) Activities . Some activities will be general, others will be programmed for each language area, each of which should be represented. Dance, music, and drama departments could lend valuable cooperation and might be represented on the committee.

h) Assemblies . The award assembly and inaugural convocation constitute an important feature of the festival that may merit committee status apart from Activities. An experienced person is needed to organize programs in which the public face of the festival receives full exposure.

i) Lunch . Someone who can arrange for foreign fare or an illusion of foreign flavor, deal resolutely with cafeteria managers or caterers and solve logistic problems should chair this committee.

j) Displays . Any number of interesting, informative, and attractive displays are possible, and apart from FL groups (including FL clubs and the State FL association), such organizations as the Experiment in International Living, American Field Service, People to People, Sister City committees, etc. may be invited to participate, their local representatives assisting, perhaps, as committee members.

k) Decorations . This is primarily a correspondence committee which communicates with foreign consulates, travel bureaus, and the Girl Scouts (who often have flags of the United Nations).

l) Scheduling . Whether other assignments are completed well or not, nothing excites higher praise or greater indignation on the part of participants than how contests and activities run according to schedule. Assign your people with the computer-like minds to this job.

m) Room assignments . This task forms part of the scheduling committee's assignment or is done in close collaboration with same.

n) Registration. This function might well be combined with Scheduling also, the committee carrying its work to completion in the opening hours of the festival.

o) Information Center. Anything lost can be found here, and information can be provided on everything but contest answers. A very important job, handling any eventuality with hundreds or thousands of participants and visitors in attendance.

p) Finance. The festival chairman may not wish to head this committee himself, but it is likely that over his signature will be written requests for allotment of school, departmental, or other funds and for the requisitioning of supplies. Probably he will be the one to arbitrate committee competition for funds.

q) Materials. This committee has the important task of preparing, procuring, duplicating, or issuing such diverse items as name tags, award certificates and ribbons, contest materials, scoring stencils, scoring sheets, pencils, pins, signs, programs, etc.

r) _____

s) _____

This adds up to a lot of committees, and before going on to set up aa), bb), etc., take the psychologically salutary step of consolidating them under three or four. Any institution can unpretentiously staff that many.

Administrative Committee

Festival Chairman
Finances
Materials
Publicity (Theme)

Coordinating Committee

Registration
Scheduling and Room Assignments
Information Center

Contests Committee

- Contest Preparation
- Contest Administration
- Scoring
- Awards

Activities Committee

- Programs (printed schedules)
- Assemblies
- Lunch
- Displays, Decorations,
Demonstrations, Discussions

That looks better. Much more manageable. And under these headings even the largest of groups can have a few committees of one.

Committee assignments should be made with care and responsibilities should be clearly defined. Then the festival chairman may allow the committees considerable freedom of action with concomitant risks and rewards, minimizing the former and maximizing the latter through good communications.

Some centralization is necessary, of course, and for proper coordination and unambiguous direction, all publicity releases and correspondence should go out under the signature of the festival chairman or with his knowledge and approval.

2. PREPARATION

With organizing accomplished and responsibilities defined, bring your blueprint for action into definitive form and start working. Work efficiently, by the calendar, and you won't be working later against the clock.

A calendar should be prepared by each committee, with essential information from each appearing on a master calendar for use of the festival chairman. The first date marked is the day set for the festival. (Be sure to clear it with the State High School Activities Association or similar coordinating organizations.) Next, the lead time necessary to prepare each phase of the festival is estimated and starting and ending dates are marked. The minimum committee meetings deemed necessary are scheduled, at convenient hours and efficient intervals. All then recognize time its due, and when it is, the festival comes off like clockwork.

Some of the essential items to be calendared by each committee are listed below.

Festival Chairman

Meet with committees to set the date of the festival and reach decisions on:

The number of participants, the age levels and the languages to be included.

The number and type of competitive events to be scheduled, the number of divisions, and rules for eligibility.

The activities to be programmed.

Meet with the finance committee to review the above decisions in the light of budget limitations and consider and discuss possible modifications with the committees.

Mediate with institutional authorities the use of buildings, facilities, custodial services, etc.

Register the festival with the State High School Activities Association.

Send invitations to participating institutions.

Extend invitations to special guests: civic leaders, consuls (or other foreign representatives), educators, parents.

Communicate through correspondence with schools and other participants:

Procedures for registering; eligibility of participants, how selected (preliminary contests, class performance).

Advance information on contests, including sample test materials. (Explain that no undue interference with regular class programs is intended, but that for participants to compete effectively they must have some familiarity with the nature of contests and in some cases, e. g., poetry recitation, make special preparation.

Follow-up information on awards, special guests, displays, activities, etc.

Deadlines for registration of entrants.

Final information on the scheduling of contests and activities and on transportation, parking, lunch, location of the information center, etc.

After the festival is over, express appreciation to all participants for their cooperation.

Schedule post mortem meetings of all committees to study ways to improve the festival and to initiate plans for next year's event.

Finances

Meet with the festival chairman to determine the extent of resources available and explore the possibility of additional financing, if necessary

Set deadlines for submission of committee budget requests.

Prepare a budget.

Account for all receipts and expenditures.

Prepare a financial report after the festival is over.

Materials

Take inventory of institutional resources (duplicating equipment, supplies, etc.)

Announce deadlines for committee requests.

Prepare a schedule of priorities.

Place job orders.

Set deadlines for distribution

Collect and file reusable materials.

Publicity

Select a theme.

Prepare news releases (press, radio, TV, internet).

Arrange radio or TV interviews of participating teachers and students.

Publicize with posters (take advantage of the striking posters prepared for National Foreign Language Week).

Follow through with publicity on attendance, award winners, plans for next year, etc.

Arrange for festival photos to appear in school year books, a good means of publicizing foreign language study.

Registration

Prepare forms for the registration of participants and arrange for their distribution.

Adhering to the deadline for pre-registration, prepare a final listing in alphabetical order of participants in each contest and activity—indicating the school, language and level—for submission to the Scheduling Committee and assignment of rooms and hours. (See page 28.

Arrange for the registration of non-participants in a Guest Book.

Procure name tags (through the Materials Committee) for the identification of festival officials, participants and guests. (See page 39.)

Make arrangements to rule during the festival on the validity of entrants' registration (whether competing at the proper level, etc.).

When the festival is over, prepare a statistical report on participants, guests in attendance, etc. Combine with the reports of other committees and present to the festival chairman for revision and acceptance by the sponsors as the official festival report.

Scheduling and Room Assignments

Take inventory of available facilities (capacity of classrooms, language labs, lecture halls, auditoriums, etc.).

Schedule the time and place of activities with the activities committee.

Schedule contests on the basis of information supplied by the registration and contests committees. (See page 28.)

In scheduling contests, time limits must be set very precisely and adequate time allowed to distribute answer sheets and collect them, to give instructions and practice problems, and permit one group to leave and another to enter.

Nothing causes confusion or undermines morale as does the congestion that develops when contests run behind schedule. Contests must run on time and students who arrive late should not be allowed to enter. It is better to allow more than adequate time between groups of contestants than to run the risk of permitting a disagreeable situation to develop.

Correlate the scheduling of contests and activities and prepare a master schedule. (See page 28.)

Duplicate the master schedule for distribution and posting.

Complete the schedule of participants prepared by the registration committee, indicating the time and place of each contest and activity for each person; send copies to participating schools and retain others for the information center and festival officials. (See page 33.)

In scheduling students, whether for contests or activities, it is best to break up groups from each school and place them with participants from others, even though this may complicate scheduling somewhat.

Prepare "tickets" for each contest and activity and send to schools (just before the festival) for distribution to participants. (See page 31.)

The individual tickets for participants obviate the need for long registration line-ups. They can be made up very quickly from the "Schedule of Participants" for each school. A saving can be effected by printing a single card with spaces for checking the language, level, contest or activity, time and place. A different color may be used for each language.

To save time in marking the tickets for distribution, the student's name need appear only on the back of the block formed by stapling the tickets together at one end. To participate in a contest or activity, the student presents himself at the scheduled time and detaches the appropriate ticket for admittance.

It is not unknown for a student to enter a contest in the name of another. These few cases may not justify the device, but each student's ticket, with his signature (previously verified by his teacher), could be clipped to his answer sheet (signed during the test), permitting comparison of the two.

Prepare a schedule of activities and contests held in each room for posting outside the rooms on the day of the festival.

Prepare a check-list for each room: the number of seats required, equipment needed (TVs, recorders, audio and video cassettes, etc.), supplies (pre-recorded tapes, extra pencils), and names of persons in charge of activities or contests in each room.

Using the above list, make a last-minute check before the festival begins to make sure nothing is lacking and all equipment is operational.

Information Center

Decide on the most strategic location for the center.

Determine how many persons will be required to staff the center and act as guides at strategic points.

Provide posters (through the materials committee) indicating in broad outline the festival program (activity, time, place).

Prepare signs (in cooperation with the materials committee) to guide visitors to the information center, the various contests, activities, exhibits, programs, the cafeteria, etc.

Prepare diagrams of the campus showing the above information plus the location of parking lots, to send to participating institutions and post at strategic points.

Work out with the registration committee arrangements for registering guests and distributing name tags.

Gather all the information necessary to answer who, what, when, where, and adumbrate a set of replies to why.

List the names of festival officials and the office and extension where they may be contacted at a given time.

Obtain a list of assignments (name, responsibility, place, time) of all examiners, judges, proctors, scorers, directors of activities, operators of projectors, directors of language labs, dancers, singers, guides, messengers, etc.

Obtain from Scheduling and Room Assignments lists showing each participant's schedule and the time and place of every contest and activity.

Obtain duplicates of all materials that may be needed in an emergency, taking care to safeguard all that is confidential.

Master Schedule

Time	Event	Place	In Charge
14:00	Movies - French	RL-302	Mr. Gudmundsen
14:00	Aural Comprehension, Jr. High - Beginning Spanish	RL-406	Mr. Godoy
14:30	Aural Comprehension, Jr. High - Intermediate Spanish	RL-310	Miss Larsen
14:30	Discussion - American Field Service Program	AD-102	Mr. Sommerfeld

Schedule of Participants

Name	Aural Comp.		Oral Prod.		Reading		Writing		Movies		Activities	
	Hr.	Rm.	Hr.	Rm.	Hr.	Rm.	Hr.	Rm.	Hr.	Rm.	Hr.	Rm.
Ahrens, Frank	2:00	RL406			10:30	RL410			1:00	RL400	3:00	RL401
Arnold, June	2:30	RL409	1:30	RL405	10:30	RL410	9:00	RL405	4:00	RL400	5:00	RL401
Bates, Marilyn	2:00	RL406	9:00	RL405	10:30	RL410			1:00	RL400	3:00	RL401

School Urban Jr. High Teacher Joan Elliot Language Spanish
 Level Jr. High - 2nd year

BLUEPRINT

FOR

CONTESTS

Contest Preparation

Take stock of resources and determine what contest materials might be prepared by committee members and what might be obtained elsewhere.

Fix the responsibility for each language, level, and individual contest.

Begin the preparation of materials or set about procuring them; work out contest rules and testing procedures, making sure instructions are clear and easy to follow.

Through the festival chairman send to participating schools a description of all contests plus copies of poems for the poetry recitation and sample problems from aural comprehension, reading, and other contests.

Establish measures for safeguarding contest materials.

Meet with the contest administration, scoring, and awards committees to coordinate efforts and assure smooth handling of contests from start to finish.

Arrange for the careful distribution and handling of contest materials so they may reach the proper rooms at the proper times and score sheets may reach scorers immediately after contests, properly separated and identified.

After the festival is over, evaluate results carefully and begin the work of improving the contest materials for next year's festival.

Contest Administration

Determine how many judges of events involving oral production will be required in each language.

Recruit the best judges possible, among teachers, native speakers and others.

Establish criteria for evaluating the contestants' performance in each event involving oral production and explain carefully to the judges so scoring will be as uniform as possible.

Work Sheet for Contest Scheduling

Contest _____

Language _____

Distribution of answer sheets _____ minutes

Instructions and practice problems _____

Duration of contest _____

Collection of answer sheets, moving old group out, new group in _____

Total _____ minutes

Number of contestants registered _____

Number of rooms required _____

Schedule contests _____ minutes apart for a maximum of _____ students per group.

(Print out on card stock and cut with paper cutter)

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Name _____

School _____

Contest _____

Activity _____

ROOM _____ TIME _____

Approved by _____

Prepare scoring or rating sheets for judges, carefully defining items to be evaluated so scoring can be as objective as possible.

Recruit the necessary examiners and proctors for other contests and acquaint them with the procedures to be followed.

Give instructions on how contest materials, answer and scoring sheets, etc. are to be distributed and collected.

Coordinate with Room Assignments such items as the number of seats, equipment and supplies (tape recorders, projectors, prerecorded tapes, extra pencils) required.

Provide examiners (from Scheduling) with complete information on each contest for which they are responsible: time and place, names of contestants and the grouping or order in which they are to appear.

Assign additional judges or examiners to stand by in case replacements are needed.

After the festival, examine ways to improve the administration of contests.

Scoring

Establish over-all procedures and then divide the group according to language, level, and contest, fixing definite responsibilities for scoring contests, identifying prize winners, and tabulating scores for purposes of evaluation, publicity, and information of contestants, as festival committee may determine.

Work with the contest preparation and administration committees in formulating rules and criteria for scoring and in preparing answer sheets, scoring sheets, and scoring stencils, if necessary.

Devise ways to expedite scoring; provide plainly marked containers to keep contests separate as they are collected. Arrange for the immediate collection of answer and scoring sheets as groups finish contests.

Identify winners, an item of prime priority if the award assembly is held the same day.

If deemed advisable, arrange for a double-check with judges or the registration committee to assure that prizes have been fairly won. Following the procedure described on pages 25-26, a comparison of signatures may be made.

Complete the tabulation of scores, evaluate, and submit for information purposes as instructed by the festival chairman.

Study ways to improve scoring procedures for next year.

Awards

Decide how many awards are to be given in each category (see pages 12-13); allow for possible ties.

Work out with the finance committee the amount available for awards; check the possibilities for study or travel scholarships and other awards that might be provided by your institution or financed by business or social organizations or private donors.

When a schedule of awards has been worked out, submit it to the festival chairman for approval and dissemination as one of the best devices for arousing interest and enthusiasm.

Work with the materials committee to make ready certificates (and perhaps ribbons) for presentation to all winners. Ribbons should be of different colors representing first, second, and third places; the host institution's colors might be used to designate grand prize winners who demonstrate over-all proficiency by winning in several contests.)

Assign an adequate number of typists or letterers to prepare certificates for presentation, adding names, titles of contests, and awards won. Arrange with the scoring committee to make this information available as soon as possible. Certificates may be signed ahead of time by the festival chairman or department head.

Collaborate with the activities committee in arranging for the presentation of awards (perhaps in a special assembly where the awards are presented by distinguished visitors).

Prepare lists of winners for presentation of awards very carefully and do everything possible to assure that presentations are made smoothly and without undue delays.

Students should be instructed to wear their name tags to facilitate identification by the person making the presentation when several winners are called up at once.

Recognition in the press or on the air is an important reward. Provide the information necessary for publicizing awards. (The festival chairman should take care that all participating schools receive equitable treatment in this.)

Programs

Plan well in advance the presentation of plays and movies, programs of dance and music, games, puppet shows, floor shows at costume balls, etc. Insofar as possible, assure that each language group is equitably represented.

Decide with the finance committee what admittance charge to the various programs will be made, if any.

When the schedule is completed and approved, keep the publicity committee informed of plans and progress.

For movies and other activities scheduled during the same hours as contests, collaborate with the scheduling and registration committees in assigning students.

Since considerable preparation and expense is usually involved in staging some programs, arrangements should be made for repeat performances, perhaps on educational TV(in abbreviated form, if necessary).

Assemblies

Plan a short opening ceremony to welcome guests and participants, announce changes in the program, and impart instructions. Where an intercom system exists, its use may be substituted as participants wait in assigned rooms for contests and activities to begin. At one festival the intercom system was used to simulate broadcasts from different points of the globe (Radio "La Voz de Chile, " etc.), implying universal interest in the festival as it got under way.



Organize the awards assembly with special care. Include a brief, lively presentation on the value of foreign language learning, and, perhaps, a few direct demonstrations by students or others, with short musical or variety numbers appearing between presentations of awards in each language. Work carefully with the awards committee to make the presentation of awards momentous. If awards are numerous and delays and confusion arise, what should be climactic may fall flat.

Lunch

Calculate with the aid of the registration committee the number of lunches to be served.

Arrange to serve foreign dishes to the degree local resources will permit.

Work out with the scheduling committee the logistics of serving the number of people expected to attend.

With the displays and decorations committee plan attractive table decorations. Interesting displays could be prepared on food production in various lands and exotic items from the national cuisines.

Select foreign performances for background music.

Have waitresses wear typical folk costumes.

Displays, Decorations, Demonstrations, Discussions

Check with travel organizations, imported gift shops, world travelers and others who might be glad to cooperate in providing items for display.

Organize exhibits around the various countries represented, on occupational opportunities involving a knowledge of languages, on the specializations within the field of linguistics, on the acquisition of foreign language skills, on the invention of the alphabet, etc.

Use flags, maps, posters, banners, etc. to create a festive air.

Keep a careful inventory of all items loaned and be sure everything is returned in good condition, with a note of appreciation.

Give thought to scheduling an activity for teachers in attendance (not all will have festival assignments—around the clock, at least). An interesting and profitable discussion could be built around one of the latest films on methodology or linguistic principles.

A festival provides a good opportunity for many groups to publicize their language-related programs. Invite the American Field Service, the Experiment in International Living, Fulbright committees, the Peace Corps, university travel and study tours, etc. to describe their activities to prospective participants and other interested persons. If, for example, a number of foreign AFS students together with their American counterparts who have returned from foreign countries are available, a very interesting presentation and discussion of this program could be arranged.

Special activities for parents and other visitors could include a visit to the language lab for a demonstration and explanation of lab techniques and their effectiveness, an illustrated lecture on elementary linguistic principles, generally unfamiliar to the layman but potentially fascinating, and an invitation to test their skill by taking a foreign language aptitude test.

.....

Well organized and well prepared.....

Your festival will begin on time; there will be no delays, bottlenecks or confusion.

Those in charge will also enjoy the day, with time to welcome guests properly and lend a personal touch where needed.

Unburdened by unfinished tasks, committees will carry assignments smoothly to completion.

Misunderstandings will be few and an air of efficiency and impartiality will reign.

Participants will feel magnificently recompensed and foreign language study will receive a great impulse forward.

In this tense it's wonderful. Try it in the present and the past.

As previously intimated, contests should be special, different, attractive—more than ordinary tests. This does not mean that testing standards are to be compromised. On the contrary, contests ought to be models of the best the classroom can offer when time and resources permit. However, bringing together for competition students of varied background who quite probably in the course of their language learning experience have used different materials, facilities and approaches poses certain problems.

Since the number of situations in which language is used is infinite, a vexing problem never approached with uniformity presents itself to authors of language teaching materials and makers of tests. Though basic elements of a language may be isolated and described, only briefly and with debatable effectiveness can these be presented for learning unrelated to other, larger, units which constitute the usual responses to given stimuli within a verbal community. Some of these responses exist as separate units and are usually learned as such; others involve certain transformations. Teaching materials ordinarily include only forms having a high frequency of use, but there is little uniformity in units selected and the order and manner of their presentation.

Theoretically it is justifiable to teach and test primarily control of the smaller units because of the endless variety of possible larger ones, but this must be done within the framework of the larger units constituting normal responses which the learner must demonstrate his ability to control as the only valid evidence that he is able to use the language with a degree of fluency in even a limited number of situations. The objective of contests at a festival is not, primarily, to diagnose control of certain elements (sound segments, grammatical patterns) for remedial purposes, but to test integrated skills. Given the diversity of materials used, the problem in preparing contests—at each level—is to determine what elements to include and what larger units to employ in their presentation.

In 25-, 40-, or 50-minute tests, however "comprehensive" or "valid," students will discover elements of chance—some with glee, some with gloom. But a note of expectation and a little apprehension only add to the excitement of the occasion, and if students blame their luck, we're lucky—it will have been apparent that contests were well devised and conscientiously prepared.

Many generations have passed since grammar ceased to be considered fundamentally an object for philosophical disquisition and gained prestige as an indispensable, if abhorrent, instrument for modifying undesirable language habits and teaching foreign languages. The prescriptivists have had and continue to have their day,

some in antique and some in modern guise. Attitudes regarding language change but slowly and the prestige of "grammar" old or new, as a way for changing old habits and forming new ones continues strong. It seems probable, however, that the psychological analysis of verbal behavior linked to contributions of linguistics will transform foreign language learning.

As fashions in foreign language teaching change, some types of verbal behavior are apt to receive more emphasis than others. Not long ago reading was the skill most sought after. Now it seems to be speaking. Whatever the type of behavior desired, little thought appears to be given to the variables upon which production of responses normally depends.

At the present time "echoic" behavior is strongly reinforced in most schools. If required to repeat something, students respond rather satisfactorily. In other situations they might not do so well. From repertoires that are largely "echoic," just as in former times when they were almost exclusively "textual," students are often expected to produce responses appropriate to other stimulus controls. Experience indicates that in these circumstances their performance is usually halting, confused, and altogether inadequate. If, at a festival, students risk being expected to transfer spontaneously one type of verbal behavior to another, they are not likely to consider this sporting and leap to try their luck. As previously suggested, a festival may be valuable as a means of fostering the best in foreign language teaching, and outstanding performances by students in a wide range of contests may demonstrate dramatically what can be done in imparting various skills; but care should be taken to register individual students in accordance with the type of preparation they have received.

Most of the examples that follow are taken from contests used successfully at festivals. The frequent use of drawings, though apt for such a purpose, is not intended primarily just to brighten up the materials, but as a device for avoiding to some extent problems presented by written stimuli. Examples are given in the three most commonly taught languages. The techniques illustrated may be adapted to others; contrasting elements in the native and goal languages, representative of areas of interference, are useful when used discriminatively.

Items composing tests should be arranged in order of increasing difficulty. In multiple choice problems, alternatives to the correct response should contribute to the effectiveness of the item. If a given alternative is never selected, it is obviously too implausible and should be modified or eliminated. If possible, materials should be given to test groups at the proper

levels to check for validity and reliability before they are used at a festival. Instructions should be in English, clarified by means of simple illustrative examples.

Contests should approach the standards of national cooperative tests, although, administered within a festive atmosphere, they should be more attractive in appearance and more varied in form. In recognition of its efforts to foster foreign language study and as an element of prestige contributing to the publicity value of the festival, the name of the sponsoring institution or group should figure prominently on the materials.

I. Aural Comprehension

Contests in aural comprehension may be administered to as many students as acoustic qualities of a room or facilities of a language laboratory permit. A multiple choice format (rather than true-false) is best employed, with answer sheets designed for easy scoring by machines or with stencils.

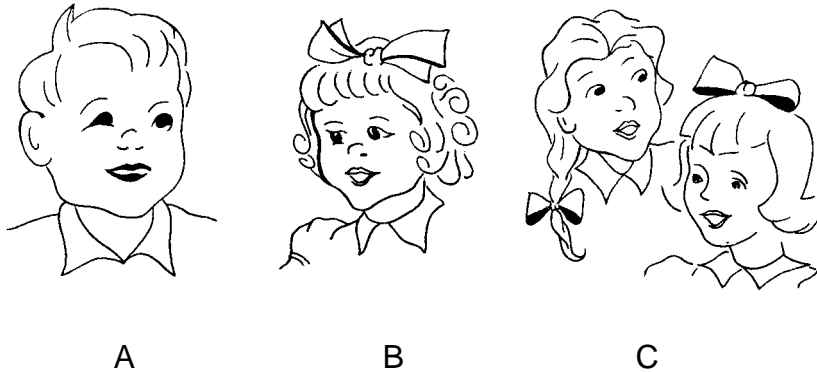
A. Phonemic discrimination. The student identifies which two of three recorded utterances are alike. This technique is practicable for segmental phonemes, but contrasting the suprasegmentals may take some contriving. Utterances should be given at normal speed with a pause between each alternative and a slightly larger one (about 12 seconds) between problems.

- | | | | |
|--------------------------|--------|-------|-------|
| 1. a) Je suis americain. | 1. a-b | b-c | a-c |
| b) Je suis americain. | (x) | () | () |
| c) Je suis americaine. | | | |
| 2. a) Er lügt. | 2. a-b | b-c | a-c |
| b) Er liegt. | () | () | (x) |
| c) Er lügt. | | | |
| 3. a) No padece. | 3. a-b | b-c | a-c |
| b) No parece. | () | (x) | () |
| c) No parece. | | | |
| 4. a) Paré el auto. | 4. a-b | b-c | a-c |
| b) Pare el auto. | () | (x) | () |
| c) Pare el auto. | | | |

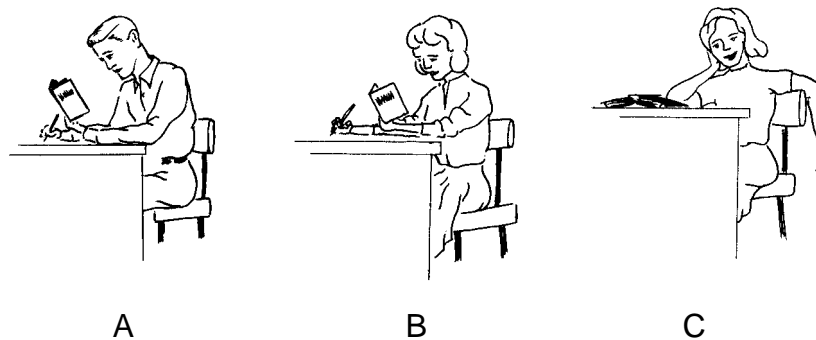
The number of alternatives can be increased by adding "a-b-c" (all three alternatives are the same) and "O" (no utterance is the same as any other). The technique may be varied by reading two sentences and then a word or phrase. The student indicates whether it appeared in the first sentence (a), the second (b), or neither (c).

B. Drawings. Multiple choice alternatives in the form of pictures must be devised with care and their validity checked before use. Keep drawings simple, excluding extraneous elements producing ambiguity. Designing, preparing, and reproducing good test items employing pictures is difficult, but their appearance in tests is accepted by festival participants as evidence of a special effort to provide exceptional materials.

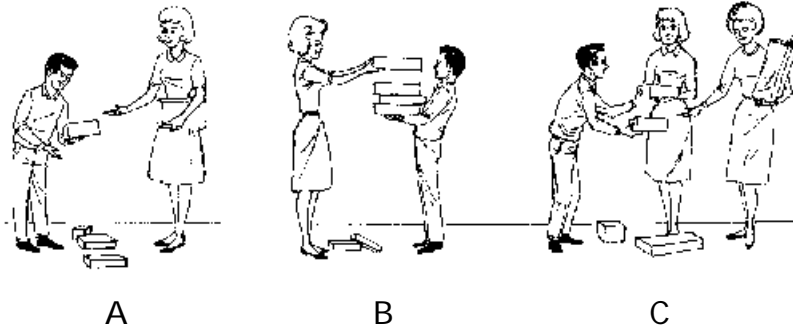
1. "Je les connais. " (Contrasting le, la, les)



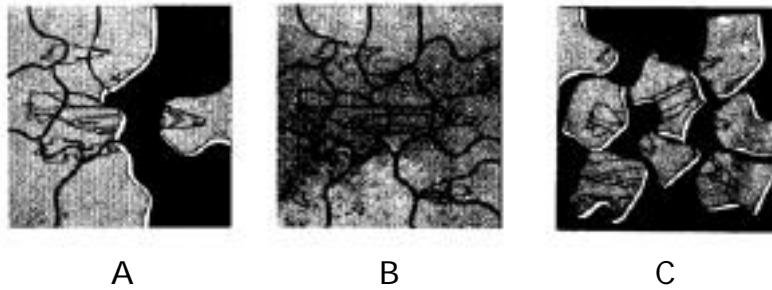
2. "Es muy estudiosa. " (Recognition of feminine gender)



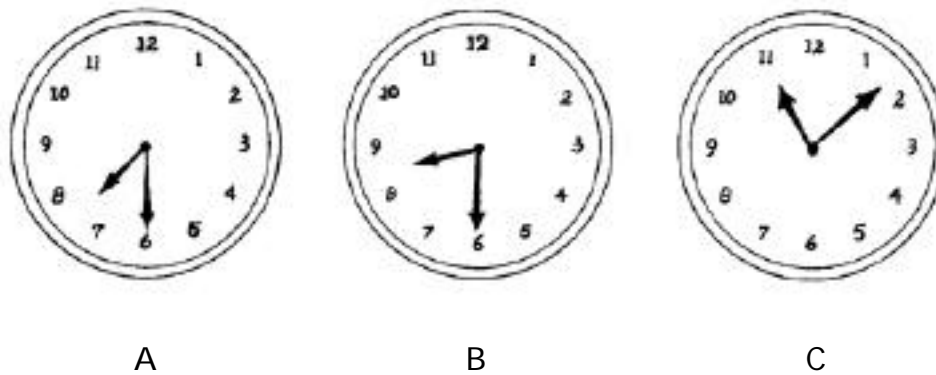
3. "Dem Jungen hat sie geholfen." (Recognition of dative case)



4. "Ya lo terminaré." (Tense recognition)



5. "Es ist halb acht." (Pattern contrasting with English)



C. Alternatives in the goal language. Many techniques are possible, a few of which are described and illustrated below.

1. Part of an utterance is omitted. The student selects the word or phrase representing a possible completion.

("Der Junge heisst ")

- a) ausserordentlich b) Inge c) klein d) Fritz

2. An utterance is expanded by selection of an appropriate alternative.

("Allons a pied.")

- a) Il fait tres beau. b) Il pleut a verse. c) Il fait froid. d) Je suis fatigüe.

3. The student selects from three or four alternatives the one answer or rejoinder constituting a normal response to the spoken stimulus.

("Aló. Señorita, comuníqueme con el señor gerente, por favor. ")

- a) Si, con ella. b) Un momentito, por favor. Le comunico.
c) No, con la secretaria. d) De comun acuerdo.

4. A statement accurately representing the emotional or motivational state of the speaker is chosen.

("Der kleine Friedrich hat einen furchtbaren Husten und Schmerzen auf der Brust. ")

- a) Die Mutter hat Angst. b) Sie fürchtet nichts.
c) Sie khmmert sich nicht. d) Sie freut sich.

5. One of four statements accurately characterizes a situation likely to cause emission of the oral response.

("¿Donde dejé mi cartera?")

- a) Tal vez en el restaurante. b) No se el camino.
c) Debo pagar una cuenta. d) No encuentro mi cuaderno.

6. A definition is selected for a word or phrase given orally.

("Qu'est-ce que c'est qu'un paysan?")

- a) un oiseau b) un arbre c) un homme d) un legume

7. The object of a brief definition or description is identified.

("Ein Huftier mit langen Ohren. ")

- a) der Hase b) die Tür c) der Esel d) die Uhr

8. A statement accurately relating to an interchange between two or more speakers is selected.

—Mama, ¿te gustan estos zapatos?

—Si, nina. Son muy elegantes.

—¿Me los compras?

—¿Que diria tu papa? Son muy caros.

- a) La madre quiere comprarse los zapatos.
b) No se preocupa ninguna por el precio.
c) A la senorita le gustan los zapatos.
d) Los zapatos son baratos pero bonitos.

9. Answers are selected to oral or written questions based on a short dialogue.

Fraulein: Endlich! Eine halbe Stunde warte ich schon auf dich !

Junge: Aber ich bin ja gar nicht unpünktlich. Fünf Minuten! Das kann vorkommen, wenn man keinen Wagen hat.

("Hat der Junge sich erspatet? ")

- a) Er hat nur 5 Minuten gewartet. b) Doch. Mindestens eine Stunde.
c) Wahrscheinlich ist er unpünktlich gewesen. d) Endlich ist er nicht angekommen.

D. Alternatives in English. Translation, for any purpose, seems to have been condemned without a trial in most teaching circles. Emotional and "intuitive" attitudes have hindered the development of a rationale or the collection of empirical data as a means to establish the role of translation in language learning. In anticipation of surer knowledge, it may be asserted that for purposes of testing aural comprehension, English is useful in reducing the items tested primarily to comprehension of the oral stimuli, eliminating the factor of reading ability in the foreign language, which constitutes a separate test.

The techniques employed in Part C may be used with English replacing the goal language. Intraverbal relations between English and the goal language and within English may be used in composing alternative choices of the same general plausibility (where the student has only partly understood, if at all), decreasing the probability of successful guessing.

II. Speaking

Methods have been devised for mass testing of speaking ability using the language laboratory and partial production techniques have been developed as an indirect measurement adapted for testing on an even larger scale. Valuable as these techniques may be, at a foreign language festival the one activity that should not be neglected is the direct use of the spoken language in as many situations as the student's state of progress will permit. A degree of artificiality is unavoidable in testing procedures and objective, uniform evaluations by different judges are difficult to achieve, but a festival excluding the conversational use of language is unthinkable.

Two approaches are used in testing speaking ability. In the first, student responses are controlled by various means so that pre-selected utterances will be produced, permitting an objective analysis of phonological and structural items of known difficulty for speakers of a given background language. In the second, ways are devised to engage students in free expression within the limits of their knowledge of the language. The first approach is particularly useful for beginning students and is not without validity for those who are quite advanced. In the first instance, scoring can be based on objective testing of isolated items; in the second, more subjective evaluations relating to pronunciation, vocabulary, grammar, fluency—that is, having to do with an over-all impression of the student's ability to express him/herself intelligibly—must be recorded.

Lack of mathematical precision in making evaluations of the second type should not deter us from assigning exercises in free expression a very important role at festivals. Anyone who has acted as judge at a forensic tournament knows how painful are decisions based on imprecise criteria. But this consideration scarcely detracts from the value of the exercise to students nor from their enthusiasm nor from public relations dividends accruing to departments of Speech. Various language skills are demonstrated at festivals, but the principal interest of students, parents, and the public is commonly expressed as "What can she/he say? " "How well can he/she speak?" At a festival, a direct demonstration is expected.

If a certain balance does not obtain in language teaching, exaggerated emphasis on isolated elements may have an adverse effect far outweighing any improvement resulting in final correction of a defect. A student may be inhibited in his/her efforts to speak, awaiting a perfection normally unattainable without prior commission of many mistakes. A learner may not yet (and may never) pronounce his "r" exactly right and yet dazzle listeners with his "fluency." "Free expression" is often neglected and is difficult to evaluate, but after all the pattern drills have been completed and the multiple-choice recognition and partial production tests successfully passed, popularly expressed concerns are still valid: "Say something. " "What can you say? " "How do you say "

A number of devices may be employed for eliciting previously selected responses from participants without giving away the precise item being tested. One, taken from current classroom and lab techniques, is to have the student echo an utterance in which a specific phonological difficulty often is present. Another, involving a different skill, but valid for testing production of segmental phonemes (and to a lesser extent the suprasegmentals) by those who have had reading instruction, is to give students a sentence or paragraph to read aloud.

Verbal stimuli—in English or the goal language—may be used to elicit responses for testing not only phonological but grammatical and lexical items, too. However, a variety of responses, perhaps not including the elements to be tested, are usually possible. Pictures or realia can be effective in reducing the number of variables present, making production of the desired response more probable. All such items should be pre-tested, minimizing the need for on-the-spot improvising or special prompting when tests are administered. Scoring sheets should be designed so judges can unobtrusively rate contestants on each element as it occurs and quickly calculate the points scored.

Free expression techniques may make extensive use of pictures, composite or sequential. An excellent procedure, seldom exploited, is to have students perform as two-person teams, with the course of their conversation guided by pictures and also by verbal instructions or prompts—in the foreign language or in English. Some time in advance of the festival a number of conversational situations are selected, at each level, for student practice. The situations are not overly specialized, permitting use of a stock of common expressions and encouraging, through their general nature, a degree of flexibility and virtuosity rather than the memorization of set dialogues. They are taken directly from course content, stimulating after-hours preparation among pairs of students. At the festival, through visual cues and verbal prompts, judges set up the particular situation in which a team is to be tested.

If team competition is not employed, either student monologues result or unequal dialogues with judges. In either case, techniques are similar. Verbal instructions and pictures (or realia) are used to establish a background and responses are directed to the judge, an imaginary entity, or a team mate.

Other possibilities, which might be classified under "oral interpretation," include poetry recitation, impromptu speaking to a topic, and giving a summary of a story or dialogue—presented orally to a group of students who then pair off with judges for testing. These techniques are particularly good for contestants from homes where the language is spoken or with residence abroad. A related activity, impromptu reading from a text, might also be included.

Poetry recitation is valued by teachers desirous of emphasizing the cultural values of language study. Frequently, however, poems having little relation to the student's interests or experience are selected which might as well be in an unknown tongue for all the understanding he has of them. In events of this kind, a decision must be made, and made known, as to whether students are to be judged for basic language skills or whether "interpretation" and "delivery" will be factors. If there are numerous contestants, a numerical rating scale must be devised reflecting distinctions challenging a judge's finest powers of appraisal and differentiation.

"Conversaciones" (conversación con acción), conversation with action, by single participants, pairs or trios are one of the best possibilities of all. Students converse as they show how to make brownies (and actually do it), etc. Students have given fabulous chalk talks, in which a joke or short anecdote is illustrated, Simple stick figures will do. "Flannel board" presentations are also great activities. Students often demonstrate such creativity and skill that some of the presentations should be given in rooms open to all participants and visitors to a festival, not in a contest room closed to others. Outstanding performances could be repeated at the awards assembly.

in both languages (elementary students) or the goal language, the presentation of alternatives through pictures or in English deserves a trial. The situations in which pictures may be employed, however, are rather limited, and their use is generally uneconomic.

Problems to be tested may be included in passages of varying length and referred to directly (by insertion of a numeral in parentheses following the items in question) or more indirectly. Items may also be underlined or blank spaces left for completion. When recognition is involved, the latter technique is appropriate to reading tests; where partial production is required, it might be more suitable for "writing" contests. However, unless large numbers of competent scorers are available for judging written compositions, separate contests in writing may not be possible and partial production items could then be included as part of a general written test with exclusively multiple-choice answers.

IV. Writing.

Only in rare instances is self-editing absent in writing. The validity of a "writing" test covering certain aspects of language is probably not greatly impaired, therefore, if a set context is supplied to provide the uniformity necessary for mass administration of tests and alternatives resembling those confronting the student in a free composition exercise are presented for a choice. Conditions approximate the actual writing situation quite closely if the alternatives are not presented simply for recognition, but for recall assisted by hints.

It may be illusory to suppose that incorrect forms presented as distractors in multiple-choice tests are frequently learned by unwary or contrary students and that the use of incomplete clues eliminates

III. Reading

Reading is such a highly valued skill that over the years much attention has been given to the development of tests of reading speed and comprehension. Techniques used for English may be adapted to the selected range of reading problems peculiar to each language presented in the earlier stages of language learning. The additional possibility exists of testing through translation. Control of intra-verbal relations such as those employed in dictionary definitions, in paraphrases, and even in common synonyms and antonyms presupposes quite extensive verbal experience. Where this is lacking, in both languages (elementary students) or the goal language, the presentation of alternatives through pictures or in English deserves a trial. The situations in which pictures may be employed, however, are rather limited, and their use is generally uneconomic.

Problems to be tested may be included in passages of varying length and referred to directly (by insertion of a numeral in parentheses following the items in question) or more indirectly. Items may also be underlined or blank spaces left for completion. When recognition is involved, the latter technique is appropriate to reading tests; where partial production is required, it might be more suitable for "writing" contests. However, unless large numbers of competent scorers are available for judging written compositions, separate contests in writing may not be possible and partial production items could then be included as part of a general written test with exclusively multiple-choice answers.

IV. Writing

Only in rare instances is self-editing absent in writing. The validity of a "writing" test covering certain aspects of language is probably not greatly impaired, therefore, if a set context is supplied to provide the uniformity necessary for mass administration of tests and alternatives resembling those confronting the student in a free composition exercise are presented for a choice. Conditions approximate the actual writing situation quite closely if the alternatives are not presented simply for recognition, but for recall assisted by hints.

It may be illusory to suppose that incorrect forms presented as distractors in multiple-choice tests are frequently learned by unwary or contrary students and that the use of incomplete clues eliminates the hazard. The ability to discriminate among related forms is the

basis of editing, and commonly confused items are still present in partial production items, though partly concealed. Students who do not recognize intended distractors, however, are delivered from temptation, unless they are very inventive.

__(1)__ usual number of points subtract- __(2)__ for guess- __(3)__ doesn't __(4)__ hibit learners.

- | | | | |
|----------------|----------|----------------|------------|
| 1) a. The | 2) a. -s | 3) a. -ed | 4) a. pro- |
| b. A | b. -ed | b. -ing | b. ex- |
| c. leave blank | c. -ing | c. leave blank | c. in- |

The alternatives illustrated represent problems of varying difficulty for foreign learners of English according to similarities and differences present in background languages. Ordinarily, of course, only one or two items would be tested in a single sentence. The technique may be used for problems of spelling, punctuation, vocabulary, grammar, and also of usage and style.

For advanced students the writing of compositions with a time limit imposed is a fine competition. Informal letters to real or imaginary friends may be written or topics assigned—as titles, as outlines, or with cartoon-style picture sequences as visual cues. As in evaluating certain oral competitions, judges must decide whether to rate papers solely on the basis of items lending themselves to objective scoring or also for considerations of imagination, content, and style.

BLUEPRINT

FOR

ACTIVITIES

Some participants at a festival will compete in as many as four contests; others perhaps in only one or two. Provisions must be made to keep all students profitably occupied—to maintain proper discipline and for the reasons mentioned on page 13. For this purpose a good plan is to have at least two programs in progress simultaneously in each language—one consisting of the best films available in the foreign language or on the foreign culture (programmed at various levels, if possible) and the other of a variety of activities such as games, songs, skits, quiz programs, puppet shows, writing or recording messages to pen and tape pals, presentations of foreign songs and dances by amateur performers, etc. With lively persons in charge, these activities can be very entertaining and worth while. In addition, exhibits, together with presentations by groups such as those indicated on page 37, can profitably occupy the attention of students (and of parents and other guests, too).

Refreshments, served with a foreign flair or flavor, will attract those momentarily idle. Singing commercials in each language, recorded on tape ("Una Orange Crush es deliciosa, una Orange Crush, etc."), with corresponding signs, can be an interesting novelty to tired ears and eyes unfamiliar with the foreign versions. Waitresses might be attired in something more or less typical of foreign folkways.

Award assemblies are best scheduled for afternoon, after contests have ended, with costume balls the evening of the same day (where award winners can show off their ribbons). During the delay occasioned by last-minute scoring and preparation of awards, students may take time out for refreshments, look at displays, and engage in activities still in progress. A "matinee" dance might be scheduled, featuring popular and folk dances of foreign origin. Foreign language plays should be scheduled for other days, very appropriately for the observance of National Foreign Language Week, which fits in perfectly with most festival dates.

If something still seems lacking, add attractions ranging as widely as language itself, touching things human and maybe things apian and dolphinian. A summary of possibilities mentioned thus far, together with additional items and a list of sources is given below.

Films, film strips, slides

the lands, their people and culture

foreign language teaching films

linguistics; methodology

cartoons

Activities for group participation

games

group singing

quiz programs

matinee dance

writing or recording messages for foreign friends

Public performances

music

dance

skits, demonstrations (conversaciones)

puppet shows

story telling

plays

Recorded programs

(scheduled for the language laboratory, library listening room, etc.)

music

stories, etc.

Displays

arts, crafts, photos, newspapers

toys, post cards, articles of apparel

ornaments, utensils, magazines, books

art reproductions, models (the Eiffel tower, etc.)

Posters or tableaux

National Foreign Language Week

Programs of such organizations as

The American Field Service

The Experiment in International Living

Sister Cities

The Peace Corps

University travel and study tours

Typical study programs of foreign language majors

Job opportunities involving foreign languages

Linguistic specializations

Invention of the alphabet and other writing systems

Languages of the world (contemporary, historic)

Values of foreign language study

Statistical charts (Where does our state stand in foreign language enrollments?)

Food production in foreign lands; national dishes

Decorations

Flags, posters, maps, banners

Pennants, pictures, photos

Travel posters, brochures, sombreros, sarapes, etc.

Demonstrations or discussions

Teaching techniques (for teachers)

The foreign language laboratory (for visitors)

Elementary linguistic principles (for visitors)

Programs of such groups as The American Field Service, the Experiment in International Living, etc.

Lunch, refreshments

Foreign dishes, foreign dress for waitresses/waiters

Foreign favors, decoration

Foreign music for dining, foreign singing commercials and signs

Official programs

Inaugurat convocation

Award assembly

Costume ball (with floor show)

Useful Internet Sources

ACTFL The American Council on the Teaching of Foreign Languages.
<http://departments.bloomu.edu/langcult/actfl.html>

AATF American Association of Teachers of French.
http://www.rosemont.edu/rmc/other_resources/flrmc/aatf.html

AATG American Association of Teachers of German. <http://www.aatg.org/>

AATSP American Association of Teachers of Spanish and Portuguese.
<http://www.aatsp.org/>

American Classical League Latin, Greek. <http://www.acclclassics.org/>

American Councils for International Education <http://www.actr.org/>

Austrian Culture Net Home Page (Films, videos). <http://www.austriaculture.net/>

Pen Pals Student Letter Exchange. <http://www.pen-pal.com/>

FACSEA French-American Culture Services and Educational Aid.
<http://www.facsea.org/>

Agora Language Market Place Lists numerous sources of FL materials. Best all-around resource site. <http://www.facsea.org>

Folksongs 10,000 of them. German and from around the world. A great source.
<http://www.ingeb.org/folksonb.html>