



**INTERACTIVE MULTIMEDIA - IMM3201**

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**Planning a Course for Distance Delivery  
Assessment Item 2**

*"Distance Education has proved to be a mutating virus within the bodies of education systems. It has been able to rise to new challenges, to reshape itself to meet social changes, and to transform itself for adoption to new contexts." Evans and Nation (1989)<sup>1</sup>*

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<sup>1</sup> Evans, T, and Nation, D. (1989). Critical Reflections on Distance Education. Philadelphia: Falmer Press

# 1. INTRODUCTION

## 1 Description of Course

*"Communications theory experts tell us that words get tired, and if they do, "distance learning" are tired words."*  
Desmond J. Keegan (1980)<sup>2</sup>

The Distance Learning course presented in this report is a **Spoken French** course for tourists and travelers to French speaking countries, called:

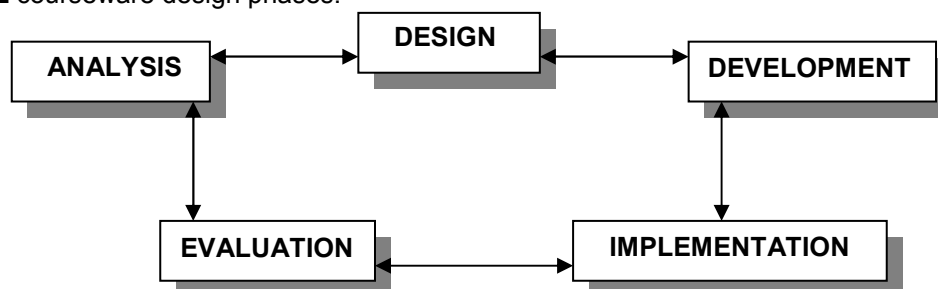


A salient marketing feature is a "Pull-Out" (or in this case Print-Out) customisable phrase-book and dictionary, which travelers can carry with them on vacation. It is primarily intended for affluent *housepersons* (housewives and househusbands), rather than serious language students, and will focus substantially on "holiday French". Simple sentences will be taught and emphasis will be placed on accurate sound reproduction, since the desired learning outcome is a *spoken* rather than *written* French.

## 2 Development Methodology

*"In designing a process for Distance Education, a careful examination of adult behaviour is important, because the basic job... is changing adult behaviour."*  
Verduin & Clark (1991)<sup>3</sup>

Moore & Kearsley's<sup>4</sup> model for systems design gives a general outline of the inter-relation of the different **DL** courseware design phases.



These phases were considered an appropriate methodology for the development of the proposed DL course, and have therefore been used to structure the project.

<sup>2</sup> Keegan, D., (1980). "On Defining Distance Education", *Distance Education*. London: St. Martin's Press.

<sup>3</sup> Verduin, J.R., and Clark, T.A., (1991). *The Foundations of Effective Practice*. San Francisco: Jossey-Bass

<sup>4</sup> Moore, M.G., & Kearsley, G. (1996, p. 103). *Distance Education*. California: Wadsworth Publishing Company.

### 3 Scope and Limitations of Project

*"Organised distance education, whether meant to serve personality development, problem solving as a purely academic exercise, or training leading to an examination or professional competence requires scope planning to be useful."* Borje Holmberg (1989)<sup>5</sup>

Developing an online Distance Learning course that will teach a person from *zero* to *French* in less than 8 weeks (the time-line earmarked for this assignment) is a fantasy only *unit coordinators* can permit themselves. The prototype presented here makes no claims to perfection, nor even to workability! Even without the burden of developing the instructional content, the design and development of an effective language course is a monumental task, usually performed by teams of highly skilled, highly experienced, and highly paid professionals.

Equally unrealistic would it be, from the learner's position, to expect to learn a foreign language in 15 hours, (specified parameter for this assignment).

In the interest of setting realistic objectives therefore, this DL course will precisely define its scope and boundaries, and focus principally on ensuring **memory retention** of a discrete number of words and phrases. This will be seen by most serious Instructional Designers as an ineffective and inefficient way of *teaching a foreign language*, but as mentioned earlier in this report, that is *not* the objective of the course.

The scope of French language learning in ***Voulez vous parlez avec moi, ce soir?*** will be restricted to the necessities of tourists and holidaymakers. Only vocabulary and constructions likely to be encountered in colloquial contexts by the average tourist, will be taught here. Sophisticated grammatical insights and a large technical or literary vocabulary will be sacrificed in the interest of expediency, speed of learning (people are going on vacation next month!), and efficiency at verbally dealing with a pre-specified series of situations.

## 2. ANALYSIS

### 1 Target Audience

*"the only characteristic common to most distant learners is that they are adult and active citizens"* Mager & Beach<sup>6</sup>

While Mager & Beach's reflection highlights the wide spectrum of distant learners, we cannot proceed with the design of a DL course without accurately identifying our target audience. This will permit us to define the scope of the course, establishing parameters and specifying what the course *will* and *will not* do.

***Voulez vous parlez avec moi, ce soir?*** is targeting the non-working partner (often the wife) in affluent, upward-mobile, English speaking families. Many "*yuppy*" families, especially those with young children, have *only one* working partner, leaving the other (often an intellectually active and motivated person) with large "blocks" of spare time at *off peak* times of the day. This is an ideal profile for the distance learner.

These typically upper middle-class families can often afford holidays abroad, and a real demand exists for "holiday French" courses, an *on-line* version of the tatty phrasebook all tourists carry. Most British holidaymakers go to France, many Americans go to Canada (where French is also spoken), some Australians go to New Caledonia or Tahiti. All these countries and many more popular holiday destinations, speak French. From Guadeloupe and Martinique in the Caribbean, to

<sup>5</sup> Holmberg, B., (1983). *The Theory and Practice of Distance Education*. London: Routledge

<sup>6</sup> Mager, R.F. and Beach, K.M. (1997) *Developing Vocational Instruction*, Palo Alto, California: Fearon

Morocco, Tunisia, West and Central Africa, via Belgium, Switzerland, French Polynesia, and even Pondicherry, in *India*, where French is spoken, as a legacy of its French *colonial* past. French is also spoken preferentially to English in Cambodia, Vietnam, Laos, Afghanistan, Beirut, Iran, Algeria and Libya, to name a few more popular *family holiday* destinations. Our DL *Spoken French* course will therefore respond to a real demand in the market for this kind of product.

## 2 Mode of Delivery

"In examining a DL system we must ask ourselves ...[..] what package can meet all the requirements of the course, and ... whether the package can replace every essential facet of the teacher.." David Sewart (1983).<sup>7</sup>

**Voulez vous parler avec moi, ce soir?** is delivered in 3 complementary and interdependent modes:

- Web-based leaning
- Audio tapes
- Text-based "print-outs"

### 2.2.1 WEB-BASED LEARNING

Most of the instruction is in the form of an online course, utilizing a variety of multimedia (graphics, animations, and sound). Exercises, tutorials, and information are presented on a comfortable interface, which requires minimal effort to comprehend or navigate. All procedures relating to

- registration of learners,
- interaction with teachers,
- delivery of instruction
- examination and testing of learners,

will be conducted on a World Wide Web based site, maintained and updated by the teacher(s). This web-based programme will include sound files (in .wav and .aiff formats) in order to convey to the learner accurate pronunciation of French words and phrases.

### 2.2.2 AUDIO TAPES

Audio tapes will be used to supplement the sound files on the web-based programme. This is considered essential in the case of language learning (where the exact reproduction of sounds is of vital importance) to make up for the lack of face-to-face tuition. The tapes have the added advantage of *Walkman*<sup>TM</sup> portability, and extreme flexibility as to Playback, Rewind and pace. These features are important, given that the product is intended for the use of holidaymakers, *ipso facto* people on the move. The Audio tapes are part of the courseware package, and are sent out to the learner (by mail or courier) after enrollment and payment.

### 2.2.3 TEXT BASED PRINT-OUTS

These hard-copy *print-outs*, which the learner *himself*<sup>8</sup> must execute (assuming they have access to printing facilities<sup>9</sup>), are a primary marketing feature of the course. They allow the learner to customise and in effect create *hir* own phrasebook, using the options available in Module 4, in accordance with the different situations they anticipate encountering. These tailor-made *Phrasebooks* will print out in conveniently sized 'cards' directly from the course's WWW based site, and can be carried around (instead of a shop-bought phrasebook), enabling the learner to use them for further learning during "on-the-job-tuition" (vacation).

<sup>7</sup> Sewart, D. (1983) *Distance Teaching: A Contradiction in Terms*. London: St. Martin's Press

<sup>8</sup> Gender non-specific, politically correct form of *himself/herself*

<sup>9</sup> It's fair to assume these days that most people (in our target audience at least) will have access to a printer.

### 3 Learning Objectives

"In an ideal case, Teaching and Learning objectives are identical, because the student adopts the objectives of the teacher, and the teacher does not set unrealistic objectives"  
T.M.Chang ( 1983)<sup>10</sup>

For the purposes of **Voulez vous parler avec moi, ce soir?** the learning objectives are easily definable: It is intended to teach travelers enough French to be able to cope with most of the common situations a tourist might encounter, by memorising a glossary of stock phrases, words, and sentences. A behaviourist instructional approach is applicable here, since clearly the learner cannot be encouraged to be *creative* about the pronunciation of French.

Consequently 4 broad learning objectives are clearly identifiable:

- ❑ learner understands basic French grammar, and simple sentence construction
- ❑ learner memorises a sufficient volume of vocabulary, phrases and sentences
- ❑ learner can accurately reproduce the *sounds* learnt, and hence can communicate with a comprehensible accent
- ❑ learner can compile and print out a concise, tailor-made phrase-book

### 4 Resources Utilised

"You can assume that a course or book already exists out there, with all the content material you will need to develop your course..."  
Dr. R. Oliver (1998)<sup>11</sup>

In accordance with the permitted parameters for Assignment 2, the DL course presented here relies almost entirely for its *Instructional Content* on external sources. The course itself is a hybrid of several existing on-line language courses, (some French, some Spanish), and borrows extensively from these as to course content and structure. Never having taught French before myself, developing the actual *instructional content* would have been beyond the scope of this submission, and I therefore had to rely on the quality of the instructional content developed by others, and on my own impeccable fluency in both French and Spanish.

The resources I have used for designing and developing this on-line Phrasebook include specialised text-books, similar sites on the WWW, *off-the-shelf* tourist phrasebooks, and above all the unit textbook *Distance Education* (Moore & Kearsley, 1996), which for once, proved extremely useful.

1. Of the specialised text-books used, the ones providing the most significant insights into DL were *The Theory and Practice of Distance Education* (1989), by Borje Holmberg, and *Distance Education* (1996), by Moore & Kearsley.
2. As to the actual *instructional content*, this had to be translated, adapted and restructured from an existing online course for learning Spanish, titled: **Learn Spanish @:** <http://www.studyspanish.com/tutorial.htm>., (already used for evaluation purposes in Assignment 1<sup>12</sup>). Because that course's scope is much broader than the course presented for this assignment, a considerable amount of adjustment of the instructional content was necessary.
3. Finally, this online phrasebook could never have been completed without the help of its "tatty" paper cousin, *The Penguin French Phrase Book* (1992), by Jill Norman and Henri Orteu.

<sup>10</sup> Chang, T.M., Crombag, H.F., van der Drift, K.D.J.M, & Moonen, J.M, (1983). *Distance Learning*. London: Kluwer-Nijhoff Publishing.

<sup>11</sup> Oliver, R., personal communication, October 8, 1998.

<sup>12</sup> See *Evaluating an On-line Learning Programme*, 20 September 1998

## 3. DESIGN

### 1 Instructional Strategy

"..the instructional principles applying to language courses can have little or nothing to do with those for courses in mathematics, chemistry or social science."  
Borje Holmberg (1989).<sup>13</sup>

The instructional *strategy* employed for this course will be to adopt an almost entirely *behaviourist* approach. As mentioned earlier, there is no room here for the learner to "interpret" or "expand" on the correct pronunciation of the French language, or on the existing structure of its grammar. Furthermore, there is nothing, or little, to *understand*. The objective is not to provide an *in depth* knowledge of the subject matter (French), but rather to "skim" its total instructional content and provide the learner with a customised "slice" of instruction, relevant specifically to a clearly defined outcome (communicating during a holiday).

However, in contrast to most behaviourist courseware strategies, *competency based* training will *not* be imposed. It is not necessary for the learner to fully assimilate all basic concepts (Mastery Learning) before proceeding, nor is the learner required to build on previous learning (Constructivist) in any logical or related way. Memory retention (with as high a degree of phonetic accuracy as possible) of logically unrelated blocks of verbiage, is the only desired outcome. The learner will not be required to fully memorise one stage before proceeding to the next, since the different stages are not mutually interdependent.

### 2 Instructional Design

"Before concluding that language studies will always require labs, it's worth investigating how far one can get with such an inexpensive and simple provision as a cassette recorder."  
H.F Crombag (1983)<sup>14</sup>

Because the bulk of the instructional content is borrowed from an existing on-line language course (after judicious translating from Spanish into French), much of the Instructional Design is necessarily adapted from the original Spanish source. The 2 major innovations brought to this, as far as Instructional Design is concerned, are

- ❖ The incorporation of the audio-cassette based phonetic training
- ❖ Teaching the use of the customisable phrasebook

We shall return to these two added refinements after describing the use and adaptation of the "borrowed" Instructional Design. Learning/teaching is conducted in 3 stages, (as described in Module 2): explanation, practice, testing. After reading the lesson, learners complete the practice exercises and submit them for automatic correction by the programme. Sound files available on the interface provide guidance as to the correct pronunciation of words and phrases, and final evaluation of learning is conducted by the teacher *only* on submitted *written* material (typed by the learner into a CGI scripted Form). No evaluation of *phonetic* learning is provided by this course.

The audio-cassette based training is intended for use in 2 distinct ways:

- ❖ During on-line tuition, to supplement the sound files (.wav and .aiff formats) available on the interface
- ❖ On vacation (in-the-field-training), using a personal cassette player (*Walkman*<sup>TM</sup>) and in conjunction with the *print-out* phrasebook, so that in a "live" situation the user can speak, listen and read (almost) simultaneously!

<sup>13</sup> Holmberg, B., (1983). *The Theory and Practice of Distance Education*. London: Routledge.

<sup>14</sup> Chang, T.M., Crombag, H.F., van der Drift, K.D.J.M, & Moonen, J.M, (1983). *Distance Learning*. London: Kluwer-Nijhoff Publishing

### 3 Interactivity and Interaction Design

"..a product is assessed on whether it offers both passive and active interaction with the user, and whether it provides the means by which a high degree of involvement is achieved."  
Barker & King (1993)<sup>15</sup>

Interactivity in the proposed online course will be limited to 5 areas:

1. Learner registration and enrollment (via a CGI scripted form).
2. Correction of exercises (automatically performed by built-in algorithm).
3. Evaluation of learning (assessment by the teacher(s) of submitted material typed directly onto the interface by the learner).
4. Playback of sound files available on the interface.
5. Customising the *Print-out* Phrase Book.

Other interactive features of the interface include a flexible navigational structure permitting the learner to move freely through the course, an on-line *Help* facility, a links page to other products and language schools, and a formative evaluation form (for the benefit of the teacher) to assist in improving the course and its delivery.

During the *exercises* stage, the programme will incorporate relevant algorithms, CGI and Java script, to automatically detect incorrect answers and provide correction, without requiring the intervention of the teacher at this stage.

### 4 Navigational Structure

"An important aspect of navigation is orientation. This is a critical variable because users frequently complain of being lost in an interactive program." Utting and Yankelovitch, (1989)<sup>16</sup>

Fast and fluid navigation through the courseware will be provided by means of a permanently visible Menu Bar, vertically disposed on the right of the screen (see *Module 2*, 7.2.3 Format).

Registration forms and test material submitted for evaluation are provided with a "Submit" button, whose CGI scripting will navigate the user back to *hir* place on the programme after submission.

## 4. DEVELOPMENT

### 1 Content Collection

This assignment submission is based on the *a priori* assumption that content collection is neither prioritised nor essential to any large extent, the primary objective being the design and structuring of the course. Only enough content to display a few sample modules has been collected, since the necessity of literally translating lessons from Spanish to French (in a submission in English), would have put any more development beyond the scope of this assignment.

The sources of the collected content matter have already been detailed above (2.4 Resources Utilised). Other content items, which have *not* been collected or developed, but have been described for the purpose of this report are:

- ❖ The Links page

<sup>15</sup> Barker P.G., & King T.R., (1993). Evaluating Interactive Multimedia Courseware-A Methodology. Computer Education. Vol. 21, No 4, pp. 307-319

<sup>16</sup> Utting, K., & Yankelovitch, N. (1989). Context and Orientation in Hypermedia Networks. ACM Transactions on Information Systems, p 7, 58-84.

- ❖ The Cultural Notes
- ❖ The Formative Evaluation form
- ❖ The Other Products page
- ❖ The Help Facility
- ❖ Language Schools
- ❖ Using the Phrase Book facility
- ❖ Navigational help page
- ❖ The Course information page.

## **2 Media Elements and Multimedia**

The media elements used have been minimised in order to speed up download and interaction time. Simple graphics, few colours, and mainly text, characterise the interface.

The only other multimedia used are the sound files, (.wav & .aiff formats), which can be downloaded and played by clicking the appropriate icon.

## **3 Testing and Evaluation of Learning (Outcomes)**

**Tests**, as opposed to **Practice**, are submitted by the learner for the teacher to evaluate and mark. The content, instructional design and format, as well as the interface of the test pages, are identical to the Practice session's, however.

Learners access their test results, along with any comments, instructions or feedback from the teacher, by clicking the "Test Results" button in the vertical Menu.

## **4 Pace and Timeline**

In order to permit maximum flexibility, no timeline for completion of the course, or pace for cycling through the modules has been imposed. A general indication of what would be considered satisfactory Timelines and Paces is given on the "User's Manual" (Module 1).

# **5. IMPLEMENTATION ISSUES**

## **1 Technology and Hardware**

Hardware and software requirements for this course have been kept to the minimum. It is considered however, that the social category of the target audience would already possess most of the hardware and technology needed to run this course. This includes:

- Multimedia computer with sound card and speakers
- Printer
- Internet access and recent browser version
- Walkman*™ or portable cassette player
- RealAudio Player (an icon linked to a free download site is available on the reception page)

A multimedia computer is the basic hardware needed for the course. Sound card and speakers are essential for the learner to get the full benefit of the course by listening to the correct French pronunciation of words and phrases. The printer enables the learner to print out *hir* customised phrase book into a portable deck of cards. The *Walkman*™ or portable cassette player will enable the learner to listen to the audio tapes provided as part of the DL package. Also, the Walkman can be used *while on holiday*, in any particular situation covered by the phrase book, so that the learner can respond to the situation with cards in hand while listening to the correct pronunciation through earphones.

## **2 Access and security**

In order to ensure that the proposed product is cost effective, and indeed profitable, access and security must be very tightly controlled. This will be done by instituting *password access* to the course's Internet based web-site. Each learner will be issued a password (which will be sent to *hir* by mail or courier, along with the audio cassette tapes and any paper-based info or advertising material) upon completion of the registration and enrollment procedures, and after payment of course fees.



A second password will allow each learner to examine hir (and *only* hir) test results and teacher comments.

Once a learner has completed the 15 hour, 5 module course, hir password expires and will no longer permit access to the web-site.

Usual server-side security (firewalls, etc.) should protect both the course provider's invested assets, and the learners' confidential personal data and written submissions.

### 3 Copyright and Legal Considerations

*"The primary means of avoiding, misunderstanding, infringement, and a "trip to the courts" is for the multimedia producer...[.] to acquire the rights to any work done...through assignment. Joe Luca<sup>17</sup>*

Security warning dialog boxes will follow any clicking of the "Submit" button. This will protect the provider from any copyright (or other) infringement committed, inadvertently or otherwise, by the learners.

Nothing in the world, however, would protect any publisher crazy enough to try to market **Voulez vous parlez avec moi, ce soir?** on the Internet, since most of the content, structure and format has been ripped off at least a dozen different sources.

### 4 Cost and Budgeting

*"With less of the population receiving an inferior education at an increasing cost to themselves, a truly distorted image of higher education is being sold to us by the Universities and their Liberal Party puppet-masters." Serge Walberg<sup>18</sup>*

Phrasebooks are not expensive. To be competitive, **Voulez vous parlez avec moi, ce soir?** Must be made available at an affordable cost, and this can only be done by minimising the *human resources* required to run the course. Once the course has been developed and installed on the WWW, very little further maintenance will be required, and only evaluation of learner output will utilise resources. The expense of copying the audio cassettes for dispatch to learners will be minimal, once the cost of the original recording has been amortised.

## 6. TESTING AND EVALUATION OF DL COURSE

At this stage of production of the prototype, no testing or evaluation of the actual DL courseware can be effectuated, since most of the content matter is not presented, and those parts that *are* presented only appear as sample data.

However, a *Formative Evaluation Form* is made available on the interface, for the facultative use of the learner, which would permit the identification and trouble-shooting of any inherent bugs, inconsistencies, navigational or instructional problems, and content inaccuracies. This form will hopefully, also provide ideas and information for the general amelioration of the course.

Finally, the best evaluation of **Voulez vous parlez avec moi, ce soir?** will be provided by the assessment grading allocated to it as my submission for Assignment 2, IMM 3201.

<sup>17</sup> Luca, J., (1997). *Project Management for New Media*. Perth: New Media Management Pty.Ltd.

<sup>18</sup> Walberg, S., (1998, February 28). Higher Education is Up For Sale. *Iskra: Organ of The Anti-Liberal Forum*. p 1.

## 7. DESCRIPTION OF MODULES

### 1 Module 1

#### 7.1.1 CONTENT

1. Reception and Information
2. Download of free RealAudio Player
3. Registration of learners, enrollment, payment
4. Description of the course and objectives
5. User's Manual for the course
6. Navigational Instructions
7. Help and Learner Counseling

#### 7.1.2 TEACHING & LEARNING STRATEGIES

Most of the pages in this module are informative and descriptive. The registration procedure is intuitive, but exhaustive, providing the teacher with much useful background information on the learner.







No instruction as such is conducted in this module.

#### 7.1.3 FORMAT



Welcome to our On-Line Conversational French course, designed especially for tourists and travelers to French speaking countries. You will need to download the RealPlayer by clicking on the icon below, in order to hear the correct French pronunciation of the words and phrases you will learn.



-  Information about this course
-  What hardware you will need
-  Student Registration
-  Your own customised Phrasebook
-  Other languages offered
-  Useful Links

After you have registered, you can start immediately on your first tutorial. No previous knowledge of French is assumed, and the entire course can be completed in 10 days (15 hours of tuition), depending on how fast you want to go.

So if you want to be able to order a meat pie and a Toohey on your future vacation in Tahiti, register now and start learning French!



[Information](#) | [Registration](#) | [Phrasebook](#) | [Other Languages](#)

## **2 Module 2**

### **7.2.1 CONTENT**

1. Nouns
2. Gender of nouns
3. Cardinal numbers
4. Plural form of Nouns
5. Definite and Indefinite Articles
6. Subject Pronouns
7. Days of the week, months, weights, measures and colours

### **7.2.2 TEACHING & LEARNING STRATEGIES**

A lesson consists of 3 parts:

- explanation,
- practice
- test.

Learners read the explanation for the each topic. After studying the lesson, the learners complete the practice exercises and submit them for correction. If there are any incorrect answers, the programme will provide the correct answers. Learners must then use the back button and correct their work.

7.2.3

FORMAT



# Nouns and Noun Genders

## Part I

 **Exercises**

This lesson introduces the grammatical concept of the NOUN and the idea that in French, nouns have GENDER, that is that they are either **MASCULINE** or **FEMININE**.

 **Help**

You will begin by learning the rules for identifying whether nouns are masculine or feminine.

 **Tutorial Menu**

 **Test**

A noun is a word used to denote a person, place, thing, or idea.

 **Phrasebook**

**A noun is a word used to denote a person, place, thing, or idea.**

 **Home**

Person	Place	Thing	Idea
Pierre	garden	book	liberty
girl	university	car	despair
dentist	Guadeloupe	tomato	intelligence

 **Test Results**

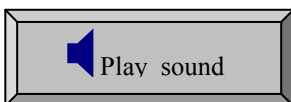
In **French**, all nouns are either **masculine** or **feminine**.

**Masculine**

- Le garçon (boy)
- le jardin (garden)
- Le livre (book)
- Le chat (cat)

**Feminine**

- la fille (girl)
- L'université (university)
- la revue (magazine)
- La peur (fear)



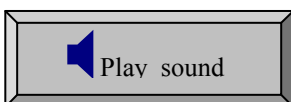
The idea that nouns have gender seems perfectly natural when the noun stands for a living creature. This is because in English, living creatures often have different names, depending upon whether they are male or female.

**Masculine**

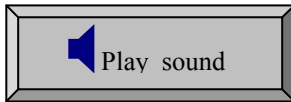
- man
- tiger
- aviator

**Feminine**

- woman
- tigress
- aviatrix



The following French nouns all denote living creatures.



Masculine

Le chat (cat - male)

Le chien (dog - male)

Le grand'pere (grandfather)

Feminine

la chatte (cat - female)

la chienne (dog - female)

la grandemere (grandmother)

How are all of the feminine nouns alike?

Hint: look at both the beginning and the ending of each line.

La chienne

La chatte

La crotte



"Le" and "la" both mean "the."

Le garçon (the boy)

la fille (the girl)

le chien (the male dog)

la chatte (the female cat)

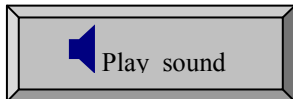


These two words (le, la) are called

### DEFINITE ARTICLES

You will learn more about them in a later lesson. For now, let's remove them from our discussion.

What do you notice about the last letter of these nouns?



**Masculine**

chien

chat

garçon

**Feminine**

chienne

chatte

file

Nouns that end in consonants are usually masculine. Nouns that end in vowels are usually feminine.

Notice the word *usually*! There are exceptions to these two rules and you will be learning them very soon.

One cannot predict the gender of a noun that stands for a non-living thing. Try to predict whether the French words for the following things are masculine or feminine:

### Masculine or feminine?

book  
house  
money  
window

One cannot predict the gender of a noun, except in the case of living creatures. Do not try to analyze the nature of the object, looking for some inherent masculinity or femininity. It won't work! Take a guess. Do you think the French word for "tie" is masculine or feminine? You might expect it to be masculine, since a tie is an article of clothing worn by males.

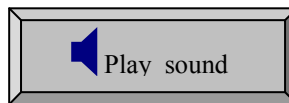
Actually, the word for "tie" is a feminine word:

**La cravate**



Take another guess. Do you think the French word for "stocking" is masculine or feminine? You might expect it to be feminine, since a stocking is an article of clothing worn by females. Actually, the word for "stocking" is a masculine word:

**le bas**



When you learn a new noun, you should also learn its definite article (**le, la**). There are several reasons for this:

- ❖ Because you cannot predict the gender of most nouns.
- ❖ Because not every noun that ends in a consonant is masculine, and not every noun that ends in a vowel is feminine.
- ❖ Because the definite article (le, la) is your clue as to whether a noun is masculine or feminine.

Why do you care whether a noun is masculine or feminine?

Good question! As you shall see in upcoming lessons, French places a great deal more emphasis on gender than English does. As you learn more, it will quickly become clear how important this aspect of French is.

Exercises

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 **Exercises**

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## Exercise 1 - Gender of Nouns

### A- Cliquer la meilleure réponse

#### 1. Quel est le mot masculin?

la chatte     la natte     le chien     la botte

#### 2. Quel est le mot féminin?

le cheval     la fille     le pere     le beurre

#### 3. Quel est le mot masculin?

le livre     la porte     la chaise     la maison

#### 4. Quel est le mot féminin?

le papier     le panier     la trappe     le bus

#### 5. Quel est le mot masculin?

la cabine     le taxi     la feuille     la femme

#### 6. Quel est le mot féminin?

le chapeau     la voiture     le paquet     le velo

#### 7. Quel est le mot masculin?

la cassette     la valise     la bouteille     le drap

#### 8. Quel est le mot féminin?

la pomme     le bidet     le savon     le soulier

Submit

Clear Answers

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### 3 Module 3

#### 7.3.1 CONTENT

1. Regular and Irregular Verbs
2. Adjectives
3. Questions and Negations
4. Using Audio Tapes

#### 7.3.2 TEACHING AND LEARNING STRATEGIES

These will be identical to those applied in Module 1 (above), with only a brief, intuitive description of the use of the Audio tapes added.

#### 7.3.3 FORMAT

Identical to Module 2.

An extra button labeled "Audio-Tapes" hyperlinks to a page explaining the use of the Audio-Tapes.

### 4 Module 4

#### 7.4.1 CONTENT

1. At the Restaurant
  - 1 Going to a restaurant
  - 2 Ordering
  - 3 Paying
  - 4 Breakfast and tea
  - 5 Snacks and picnics
  - 6 Drinks
  - 7 Typical menus
2. Your Hotel
  - 1 Booking a room
  - 2 In your room
  - 3 At the porter's desk
  - 4 Departure

**SAMPLE PAGE CONTENT:**

My key please	Ma clé, s'il vous plait
Have you a map of the town?	Avez vous un plan de la ville?
Can I leave this in the safe?	Puis-je déposer ceci dans le coffre?
Are there any letters for me?	Y a-t-il du courrier pour moi?
No one telephoned	Personne n'a téléphoné
Please ask her to come up	Faites la monter, s'il vous plait
Please send the chambermaid	Envoyez moi la femme de chambre
I'm coming down	Je descends
I need a guide/an interpreter	J'ai besoin d'un guide/ interprete
Where is the dining room?	Ou est la salle á manger?

3. Asking Directions
4. Shopping and services

- 1 Where to go
- 2 In the shop
- 3 Choosing
- 4 Colours
- 5 Complaints
- 6 Paying
- 7 Chemist and toilet requisites
- 8 Clothes and shoes (including sizes and equivalents)
- 9 Food

**SAMPLE PAGE CONTENT:**

The bill Please	L'addition, s'il vous plait
Does it include service	Le service est compris?
What is this amount for	A quoi correspond cette somme?
I didn't have soup	Je n'ai pas pris de soupe
May we have separate bills?	L'addition séparément, s'il vous plait

- 10 Hairdresser and barber
- 11 Hardware
- 12 Laundry and dry-cleaning
- 13 Newspapers, Stationary
- 14 Photography
- 15 Tobacconists
5. Meeting people
6. At the Post Office
  - 1 Letters
7. In an Emergency
8. At the doctor's

**SAMPLE PAGE CONTENT:**

You're hurting me	Vous me faites mal
Must I stay in bed?	Dois-je garder le lit?
Will you call again?	Repasserez-vous me voir?
How much do I owe you?	Combien vous dois-je?
When can I travel again?	Quand pourrai-je repartir?
I feel better now	Je me sens mieux
Where does it hurt?	Ou avez vous mal?
Open your mouth	Ouvrez la bouche
Put out your tongue	Tirez la langue
Please lie down	Allongez vous, s'il vous plait
Breathe in	Respirez



- 1 Ailments
- 2 Treatment
- 3 Parts of the body
- 4 At the dentist's
- 5 Problems and accidents
- 9. Travel
  - 1 On arrival
  - 2 Signs to look for
  - 3 Buying a ticket
  - 4 By train/underground
  - 5 By air
  - 6 By boat
  - 7 By bus or coach
  - 8 Taxi!
  - 9 Car hire and motoring
  - 10 Road signs
  - 11 At the garage/petrol station
  - 12 Repairs and car parts
- 10. Signs and Public Notices
- 11. At the Bank
- 12. Entertainment and Sightseeing
  - 1 Sports and games
  - 2 On the beach
  - 3 Camping and walking
- 13. Naughty Things
  - 1 Nightlife and cabaret
  - 2 Strip-tease and Live Shows
  - 3 Hostess bars and sex-workers
  - 4 Gay Paris!

SAMPLE PAGE CONTENT	
Please get me a taxi	Voulez-vous m'appeler un taxi?
Where can I find a taxi?	Où puis-je trouver un taxi?
Are you free?	Etes vous libre?
Can you hurry, I'm late?	Allez vite, je suis en retard
Please wait for me	Attendez moi, s'il vous plait
How much is it?	Combien vous dois-je?

SAMPLE PAGE CONTENT	
Is there a bank nearby?	Y'a-t-il une banque ici?
Do you cash Traveler's' Cheques?	Acceptez vous les cheques de voyage?
Sign here, Please	Signez ici, s'il vous plait
Go to the cashier	Allez à la caisse
What is the exchange rate?	Quel est le taux de change?
I want English money	Je voudrais des Livres Sterling
How much is a Pound?	Combien vaut la Livre?
Can I have small change?	Donnez moi de la monnaie
Do you have a Credit Card	Avez vous une carte de credit?
Will you take a cheque?	Accepterez vous un cheque?

**7.4.2 TEACHING AND LEARNING STRATEGIES**

The same as Modules 2 & 3

**7.4.3 FORMAT**

The same as Modules 2 & 3

A hyperlink from this module goes directly to the Phrase Book page, from which a customised phrase book or Mini Dictionary can be printed.

**5 Module 5**

**7.5.1 CONTENT**

- 1. Cultural Notes
- 2. Customisable phrasebook
- 3. Mini-dictionary
- 4. Links
- 5. Books
- 6. Other products
- 7. Formative Evaluation form

**7.5.2 TEACHING AND LEARNING STRATEGIES**

As for module 1, the material here is mostly descriptive and informative. No instruction of French is undertaken, and the Cultural Notes page gives a simple, textual account of cultural attitudes, and insights into recommended behaviour.

### 7.5.3 FORMAT

The formatting is almost identical to Module 1 as to Menu Bars and navigation. Each page of text however presents a distinct interface, and all interfaces conform to the same, common design theme.

## 8. SUMMARY

I feel this summary would not be complete without a list of the things that were *not* done. As stated earlier, the scope of this submission was very narrowly focused, in order to comply with assignment time-lines. This has resulted in certain areas not being adequately presented in this report. These are listed below, to demonstrate what a more *in-depth* design for the courseware might have rendered:

1. **Cost:** The production of *Voulez vous parlez avec moi, ce soir?* has neither been budgeted nor costed, nor can it be, in the absence of metrics such as *translators fees*, Internet *space* cost, etc.
2. **Web Publishing:** No description has been provided of the method of publication on the Web (Server details, space, URL, etc.) or of the software used for production. This is simply because there *has been* no production yet. The sample pages, made to look like browser interfaces, are simply Word documents. If it was decided to produce the courseware, the web-authoring tool selected would probably be Macromedia's Dreamweaver.
3. **Audio Tapes:** No detailed procedures have been discussed relating to the production, recording, duplicating or dispatching of the Audio Tapes.
4. **Sales and Marketing:** No sales or marketing plan for the finished product has been researched or presented.
5. **Primary Objective:** The revolutionary overthrow of the capitalist ruling class and its replacement by a democratic socialist system dedicated to the egalitarian betterment of humanity as a whole, in harmony with its natural environment, has *not* (yet) been achieved.

The very sketchy nature of the *content* for this submission renders it unrealistic that the product, in its present form would actually teach anyone very much. Notwithstanding, I believe that if more time was invested in the development of the instructional content,

*Voulez vous parlez avec moi, ce soir?*



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