Interactions Audio-Visuelles, Videodisc and Hypercard for Students of French at Ventura College, California

Alice Slaton, Ph.D.
Ventura College, California

ABSTRACT: This article describes an interactive video French project at Ventura College. It describes Interactions Audio-Visuelles, the disc, the manual, and the current stacks. Furthermore, it discusses how the disc and the stacks are used in the classroom as well as the empirical outcomes of the project.

KEYWORDS: Communicative approach, HyperCard multimedia, digitized sound, synthesized sound, driver, picture stop, chapter code, interactive presentations, Level I, Level II, Level III, mots-clefs (keywords), glossary, video feedback, self-paced learning, original sound track, second sound track, stacks, cards, fields, buttons, backgrounds.

Language educators today face challenging questions which beg for answers. More than a few of these questions concern teaching and learning media. Language educators are asking:

1. What is the best methodology to follow for our rapidly evolving teaching and learning media environments?
2. What teaching or pedagogical principles should the designer and the developer apply to media courseware?
3. What are the best approaches for language teaching using the context and the content of media specific courseware?
4. What should the implications of evaluation and design be?
5. How do educators effectively integrate Computer Assisted Instruction (CAI) and Interactive Audio/Video (IAV) materials into the classroom curriculum?

To find some answers, discover more questions, and be prepared for tomorrow, the Ventura College French program started Interactions Audio-Visuelles in the classroom—first, with one videodisc, then one Macintosh station. Since Ventura College is a community college, foreign language teaching at the institution focuses on the first and second year of language acquisition...
courses in Spanish, French and German. Thus, the *Interactions Audio-Visuelles* project addresses the first and second year students of French. Presently, because there are no individual stations available to the students, the IAV station is brought into the classroom where it is used mostly as a presentation station. The students have a manual for both classroom and home assignments.

This article describes *Interactions*, the disc, the manual, and the current stacks. Furthermore, it discusses how the disc and the stacks are used in the classroom as well as the empirical outcomes of the project.

**History of the Project**

The original video footage and script content came from *Papa Poule*, episode 2, produced by A-2, France, 1980 and licensed to LAVIE, CA. by Vision International Inc., Ohio. After two years of unsuccessful attempts to acquire the necessary funding for the project, I funded it myself. *Interactions Audio-Visuelles* was produced during 1986 and 1987. This CAV (Constant Angular Velocity) laserdisc and manual represented an effort to bring to today’s student, and teacher of French, audio-video material of authentic spoken French in a random access and programmable format. That same year, Ventura College received a small state grant from the Fund for Instructional Improvement to design and develop software to explore the disc for first and second year college students. Such software would enhance the learning environment by incorporating the videodisc and computer into the classroom and improve teaching by making audio/video and computer software available for the teacher and the students.

*Interactions* was first used as a Level I presentation system in the classroom; the configuration was a discplayer, the disc, a TV monitor, and the manual. However, the goal of designing self-paced learning software for Level III individual stations was a constant consideration during the planning of the project.

**The Communicative Approach.** Since the station was to be used primarily in the classroom with eventual student access in a Language Resource Center, the decision to present the content of the disc using the current orientation of language teaching, the communicative approach, seemed ideal. The communicative approach to language teaching and learning emphasizes that the type and level of language that is taught is of a functional nature, spoken in a natural and informal manner where the stress is on the oral use of the language, on the visual cues, and on verbal responses by the students to questions and topics.

**Goals of the Project.** The goals of the project included the following:

1. To make the authentic content of *Interactions* accessible to first and
second year students at Ventura College by developing teaching and learning strategies for classroom use; in other words, to ensure that the visual, non-verbal, cultural, and linguistic message of *Interactions* does communicate to them.

2. To give first and second year students as much exposure as possible to these authentic materials.

3. To keep an on-going interactive evaluation with the students as to the usefulness and effectiveness of these materials.

4. To enable other teachers and students to use and operate with ease the materials developed.

The following guidelines were considered important for the project:

1. The participation of the learner. Research evidence supports the fact that individuals learn more and retain longer what was learned if they are actively involved in the learning process. The content of each segment presented in class becomes a point of departure for an interactive discussion between the students and the teacher, among the students themselves, and between the students and the system. The students are encouraged to respond and get involved in the lesson.

2. Visual communication whenever possible. An icon-based design makes it easier to communicate to the user. The object oriented program, HyperCard, was chosen with this criteria in mind.

3. Good navigation throughout the program so that users know where they are and where they could go.

4. Ease of use for the user achieved through and consistency of screen design. This was important in order to achieve a comfort level for the user whereby the focus of attention would be placed on the content of the program and the hardware would become transparent.

5. Balance between teacher or lesson control on one hand and student control on the other. A set of programs was developed to allow the user to explore, to browse, and to access the material with ease and restrictions.

**Hardware Configuration and Software Used**

The system was to be used as a presentation station for group teaching and learning. The hardware configuration chosen was the Macintosh II computer system interfaced with the Sony LDP 2000 or the Pioneer 4200 videodisc player and a video monitor. The MacRecorder was used to provide the students with digitized sound, and Macintalk software was used for synthesized sound. The content and strategies were designed using the Voyager driver and HyperCard as the programming environment; the programming consultant was Ronald Surdzial.
The Geography of the Disc

There are no instructions on the videodisc for the student and there is no English on the disc. All the support material is in the manual and now in the Hypercard stacks. The disc is organized in an open format to give the freedom to teachers to use it as they deem appropriate. The teacher can determine the specific level according to classroom needs by personalizing the disc content with varied levels of support material.

**Side 1.** Side one has 36 encoded 'Picture Stops' which stop the disc automatically at the beginning and end of each chapter to allow for Level I interactivity. There are 18 'chapter codes' whereby one can perform a search by chapter. Again, this is intended to allow for Level I interactivity. Each sequence or chapter is titled and each chapter is from one to four minutes long. The table of contents is encoded as a chapter that shows 16 video sequences. Chapter 17 features the 'video feedbacks' which are very short video clips telling the viewer in positive and negative gestures and words "yes, that's correct" or "no that's incorrect." Side 1 contains 47,509 frames. The second sound track contains selected French sentences of the same sequence. That track is not synchronized with the video because it is designed to be used without the video.

**Side 2.** Using the same footage, this side features two picture stops and 17 chapter codes. On the second sound track, a narration expressed from the main character's perspective, Bernard, has been added. An original piano composition providing a soft nuance can be heard in the background. The 'video feedbacks' are at the beginning of the disc with the chapter titles. Chapter 18 is not an encoded chapter; its content is placed with the chapter titles. The disc will not stop automatically at each encoded chapter as on side 1. This feature enables the video to be programmed without any consideration to encoded stops. It can also be viewed without automatic interruptions. Side 2 contains 53,158 frames.

**Accessing the Information on the Disc.**

In a Level I system, the disc may be viewed by an individual or by a group, with or without sound. On side 1, when viewed with sound, one can listen to the original sound track or to the selected sentences at a slower pace on the second soundtrack. On side two, a commentary expressed in the third person from Bernard’s perspective can be studied. When there are no comments at certain spots, very soft piano music can be heard. The hardware and software requirements for the Level I configuration are a videodisc player and any TV or monitor, the disc and the manual.

In a Level II system, a set of beginning and ending frames could be programmed with the remote controller into the limited memory of a Level II player which has an on-board computer. These can then be accessed for individual viewing or group presentations. A Level II configuration requires a Level II videodisc player and a TV monitor, the disc, and the manual. In a Level III system the videodisc player is interfaced with a microcomputer. The player
and the disc are used as peripheral devices under the control of the computer and its programmed software. This configuration is appropriate for individual workstations, small group teaching and learning, as well as for large group interactive presentations.

At Ventura College the main components of the interactive station are the Macintosh II or SE computer system, the Sony LDP2000 videodisc player, and a TV or monitor. The Macintosh II computer was selected on the basis of its ease of use for a novice user, its expendability, its versatility, and its graphic and foreign language font capabilities. Access to all programs is through the mouse and the keyboard.

The Story Line of the Disc

The visual, audio, linguistic and cultural content of Interactions Audio-Visuelles, deals with the humorous, crazy and serious problems that the divorced father, Bernard Chalette, has to face with his four children. He is the French "Mr. Mom."

The Manual

Everything that’s on the disc is in the manual. In addition, the manual has operation instructions for the Pioneer LD700, a glossary, a sample Level I lesson, and the instructions for first time users. All videodisc access frame numbers are included for easy location, for searching, and to facilitate learning, teaching, and programming.

Sample lesson.

The following Level I sample lesson from Interactions is given here as an example or template to help a teacher get started with a Level I system. To obtain the correct video feedback, the teacher calls up the specified frame number with the remote controller, plays the short clip, presses PAUSE at the specified frame number, then continues with the lesson. Most players have now a REPEAT feature which is a very powerful feature for Level I use. The section Mots clefs, includes the vocabulary and the idioms to be learned, grammar, and cultural notes. Mots clefs is in French while the Glossary is in English, designed for general reference. Suggested activities, some of which are included in the sample lesson, are as follows:

1. Situate the chapter, in English.
2. View the chapter while listening to original sound track. Repeat as needed.
3. View the chapter while listening to second sound track. Repeat as needed.
4. View transcript of the chapter with original sound track.
5. View transcript of selected sentences on second sound track.
6. View transcript of the chapter in English with translation of original sound track.
7. Listen to and repeat single sentences on listening and repeat, second sound track.
8. Do multiple choice exercises.
9. Refer to *Mots clefs* vocabulary and idioms, grammar and cultural notes, in French.
10. Refer to glossary of the chapter in English.
11. Do sample exercises with video feedback.

Following are examples of how I have implemented some of the suggested activities listed above.

**Sitatue the Chapter.** Bernard Chalette, a commercial artist, twice divorced, has custody of his four children whom (he thought) he had sent to school that morning. He decided to stay home today and finish his urgent project in the peace and quiet of his suburban Parisian house. Off to a good start, he was interrupted by Solange, his neighbor, whose phone was out of order. She had to call the doctor about her feverish son. He could not refuse; he had to be courteous. Now, his children and their friends come back from school and explain to Bernard that school is closed due to a strike! So, here are the children, not four but a dozen! They are having fun; a few younger girls are having tea and discussing ‘current events’ and "current gossip’; a few older ones are trying to dance while others are playing cards. Eva, Bernard’s daughter, is very concerned about her feverish doll. Who knows what will happen next?

**Transcript of Chapter Nine.** (Frame #21632-22815)

(French) (English)

ON S'AMUSE WE ARE HAVING FUN

Eva Eva
Figurez-vous que c'est la grève! Would you believe a strike!

Annie Annie
La grève? Et personne ne nous a prévenus! A strike? Nobody warned us!

Denise Denise
Mais, c'était prévu, Madame! It was, however, planned, Mrs. Annie.

Eva Eva
Maintenant les lycées, ce n'est plus ça Nowadays, high schools are not high schools anymore.
Annie
Mon mari sera furieux. Et le vôtre?

Eva
Je n'ai pas de mari, Madame!

Les Filles
Ooooooooooooh!!

Corinne
Alain, Alain, allez Alain

Alain
Corinne, Corinne, m'énervez pas! Je ne sais pas danser, je ne saurai jamais faire ça.

Claire
T'as gagné

Eva
Là, je crois que ma fille me fait de la fièvre!

Claire
On va dans le jardin!

Camille
Oh! Oui, ça c'est vrai, elle est drôlement chaude votre fille.

Annie
My husband will be mad, and yours?

Eva
I don't have a husband, Mrs. Annie!

The Girls
Ooooooooooooh!!

Corinne
Alain, Alain, come on, Alain.

Alain
Corinne, Corinne, don't bug me, I don't know how to dance, I'll never know how to do that.

Claire
You won.

Eva
Well, look here, I think my daughter is running a fever!

Claire
Let's go in the backyard!

Camille
Oh! yes, indeed, your baby feels really warm.

Selected Sentences on Second Audio Track. (Frame #21632-22815)

1. Figurez-vous que c'est la grève? 21632-21706
2. personne ne nous a prévenus. 21780-21850
3. Et le vôtre? 21858-21900
4. Je n'ai pas de mari! 21905-21982
5. Ne m'énervez pas. 22042-22085
6. Je ne sais pas danser. 22115-22202
7. Je ne saurai jamais faire ça 22240-22306
8. On a une bataille. 22322-22418
9. Tu as gagné. 22450-22496
10. Je crois que ma fille me fait de la fièvre. 22527-22614
11. On va dans le jardin. 22650-22710
12. Elle est drôlement chaude votre fille.

Possible Multiple Choice Exercises. When the student has answered an item incorrectly the following review options are suggested:
- Review the video sequence in question
- Listen to the second sound track
- Listen to original sound track with the script in French
- Listen to the second soundtrack with the script of the selected sentences
- Read the script in French
- Read the script of the selected sentences
- Refer to the explanations in Mots clefs
- Refer to the glossary
- Read the script in English

1. Choisissez la réponse correcte:
1. Ou sont les enfants?
   a) Ils sont à l’école 46954 - 47023
   b) Ils sont au cinéma 46849 - 46950
   c) Ils sont à la maison 46018 - 46092
   d) Ils sont au restaurant 46849 - 46950

2. Combien de petites filles avez-vous vues à table?
   a) Une ou deux 46516 - 46600
   b) Trois 46954 - 47023
   c) Quatre 45674 - 45737
   d) Cinq 47083 - 47154

3. Que font ces petites filles?
   a) Elles font leurs devoirs 47157 - 47254
   b) Elles chantent la Marseillaise 47257 - 47322
   c) Elles parlent américain 47326 - 47429
   d) Elles jouent aux grandes dames 45291 - 45374

4. Que font les grands enfants?
   a) Ils travaillent 47083 - 47154
   b) Ils mangent 46677 - 46744
   c) Ils dansent 45212 - 45286
   d) Ils regardent la télé 47083 - 47154

5. Qui veut danser avec Alain?
   a) Eva 46954 - 47023
   b) Denise 46751 - 46845
   c) Annie 46954 - 47023
   d) Corinne 46146 - 46214

6. Qui a de la fièvre?
a) Le père de Claire 46452 - 46511  
b) La fille d'Eva 46098 - 46139  
c) L'amie de Camille 47326 - 47429  
d) Bernard Chalette 47157 - 47254

II. Répondez OUI ou NON:

1. Alain, sait-il danser? OUI 46751 - 46845  
   NON 45378 - 45438

2. Les enfants, ont-ils l'air de s'amuser? OUI 45741 - 45846  
   NON 47257 - 47322

3. Les petites, jouent-elles aux grandes dames? OUI 45525 - 45604  
   NON 46677 - 46744

4. Eva, a't'elle un mari? OUI 46604 - 46670  
   NON 45741 - 45846

5. Tous les enfants sont-ils en classe? OUI 46751 - 46845  
   NON 45928 - 46012

III. Est-ce Vrai ou Faux?

1. La grève était prévue VRAI 45291 - 45374  
   FAUX 46677 - 46744

2. Les lycées ont changé VRAI 46098 - 46139  
   FAUX 46324 - 46381

3. Eva n'a pas de mari VRAI 45291 - 45374  
   FAUX 47083 - 47154

4. Alain sait danser VRAI 47257 - 47322  
   FAUX 45611 - 45667

5. Quelques enfants vont dans le jardin VRAI 45525 - 45604  
   FAUX 47083 - 47154

6. La fille d'Eva a de la fièvre VRAI 46145 - 46214  
   FAUX 46677 - 46744

IV. Complétez la phrase correctement, selon la séquence:
1. ______ c'est la grève!
   a) Savez-vous que... 46324 - 46381
   b) Imaginez que... 46386 - 46448
   c) Figurez-vous que... 45212 - 45286
   d) Pensez-vous que... 46512 - 46514

2. Je ne sais pas ______.
   a) danser 45611 - 45667
   b) parler 46386 - 46448
   c) chanter 46604 - 46670

V. Est-ce juste ou non, selon la séquence?
   1. On va dans le jardin 46098 - 46139
   2. On va dans la maison 46219 - 46320
   3. On va dans la voiture 45291 - 45374
   4. On va dans l'avion 45378 - 45438
   5. C'est vrai, votre fille est drôlement chaude 45443 - 45520

VI. Choisissez la phrase qui est écrite correctement
   1. Je/crois/ma fille/de la fièvre/que/me fait/ 46677 - 46744
   2. Je/crois/que/ma fille/me fait/de la fièvre/ 46219 - 46320
   3. Je/me fait/de la fièvre/crois/que/ma fille/ 47083 - 47154
   4. Je/de la fièvre/crois/que/mafille/me fait/ 47029 - 47077

VII. Choisissez l'explication ou définition correcte:
   C'était prévu
   1. C'était déjà organisé à l'avance 45291 - 45374
   2. C'était agréable 47257 - 47322
   3. Il a prévenu son ami 47157 - 47254
   4. On a gagné 47433 - 47506

**Mots Clefs.** Each item is presented in the sequential order introduced in the chapter. The content can be studied and reinforced by the audio and video experience, and discussed with the students within the context of the lesson and the exercises. Ultimately the content would be mastered, internalized and applied in an open environment.

**S'amuser:** Avoir du plaisir à faire quelque chose. Les petites filles jouent
aux grandes dames et les adolescents dansent. C'est un verbe pronominal régulier du premier groupe. Remarquez l'usage oral du 'ON' qui veut dire 'nous'; cet usage est employé très souvent dans le langage parlé.

**Figurez-vous que...** Expression idiomatique qui exprime la surprise, l'exclamation, l'imagination: imaginez-vous que... Comme les grandes dames, ces petites filles font de la conversation en parlant de tout et de rien; la grève est le sujet 'à la une'; avoir ou ne pas avoir de mari, en est un autre.

**La grève:** Etre en greve, ou faire la greve veut dire ne pas aller à son travail à cause d'une certaine insatisfaction ou protestation. Ce sont les professeur du lycée, les employés de l'école qui refusent de travailler; par conséquent, les enfants sont revenus de l'école pour s'amuser chez eux.

**Personne ne:** C'est une négation spéciale ou le mot 'personne' a une double fonction, au niveau de la construction grammaticale (sujet, complément d'objet direct/indirect, objet d'une préposition), ainsi qu'au niveau du sens. 'Personne' est le sujet de la phrase, donc placé au commencement de la phrase, 'ne' complète la négation, et est placé avant le verbe. L'affirmatif est 'quelqu'un.'

**C'était prévu:** Expression idiomatique, à sens passif; verbe prévoir. Expression passée exprimée à l'imparfait passif, qui veut dire 'C'était déjà organisé à l'avance, ce n'était pas accidentel.

**Le lycée:** C'est une école d'état, publique et secondaire.

**Ce n'est plus ça:** Expression du langage parlé qui veut dire 'c'est différent', 'les temps ont changé.'

**Ne (n')+ verbe+ plus:** Négation spéciale de l'affirmatif 'encore.'

**Et le vôtre?:** Et votre mari, sera-t-il furieux aussi?

**Je n'ai pas de ...:** Expression de quantité négative, qui exprime la quantité zéro (0).

**Allez:** Expression idiomatique qui veut dire 'continuez.' Corinne veut qu'Alain danse avec elle, il refuse.

**M'énerve pas:** Usage parlé qui veut dire 'je vais me fâcher si tu continues.' Corinne insiste qu'Alain danse, lui commence à se fâcher, remarquez que
le 'ne' de la négation n'est pas employé dans le langage parlé.

**Ne + verbe + jamais:** Négation spéciale de l'affirmatif 'toujours.'

**Savoir + infinitif:** Expression verbale qui exprime la capacité physique ou mentale de faire quelque chose; savoir danser.

**Ben:** Usage parlé de 'bien.'

**Une bataille:** La guerre entre deux camps, nations ou pays ennemis. Les enfants sont en train de jouer au jeu de cartes, *bataille*, quand deux joueurs ont la même carte, c.a.d. (c'est-à-dire) deux rois ou deux dames par exemple, c'est une bataille!

**Glossary.** This section is designed for quick reference and review.

**On s'amuse:** We are having fun; oral usage of 'On'; s'amuser is a regular, first group reflexive verb.

**Figurez-vous que ...:** Would you believe that ... ; idiomatique expression of exclamation and surprise.

**C'est la grève:** A strike is on.

**Personne ne nous a prévenus:** Nobody warned us.

**C'était prévu:** It was expected.

**Je n'ai pas de ...:** I don't have any...

**Allez:** 'Come on'.

**Ne m'énervez pas:** Don't bug me; don't bother me.

**Je ne saurai jamais danser:** I'll never know how to dance.

**Ah, Ben ...:** Oh goody...

**On a une bataille:** That's war.

**Tu as gagné:** You won.

**Je crois que...:** I think that...

**Ma fille me fait de la fièvre:** My daughter is running a fever.

**C'est vrai:** That's true.

**Elle est drôlement chaude:** She is really warm.

**Hypermedia and Multimedia in the French Classroom at Ventura College**

Hypermedia is the ability to randomly access linked information, whether it be text, graphics, animation, sound, voice, music, still images or motion images. The term multimedia is defined as the use of many media (hardware) to communicate a message. A presentation using two slide projectors and slides, an overhead projector and transparencies, a videotape player and tape were once termed multimedia. Today the term multimedia is shifting to mean the use of many media of communication: text, graphics, animation, sound, voice, music,
still images, and motion images.

Interactions Audio-Visuelles and the Hypercard stacks attempt to provide the teacher and the students with a hypermedia and multimedia environment.

Advantages of Hypercard for Interactions Audio-Visuelles

Prior to designing a series of interactive programs, it was essential to choose an authoring language or system that could be used by teachers who had no computer background. It was important that they be able to navigate easily, to control the disc with great flexibility, and to develop exercises, tests, and related activities. Video Builder from TeleRobotics1, an icon-based flowcharting type of authoring language, was first considered. At that time however, (summer 1987) Hypercard had just come out. It was marketed as software with unlimited potential. Additionally, a consulting Hypercard programmer was ready to help. The decision was taken to go with that authoring environment. It is proving to be very good decision. Jim Heid introduced Hypercard in the following manner:


Hypercard Stacks. The flexibility of Hypercard and its ease of use empowers the designer/developer with many capabilities to better communicate with the students. Here are a few terms to help the non-Hypercard reader understand better: A set of cards form a stack; each card presents and stores information in fields and buttons. One enters text in a field; buttons are 'hot spots' which perform an action when clicked. The programming language is Hypertalk, a flexible, command driven, English-like language.

Screen Design. Hypercard features offer flexible screen design. One of the most difficult tasks for the designer/developer is screen design. One has to achieve a balance between the content and the procedural instructions so that they don't compete with one another. Good screen design is important for legibility. The initial tendency of a novice developer is to display every word and fill every screen completely with text and procedural instructions. This presents no problem to the author, however, such screens do not communicate well to the user. The operation instructions should be clear and should not detract. Consistency of design and instructions throughout the program builds comfort and expectations in the users that gear them to think of the content and not of the format and the hardware. Hypercard allows the designer/developer to place in the background all the repeated design features that give consistency to the stack.

Hypercard Icons. (See Figure 1.) The right and left arrows are buttons usually allowing the user to go to the next card or the previous card. The bubble contains digitized sound information, recorded with the MacRecorder. Clicking on the bubble allows the user to hear as often as needed the sounds recorded.
The question mark takes the user to help information. The number 14 tells users that they are at that video chapter; that number has been placed in the background so that it will appear on each card in that stack. Each video chapter displays a number from I to 16 communicating the location to the user.

Using *Interactions Audio-Visuelles* for Self-Paced Exploration

When the program is used at an individual workstation for self-paced exploration, the user is first given navigational explanations, an orientation, and general information about the program. After logging in, the user can start. Another feature of the management and tracking program used for self-paced learning is an evaluation section. Both the log-in and the evaluation features give the teacher accountability and a hardcopy output of the use and usefulness of the program. Both can be bypassed when a teacher uses the program for classroom presentation.

**Stacks.** The Review stacks or first year stacks include:

1. Introductions: meeting the video teacher and typing one’s name with sound
2. The French alphabet with sound and graphics
3. The numbers with sound and graphics
4. The names of various French speaking countries with sound and graphics
5. A set of basic vocabulary items with sound and graphics

**The Video Chapters.** In each video chapter, the user has many instantly controllable options by using the Hypercard buttons.

1. View the whole selected sequence.
2. Stop the sequence at any time.
3. Repeat the last 50 seconds; a 'reverse' icon was designed to allow the user to go back a set number of frames to hear and view the last 50 seconds. (This feature was found very useful.)
4. Continue.
5. Zero-in by viewing a smaller segment of the sequence with script and the first audio track to examine the details appropriate the student’s level in context.
6. Zero-in by listening to and/or reading a smaller segment of the sequence with the script and the second audio track to examine details appropriate for the student’s level in context. This second audio track features selected sentences of the segment.
7. Replay as often as needed the entire sequence to reintegrate the linguistic and visual information into an overall message.
8. Replay any smaller segment as often as needed.
9. Go to the Glossary to quickly look up a word or an idiom and immediately return where you left off. Each chapter highlights words which can be looked up in the extensive Glossary which provides translation of individual words as well as whole sentences in context.
10. A French-French glossary called Mots clefs is another option.
11. Go to the exercises.
12. Take a test.
13. Exit at any time.

Using Interactions Audio-Visuelles in the Classroom

In the classroom a dialogue is created between the teacher and the students, between the teacher and the content on the screen, between the content and the students, and finally among the students themselves.

Preparation process. The students preview a sequence with the teacher. At first, they understand little but want more. They discover that they can’t view and understand. An active decoding effort is needed to facilitate comprehension and enhance their visual experience. Using the manual, the teacher and the students discuss the language code, the structure and vocabulary, as well as the cultural code; the French taste, the values expressed, their customs, their clothing, and their way of living. The new expressions are introduced and the most important expressions for the comprehension of the segment are reviewed. This is usually done in French. The Mots clefs are assimilated as part of the preparation process. The student practices using the vocabulary in sentences and in oral and written vocabulary exercises. Efforts are made to identify and predict some of the problems the students might encounter with the video, such as accents, certain voices, certain position, and pace. Students are made to understand that they should not expect to grasp or even hear everything because often times many characters are speaking at the same time, there is street noise, or their voice is too soft. Whenever possible and appropriate the content of the segment is linked to
the grammar principles and the vocabulary studied in the regular course of the class, if they do not "get it," or if they have not yet studied some of the principles or vocabulary, they are exposed to it globally, in context. The focus is on the general meaning as a whole. By viewing the video, the student develops over time "a tolerance for a degree of uncertainty. (Fletcher 1989)." Depending upon the objectives and the level of the learners, the guided activities may include the following:

1. The students reconstruct some sentences in written style from the oral style of the video. This activity is beneficial because it helps develop in the student an appreciation of different communication styles. The student learns for example, that the first part of a negation "ne" is non existent in oral usage. The student learns to choose which style is more appropriate in a particular situation.

2. The students infer the meaning of a sequence which they have just seen, and infer the meaning of the words from the visual and sound context rather than from the linguistic aspect of the sequence. They guess and discuss the difference if they are able to infer well. The students are asked questions about the facial expressions of the character, their body language, their pauses, their intonations: "Rhythm, stresses, pause, intonation are to the spoken language what syntax is to the written language." (Saint-Léon, 1988)

3. The students are told to listen for certain words or phrases. They are encouraged to tell the teacher when they hear certain words. Alternately, they come to the station and click on the mouse when they hear a chosen expression or when they have to give an answer to a drill.

4. In first year classes, emphasis is placed on identifying simple facts and visual, nonverbal communication (general behavior, gestures, intonations, rhythms). Nonverbal cues are studied because they play a major role in visual and listening comprehension. For students who do not yet have a lot of exposure to authentic material, the major emphasis is not placed on speech but on all the visual and nonverbal qualities of the materials. No other medium today can draw upon nonverbal communication as well and as efficiently as the videodisc medium. Questions related to the visual experience become important: How many characters are there?, What are the characters doing?, Who are the characters?, What do you see?, Where was it done?, How are the characters speaking: fast, softly, with excitement?, What color is the ... ?, What are the character's physical characteristics?, Who is speaking?, Where is the scene taking place?, What is their relationship?, Do they seem upset, happy or sad, etc.

5. In second year classes, linguistic comprehension and analysis become more important. The students, with the teacher, attempt to distinguish better, and in more detail, verbal, non-verbal as well as visual structures. They attempt to manipulate the text; and at times to study the cinematographic procedures and the deeper interplay of the character. Questions pertinent to intermediate and advanced students include: What did the characters say in this sequence?
Outcomes of Classroom IAV Lessons and Presentations

1. My students understand me better; they realize that I speak more slowly than the French on the disc.
2. They are learning to focus on what they do understand, not on the unfamiliar and they do not expect to understand all the linguistic communication.
3. Because of the random access feature and the instant control one has with these media, non-verbal communication can be studied. Thus, the student can acquire a deeper understanding of the total communication. This quality was not adequately matched with any other media before.
4. Even when the students do not understand much, they want more exposure with guidance because they know that understanding authentic communication is one of their end goals.
5. The students know that they get a cumulative value when they have more exposure to IAV materials.
6. The students like the situational content of the disc and the visual and audio experience are motivating factors. They can identify at times with some of the characters and their experiences, which has lead the class to great personal self-expression.
7. Since the students today are accustomed to television viewing, efforts are made to build on that interest to teach them French.
8. Explicit preparation is necessary for the teacher to use the station and the manual in the classroom.
9. Guidance from the teacher is indispensable.
10. Interaction with the system, its content, and the student(s) is crucial.
11. Explicit follow-up exercises, discussions, and practice are necessary to internalize what has been learned.
12. An IAV station is a randomly accessible environment which can help to optimize teaching and learning time because of greater individualization of instruction and learning. Teachers and students can skip what has been covered or what they know and concentrate on new or unfamiliar material. On the other hand, instant repetition is also an important characteristic of an IAV environment. Repetition is easily done with the videodisc and the computer which can also help optimize teaching and learning time.

William Fletcher from the Naval Academy says it this way:
"Authentic material affords our students the opportunity to be
exposed to the way people communicate in the target language. They learn to understand things intended to entertain and inform, not merely created as an educational fiction. Well chosen authentic clips exhibit a linguistic and cultural richness that didactic texts cannot match ... The most important thing we can show them is that the level of difficulty of a passage lies more in the kinds of tasks we assign them, or in their own expectations, than in the text itself." (Fletcher, 1989)

Outcomes for the teacher

This project has made me more aware of how to use and present interactive audio video material in the classroom. By constant questioning and evaluation as to the what, why, and how of the lesson, I have become a better user of this new media of communication. By discussing each session with my students I have heightened my awareness of my students, needs and have enhanced my skills as a classroom teacher.

For the years to come I'll be working to achieve a better balance with the following:

1. Lesson flow, program controls, designed guidance vs. open ended design and limited teaching strategies. I have learned that only the most courageous students survive through discovery and experimentation; the average timid soul and the older students need careful guidance;
2. The textbook, the teacher, the audio-visual materials, and the grammar;
3. Better integration of the increasing wealth of materials available will be needed.

The classroom experience with IAV clearly indicates that IAV presents a powerful learning system. The challenge still remains to continue to design instructor and learner controlled programs with the following qualities:

1. They provide more for individual differences in learning modes and provide more for group level differences. For example, in my French I classes this fall, I plan to use the video images without the original sound track to study the non-verbal cues and the cultural visual context more; to listen to the original sound track—not for linguistic comprehension—but for the rhythm and the intonation, and also to work more with the selected sentences on the second sound track and the manual.
2. They are interactive and totally involving for the learner.
3. They are of good quality and design.
4. They are educationally sound and satisfying for each learner.

Karen Willetts from the Center of Applied Linguistic explains language learning in this way: "Language learning is a complex human phenomenon. Human use of language expression is multifaceted; humans all learn in different modes; language teaching methods must also reflect different modes of
presentation and teaching to address each skill in the best way for that individual... There is no technology, no teacher today who is able to address all the skills in an individualized self-paced format effectively, efficiently, or cost effectively enough. Interactive video, multimedia environments under the control of the microcomputer make it closer and more possible” (Willetts, 1989).

The role of the teacher is changing from the all-knowing in the classroom to a shared and confirmed position with the interactive software into a role of diagnostician, prescriber, motivator, and evaluator (Gale and Brown, 1985).

IAV is a new technology. It provides us with a new perspective to address our teaching and learning problems. In conclusion, we know that every medium of communication has its strengths and its usefulness with some learners, including audio cassettes, books, videos, computer software, or interactive video. Since we learn in different modalities, we need a multimedia environment to strengthen the guidance of the teacher and the design of the material. It all starts in the classroom with the teacher and the students.

Notes

1 Course Builder TeleRobotics™ International Inc., 8410 Oak Ridge Highway, Knoxville, TN 37937.
2 Metropolitan Life Survey. 1989. "28% of students watch TV for 2-3 hours each school day, 27% watch for 2 or less hours, while 32% do for 4 hours or more." Star Free Press, Saturday, April 22, 1989.

References


Author's Biodata

Alice Slaton, Ph.D, is the former Journal Representative for CALICO's Interactive Audio/Video Special Interest Group (SIG), one of the editors and authors of the CALICO Interactive Audio/Video Monograph; and the Journal
representative for CALICO's Hypercard SIG. She has given various presentations on interactive video and language teaching and has written articles for various publications on technology and languages. She has participated in an interactive video pilot project at Brigham Young University and developed the interactive videodisc *Interactions Audio-Visuelles*. With a small grant from the Fund for Instructional Improvement from the State of California, she has developed interactive video software using a Macintosh 11 Interactive Video Desktop Publishing Station at Ventura College. She is now the main teacher of the Basic Workshop on Interactive Video for the Sony Institute. She has produced the audio cassette *Discover What Makes the French French* and is now publishing the book version of the cassette. She is currently planning to design, develop and produce a laser videodisc on the French culture and language to include Francophone Africa, Quebec, The Society Islands and France.

**Author's Address:**

Alice Slaton  
Ventura College  
4667 Telegraph Road  
Ventura, CA 93003